

NEW HOLLIES- HEAVY HIT!



Concert Plan

That change-of-style gamble is paying off! "He's Not Heavy—He's My Brother" is the Hollies' 20th consecutive hit, racing up 13 places in the MM chart this week to reach the number seven spot.

It's also the group's first slow ballad single release, and they're "really pleased" that they've managed to hit with a number so far from their usual style.


"When I first heard the song on a demo disc I couldn't understand what it was about," said Terry Sylvester, the newest member of the group. "But when you get to understand the words, they're really thoughtful and interesting."

Orchestra


In the near future the group plan to play major concerts in Britain and Europe, with one other 'name' artist on the bill. They will have an orchestra with them, and they have already tried this—with great success—in Germany.

They also hope that "He's Not Heavy" will bring them the breakthrough in America for which they have waited so long.


**HOLLIES
LATEST
PAGE 11**



**DELANEY
& BONNIE
BY ERIC
CLAPTON
PAGE 7**



**BOBBIE
GENTRY
—MY NEXT
HIT
PAGE 5**



**JACK
BRUCE
NO SIMPLE
WAY
PAGE 11**



**STEREO
SPECIAL
SURVEY
STARTS
PAGE 18**

SAM AND DAVE DATES

OPENING dates have now been fixed for Sam and Dave, Joe Tex and Clarence Carter who, as reported in last week's MM, are making a 21-day European tour next month.

The soul package, plus British Sharon Tandy, opens at North London's Finsbury Park Astoria on Friday, November 14,

followed by the Odeon, Hammersmith, the next day (15). There will be two concerts at each venue.

At presstime, further dates were being negotiated by the Arthur Howes agency.

Sam and Dave have a new single out on November 7, to coincide with their tour. On the Atlantic label, the title is "Ooh Ooh Ooh."



Melody Maker POP 30

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

POP 30 PUBLISHERS

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

Two publishers "tied" for 11th position.

top twenty albums

- | | |
|---|---|
| 1 (1) ABBEY ROAD Beatles, Apple | 12 (19) SSSSH Ten Years After, Deram |
| 2 (2) JOHNNY CASH AT SAN QUENTIN Elvis Presley, RCA | 13 (11) FROM ELVIS IN MEMPHIS Elvis Presley, RCA |
| 3 (3) BLIND FAITH Blind Faith, Polydor | 14 (15) THEN PLAY ON Fleetwood Mac, Reprise |
| 4 (4) THROUGH THE PAST DARKLY Rolling Stones, Decca | 15 (10) 2001 Soundtrack, MGM |
| 5 (5) STAND UP Jethro Tull, Island | 16 (12) ACCORDING TO MY HEART Jim Reeves, RCA |
| 6 (6) HAIR London Cast, Polydor | 17 (—) BEST OF CLIFF Cliff Richard, Columbia |
| 7 (9) NASHVILLE SKYLINE Bob Dylan, CBS | 18 (—) A MAN ALONE Frank Sinatra, Reprise |
| 8 (8) OLIVER Soundtrack, RCA | 19 (17) THE SOUND OF MUSIC Soundtrack, RCA |
| 9 (7) NICE Nice, Immediate | 20 (14) LED ZEPPELIN Led Zeppelin, Atlantic |
| 10 (13) SONGS FOR A TAILOR Jack Bruce, Polydor | (—) THE WORLD OF MANTOVANI Vol 1 Mantovani, Decca |
| 11 (18) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca | Two titles "tied" for 20th position. |

u.s. top ten

- | | |
|--|--|
| 1 (6) SUSPICIOUS MINDS Elvis Presley, RCA | 7 (7) EVERYBODY'S TALKING Gary Puckett, Columbia |
| 2 (3) SUGAR, SUGAR Archies, Calender | 8 (10) I'M GONNA MAKE YOU MINE Lou Christie, Buddah |
| 3 (1) LITTLE WOMAN Bobby Sherman, Metromedia | 9 (—) HOT FUN IN THE SUMMERTIME Sly and the Family Stone, Epic |
| 4 (2) JEAN Oliver, Crewe | 10 (—) WEDDING BELL BLUES Fifth Dimension, Soul City |
| 5 (8) I CAN'T GET NEXT TO YOU Temptations, Gordy | |
| 6 (5) THIS GIRL IS A WOMAN NOW | |

Buddy Rich Band tour next month

BUDDY RICH and his band—chosen to appear at this year's Royal Variety Show—begin a tour of Britain on November 7 with a performance at Liverpool University.

They will record a TV spectacular from Talk Of The Town at the end of the visit. The rest of the band's dates on this 15-day tour are: London's New Victoria(8), BBC TV's Jazz Scene recording (9), Royal Variety Show(10), Bristol, Colston Hall (13), Chatham, Central Hall(14), Belfast Festival (15), Portsmouth, Guildhall(16), Nottingham Palais(17), Birmingham Town Hall(18), Croydon, Fairfield Hall(19), Hemel Hempstead, Pavilion(20), Wakefield, Theatre Club(21), Manchester, Free Trade Hall (22), BBC TV, Buddy Rich Spectacular(23).



RICH TV spectacular

ROYAL VARIETY

JAZZ IS IN but pop is OUT at this year's Royal Variety Show!

Appearing by Royal command for the first time are Buddy Rich and his Orchestra. Also starring is another top band from America—Herb Alpert and his Tijuana Brass. The British chart scene is represented by Tom Jones, Cilla Black and Des O'Connor.

The show, before the Queen and the Duke of Edinburgh, takes place on Monday, November 10 at the London Palladium. The complete performance will subsequently be televised both in black-and-white and in colour.

SEEGER CONCERT

U.S. FOLK singer Pete Seeger comes to Britain next month for one date only: an evening concert at London's Royal Albert Hall on Tuesday, November 18.

BLODWYN PIG TOUR

BLODWYN PIG, the group led by former Jethro Tull guitarist Mick Abrahams, flew to America last week for a seven-week tour which opened at San Francisco's famed Fillmore West.

The group return to Britain on December 1 to join the Ten Years After British concert tour. Their first album "A Head Rings Out" has been released in the States by A&M to coincide with their current tour.

COLOUR ME POP

STEVE TURNER, producer of BBC-2's Colour Me Pop, which ended its run on August 30, has recorded further programmes which may be shown as new Colour Me Pop transmissions before Christmas.

Featured on the shows are Gulliver's People, the Golden Earring, the Sands, and Jefferson with Sight and Sound.

Turner commented "Whether this will be the thin end of the wedge for further Colour Me Pop shows I can't say at present."

JAZZ TOUR

A PACKAGE comprising the Maynard Ferguson Big Band, Salena Jones and Mark Murphy, under the banner of Peter Burman's Jazz Tete A Tete, opens a tour at the Sunderland Empire on November 9.

Other dates set include Birmingham's Opposite Lock (10), Colston Hall, Bristol (11), White Rock Pavilion, Hastings (12), London's 100 Club (14) and the Civic Theatre, Darlington (15).

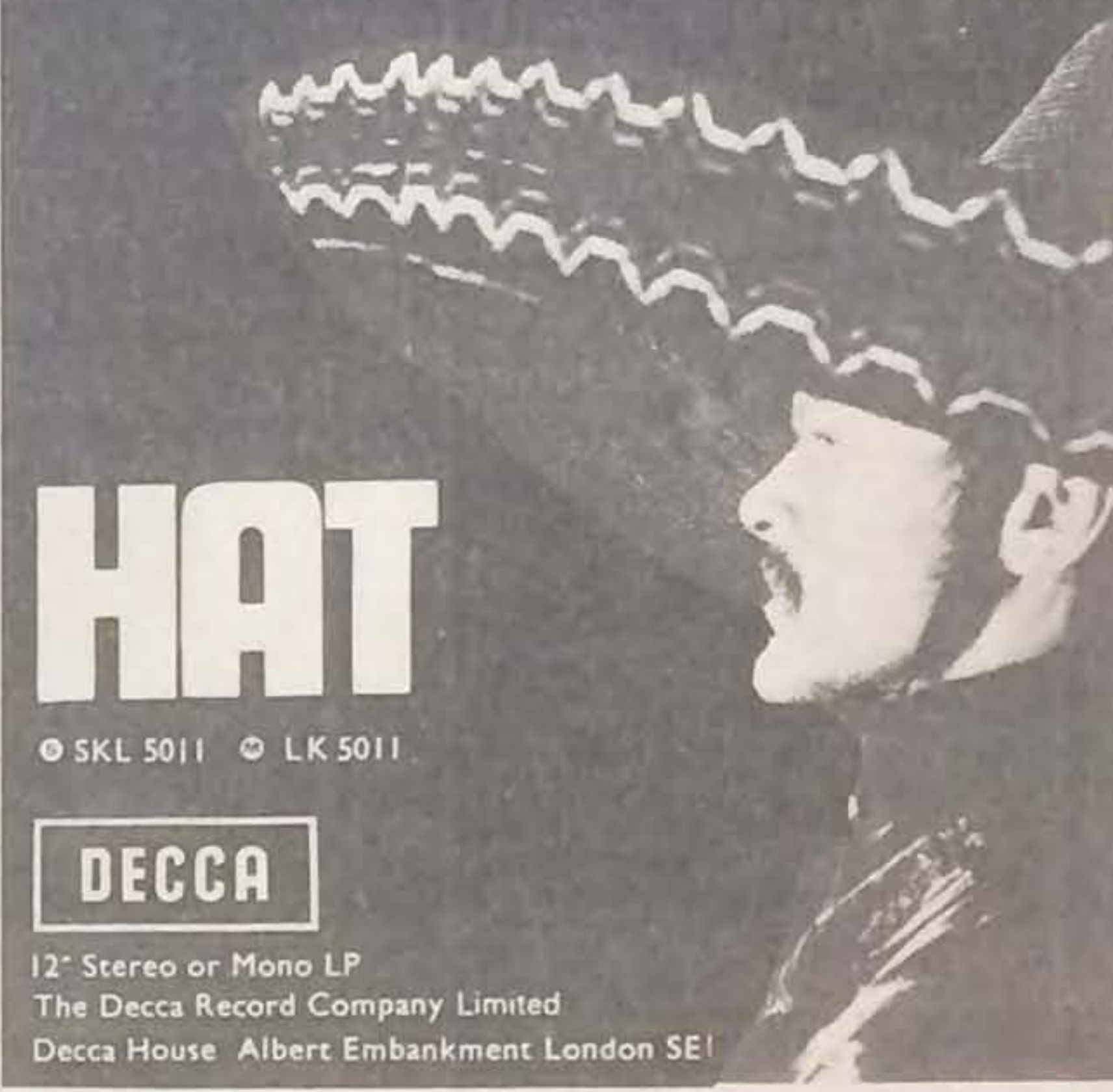
For the date at the 100 Club the Roy Budd Trio will be added to the bill. Burman is currently lining up a tour for the Budd Trio, Jon Hendricks and Annie Ross for next April.

BONZO ALBUM

A NEW Bonzo Dog Band album will be released on Liberty on November 28 called "Keynsham."

The Bonzos were due to leave for America on Wednesday this week for a six week tour.

DAVY GRAHAM



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REGGAE HOT 20

- | | | |
|---|-----------|--|
| THIS WEEK | LAST WEEK | 1 (3) MY WHOLE WORLD IS FALLING DOWN
Ken Parker BAMBINO |
| 2 (4) HOW LONG WILL IT TAKE
Pat Kelley GAS-118 | | |
| 3 (6) WET DREAM
Max Romeo UNIT-502 | | |
| 4 (1) BAFF BOOM
The Toppers CRAS-26 | | |
| 5 (2) IF IT DON'T WORK OUT
Pat Kelley GAS-118 | | |
| 6 (7) HISTORY
Harry & Radcliffe Conel-26 | | |
| 7 (5) MAN ON MOON
Derrick Morgan CRAS-36 | | |
| 8 (11) SOCK IT TO ME SOUL BROTHER
Bill Moss PAMA-765 | | |
| 9 (10) STRANGE
Bobby Dobson PUNCH-4 | | |
| 10 (12) THROW ME CORN
(Instrumental)
Ronny Williams GAS-118 | | |
| 11 (9) SAVE THE LAST DANCE
Laural Aitken NU BEAT-029 | | |
| 12 (13) SUNNYSIDE OF THE SEA
Slim Smith Unity-56 | | |
| 13 (8) SEND ME SOME LOVING
Derrick Morgan CRAS-36 | | |
| 14 (15) GIRL WHAT ARE YOU DOING TO ME
Owen Gray CAME-25 | | |
| 15 (18) DOCTOR ZAPPA TOO
Sound Dimension BAMBINO-1 | | |
| 16 (14) WHAT AM I TO DO
Tony Scott ESCOR-10 | | |
| 17 (16) TOO EXPERIENCE
Winston Francis PUNCH-1 | | |
| 18 (—) A BROKEN HEART
Bobby Brown PUNCH-10 | | |
| 19 (19) SHOO BEE BOO BEE
Laural Aitken NU BEAT-040 | | |
| 20 (20) THROW ME CORN
Winston Sharp BULLET-019 | | |

PAMA RECORDS

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SIR WASHINGTON



With his new single record released, "Let Me Hold You", with Island Recording Co., on Trojan Label. This is the young man with a fantastic stage act. Hundreds of fans already waiting for his record. Sir Washington is appearing at the Golden Star Club, 46 Westbourne Rd., N.7, with Pat Kelly, on Saturday, October 18th. Sir Washington started rehearsing his show with his new Group consisting of two saxes, trumpet, organ, bass, lead, drums.

Main Agency:
ARTHUR HOWES

New release of the week

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NEW YORK, Tuesday. — An unidentified gunman fired five shots at trumpeter Miles Davis on Wednesday (October 8). One bullet wounded him in the left side (reports Jeff Atterton).

And after the shooting, Davis and a companion, Miss Margarette Eskridge, were arrested for the alleged unlawful possession of marijuana. The charge was later dropped.

Police said Davis was driving Miss Eskridge home from a Brooklyn night club where his group was appearing. Three men in a cab followed Davis' Ferrari sports car to Miss Eskridge's home in Manhattan. As the couple sat in the car talking shortly after 10 pm, the detectives said, one of the men leaped from the cab and fired five shots into Davis' car. The gunman jumped back into the cab and sped away.

MILES DAVIS INJURED IN NEW YORK SHOOTING

Davis was taken to New York's Columbus Hospital where he was released after treatment.

DUSTY'S TV DATES

DUSTY SPRINGFIELD, who returns from America on November 14, has signed for guest appearances on the Tom Jones TV series, recorded on November 30 and January 31, and on Cilla Black's BBC-TV Christmas Eve special.

On December 1 she opens a two-week season in cabaret at the Golden Garter, Wythenshawe, Manchester.

EQUALS ON TOUR

THE EQUALS yesterday (Thursday) started their European tour with Barry Ryan which has now been extended by two days and will end on November 5.

Eddie Grant, injured in the group's recent car crash in Germany, is back with the group but is under medical orders not to move around on stage.

The group returns to Britain for dates at Haverfordwest (November 8), Norwich (28), Cromer (29) and the Save Rave at the London Palladium (30). They tour Ireland from November 16 to 24.

WINTER MARQUEE

LONDON'S FAMOUS Marquee club has launched its winter schedule with a series of attractions kicked off last Saturday by a new group called The Title On The Wall. The group is booked for a Saturday residency.

Group is managed by Middle Earth, and their first album is out on October 24



DAVIS: one bullet wounded his left side

run the business on their own account. They will also have the use of Decca's facilities throughout the world.

The first two releases under the Threshold label feature Timon, a folk singer from Liverpool, and Trapeze, a group from Wolverhampton. The discs will be out in November.

LUCKY BUY OPRY

IN A DEAL signed last week, Lucky Records — Orange Records' new country music label — has just bought Opry Magazine, which is devoted to country music.

Deal was signed between Cliff Cooper, managing director of Orange Records and Gordon Smith, editor of Opry. Gordon will continue to run the magazine.

One of Lucky Records' latest releases is the Ballad of Ned Kelly, by Brian Chalker. It may be considered for the soundtrack of the Mick Jagger film about the legendary Australian outlaw.

DR JOHN DUE FOR BRITAIN

DR. JOHN and the Night Tripper, a top U.S. underground group, are to come to Britain for two weeks in December, promoter Tony Stratton Smith told the MM on Monday.

They will play a concert at London's Lyceum Ballroom on December 7. In January Sly and the Family Stone will be coming for one week of concerts in Birmingham, Newcastle and London.



BRUCE London date also

Jack Bruce to tour in America

JACK BRUCE, whose solo album "Song For A Tailor" is in the British Chart, is to tour America in January and has asked John Hise-man and Dick Heckstall-Smith to accompany him on the tour.

Bruce has asked the two Colosseum musicians to join him on the coast to coast tour for which he plans to form a ten piece band.

He is also expected to appear in concert at London's Royal Festival Hall in December.

SCAFFOLD SINGLE

A NEW single from The Scaffold, "Gin Gan Goolie," is released on Parlophone next Friday, October 17.

The flipside is "Liver Birds," the theme song from the BBC-1 TV series of the same name.

In November the group begin a promotional tour of America, which will include three appearances on David Frost's New York TV show.

BARBRA STREISAND COLOUR SHOW SNAPPED UP BY BBC TV



BARBRA

A ONE-GIRL all-colour TV show by Barbra Streisand in New York's Central Park before an open-air audience of 128,000 has just been snapped up by the BBC.

Titled Happening In Central Park, the show took place two years ago, but has just become available for showing in this country. It was made after Barbra's Funny Girl stage show but before the film of the same name.

A BBC-TV spokesman told the MM on Monday: "No transmission date has yet been set, but we snapped up the show as soon as we heard it was available. It should be shown later this year or early next year."

The Elvis Presley special recently bought by the BBC has not yet been scheduled for transmission.

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19 MAGAZINE

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on Middle Earth Records. Title is "The Power Of The Picts."

Appearing on Thursdays from tonight are Glass Menagerie. And opening on alternate Fridays from October 17 are the Eddie Hardin and Peter York duo. Peter was formerly with Spencer Davis.

On Wednesdays, the Marquee is featuring a series of Mixed Media attractions including light shows, poetry readings and audience participation features. The Circus are in residence.

JAZZ AT POLY

ARTISTS APPEARING during the coming term at the London Polytechnic Students Union in Little Tichfield Street, W.1 include Peddlers, The Egg (October 25), Family, Stay (November 8) and Fairport Convention and Quintessence (December 6).

NEW SARSTEDT SINGLE

THE RELEASE date of Peter Sarstedt's next LP has been put back from October 24 to November 1. Reason: to allow more promotion time for the current single, which comes from the album. Title of the single is "As Though It Were A Movie."

KEN DODD SEASON

KEN DODD is to star in this year's pantomime at the Coventry Theatre. It is Robinson Crusoe, which opens for a season on Tuesday, December 23.

PARIS POP VENUE

VENUE FOR the Paris Pop and Jazz Festival due to last five days from October 24 to 28 has been moved from the Par de St. Cloud, to Pelouses de Reuilly at Vincennes.

Tickets for the event, which features Ten Years After, Frank Zappa, Don Cherry and John Surman, Captain Beefheart and many other top American and British artists, will cost £4 10s for five days and £1 a day. They are available from BYG Records at 6 New Compton Street, London.

NANCY SINATRA ARRIVES

NANCY SINATRA flew into Britain on Sunday to complete a recording session started earlier this year in Los Angeles. She recorded



MAXWELL'S SILVER HAMMER

Clark Boland Band at Ronnie Scotts from 6-25 Oct!

You might think this is an advertisement for Ronnie Scotts Well it isn't, it's an advertisement for the Selmer Mk VI Saxophone. So is the Clark Boland Band

BEATLES SINGLE OUT THIS MONTH

THE BEATLES have a new single released at the end of this month. It is "Something," a track written by George Harrison, from their current "Abbey Road" album which is top of the album chart.

The B-side of the new single is "Come Together," another track from the album. This will be their first single since "The Ballad Of John And Yoko" knocked Tommy Roe from the top of the chart in June.

"The Ballad Of John And Yoko" was released soon after "Get Back" which in April jumped straight to the number two spot in the Pop 30 before going to the number one spot for four weeks.



HARRISON: "Something"

LULU ASKED BACK

LULU, who recently ended a highly-successful season at the Flamingo, Las Vegas, has already been asked to return there. "She may go back next summer," agent Dick Katz told the MM on Monday.

Lulu's first single under her new contract with America's Atlantic Records is out on November 7.

It is titled "Oh Me, Oh My," and TV appearances to tie in with the release include Top Of The Pops (Nov.

6), and the Harry Secombe Show — the first day of the new BBC-1 colour transmissions — on November 15.

Lulu, currently guest starring on TV shows, is expected back in Britain next week.

BEE GEES VENTURE

BEE GEES Barry and Maurice Gibb are both preparing to launch new singers later this year — probably on their new record label.

Maurice is currently recording his 18-year-old brother-in-law Billy Lawrie who has cut several tracks includ-

ing the old Chuck Berry number "Roll Over Beethoven" which is being considered as a debut single.

Barry Gibb is recording Graham Bonnet, one half of the Marbles duo who split recently. Maurice Gibb is recording the other ex-Marble Trevor Gordon.

Both the Bee Gees are completing new tracks, one of which will be the follow up to "Don't Forget To Remember."

HARPER FOR USA

ROY HARPER is to tour America for four weeks starting on November 28. He returns to London for Christmas before returning to America on January 1 for further club and college dates.

Details are also being finalised for Harper to appear in concert at New York's famed Carnegie Hall at the end of January. His new album "Flat Baroque and Berserk" is to be released on November 10 as part of the launch of the Harvest label.

Soft Machine will join Harper on some of his American dates. They too appear on the new Harvest label.



ELLINGTON

ELLINGTON TOUR FINALISED

DUKE ELLINGTON and his orchestra are set for six dates in Britain this year. The tour has been arranged by London impresario Robert Paterson. It will be Duke's first European visit with Wild Bill Davis on organ.

Duke's opening concert will be at Colston Hall, Bristol on November 25, and the band will then appear at Manchester's Free Trade Hall (26), Newcastle's City Hall (27), the Wakefield Theatre Club (28), London's Odeon, Hammersmith (29) and Bournemouth's Winter Garden Theatre (30).

Line-up of the band, with Ellington at the piano, is Cat Anderson, Cootie Williams, Willie Cook and Mercer Ellington (tpts), Lawrence Brown, Benny Green, Chuck Connors (tubs), Johnny Hodges, Russell Procope, Paul Gonsalves, Harold Ashby, Harry Carney (saxes), Rufus Jones (drs), Wild Bill Davis (organ) and Vic Gaskin (bass).

Gaskin, best known for his long stay with the Cannonball Adderley Quintet, is new to the Ellington ranks. He recently replaced bassist Paul Kondziola.

Organist Wild Bill Davis has given up his trio to become a member of Duke's band, with which he will work as organ player and associate arranger.

He is an old friend of Ellington, who played piano on the pioneer jazz organist's first combo recording, released in 1950.

THE London Jazz Centre Society's second Winter Concert Series kicks off tonight (Thursday) with the premiere of Stan Tracey's new suite, "The Seven Ages Of Man," at the London School of Economics' 500-seater theatre.

As with the previous series, the LJCS is receiving financial assistance from the Arts Council. This time the series will spotlight British jazz composers including Tracey, Kenny Wheeler, Mike Gibbs, Howard Riley, the late Mike Taylor and Keith Tippett.

Line-up for the Tracey concert has Stan (pno), Tony Fisher, Derek Watkins, Harold Beckett, Greg Bowen (tpts), Keith Christie, Bobby Lambe, Chris Pyne (tubs), Tony Coe, Peter King, Frank Ricotti, Alan Skidmore, Ronnie Ross (reeds), Dave Green (bass) and Brian Spring (drs.)

PETER Boynton has closed down his sessions at the Royal Oak, Tooley Street, and reopens at the New Merlin's Cave, Margery Street, London, WC1, on Sundays and Thursdays from October 19 with the same resident trio of Phil Seamen, Reg Pettit and Terry Shannon. Ronnie Ross guests on October 19 followed by Dick Morrissey and Terry Smith on October 23.

THE London Jazz Four play a new club, Jazz At The Joustings, Elm Park, Hornchurch, Essex, on October 22. They play Blunsden House, Swindon on October 20... the Alan Skidmore Quintet plays the Goat, St Albans, on October 22.

MAYNARD Ferguson plays a concert in Dublin on October 20 backed by a 13-piece band of local musicians led by Jim Farley. Tubby Hayes played a Dublin concert last week in aid of a fund for his guitarist Louis Stewart who is going

Premiere for Tracey suite



to the Berklee School in Boston, U.S.A.

PIANIST Cedric Haywood died in Houston, Texas, on September 19. He worked with Chester Boone's band in 1934 and with Milton Larkins before the early 1940s when he was with Lionel Hampton and Sidney Bechet. After settling in San Francisco in 1943 he joined Illinois Jacquet with whom he played until 1948. He then worked with Saunders King before joining Kid Ory in 1955, visiting Britain with the band in 1959.

A NEW group led by pianist-vibist Bill Le Sage debuts tonight (Thursday) at the Torrington, Finchley. With Bill are Bob Efford (tnr, sop), George Kish (gtr), Spike Heatley (bass) and Tony Carr (drs).

GEORGE Chisholm will be backed by the resident Moss-Shaw Trio at Birmingham's Opposite Lock on October 21. Other bookings at the Lock include Ben Webster (30), Maynard Ferguson Big Band with Salena Jones and Mark Murphy (November 10) and Jon Hendricks from December 8 to 13.

TOM Stagg, record producer and former manager of Barry Martyn's Band, has returned from two

weeks in New Orleans where he researched for a book he is writing on Crescent City jazz from 1937 to the present.

DICK Morrissey and Terry Smith visit the Dolphin, Maidenhead, on October 25. Other bookings include the new Don Rendell group (November 8) and the new Ian Carr group (21)... the Lionel Grigson-Pete Burdon Quintet open for the week at Ronnie Scott's Upstairs Room on Monday (20).

TUBBY Hayes is forming a new ten-piece group... the Johnny Patrick Big Band is to record Stravinsky's "Ebony Concerto," for transmission on Radio 3. Johnny is also to air on Radio 3 with a smaller group doing parts one and two of "Equation" by Don Banks.

TWO Britons, Dill Jones (pno) and Graham Stewart (tmb), are in a new group led by clarinetist Tony Parenti which debuted at New York's Curtain Call. The band is completed by Jimmy McPartland (cornet) and Freddie Moore (drs).

AFTER several years of infrequent releases, Contemporary Records is back with a number of releases in America this month. Among them are LPs by Phineas Newborn, Sonny Simmons and Prince Lasha and reissues by Harold Land and Elmo Hope.

MONTY Sunshine's band leaves for Germany this weekend for a series of concerts with the Ken Colyer Jazzmen... the Mike Westbrook Sextet plays Leeds College of Art today (Thursday) and the Westbrook Concert Band plays Lanchester University, Coventry, on Saturday (18).

NO MULES FOOL

GOOD FRIEND OF MINE

WHITNEY/CHAPMAN

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FAMILY

RELEASED OCTOBER 17



THIS SINGLE WILL NOT BE ON ANY FORTHCOMING FAMILY L/P

This is RANGER



Bobbie looks forward to her next hit

BOBBIE GENTRY: next single will probably be "Fancy."

IT WAS a drowsy Miss Bobbie Gentry who answered the phone when the MM called her after she flew into London early last Sunday morning.

"I went to bed as soon as I got in," said Bobbie. "I'm trying to get adjusted to the time change."

Thrilled

Miss Gentry, naturally, was thrilled to find her LP track at the top of the chart as a single. For, of course, "I'll Never Fall In Love Again," was taken from her "Touch 'Em With Love" album. Issued in Britain by an enterprising Capitol Records as a long-shot singles bet — which paid off handsomely.

Did its success here now mean it would be released as a single in the States? "I don't think so," said Bobbie. "The song is already pretty familiar out there, for

BY LAURIE HENSHAW

many artists have already recorded it. And no-one has had a big hit with it.

"I think my next single will probably be 'Fancy.'" This, as MM readers may recall, was the song Bobbie wrote about a poor girl from New Orleans whose mum put her on the streets. But though she is a fallen lady — as the Victorian novelists would have it — she eventually makes good.

Mums

Knowing that the mums of America, to say nothing of such pressure groups as the Daughters of the American Revolution, are pretty uptight about the sort of stuff that goes into apple pie homes, we asked Bobbie if she thought the release of "Fancy" would be met by stern frowns or even sermons in the pulpits. "There's not so much censorship these days," said Bobbie. "I expect there will be a lot of controversy about 'Fancy,' but I don't expect any pressure groups to take exception to it."

Nothing, presumably, to parallel the hoo-ha about Jane Birkin's "Je T'aime." Miss Gentry seemed genuinely amazed when told the

BBC and Top Of The Pops would not play it — even though it was high in the chart. "I must hear this record," she said.

Busy

Bobbie Gentry had to readjust her busy Stateside schedule in order to make the flying visit to Britain. "I've been watching the progress of 'I'll Never Fall In Love Again,'" she said, "and I've managed to slip over just for a week. I have to return for more TV shows on Monday.

Despite the brevity of the trip, Bobbie packed more than enough clothes to cope with the vagaries of the English climate.

"I'm told the weather has been wonderful here," she said. There was a hint of perplexity about her comment. Understandable, as London at that moment was partly shrouded in mist.

"But I always like to have sufficient changes of clothes to cope with any occasion," she added brightly. "Generally, I bring over far too many."

Sunshine

Bobbie will have to bring even more woollies next time she visits Britain. For she promises to be back in February.

But, whatever the weather, Bobbie Gentry will always bring a touch of sunshine to the scene. And, by the time she next returns to Britain, doubtless she'll also have another chart-riding hit.



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Mick deviates out of sight

MICK FARREN, singer with the Deviants, split from the group in Toronto last week, and found himself stranded 6,000 miles from home. He sent an SOS reverse charge call to Transatlantic Records in London, and has not been heard of since.

Mick, mainstay of the Deviants since their inception two years ago, is believed to be planning a new band with Steve Took, late of T. Rex, and Pretty Things drummer Twink. Which would explain all those hair-raising jam sessions recently.

Nice's Keith Emerson and MM's Richard Williams improvised an amazing raga against drone of Lufthansa Boeing's engines . . . When a German crop-head asked Blinky Davison if he was a hippy, Brian answered: "I am you and you are me and you are we and we are all together," which neatly averted a punch-up.

Election retreated in disorder when a skinhead threw a pint of beer at singer Dorris Henderson. Luckily it missed . . . Stuart Lyon changing his group Jody Grind's name to Blank Blank — courtesy of the Raver.

Jean Arnautou, president of Hot Club de Bordeaux is bringing French fans to see London's Jazz Expo . . . Millie Small opening discotheque, the Bond Room, in Brighton.

Johnny Johnson and the Bandwagon have played 385 gigs in a year and six days in Britain. Who can beat that they say . . . Strange — jazz writers who waste valuable space sniping at the MM and the Raver obviously read it avidly every week!

Stuart Lyon negotiating for Thelonious Monk and Roland Kirk at Hampstead's Country Club during their seasons at Ron-

nie's . . . You can't get a Hammond organ through the cargo door of a Comet 4B. Ask Nice roadie, Baz Ward . . . Three ex-Animals now with Robert Stigwood Organisation — Chas Chandler (bass) managing Fat Mattress; Alan Price (organ), producing Georgie Fame sessions and ex-drummer John Steel joined as assistant to John Gunnell.

Ginger Baker back from holiday in Jamaica . . . Bee Gees "Cucumber Castle" TV show finished . . . Juniors Eyes fined £10 for disturbing the peace. They played the Saints walking through High Wycombe . . . Spirit of John Morgan received a letter 200 feet long from a Swedish fan . . . Groundhogs burgled, but a conscience-stricken thief returned the swag . . . Pete York playing Buddy Rich's old drums.

MM editorial staff bid sad farewell to our tea lady Daisy this week.

Much press box raving at Led Zeppelin Lyceum show . . . Vocalist Lucifer Walker has joined Cheshire Constabulary and bid farewell to the Purple Gang . . . Max's wife Betty Jones asked why she wasn't joining in the Idiot

THE RAVER'S weekly tonic.



Dancing at Jackie De Shannon reception replied: "We're too old to be idiots" . . . Tragedy hit Crosby-Stills-Nash when Dave Crosby's fiancée was killed in a car accident . . . MM editorial staff moved office on Monday. The first to find us—Gloria Bristow and Stuart Richman . . . Paul Nieman calls himself a "frustrated and rip-roaring trombonist."

Birmingham group Frosty Moses left cold by MM ad billing them as "Frosty Noses."

Nice to see David Bowie doing so well . . . Alan Aldridge's book of illustrated Beatle song titles and "Groupie" two extreme facets of pop publishing.

Raymond Froggatt fans upset at our review of his show. Say Mayfair Clubs — "it was an impressive and professional evening's entertainment."

Glamour girl Saskia Wentzell brightened MM office with a visit this week . . . THOUGHT FOR THE WEEK: How do you get rid of stains? Drop a bomb on it. A laborious joke admittedly and, of course you have to know all about Staines.

caught in the act

LED ZEPPELIN stormed London's Lyceum with a marathon two hour action packed show on Sunday. A capacity crowd cheered them to the echo of a raving rock finale in which backstage fans were seen dancing in the wings.

The group were in tremendous form. Robert Plant offered screaming vocals and Jimmy Page offered screaming guitar — a combination guaranteed to send audiences wild. But there was serious music on hand as well as the Zeppelin's more wild moments. Jimmy played a superb acoustic guitar, and John Bonham's drum solo was exceptional, drawing bursts of applause throughout, especially for his hand drumming interlude.

Led Zeppelin don't do anything that is so revolutionary or new. They just do what the public want very well. They play heavy rock the best, and no arguing!

Frosty Moses from Birmingham opened the show and Audience proved extremely popular with high quality music that underlines the constantly rising standard of groups. — CHRIS WELCH



PLANT screaming vocals

HUMBLE PIE

THE AUDIENCE at the opening show of the Humble Pie-Love Sculpture-David Bowie package at the Coventry Theatre, on Wednesday (October 8) must have wondered if Christmas had arrived a little early. For it was something of a pantomime from start to finish.

It was bad enough having to endure the observations of comper "Erskine" on everything from Enoch Powell to South Vietnam between acts, but it was just about the last straw when he asked for a big hand for Purple when introducing Love Sculpture!

presentation was totally ignored as roadies raced back and forth during acts to deal with gear on a stage littered with so much equipment that it looked more like the left luggage department at Euston Station than a concert platform.

Musically, the "Changing '69" package is an interesting mixture, bringing together the creative ability of David Bowie (a sort of cross between Bob Dylan and Donovan), the instrumental pyrotechnics of Love Sculpture and the powerful combination of Peter Frampton and Steve Marriott in Humble Pie.

But the sparse audience at Coventry seemed to indicate that the bill might fall between two stools in its appeal. It failed to attract the student element whilst the teeny boppers, obviously not turned on by progressive music,

seemed a little confused by it all. — DENNIS DETHERIDGE.

FAIRPORT

THERE'S only one question in my mind after having heard the Fairport Convention's superlatively excellent performance at the Fairfield Hall last Friday: why the hell did the organisers make us sit through almost an hour of sheer tedium before the interval instead of letting the Fairport have the whole show to themselves?

What can one say that isn't merely a raid on the superlatives section of Roget? Sandy Denny has matured into an incredibly compelling singer and a really lovely personality. Ex-folk violinist Dave Swarbrick seems to have found the niche he's been seeking all these years, though apart from the incredible jigs and reels duets with guitarist Richard Thompson, his influence seems to be more evident behind the scenes. So far, the voice of his fiddle fails to penetrate the ensemble sound.

New drummer Dave Mattacks, who had the unenviable task of replacing the late Martin Lamble, has settled very well and is laying down a very relaxed but at the same time highly complex percussive backing to the front-liners — who must include Tyger Hutchings, one of the most up-front bass guitarists I've heard.

Simon Nicol backs up the rest so well that I almost didn't miss more opportunities to hear him playing solo — which he can do excellently. — KARL DALLAS

DUBLINERS

THE Dubliners drew a capacity audience of almost three thousand to their second farewell concert, prior to their U.S. tour, when they played Dublin's National Stadium last week.

Playing to a home-town audience seems to draw the best from the group and each item on the two hour show was enthusiastically received by their fans.

Luke Kelly was in good voice on the ballads.

Gravel voiced Ronnie Drew was featured on mainly humorous songs. Claron Bourke contributed several songs. Barney McKenna on tenor banjo and fiddler John Sheahan displayed their instrumental virtuosity.

Once again the Dubliners showed their superiority in the folk world with their unpretentious yet exciting and entertaining act. — TONY WILSON

FERGUSON

"BLOODY marvellous!" shouted someone in the jam-packed audience at the Manchester Sports Guild Jazz Cellar last Saturday after Danny Moss, in his best Ben Webster bag, had played his way through a magnificent 15 minutes work-out on "Geller's

NEWS IN BRIEF

PIANIST Thelonious Monk's Quartet, completed by Charlie Rouse (tr), Chuck Berghofer (bass) and John Guerin (drs), opens at Ronnie Scott's club, London, on Monday, November 10 for a three-week season. The Monk group will be followed, on December 1, by the Bill Evans Trio for a month. Opposite the trio will be American pianist-singer Blossom Dearie.

At the end of the current engagement of Salena Jones and the Clarke-Boland Big Band, the Scott Club will be taken over for two weeks by BBC-TV for a series of Jazz Scene recordings for BBC-2 for transmission next year.

Medals

Roger Whittaker has won three gold medals at the Rio Festival for his song "New World In The Morning." This week, he has recorded the song for early release on Columbia's Lansdown series.

John Mayall opens his first British tour this year — after five months in America — at Fairfield Halls, Croydon on October 31. The tour winds up at the Regal, Cambridge, on November 30. The Keef Hartley Band joins John Mayall at ABC, Exeter (Nov 2), Royal Albert Hall (20), ABC, Gloucester (23) and Cambridge.

Equals

The Equals, recently involved in a car accident, are currently touring Europe with Barry Ryan. Only Eddie Grant was awaiting clearance at prestime from his doctor to join the tour. Their American tour starts on December 14.

Vic Damone's BBC-2 colour TV show filmed at London's Talk of the Town will be screened this Saturday (18).

Blind Faith are not expected to make any live appearances this year, but manager Robert Stigwood says there is no question of their breaking up.

MORE NEWS

IN BRIEF P 29

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c/w Bottle Up And Go

4494
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c/w I Wonder Where

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NOW AND A MERE BOY)
c/w Lament For The Earth

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Out of the South comes 'the best band in the world'



BY CHRIS WELCH

WHEN a top musician becomes an unpaid press and public relations man for a group, it can be fairly assumed that the group must have some unusual qualities.

Eric Clapton calls Delaney and Bonnie quite simply — "the best band in the world." And not content with shouting their praises, he has instigated a tour of Europe with himself joining the band on guitar.

Who are this duo Beatle George Harrison tried to secure for Apple? And why is Clapton so impressed by their work?

Said Eric this week: "Delaney and Bonnie Bramlett are married with two children. The band who play with them have known each other all their lives and were raised in the South. They have such a good time playing together and are really good to an audience.

"People hearing them for the first time often think they are coloured. As white musicians, they are completely accepted by coloured audiences in the States.

"I first heard them when I went to the States with Cream for the last time. I came back and didn't really

think much about them. Then I heard George was going after them. We asked them to be on the Blind Faith tour.

"Dave Mason of Traffic played with them and they both play instruments themselves.

"They're beautiful people — real Southern gentlemen — and women. I stayed with them in LA and they will be staying at my house in Surrey for two weeks before the tour. We'll be rehearsing and writing songs.

"They've only been working together since the beginning of the year. Before that they were playing at each others houses. In fact, I think they hated each other when they worked in rival groups. Then they decided to marry!"

A single from their "Accept No Substitute" album on Elektra is to be released this week called "We've Got To Get Ourselves Together," but it is not the best example of their work.

Biographically speaking, Delaney Bramlett (29) was raised in Randolph, Mississippi and played guitar from the age of eight. After three years in the Navy, he began working in bars, singing and playing guitar. At a club in North Hollywood, Delaney was asked

by Jack Good to do a pilot TV show which became Shindig. He became part of a country duo called the Shindogs and met another duo which included Bonnie Lynn.

Bonnie from St. Louis, had been singing since she was 12 songs like "Kansas City" in taverns where country artists worked with names the Kissin' Cousins — yet. Later she worked with artists like Fontella Bass, Albert King and Ike and Tina Turner.

She met Delaney in the Carolina Lanes Club and within a short time they were working together — and married.

At the end of 1968 they had a permanent band backing them and were gaining rave notices from public and musicians.

When they opened at the Whiskey in Los Angeles for three nights in March, Steve Stills, Dave Crosby and Buddy Miles were all regular sitters-in with The Friends, as the band is known.

The basic Friends include Bobby Whitlock on organ and vocals, Jerry McGee (guitar), Leon Russell (piano), Bobby Keys and Jim Price (horns), Carl Radle (bass) and Jim Kelner (drums).

And now they have a new friend — Eric Clapton. He has seen to it that English fans will be made aware of their talents and appeal, with a concert at the Albert Hall, London, in December.

BEST OF TRAFFIC

- PAPER SUN
- HEAVEN IS IN YOUR MIND
- NO FACE, NO NAME, NO NUMBER
- COLOURED RAIN
- SMILING PHASES
- HOLE IN MY SHOE
- MEDICATED GOO
- FORTY THOUSAND HEADMEN
- FEELIN ALRIGHT
- SHANGHAI NOODLE FACTORY
- DEAR MR. FANTASY



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jazz scene

ART FARMER started out on the big-band scene. He played with Horace Henderson, Benny Carter, Floyd Ray, Gerald Wilson, Johnny Otis ("Count Basie used to send him the arrangements he didn't want"), Jay McShann and Lionel Hampton.

Scope

Then he split to front a succession of small four- and six-piece groups. There was the famed Art Farmer-Benny Golson Jazztet, which worked from 1959 through to 1962, and a quartet with guitarist Jim

Hall. Art obviously revelled in this period, which allowed him full scope as a soloist both on trumpet and flugelhorn.

But at the time, he was quoted as saying: "Playing in front of a big band is lovely. But playing in a section is like being in prison."

So how does he reconcile this statement with the fact that he is now primarily a section man with the Clarke Boland Big Band? He still solos, of course, but he's essentially a part of a swinging, seventeen-man-strong team.

Art doesn't retract that "prison" statement. "To play in a big band is like being in a prison," he grins.

"But it has to be that way. I play maybe about

two per cent in this band as a featured soloist. But no big-band player can play solos as much as he can with a small group.

"Take Dizzy Gillespie's Big Band. Even Dizzy doesn't play as much as he would with a small group. After all, what's the use of having a big band full of good musicians if you don't use them?"

"Inhibiting? It would be if you weren't playing with such good men. But it's nice to sit among them and just listen to what they're playing.

"But I'm not playing with the band all the time. Living in Europe for some months has given me an opportunity to move around and play with small groups. Maybe just myself with a rhythm section.

"It might be a little more frustrating if I were playing with a big band all the time. But the Clarke-Boland band forms up for a string of dates — then after that, we can go our own way.

Keen

"But it's a real pleasure to be playing with such a talented bunch of guys. I've known Benny Bailey for 24 years, Kenny Clarke and Idrees Sulieman for 15 or 16 years, and Johnny Griffin and Sahib Shihab for over 20.

"Then, playing with such good people all the time keeps you up to a keen pitch. A musician really has to reach inside himself all the time.

"You have to read more, of course. When you're with a small group you rely on your memory so much. But with a big band, you just read the stuff as it comes along. There's so much to play — two bars out here, and two bars out there.

"But to read the music is the easiest part of playing. Anyone who can read a newspaper can learn to read music. In fact, learning to read a newspaper is harder.

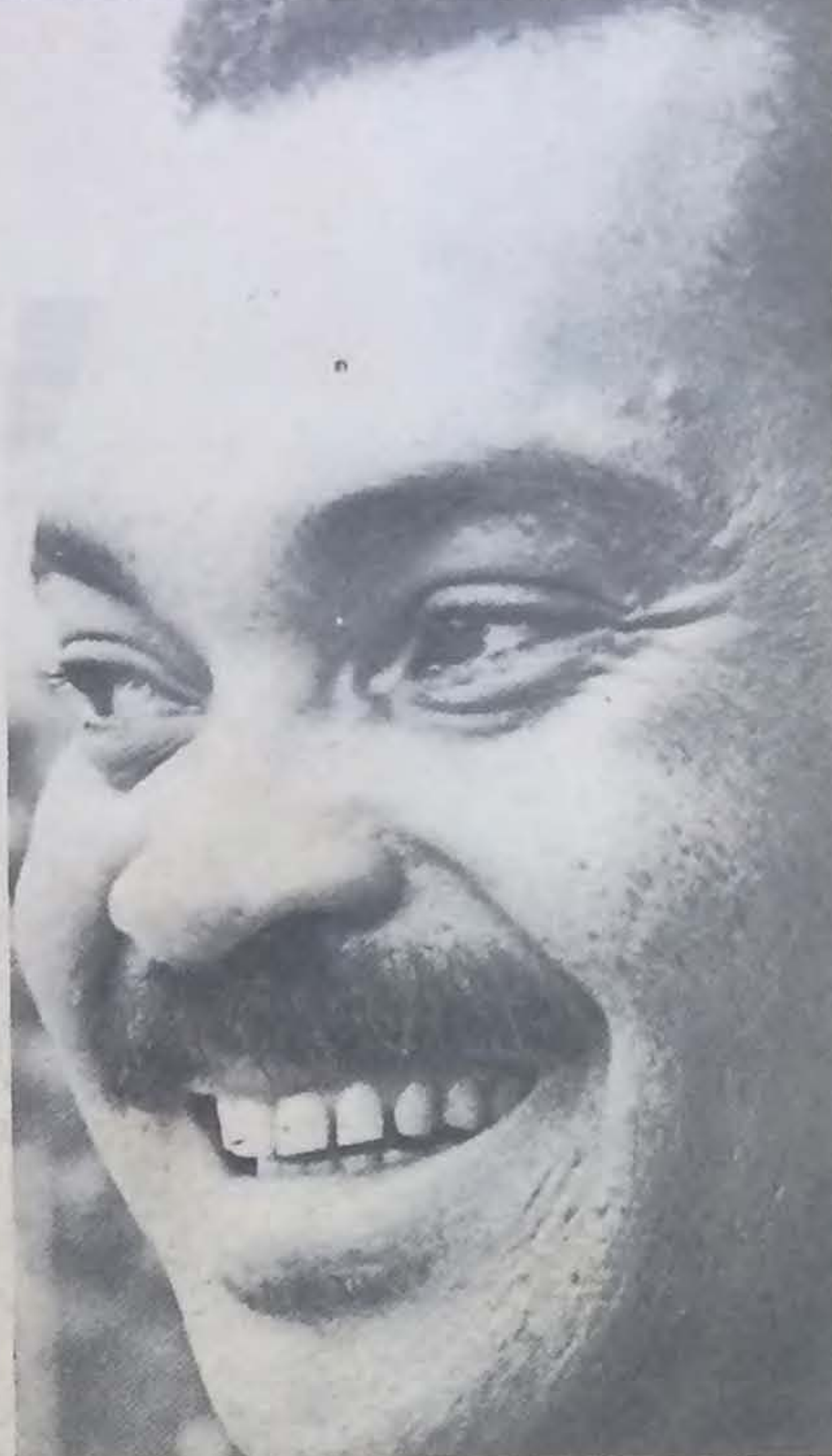
"It's also nice to be part of a big band sound for a change. And to travel around in congenial company. So often, I've travelled around Europe on my own. Things are more organised for you with a big band.

"We all hit it off real fine. I suppose in any big units you inevitably get arguments from time to time, but I can't say I've had any experience of this with the present band so far."

Did Art, who has seen so many changes on the music scene, feel that he and his colleagues were in a sense "holding the fort" for big-band jazz?

"I wouldn't say I feel we're holding the fort. The whole music scene has changed. The only way a big band can operate is to have a certain degree of popularity; no matter how a band plays, people have got to support it.

"Fashions in music must change. And they're changed by powers outside our control. Meanwhile, it's good to be able to get together



FARMER: "like being in prison"

The work of Art

with other guys and all play the type of music we like to play.

"This isn't to say I wouldn't like to see some changes on the big band scene. Something that would break away from the traditional sax section, trumpet and trombone line-up. Classical orchestras haven't changed in a hundred years; I'd like to see the line-up change in big bands.

"There's a lot to be explored, for instance, in the field of electronics. Technology is making so many advances; the electronics that are being employed are merely touching the surface.

"So often, they are used merely as a means to provide more power — more amplification. I'm against too much amplification. I like to hear a group or band playing softly; that way, the peaks mean so much more when you hit them. You get a much wider range of tone if you're not playing triple-forte all the time.

"I like loud drummers myself. But some youngsters will say the drummers are playing too loud — then go into a discotheque where the music is shaking the walls down. To me, this seems kind of funny.

"But I can't see a return to the big-band scene as we knew it — the days of the Jimmie Luncefords, Benny Goodman and Stan Kentons.

Fortunately, there is a market — smaller, maybe, but highly discerning — for the type of big-band jazz delivered in such dynamic style by the Clarke-Boland ensemble.

And if men like Art Farmer are in any sense of the word "prisoners," then they seem a pretty happy bunch of captives. Their's is truly a labour of love.

Laurie Henshaw

RADIO JAZZ

FRIDAY (17)
4.10 a.m. J: Jazz Unlimited (Fri, Mon-Thurs). 7.15 p.m. V: That's Jazz (Butler-Fox Band). 8.5 J: Jazz Unlimited (Fri, Mon-Thurs). 9.10 U: Filtrations, Sweet Inspirations, Martha and Vandellas. 10.30 Q: Jazzstudio Frankfurt. 10.45 A3: R and B. 11.30 T: Big Bands, 1950's (Fri, Sat). 12.0 T: Big Band Jazz. 12.15 a.m. E: (1) Brian Auger Trinity (2) Jose Feliciano (3) Jerome Richardson.

SATURDAY (18)
4.5 a.m. J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.35 p.m. H1: Radio Jazz Magazine. 6.45 B1: Jazz Club (Tubby Hayes BB, Humph). 10.20 Q: (2) Herbie Mann Band (3) Dean Martin. 11.0 A1: Jazz Concert. 11.5 J: Jazz. 12.0 T: Duke Pearson's Big Band.

SUNDAY (19)
6.45 p.m. A3: Earl Hines (Hughes) Panassie). 7.30 B1: Mike Raveon's R and B Show.

11.0 B1 and 2: Best of Jazz on Records, presented by Humph (B3 stereo from approx. 11.15). 12.5 a.m. B1 and 2: Just Jazz (John Dunn). 12.30 B1: Jazz Workshop (Music of Michael Garrick Sextet and Norma Winstone, poetry of John Smith and Jeremy Robson).

MONDAY (20)
8.50 p.m. E: With A Beat. 10.20 E: Kurt Edelhagen Ork. 10.55 H1: Jazz. 11.0 A3: R and B. 11.30 T: Big Bands (1930-1969). 12.0 T: New Jazz Records. 12.5 a.m. J: Bobby Troup Show.

TUESDAY (21)
2.30 p.m. H1: Jazz History. 5.15 H1: Jazz. 5.45 B3 Jazz Today in mono and stereo (Charles Fox). 10.30 Q: Jazz Journal. 10.30 V: Montreux JF. 11.0 U: Clarke-Boland Big Band at Ronnie Scott's Club, London. 11.15 A3: R and B. 11.30 H2: Jazz (Carl Schultz Quartet). 11.30 T: Big Bands, 1960's (Tues-Thurs). 12.0 T: Fletcher Henderson Story (Part 2).

WEDNESDAY (22)
5.0 p.m. B3: Jazz in Britain (Tubby Hayes Quartet). 9.15 E: Phil Woods and his European Rhythm Machine. 9.30 A3: R and B. 11.20 H1: Radio Jazz Magazine. 12.0 T: Stan Kenton (Hair). 12.15 a.m. E: Jazz Discussion.

THURSDAY (23)
7.0 p.m. H1: Big Band Beat (Skymasters). 7.30 E: Kurt Edelhagen Ork. 9.30 Q: Big Band Serenade. 10.15 A3: R and B. 12.0 T: Guitarist Lenny Breau. Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-348, 3-848. B: BBC 1-247, 2-1500/VHF, 3-464/188/194/VHF, 4-285/205/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. Q: BR Munich 375/187. O: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

THE SOLOISTS who turn up with big bands like that accompanying Ray Charles are often pretty dismal.

This time out, though, the star carried one trumpet player whose carefully chosen notes and obviously personal solos made jazz fanciers turn to each other with a knowing smile and quizzical raise of the brows.

I knew I'd heard those lyrical ideas somewhere before, and that pretty sound out of Clifford Brown. I'd even met this cat somewhere, I was sure, so I went backstage at the Festival Hall and looked around. Sure enough, sitting in the artists' bar, nursing a beer and a rather woebegone expression, there he was — the man responsible for all the juicy trumpet work with one of Horace Silver's hottest combos, Blue Mitchell.

The trumpeter had every right to be looking depressed for like his fellow section mate, Johnny Coles, and the imperturbable Henry Coker, he is forced to hide his considerable talents in a band of anonymous musicians.

Yet nevertheless, he welcomes the opportunity for improving his section work.

"It's quite exciting to me although Ray travels a bit too much for my liking," he explained. "But it's a definite advantage for me. It's necessary to go through certain phases of musical experience and a way to acquire the things you have to know."

Blue, who was christened Richard Allen Mitchell when he was born in Miami, Florida, thirty-nine years ago, worked with the R&B saxophonist, Paul Williams, before going to New York in 1952.

He spent almost three years in the Earl Bostic combo before touring with Red Prysock, Al Hibbler and Sarah Vaughan, but it was the Horace Silver quintet which gave him the reputation as one of the most-respected trumpeters of the early 'sixties.

"Horace was responsible for bringing me up," Blue volunteered. "He hipped me to quite a bit. We would also work with the group on Horace's off-days, using Chick Corea on piano and under my name. After Horace broke up the band, we continued to work and record under my leadership for nearly three years — Junior, Chick, bassist Gene Taylor and Al Foster on drums."

The trumpeter, who has made some excellent records in his time, including the truly beautiful "Smooth As The Wind" with charts arranged for brass and strings by Benny Golson and the late Tadd Dameron, eventually capitulated.

"The responsibility of being a leader got a little too heavy for me with the



MITCHELL juicy trumpet

Kind of Blue

club owners not able to pay the money and so on," he explained.

"Then when work slowed down most of the cats would freelance and it soon turned out that they were doing better like that than working with me as a group. And that was that.

"I really don't mind working as a sideman — I've been with Ray since the beginning of April — and I still continue to record with my own groups. Really I'd welcome the chance to do studio work, too, because it widens your knowledge.

Blue's attitude is typical of the conventionally-minded jazz musician who sees no future for himself in the avant garde.

The studios provide a safe, if unexciting, future. He has already tried his hand at a commercial project — the Blue Note album "Collision In Black" where he played over pre-recorded rock-type tunes — and found it unsatisfying.

"And as for the avant garde, I could never feel really comfortable with it even though I've been in certain environments where I've had to do it," he smiled sadly.

"The more basic type music sounds better to me and always has. I mean, standards — jazz standards — still sound good to me. To do this avant garde thing properly you have to have more knowledge than I have.

"For instance, there was a difference when Coltrane played than what these other musicians are doing now. There are some who make it sound interesting, but there are some who just play and they say 'anything goes'."

The gentle trumpet player smiled his sad little smile again and shook his head sadly. Remembering the beauty he put into just a couple of choruses with the Charles Orchestra I knew exactly why he added, "And I just can't do that."

Valerie Wilmer

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jazz scene

That Dizzy feeling...

JAMAICA-BORN Dizzy Reece has been on the jazz scene for a long time now without ever quite getting the recognition he seemed to deserve.

After more than ten years in Europe he quit this country, somewhat brought down, to record in New York for Blue Note and look around for the richer jazz opportunities offered by the USA.

A couple of months after his departure I heard from him that he'd cut an album with Miles Davis' rhythm section and had depped for Miles at Birdland.

"There is no regular work as yet, but this takes time to get," wrote the trumpet player. "All big cities are much the same, but I am glad to be here because it seems they don't really go for me over there."

By January, 1960 he was doing better. He'd been held over at Wells' in Harlem and there was talk of further record and club dates.

In May he was at the Village Vanguard with a quartet which included Art Taylor on drums, and by then he'd made his third Blue Note LP. He had written film music and a lot of big-band scores, and had played a week in Toronto.

Inspired by the music he'd heard, he badly wanted to work with the finest jazzmen in order to advance his own playing.

Everyone agreed his future in America looked bright, but Reece said he was itching for more action. "I'm playing a waiting game," he explained.

Since then, he has done many things: written a novel in '61, and other books subsequently; played in clubs out of New York as far West as Los Angeles; written and played music for TV shows and stage productions; signed for Prestige's New Jazz label; toured with James Moody and made a documentary film.

But somehow I still get the impression he's waiting for things to fall into place.

Last October he visited Britain with Gillespie's big band, in which he was listed as Alphonso Reece in order to

avoid excess Dizziness. He's been in Europe ever since but has now returned home to New York.

Talking to me on the eve of his departure, Reece dealt with the matter of his interests and ambitions, his lack of success in monetary terms.

"I should explain that my image of success, isn't the same as everybody's, and my nature, astrologically speaking, seems to be to do everything the hard way.

"This isn't necessarily bad because it's no use guessing or theorising about experience. You have to live it. That way you become an individual person, and I believe jazz is an individualist's music.

"So I don't hold much with divisions into racial or other categories. It's an individual thing, and some white musicians play more, to me, than black musicians.

"In any case, it's all jazz. I like to be open-minded, about music and everything. Music is changing so fast, and the social scene is too, or apparently so, that you have to keep your mind wide open, your ears and eyes, for the best elements, whatever they may be.

"And you've got to acquire that experience. I came over



REECE: back to New York

with Dizzy Gillespie for that reason — just to come here with his band. And I like to move around. I'm a world traveller.

"Big bands? Actually I don't like them. It's a good spirit when everyone gets together, but I don't feel it is my vehicle. I prefer the quartet or quintet format.

"I want to come back here with my own group, I think there's quite a few things to cover, and I've found out there are people who know me. So many fans that still remember me; it's great.

"It would be a tour, ideally, with an American rhythm section. I'm trying to bring George Coleman here — I love working with him — but if he can't come I'd want to use Bobby Wellins.

"And I hope to work with J. C. Moses here or on the Continent. We recently recorded together in Denmark with Dexter Gordon, and I made sides with Art Taylor, Slide Hampton, Nils Henning and Kenny Drew. Yes, J.C. plays good, and I'd like to bring Stanley Cowell on piano. The bass player's still up in the air."

If conditions weren't ideal, would the tour still take place? Dizzy very much hoped so and said, if bookings were forthcoming, he'd like to be

back before the end of the year.

"I'd bring an American rhythm section if possible; if not, the best possible British section plus Wellins on tenor. Anyhow, I want to work here because London has something I like — atmosphere.

"My programme? The music would be quite different from what I used to play. I'd try to present the real me."

Would Dizzy consider living and working once more in Europe?

"No, not yet, I reside in the States and feel pretty strongly about it — I'd miss the musical atmosphere, because there isn't really too much to hear in Europe apart from certain individuals. I'd stay in America for musical reasons, then.

"Everybody works so hard. It's very competitive in music and everything, and the effect is to make you play better. Well, it should bring out as much as you have in you."

As for the waiting game, Dizzy admits he still has ambitions outside the normal jazzman's scope.

"What I'm really interested in is going into films. I made a documentary about New York at night — directed and produced it, wrote what dialogue there was, and my group played the music. We used to show the movie while we played the music live on stage.

"Now I'd like to produce small films, nothing spectacular, which would give me the chance to play the music and do some of the scripts. Because I think that's the way jazz has got to go — mode towards the theatre forms."

MAX JONES

BEFORE his five-night stint at Ronnie Scott's Upstairs Room last week, Ray Russell hadn't had a jazz gig for ten weeks.

Which is fairly amazing, in view of the fact that he is one of this country's most important jazz guitarists and has had two excellent albums out under his own name on the CBS label.

This scarcity of work, Ray says, is "driving me out of the country" — and he's not the first local musician to feel that way. Dizzy Reece, Vic Feldman, Shake Keane, and lately John Surman have all been forced to the same conclusion.

"I've had two or three very interesting offers from the States and Europe," he says. "And even if things do pick up in the next few weeks, I doubt if that will be enough to keep me in Britain.

"I can't say what these offers are, but I might take up one of them at the end of the year."

Before he goes, however, Ray plans to make another splash in the music world.

He's forming a very unusual medium-sized band, with the intention of playing college and university dances, and for the project he has the backing of CBS Records and the Harold Davison office.

Singer

"It's going to be a band for dancing, with a singer, and we'll be doing original material which is currently in preparation. We've already cut a single, and we'll do a month in town before cutting an album and then hitting the college circuit.

"I really think this could work out. There's nothing else like it, and the college students should enjoy it because it will be an intelligent band, playing a kind of rock/jazz which will include plenty of improvisa-



RUSSELL work scarce

Will Ray stay?

tion. We may even get into some free things!"

Ray gave me the probable personnel of the band as: Bud Parkes and Harry Beckett (tpts), Malcolm Griffiths (tmb), Alan Skidmore and Stan Sulzmann (tens), Brian Miller (pno), Chris Laurence (bass), Alan Rushton (drs), Robin Jones (conga), and Robin Shepherd (Vcls). Plus, of course, Russell himself on guitar.

"It'll be a loud band," said Ray, "and all the horns will be amplified — but we'll be playing music."

One hopes that Ray will have more success with this outfit than he has had with his small groups which, although invariably artistically interesting, have been somewhat less than commercially viable.

"I've been doing more college dates than anything, usually with a quartet of trombone, guitar, bass and

drums. But if the money goes up we try to enlarge it to a quintet or sextet.

"A lot of people are still very narrow where free music is concerned, but the colleges have been very receptive — they know what's 'modern' and what's 'straight'."

"Really I like playing anywhere, both clubs and colleges are all right. People know us now and they know what to expect, to a certain extent. We've always had a good audience and I guess you could say we have a bit of a following."

Fiery

"Music is a very spiritual thing for me, and our audiences consist, to a great degree, of people who feel the same, so we have good communication."

Certainly Ray's sets at the Scott Coub last week were adventurous and far-ranging, with Mike Osborne's alto and the leader's fiery guitar outstanding.

Ray used to undertake a great deal of session work, but has cut down in recent months because of artistic dissatisfaction with many of them.

"I'll only do sessions where I'm wanted for my sound," he says. "I don't get any joy out of doing the ordinary commercial ones, so I figured that I might as well not do them at all."

It will be a great shame if the British scene loses another guitarist. Johnny McLaughlin's departure made a big enough hole, and one can only hope that Ray's new band attains enough success to persuade him to stay here a little longer.

RICHARD WILLIAMS



BILLY PRESTON
'Everything's all right'
b/w 'I want to thank you'
OUT NOW Apple 19

OVER THE years, as one interviews more and more groups and artists, the nagging belief grows inside that one day an interviewee will suddenly leap to his feet, snatch one's notebook, tear it into fragments and hurl them aside with an oath.

It finally happened to me last week — at the hands of Mr Jack Bruce, bass player of this Parish.

Actually, it wasn't quite the traumatic experience it sounds. The occasion was a gathering in a cosy Camden ale house which started out as a formal interview and rapidly developed into an anecdote-strewn booze-in.

Jack was in a good mood at the cheering news of the success of his first solo album "Songs For A Tailor" currently high in the Top Twenty LP chart.

He is now in the process of working on a follow-up album, but on the night we met, he was due to escape the rigours of the pop life for a few days with a trip to his island off the mainland of Scotland.

Last year Jack also recorded a jazz album with Jon Hiseman on drums and Dick Heckstall-Smith on tenor. What would happen to it now — release-wise?

"I don't think the jazz LP will be coming out now," said Jack, "but I have been thinking of trying to get it out as a double album. It was done such a long time ago... jazz albums always seem to be released years late."

He is naturally more concerned with the new work. "I have written about nine new songs and will be recording them with musicians like Chris Spedding on guitar."

I suggested that one criticism of "Songs For A Tailor" was it seemed a little over-produced, or "busy."

"It was never over produced — I don't know what you mean by that. It's just me — my way of doing things. And they're not simple."

What are his future plans?

"Well there will be a tour in January but there are no dates or places set. Felix Pappalardi, who was Cream's producer will come over and play on bass which will leave me free to play keyboard instruments."

Pop

"I'm hoping Larry Coryell will come over and we can play together next Spring at Ronnie Scott's club."

Does Jack ever feel schizophrenic in playing pop and jazz side by side?

"I just play. I don't deliberately play in a different style for different forms of music. When people ask me to play for them, I just do my thing. They know what you are capable of. I'm not consciously trying to get the two scenes together or anything like that."

How was Tony Palmer's film of Jack's career progressing?

"It's finished and it's got some very nice things in it. Tony is a TV director, but he is getting into films. He's doing a film about Peter Sellers. People have criticised his style — with all the fast cutting — but nobody else could have got a programme like the one he did on Cream on a TV arts programme. You couldn't usually get one past light entertainment. It's great that somebody like Tony is doing things — for whatever reason."

As the ale flowed merrily, the conversation drifted back in time to the early



There's no simple way for Jack

days of the Graham Bond Organisation.

"I remember the first tour we did with Graham was with Joe Brown, and there was another with Chuck Berry.

Funny

"The first one was a real pop tour, and I was playing stand-up bass. I don't know what we played, but I do know the audiences weren't ready for it! That was in the days before road managers and we had to hump all our own gear. I used to do all the driving."

"Ah they were good days!" sighed a colleague mistily.

"No!" said Jack firmly, rattling the glasses on the table. "It's funny to look back, but we weren't making it to any degree. We were working seven nights a week, but we weren't making it. I remember when we got £40 for a gig and we really thought

we had hit the big time. So I say we do deserve success — and I want more!"

Many tales of olden times came to the fore, and Jack recalled: "Muddy Waters thought Cyril Davies was great on harmonica and wanted him to go back with him to the States. It's sad there weren't more records made of him."

Will Jack ever form a permanent band of his own?

"One day I will surprise you all. On the tour it will be a pick up band, but eventually I'd like to do something."

Is the permanent group going to become a thing of the past?

"There are bands that stay together and work well — The Band is a typical example. They have known each other for years. Oh, and the Beatles of course."

"Often the hassles that affect a band can result in the members getting on each other's nerves. If you make it commercially and

musically, however, I believe it is possible for a group to get on together.

"The Beatles don't have to live in each others pockets. The Cream was only three people and if you have a group with more members, there are more to talk to and get along with."

"With three you just end up being an individual on your own. At the beginning of course we talked and worked well together, but not towards the end."

"I'm a lot cooler than I used to be. I used to be very temperamental, but that always does you more harm than good, and you only drag yourself."

It was later during a particularly juicy tale of past doings, that I reproduced my notebook in a kind of journalist reaction. Jack indicated with a curt gesture that it should be put away.

And that was a good idea because I could hardly write anything down that would be decipherable later.

Drummer

We adjourned to Jack's amazing music room at the top of his house where he decided to stay up until 5 am and go without sleep before his trip to Scotland.

The hours were to be whiled away playing organ and fortunately there was a drummer on hand to help him out with "Wade In The Water" and other favourites.

Jack is also practising drumming, so in a few months' time, he may be ready to go out as a one-man band!

The amazing Hollies make it twenty in a row

THE HOLLIES are amazing. Twenty straight Top Twenty hits, and not one of them a dud. Just good, solid pop music which is capable of entertaining anyone whose ears are blocked up with cotton-wool.

How do they do it? Well, to start with there's no hidden secret, no ingredient which ensures hit after hit after hit. What there is in the group is a great amount of hard realism, a quality which makes certain that they make fewer commercial mistakes than practically anyone you care to mention.

That realism manifests itself in their attitude to releasing singles.

"We wait," newest member Terry Sylvester told me, "until we have the right number. On average we release about five numbers every two years, and they've got to be just right."

Singer Allan Clarke chipped in: "Way back in the early days we used to panic occasionally and release stuff that wasn't really worthy. Take that Beatles' song, 'I Needed Someone.' It was a good song, but it wasn't good enough — and we knew it. So it only got to number 19 in the chart."

"But we don't make mistakes like that now. For some people it's important to have a new single out straight after the last one, but we can afford to wait and pick the right song."

One of the secrets of their world-wide popularity is that, generally speaking, they control the release of their records abroad.

"We travel so much that we know what is popular in the various countries," said Terry. "So we can release our singles accordingly."

In Scandinavia they like our folk things, which are very much album material in



SYLVESTER 'got to be right'

Britain. So at our concerts in Denmark we mainly give them folk songs like 'Very Last Day' and the tunes from our Bob Dylan album."

"We've never been really successful in America," said Allan, "not in the really top level, but the places our singles take off in are always the places we've played in concert."

"He's Not Heavy' should do well in the States," said Terry. "I always had the feeling that it was a good number for the American market. The title phrase is very American, isn't it?" "We could go to the States tomorrow," said Allan, "and in fact we've already turned down one tour. We've got to make sure before we go that the conditions are exactly right."

The three composing members of the Hollies — Terry, Allan and Tony Hicks — between them write a lot of songs. The day before I interviewed them they had been to Amsterdam, and during the trip they conceived and half-finished three songs.

"We did one in the dressing room before the TV show," said

Allan, "one in the taxi during a traffic jam, and one on the plane. We're going to finish them off today."

They told me they had just agreed to play a week's engagement at the huge Batley Variety Club in Yorkshire, and Allan was particularly jubilant at the prospect.

"We were the first group to top the bill there, and we're the only one that's been asked back. All the other bill-topping groups didn't go there with the right attitude."

As for the future, the Hollies plan to do major concerts around the country next year, with one other name artist on the bill and do the entire second half themselves.

"We'll have an orchestra with us," said Allan, "about 11 or 14 players using strings, trumpets, and flutes. It's worth it, because we can make better music that way, and we can get more time to play on stage when we're doing the whole second half of a concert."

Possibly one of the major reasons why they have stayed a top-line "live" draw for so many years is that they have never priced themselves out of the market.

"We ask what we know the club can afford," their manager Robin Britten told me. "That way, everyone stays happy and makes money."

It is with this in mind that they are looking forward to doing more university and college gigs in the coming months, and they have worked out a price which they apply to all universities, regardless of whether or not the particular college can afford more.

"That's why we're always asked back to venues," said Robin. "People know that they're going to make money on us." — RICHARD WILLIAMS.

BE JOYFUL



A new LP from The Pentangle "Basket of Light" (TRA 205) is an event of joyful importance for Pentangle enthusiasts everywhere. This time, in Britain, the event is enriched by a wide-ranging Autumn tour:

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ALVIN: happy with album

ALVIN ON THE NEW TYA ALBUM

TEN YEARS AFTER may soon be hitting the singles chart with the same impact that their fourth album "Sssh" is having on the album market.

The rock group, formed only two years ago and already one of our biggest dollar earners, are considering releasing their first-ever single.

"I don't really know if I can do a hit single though," said Alvin Lee, the guitarist and vocalist with Ten Years After. "It would bring us to an audience we don't particularly cater for."

"It would bring us television which is a medium we don't particularly care about. We did a television appearance recently and the producer had his ideas set before he even saw the band. It wasn't presenting Ten Years After, it was presenting Ten Years After playing at pop stars."

"I sat down to write the single last night and it made me so depressed. I can see myself getting into a situation that I don't like, I need some reassurance as to why in fact we need a single. I'm pleased with the way things are going without one."

Ten Years After's current album "Sssh" is moving up the album chart and they are happier with this one than they were with the first three.

"It's the longest I've been happy with an album. We got closer with this one to the feel we get on live appearances. The whole thing about what we play is a feeling, an atmosphere, which we try to create."

"When you do a live appearance they anticipate what you're playing so you've got a good chance of getting an atmosphere. We don't play to the audience or at the audience, we play for the audience and hope that they will enjoy what we are doing. It's this atmosphere that we've tried to create with the album."

At the beginning of the New Year, Ten Years After make their fifth trip in two years to America. Is it a visit they enjoy?

"It's a kind of unreal thing. I enjoy some of it and I don't like other parts. It's a sort of pretend game we play over there. Somehow we've been classed as your actual supergroup and that's why I'm a bit worried about the single."

"There's no freedom in being a number one. We don't go out to entertain, we hope that the audience will be entertained by what we do."

ELECTRONIC

Ten Years After have now started personal appearances again after a three week break. During this holiday Alvin has been involved with London's "underground" and experimenting with electronic music.

"Everybody in the band is into something different. I'm into electronic music, organised noise rather than keeping to conventional tempos."

"If we can draw all these ideas together we'll be able to come up with something new. Being Ten Years After, people expect something from us."

The whole idea of Ten Years After was to play what we wanted with no compromise but we no find there's a certain amount of compromise in playing what Ten Years After has come to represent." — ROYSTON ELDRIDGE.



NANCY: going into films

A new life for Nancy

IF A certain young beauty makes an illegal left turn some time around 1971, she hopes the headlines next day will read: "Actress Nancy Wilson Held In Traffic Violation."

It would be well worth the fine, and more, just to relish that headline. In

fact, she's gambling a far larger sum in the hope of changing her image.

After spending 17 of her 32 years as a professional singer, ten of them spent largely on the road, she is phasing out her far-flung personal appearances.

There will be an occasional gig in Las Vegas, record dates for Capitol and TV variety shows (four with Carol Burnett this season), but beyond that, the young lady who spent this decade grossing millions as a superstar of song will sit at home in Los Angeles, hoping to take on dramatic roles in movies and television.

She won't exactly be biting her nails waiting for the phone to ring.

"My foremost reason for semi-retiring," she explains, "is that I'd had it with living out of a suitcase 35 weeks a year. I want to spend more time with my son." (Kacy is now six years old; Nancy is in the process of divorcing ex-drummer Kenny Dennis.)

The exacting rules of the road invariably take their toll on performers and singers.

Worry

"I love to sing," Nancy maintains, "but it's no fun working to exist and existing to work; worrying about gowns, plane fares, rhythm sections, taxes; singing the same song twice a night, night after night... well, you reach a sort of dead end; you stop growing."

"I owe each audience the best performance I can give, and for this I need a new excitement, a challenge. I know I'll be able to find this in acting."

"If I could just sing

BY LEONARD FEATHER

'Guess Who I Saw Today' once every couple of weeks, maybe I could bring something newer to it. As for 'You Can Have Him,' I just don't sing it at all any more. You can have it."

Since her career began, Nancy has always subscribed to the acting-is-an-extension-of-singing school of thought. Her dramatic experience has been limited. She had a major role in an I Spy segment a couple of years ago, but since then there have been more offers than acceptances.

Plums

Ralph Nelson had a good part for her in... tick... tick... tick, but it would have meant cancelling a gig at the Tivoli Gardens in Copenhagen that paid close to \$100,000 for four weeks. Similar commitments have turned other ripe plums to prunes.

Roy Huggins wanted her for the lead in a two-hour film at Universal; Stirling Silliphant felt she was perfect for a role in one of his pictures. But Nancy at the time was on the television treadmill in London or concertising in Tokyo.

To prepare herself for the professional realignment, she will study with Frank Silvera's theatre group and hopes to get into

Actors' Studio.

She feels this is the right time. "There are going to be significant motion pictures and television shows. I saw Gordon Parks' The Learning Tree. We don't kill anybody in it, but it's an autobiography and if it's not meaty enough, short on blood and gore, too bad. It was lovely, a good portrayal of us, a good black movie."

Too often she has heard from producers and directors the protest: "But you sing in night clubs." The implication is not just that she belongs in a different world; rather that she would be unwilling to give up such a lucrative life for an alternative that might, at the outset, prove substantially less profitable.

Booking agents, looking out for themselves, demonstrably are more interested in 10 per cent of what she can earn in Nevada than in her cut of a one-shot movie assignment.

"The money is not important to me at this point," she says. "I'd not only be willing, but I'm determined to show them that I'll be available when they call."

Black

Today the screens of the world offer us abundant evidence that black, to quote one of Nancy's record titles, is beautiful. All Miss Wilson has in her favour is the beauty, the bank balance to enable her to wait for the right parts and the tenacity that has helped steer her to her present eminence.

Her press agent swears she's taking the biggest gamble of her life. He may have an accurate evaluation there, but I wouldn't bet on it. The odds are stacked too heavily against him.

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THE BLUES

PAGE

Magic Sam keeps the blues out front

IN HIS liner notes for Magic Sam's Delmark album, 'West Side Soul,' Bill Lindeman wrote this of the guitarist-singer: "... you will like Magic Sam regardless of your previous tastes if you are reasonably 'aware,' 'hip,' 'turned on' or whatever your generation's slang may be for being in touch with humanity and life."

And the man could not have said it more clearly. Sometimes we get the impression that the blues is a dying form, an old man's world, yet artists like Sam Maghett are still busily keeping the blues out front.

When Magic Sam plays his own kind of music, the timeless quality of the genre comes creeping through. There is nothing dated or old-fashioned about what he does, but he does it with the strength and poignancy of yesterday's greatest. Although he was a stranger to Europe, Magic Sam had no qualms about facing a white audience. He still appears at black clubs like Sylvio's in Chicago, but he has recently been hugely in demand by college audiences.

On the recent Lippmann



MAGIC SAM: first trip outside USA.

and Rau American Folk Blues tour, Magic was accompanied by his long-time bass-playing sidekick, Mac Thompson. It was the otherwise taciturn bassist who gave him his appropriate nickname. In fact the two men have been playing music together for more than a dozen years now.

"We were just messing around the neighbourhood playing parties," Sam re-

called. "Everyone kept on telling us: 'You're good, why don't you go and play in clubs?' and so on, but I was too young."

"When I was 18, though, I went with harpist Shakey Jake and round about the same time I wrote a song called 'All Your Love.' Eventually I took it in to some guy and he accepted it right away. He wanted it just like it was, didn't want me to change it at all.

"I recorded it one day and the next day it was on the air. That's where he goofed because people wanted the records and he just didn't have any!"

In the 'fifties he sold many records, then it tailed off until 1966 when he started recording again, first for Crash, then eventually for Bob Koester's famous Delmark label. His next album will contain mostly his own material, though he sings blues from all quarters.

"I just write the blues as they are now," he explained. "I sing it, do it, whatever way it comes to me, whatever way it grabs me."

"Like one time I remember my wife was fixing to leave me. I just sat down there while she was getting her things together and I started playing my guitar and singing. I sang 'baby, do you really have to go?' and so on, but it didn't stop her from leaving! I didn't make the words too sad," he grinned merrily.

While Magic Sam's blues are as contemporary as anyone's, he has scant time for the so-called "progressive" blues.

"How far out can you go with the blues?" he repeated the question. "Not too far out like Jimi Hendrix. Blues is something you have to stay with and to me Hendrix is psychedelic or something. He's taken the blues and made it into something else and that's not for me."

"But blues has been taken by so many people who don't know what they're doing with it and I'm afraid that they're really going to mess it up. And that's a pity."

He cited the pitiful Muddy Waters fiasco, 'Electric Mud,' as a case in point. "Someone said to me 'hey man, dig this' and so I said OK. I took it out, played one cut and that was it. I said 'take it off — now!' and I put it back in the sleeve. I don't know what they're doing, but it sure sounds like nothing to me!"

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driver's seat



SKIP: painful illness

SKIP JAMES

October 3, 1969

Dear Max, Skip James died this morning after a very long and painful illness. One of his finest memories was going to Europe in 1967 and he made many friends there who continued to write to him.

Mrs James and I would like to thank all the people who were so kind to Skip during his lifetime. We'd especially like to thank the members of The Cream for recording one of his songs ("I'm So Glad") and making it possible for him to have an income for the final year of his life.

Sincerely Dick Waterman

THE ABOVE letter from Richard Waterman, who had latterly been managing James, arrived just after we went to press last week.

In itself, the news was not surprising. Skip was recovering from a stomach operation when a group of American blues lovers located him in '64 and got him recorded for the first time since 1930. After his visit to this country with the Blues Festival he became a good deal worse.

When I wrote (in the MM of April 12 this year) about the reissue of James' album,

"The Greatest Of The Delta Blues Singers" (Storyville), I referred to him as being seriously ill. And Blues Unlimited mag has been running an appeal for the James' which was acknowledged in the October issue.

"We want them to know... that their help has truly made life easier in the James household. We never knew that we had so many wonderful fans. Some day, God be willing, we hope to repay each of them." This is part of the letter over the signatures of Skip and Lorenzo James.

Little was known of him or his records until the mid-Sixties, and he was seldom mentioned in print. He stayed in the South and recorded only the one batch of Paramount records, quitting music soon afterwards. The records didn't sell well, apparently, and became extremely rare.

The imaginative use of material is the thing in his performances, so it didn't matter if his old songs were repeated or his new ones sounded melodically familiar. In selecting "The Greatest" as Blues LP Of The Month, I wrote:

"In his ability to establish atmosphere — the sombre mood of "Killin' Floor" or the despair conveyed by an almost ethereal falsetto on "Devil Got" — Skip sounds even more remarkable than he did."

The high, weird voice, the poetic feeling, the sensitivity... these, and the excellent vocal-instrumental balance he achieved, are qualities most often praised by writers who responded favourably to his stylish and thoughtful artistry.

How fortunate that he knew international recognition, even on his last lap. Thanks are due to the organisers of the annual Folk Blues Festival, among others, and to Eric Clapton and the Cream and all the anonymous collectors who helped to sustain his last months. — MAX JONES.

VALERIE WILMER

BLUES ON RECORD

CBS have obtained the rights to release Milestone Records in Britain, and issue four LPs this month. Blind include blues items by Fred Lemon Jefferson and McDowell. The former, titled THE IMMORTAL BLIND LEMON JEFFERSON (CBS 63738), is a very important folk blues set for collectors who haven't bought the Milestone LP (re-released 30/3/68) or earlier releases, such as Folkways, containing a few of the titles found here. They include a selection of Jefferson's many convincing penitentiary songs — "Prison Cell," "Lockstep Blues" and the hard-hollered "Hangman's Blues" — and such rarities as "Black Horse Blues" (a Blind Lemon variant of a traditional blues) and "Corinna," the latter a version of "See See Rider" which is as completely personal as all his interpretations. Lemon made everything fit his swooping, shouting, to a fully unpolished vocal methods. He offers you, when you get used to roughness of style and recording, a body of Texas and other Southern folk-song as bold, varied and individual-sounding as anything on record. The dramatic guitar playing which complemented the singing perfectly is to some degree echoed in Lead Belly's work; again, it is unconventional and highly impressive. "Rabbit Foot," "Matchbox" and "Worried Blues" are other intense performances in this set, recorded originally for Paramount in the middle-to-late Twenties. There was some fat on Lemon, but not a spare ounce on his honest, inventive music. — M.J.

attractive but not outstanding. Clearly Albert King, inspiration of many a fine guitar chorus, has a really exceptional new album within his grasp. Meanwhile, this hints at his stirring quality on "You Threw" and one or two more performances. — M.J.

ACE OF HEARTS continue their fine-value Mainstream reissue series with a pretty impressive blues album, LIGHTNIN' HOPKINS' THE BLUES (AHT 183). Titles include "Hello Central," "Long Way From Texas," "Everybody's Down On Me," "Freight Train," "Dirty House," "Prayin' Ground Blues," "Everything Happens" and "Short-Haired Woman" and all are excellent leisurely Hopkins vocals, full of personal flavour and feeling, accompanied wondrously well by Lightnin's colourful guitar. "Mad As I Can Be," originally titled "Tell Me Boogie," and "Gotta Move" have a little background foot-tapping as well as string bass. Donald Cooks is probably the bassist on these early Hopkins tracks recorded during the '50-'51 period. "Hello Central" and the livelier "Coffee Blues" were two of Lightnin's big sellers. The record, like its maker, is worth a listen any time. But as these are much-issued titles (Fontana last time) you'd do well to check your stock before buying. —*M.J.

SUPER DUPER BLUES (Blue Horizon PR 31) is a 15s sampler from the Blue Horizon album catalogue, and should serve to end any doubts about the validity of British blues. The local boys sound pretty convincing when placed in revealing proximity to the label's veteran American bluesmen. Fleetwood Mac come on strong with "Rollin' Man," "Long Grey Mare" and "Shake Your Moneymaker"; Chicken Shack are graced with Christine Perfect's relaxed vocal and piano on "I Wanna See My Baby" and "What You Did Last Night." Duster Bennett is nicely subtle on "Jumping At Shadows" and Gordon Smith's guitar picking is a joy on "Diving Duck Blues." But for sheer drive and rollicking enjoyment, one has to hand it to the veteran blues and boogie men who make up the rest of this pleasing set — Eddie Boyd ("The Blues is Here To Stay"), Champion Jack Dupree ("Racehorse Called Mae"), Johnny Shines ("Pipeline Blues"), Sunnyland Slim ("Stella Mae") and Curtis Jones ("Gee Pretty Baby"). — A.L.

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● YOU'VE often made the statement that you know a hit when you hear it. You can tell what will be a chart success. What was your reaction to things like "Oh Happy Day" or the "Romeo And Juliet" love theme? Were you thrown off?

Well, "The Love Theme From Romeo And Juliet" is the same thing as the Sister Dominique thing that happened several years ago. It's just a freak thing that happens. It's pretty music. There's no big reason for it to be a hit or for it not to be a hit. But "Oh Happy Day" just goes to show that the industry is really three or four years behind. That's the result of what would have happened all throughout the record industry had the English groups not made it as big as they did. The black groups would have gotten bigger and bigger and bigger and eventually would have moved into the gospel school.

Gospel

There are a lot of gospel records made just like that ... there really are. That one just happened to be a little more commercial and got a little more exposure.

You're going to see a lot more of that as the black people figure. ... Some of it will be legitimate; a way to further their cause as human beings. But some of it will be pure bull. People will say: "Write a song about having soul, because the coloured people will buy it."

The fact that "Oh Happy Day" was a hit wasn't surprising to me, but I think the whole industry was shocked. I mean, there's never been a record in the past four or five years that you could say "I like it" and right away be identified as a soul person. Like if you say, "I dig the Monkees," right away you're identified as a white, okay cat that digs honkey music. If you say, "I like Oh Happy Day," you're solid, man. That's great. It's a very easy record to identify with. It could have been made five years ago and been a number one hit. It's such an obvious record!

Talent

● How do you react to Elvis Presley's latest resurgence in the charts, with "In The Ghetto"?

First of all, I think Elvis Presley is a phenomenal talent. He's one of the greatest singers in the last 20 years. Certainly one of the great blues singers. Probably the greatest country and western singer. He can do anything. He has just had a bad recording career, as far as direction is concerned. Nobody ever tells Elvis anything. For different reasons, nobody ever tells Dylan anything, either.

Elvis deserves to make

hits. I wouldn't criticise him because I'm very fond of his work and what he represents to the industry. Just like Fats Domino and Chuck Berry. I can't criticise them. "In The Ghetto," to me is just a hit song. But again, it's another form of the "we got soul" school. There's going to be a big string of those race-oriented records. Even if a white Southerner like Elvis sings them. It's an easy way for people to say they feel empathy for what's going on in the ghetto, but they really don't have to be a part of it. It's a nice cop-out.

● What about the sudden popularity of English crooners, like Tom Jones and Humperdinck?

I would imagine now, for the first time, the generation between 20 and 30 and 50 want an idol. It's not the young kids so much that are crazy about Tom Jones ... even though they dig him. But I think now ... maybe my mother, maybe my sister ... those people want someone to cling to.

Because Elvis is not their boy ... Crosby is gone, Como is gone. Tom Jones? Perfect.

Better

● How would you produce Dylan differently than he is now?

I'd just produce him better. I would make his album musically, the sounds and the production, as vivid and honest as his songs are. I'd try to get him to write some kind of a country-folk suite, opera, or something. It would take a little work and a lot of his time and indulgence, but I have definite ideas. It would just be a question of time. Tina Turner was a very big problem to me. You know, what to do with Tina Turner, a rhythm and blues singer. But eventually it came to me. I would come up with something for Dylan. It would be a good challenge. There's been some talk about it. I'll meet with them and see.

● How do you react to the

growing acceptance of simplicity today? Like Dylan's new album or Creedence?

There's a difference between simplicity and honesty.

Dylan is very honest. He's not so much simple as he is honest. It's a very basic thing. The frustrating things today are the jive things that are coming out, that are fooling the people. The hidden meanings they're putting into Beatle tunes that aren't there.

But you hear it about a president, too. The men from Congress are automatically labelled brilliant, genius and all of that. But you know they're just ordinary people ... con men like everybody else. The American public is very susceptible to being fooled ... but so is the world.

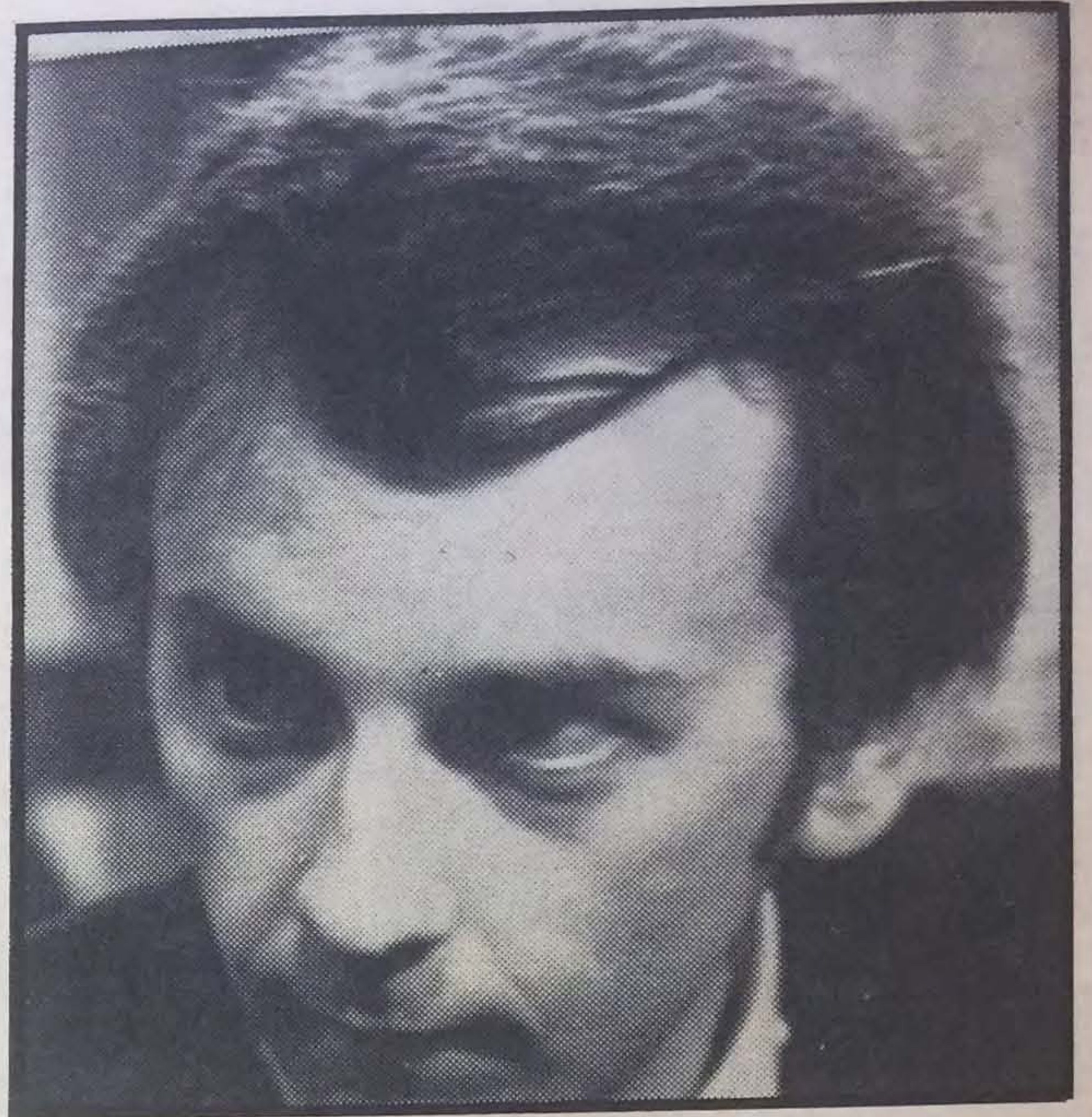
But there's a difference between simplicity and honesty. Dylan falls into the honesty category, so do the Beatles and a lot of groups.

SPECTOR ON POP TODAY

PART TWO

Pete Senoff concludes his exclusive interview with producer Phil Spector

●● Elvis is one of the greatest singers in the last 20 years ●●



There's no time to lose enter MM's Search now

HURRY, HURRY, hurry! Time is running out for entries in the most exciting project in years.

It's the Melody Maker's ambitious SEARCH contest — a golden opportunity for new groups and solo artists to make it big.

As big, in fact, as Jethro Tull, Fleetwood Mac, Led Zeppelin and Family — groups whose talents have been rewarded with bookings at colleges and universities throughout Britain.

In collaboration with College Entertainments — one of the biggest bookers on the college scene — the MM aims to find the group or solo artist who — in the opinion of college social secretaries — is a top attraction with their students.

Since last week's announcement, entries have been flooding in from all parts of the country. Make sure yours is among them so that your entry arrives by first post on Monday (October 27).

Here's what you have to do. Contact the social secretary of your nearest college which regularly runs musical entertainment so that your name can be entered in SEARCH.

The social secretaries will consider all entries and then select their favourites to be forwarded to College Entertainments.

Alternatively, they may fill in the form below and post it direct to the address given.

Ten finalists will then play a grand final to be staged in London. And a panel of social secretaries will act as judges.

Prizes are divided as follows: 1st Prize: £100; Second Prize: £75; Third Prize: £50; plus £25 each to seven runners-up.

Winners are guaranteed management, agency publishing and recording contracts. But all entrants to SEARCH must not already

be under contract to any recording company, management or agency.

Success in the SEARCH contest will also ensure bookings on the rewarding college circuit.

Closing date for entries is Monday, October 27. So there is no time to lose. See that YOUR name is entered by your local social secretary on the form provided TODAY. This is your last chance to enter the most imaginative project devised in recent years. See that you make the most of it!

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CHARLIE SAYS: Take a look at all the great Rosetti electronic and reed organs in the brochure; yours for the asking; send the coupon.

BIG FESTIVALS are probably the very worst places to see and hear groups.

They can also be pretty dangerous, as I found out last Saturday when I travelled with the Nice to the Pop and Blues Festival in the German town of Essen.

While the group were preparing for the gig in our hotel, we heard that there was trouble at the gigantic 11,000-seater Grug Halle, where the Festival had started two nights previously.

The place was almost full when 2,000 kids arrived without tickets, to be told that there was no more room.

Taking things into their own hands they smashed windows, climbed in, and fought their way into the hall past a handful of security guards.

They managed to merge with the crowd, but when people with tickets arrived to find that they could not get in, the trouble started.

Police arrived, and the battle was on. Tear gas billowed, stones flew, and heads were broken, but eventually the crowd was pacified with the help of Alexis Korner and two members of the Taste, who took their instruments and amplifiers outside to play to the kids who couldn't get in.

Deep Purple were into their set when we arrived at the hall, and they received a truly amazing reception. Every musical climax was greeted by a throaty gasp of mass delight, and half-a-dozen youths were so moved that they stripped to the waist and turned into Instant Idiot Dancers.

Jon Lord played a lot of funky organ, and the band swung very hard on things like "Paint It Black" and "Hush." They're really big on the continent, and they were a very difficult act for the Nice to follow.

By the time the Nice got on stage the audience had been cooled down slightly by a German band, Amon Duul, who played rather raggedly from a second stage at the rear of the hall.

Realising that they had to work hard to get the audience on their side, the Nice smashed straight into "Rondo," perhaps their best-known number. Keith Emerson was all over his Hammond, pounding the keys, jumping over the console, picking it up and swinging it round before letting it crash to the floor.



EMERSON
brilliant

**TEAR GAS,
STONES AND
BROKEN
HEADS ...**

**A NICE
WEEKEND
BY RICHARD
WILLIAMS!**

The applause at the end of the number was warm, but not deafening as it had been for Deep Purple. So Keith tried even harder, and played a finger-busting piano solo on "Hang On To A Dream" which got the best response

when he played the piano strings with his microphone, producing unearthly tinkles and pings.

After three or four more long numbers, they finished with the churning "For Example" and split from the stage fast. It hadn't been a really memorable gig; the audience was too remote, and the auditorium was so huge that even Keith's huge Leslie speakers sounded thin.

It was probably the worst audience of the weekend, which started in Newcastle on Friday night. The occasion was a concert at the City Hall, featuring the group by themselves for two hours.

It was a fantastic success, which was specially pleasing for bassist Lee Jackson, whose home town it is. The crowd wouldn't let them go, the acoustics were dead right, and the only blot came when one of Keith's organs packed up — an incident which was to happen in Essen and in Amsterdam on Sunday night.

The highlight of the concert came when the group premiered part of Keith's new "Five Bridges Suite" commissioned by the Newcastle Festival and dedicated to the bridges over the Tyne.

It was subtle and intricate, with a delicate fugal introduction followed by some really nice riffing. All three members played beautifully, and drummer Brian Davison was particularly free and swinging.


The concert in Amsterdam was, again, entirely different. That city's beautiful old Concertgebouw hall feels haunted by the ghosts of classical composers and orchestras, and the audience behaved suitably.

They were quiet and respectful, they listened hard, and they applauded politely at the end. At first they sounded cool, but by the end there was a warm atmosphere — and "Hang On To A Dream," with Keith brilliant, received what seemed like minutes of solid, sustained clapping.

All in all it was a successful weekend for the group who, providing they don't get stale on their material, can only go from strength to strength. They're visually excellent, and their music has substance and depth which rewards the real listener as much as the hysterical fan.











JOE COCKER: 'It was a question of being on the road here or in America'



EVERYONE'S THINKING ABOUT Juicy Lucy

APPEARING AT THE SPEAKEASY THIS THURSDAY
and short guest appearance of Zelda Plum

**GLENN FERNANDO CAMPBELL
CHRIS MERCER
PETE DOBSON
RAY OWEN
NEIL HUBBARD
KEITH ELLIS**

WHY DID COCKER'S WHITE SOUL FAIL?

WITH a little help from a lot of friends Joe Cocker arrived at the end of 1968. A blues' shouter with earthy conviction, Cocker was set to become Britain's superstar.

But for Cocker it all went wrong. After the initial impact of Lennon and McCartney's "With A Little Help From My Friends," Cocker failed to communicate to the masses and the original Grease Band began to drift apart.

During the past eleven months the Sheffield singer has spent half his time in America, replaced two members of his band and resigned himself to lack of recognition in his home country. On the eve of another return visit to the States Cocker talked of the troubles of the past year:

Better

"It was a question of being on the road here or in America, and America seemed to be more worthwhile in the long run. The album didn't do anything here but did quite well in America which was what prompted us to go over there I suppose.

"We got through to them better in the States. It was better from the point of audience participation, the kids there seem to be out for live entertainment, they seek it out. They really seem to get into the music.

"Playing-wise America is great and we've got to keep on the road for our own benefit. The tour we did here with Gene Pitney mixed us up and the kids. It's not that we don't want to tour England again, I'd like to go on the road here but it would have to be short and swift.

Worked

"Lack of success in Britain doesn't worry me. I'd like to get through to everybody here but for some reason it hasn't worked out. I don't know what the reason is. I think it will suddenly clear here."

Cocker's reaction to British criticism of his stage actions is Yorkshire-blunt. "Stuff 'em," he says, "I'll



ROYSTON ELDRIDGE

TALKING TO JOE COCKER ON THE EVE OF AN AMERICAN TOUR

stop swinging my arms about when I want to." And it is probably his refusal to conform that lost him fans in Britain.

He's always run into trouble on this side of the Atlantic. When EMI wanted him to change his name when he recorded "Marjorine" his reaction was the same.

"There was this bloke behind a big desk saying 'Come, come Cocker you can't have a name like that for the Hit Parade.' I said 'Why not? Even my best friends call me Cocker.'"

Original

Cocker's original friends on "With A Little Help" have changed. Drummer Kenny Slade and organist Tommy Eyre have gone and there has been a general reshuffle in the Grease Band.

"Tommy joined that band that have just got a rock and roll album out — Aynsley Dunbar. We got in two guys from Wynder K. Frogg — Bruce Reynolds on drums and Alan Spinner on bass. Chris Stainton who used to play bass now plays piano and organ and Henry (McCullough) is still on guitar.

"This band is better for what I want. I was extremely frustrated before. Now we're all on the same wavelength, the drumming is simpler, the other guys were more into jazz. We're just keeping things basically simple and playing what

is really rock and roll. If the Grease band stays together as it is now we'll just keep on writing and trying to be one unit. We'll just keep playing everything by ear and just moving along."

On his first album aptly titled "With A Little Help From My Friends" Cocker had the help of such notables as Led Zeppelin's lead guitarist Jimmy Page, Blind Faith's Stevie Winwood, at that time with the now defunct Traffic, and Procol Harum's Matthew Fisher.

Latest

A new album which he has just completed features just the Grease Band with the addition of Leon Russell who wrote Cocker's latest single "Delta Lady," which was produced by Denny Cordell and is already climbing the American charts.

The new album, says Joe, is quite an improvement on the last. "It should be released in the States at any time but I don't know when it will be released here. The music has changed slightly but there's still that heavy back beat.

"The reason why we've taken such a long time to release another single here in Britain is just that there was nothing suitable until 'Delta Lady.' We released another single in the States 'Feeling Alright' but it wasn't released here."

Cocker's gritty voice earned him comparison with the great Ray Charles. The Sheffield singer was talked of as the great "white hope" of soul music, and he readily admitted that his favourite singers were Charles and Aretha Franklin. How does he feel about them today?

Respect

"Listening to Ray's records now, they don't seem to be so well recorded. Some of the magic seems to have gone, but I'll always respect him because I've taken so much off him.

"There was a time when Aretha was making her first records that there was a lot of good soul but there was too much 'sock-it-to-me' and it got lost. Knowing these black guys though they'll come up with something pretty good in a little while."

And knowing Joe Cocker it won't be long before his brand of soul gains the British recognition his talent deserves.

IAN ANDERSON

reviews the latest sounds in Blind Date

JOHN MAYALL: "Don't Waste My Time" (Polydor).

John Mayall, I knew when I heard the harmonica; he has a way of playing the thing and I knew he had a single out soon.

A lot of it seems like a backing track, it would be nice if someone like John Mayall who has the ability and an understanding of the blues could bring in a little melody. This has a melody but it's a bit hackneyed and pretty.

It's a lovely song, though, very catchy and pretty. I wish something could have been given a little bit more prominence, if it was anybody else than John Mayall it wouldn't stand much of a chance.

As a whole I like it, perhaps I'm being too finicky because I like a melody. Perhaps the melody here is disguised as the hackneyed theme.

ROSETTA HIGHTOWER: "One Heart For Sale" (CBS).

Do I have to listen to all of it? I could possibly stand this in three hours time but not now. It's totally predictable.

I have no idea who it is and I don't particularly want to know. It's mushy and weak and I find no enjoyment in listening to it.

It's like some prolific American writer wrote two dozen songs last week and they've just picked out the best one, got the session men, and bashed it off.

FAMILY: "No Mule's Fool" (Reprise).

It's nice to hear a violin that's played in tune. It's the Family's new violinist — John Weider. The Family understand melody, they have a knack of joining rather unlikely melody chords and still making it sound right.

They are one of my favourite groups and I've only got two. I like it but I don't think it will be a hit, if it is it's because the Family have got a fantastic following.

It's interesting and very well controlled especially the vocal. It's a very good record, it's music at last unlike the last one you played which was a fake.

KEEF HARTLEY BAND: "Waiting Around" (Deram).

He's singing the wrong song or conversely using the wrong voice on that song. It sounds a bit naive. The song itself is all right, if it had been performed at half the speed by Procol Harum it would sound nice.

But this perspective wise was all to crap. It lost a lot of guts, a naive production and naive singing.

Who was it? Keef Hartley! Well blow me down or whatever they say.

DANDY: "Reggae In Your Jeggae" (Downtown).

Well, well, well, it's not bad really. It's actually quite a nice little tune in its way. If you had Roger Chapman singing this and the violin from Family then it would be a hit from the Family.

I find the voices off-putting, I can't understand what they are saying but I'm sure it's dirty.

It was interesting. I don't usually hear Reggae. Reggae? It sounds like a stitch in knitting.



THE PENTANGLE: "Light Flight" (Big T).

It's really nice, rhythmically very clever. It sounds like all the male members of the Pentangle have had an operation.

I like it, it's very good playing, I'm a bit jealous of that. It was the Pentangle? I'm glad it was, it would have been a bit rough if someone my age or younger had put together something like that.

Swopping bars of 5/4 and 6/8 is really good, you can do it, but it's rather tricky. They are musicians, they're not just learning like me and Family.

P. P. ARNOLD: "Bury Me Down By The River" (Polydor).

That voice, horrible! If you're a woman play it like a woman, that bird in the Pentangle sounds like a woman, but that sounds ugly!

OTILLIE PATTERSON: "Bitterness of Death" (Marmalade).

I really haven't got a clue

if that's a man or a woman.

I'm afraid it bores me. It's a lush sentimental ballad that doesn't figure in my way of life or in the life of my contemporaries.

Thank God for the Nice and Family.

THE SCAFFOLD: "Gin Gan Goolie" (Parlophone).

It's a kiddies party record or perhaps it's for adolescent grandmothers. Musically it's mind rot. I do wish they wouldn't play this sort of thing.

I'd be upset if I heard this on a pop music programme, it's the sort of thing Jimmy Young would play.

It's the sort of thing you can't help singing. I'll probably go out of here singing "Ding Dang Doolie" and get run over, it's that sort of song.

SPIRIT OF JOHN MORGAN: "Ride On" (Carnaby).

The song reminds me of a sort of Yardbird thing. It's badly sung and badly played.

They don't try hard enough. Who is it? Spirit of John Morgan, that's a surprise they're a good band, John Morgan himself is a good musician.

A YNSLEY DUNBAR RETALIATION: Tracks from the album "Aynsley Dunbar Retaliation" (Liberty).

It sounds like it's on the wrong speed, oh wait a minute that's Victor Brox.

No doubt it will appeal to Aynsley Dunbar fans but either they're stuck back in 1967 or I took the wrong turning somewhere.

They play well but it doesn't inspire me in the least.

IGGINBOTTOM: Tracks from the album "Igginbottom's Wrench" (Deram).

If that's what Ronnie Scott wants in his night club he'll make the same mistake as George Wein. I can't accept music like this.

The guitarist is all right and the overall sound is very much Gary Burton, but the bass player and the singer should run away and hide. You should play within your limitations.

It's relaxing but oh dear I hope that guitarist knows what he is doing. I hope they know what they are doing.

The guitarist sounds clever though.

THE KINKS: Tracks from the album "Arthur" (Pye).

It's something with life in it. It's like breathing again, I really like this one.

It's not the Kinks is it? Great! Let me listen to a bit more.

The first thing that hits me about it is it's alive.

They're real people musically. It's music at last and they're in control of what they are doing.

SCAFFOLD GIN GAN GOOLIE

Parlophone R 5812

Ging Gang gooly
quite good
good tune
better
Nice song
gets a lot better
very good
I like hana shaler
And were his song
to many her in a few
weeks
Really good
Garath



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MAXWELL'S SILVER HAMMER

stereo

SUPPLEMENT



AT LAST, STEREO KILLS OFF THE 'GIMMICK' TAG

BY JOHN BORWICK BSc

EVERYBODY INTERESTED in records or radio knows that stereo is now an established part of the scene. More and more pop records are being cut in stereo and classical records are now practically never cut in old-fashioned mono. Reel-to-reel tape recorders are increasingly going over to stereo and Musicassettes are always made as stereo, even though most cassette machines are still mono.

On radio too, stereo is picking up. This week, for instance, the BBC are putting out 42 of their Radio 3 programmes in stereo. Admittedly these are practically all classical music, not everyone's cup of tea, and the number of radio sets capable of receiving stereo is still pretty small.

The first thing we can be sure of is that stereo is not just a gimmick. It is here to stay and will grow as more and more people get stereo

record players, hi-fi, tapes and what have you.

Stereo is an important step along the inevitable road to even more realistic — and therefore exciting — reproduction of music. The best mono systems (that is where a single "monophonic" chain of equipment runs from the studio microphones to the tape, to the disc cutter to the record groove, to the gramophone pickup, to the loudspeaker) can already give you a pretty faithful reproduction of the original sound quality.

I mean the notes are all there, and you can hear the subtle differences between an oboe and a clarinet, and pick out the bass guitar from the drums. You can hear very quiet sounds — because the engineers have found out how to eliminate most of the background noise: you can take very loud sounds — because modern techniques avoid the gritty overload distortion and mike blasting of the old days.

But a stereo system can do all this and, something really more satisfying, it can give you the spacious effect what comes from hearing all the performers properly spaced out in front of you. Then, something that mono could never do, you are free to switch your attention from instrument

to instrument, to locate them in space and actually feel the kind of ambience (or acoustic environment) in which they are playing.

What is stereo?

When a stereo master tape is being recorded, the balance engineer sits at a control console with a pair of exactly matched loudspeakers spaced about 12-16 feet in front of him. He might be using up to 20 microphones at once, plus echo chambers and maybe bits of previously taped "takes," but he mixes all these down to just two tracks, Left and Right, and he listens to these on the spaced loudspeakers. His object is to balance the subtle differences in the two tracks so that anyone listening, as he is, on a central point between the speakers will receive the same sensations of a special layout of the musicians as if they were present.

These two tape tracks are then re-recorded on to the Left and Right hand walls of the groove in a master disc and moulds are made from this to stamp out the plastic records or "pressings" we buy in the shops.

The essential feature of a stereo recording (or radio broadcast) is that the Left and Right channel signals contain within them the proper sound ingredients to reproduce the engineer's two dimensional "sound stage" when replayed over a system having two loudspeakers with the listener at a roughly mid-way position. The independence of the two signals must be kept right through the whole system until they emerge from the loudspeakers.

What you need for stereo
Pretty clearly then, to play stereo records and get the stereo effect you need a stereo pickup (that is one that can follow the left and right groove wall "wiggles" independently and pass on two separate electrical signals), a stereo amplifier (that is a box really containing two independent circuits to boost the signals from the pickup) and two spaced loudspeakers.

There are umpteen shapes and styles of stereo record players (called stereograms if they include a radio tuner and my diagram (above) will show you the various possibilities.

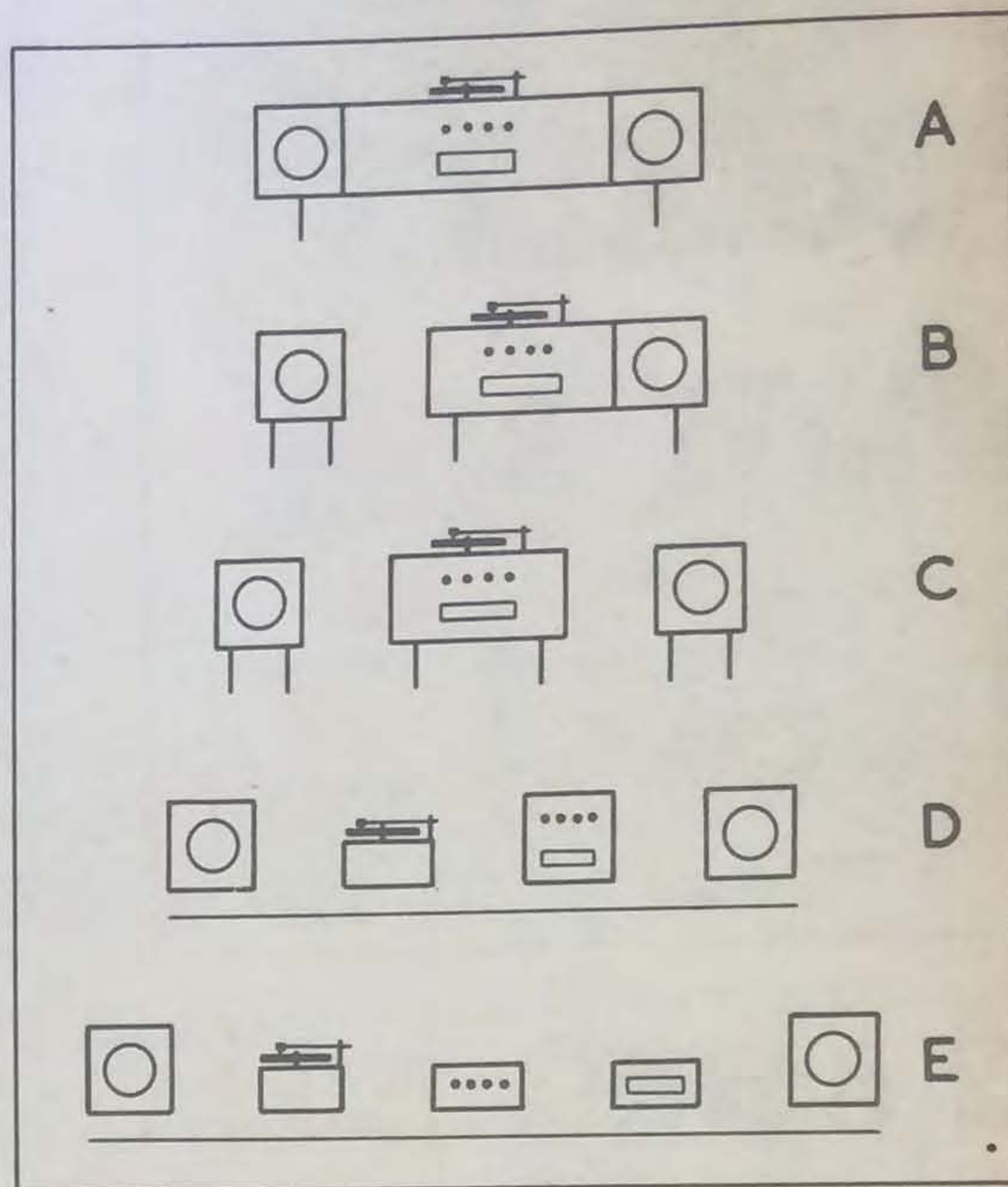
A — an all in-one-cabinet stereogram with both the speakers built in. These can be quite inexpensive and take up least space in the room. But they have the disadvantage that the speaker spacing can never be more than about four feet which, on the basis of listening at about the same distance from stereo speakers as they are from each other, restricts the listening area.

B — one speaker detachable. This allows any desired speaker spacing to be chosen to suit the room.

C — both speakers detachable. This gives even more flexibility and has the big advantage that both speakers are now in identical cabinets and can be designed for better quality reproduction without the danger of mechanical feedback (the rattling effect that sometimes happens on loud notes when the speaker vibrations get back to the pickup).

D — a table-top or shelf system of "audio separates" with the turntable split away from the tuner/amplifier. This fits well into many modern furnishing schemes.

E — tuner and amplifier separated. This is the component system popular with hi-fi enthusiasts because they can buy the pieces separately and interchange



FROM SOUSA MARCHES TO SCOTT

LONDON — ARE you one of the 10,990,000 motorists in Britain without a tape recorder in your car?

Four manufacturers and producers of stereo tape recorders hope you are as they want to sell their wares to five per cent of you within the next two years.

The four companies, Philips, Motorola, Radiomobile and Ampex, have all started waging their individual sales campaigns to put "canned music" in cars.

Philips are spending £100,000 on the promotion of their cassette tape recorders which, they say, will revolutionise the musical entertainment field in cars, other than the car radio.

Philips will be featuring their new device, called "Musicassette" at the Audio Show on October 16-22 and at the Motor Show, from October 15-25.

The installation of a Philips stereo cassette tape recorder in a car costs £42. Tapes cost 49s. 6d.

The company has 700 different titles available and by January, next year, the number will be increased to 1,000. Artists featured on tape range from Duke Ellington to Dusty Springfield and from military bands playing Sousa marches to Scott Walker.

Philips car cassette recorders can be mounted in any position. Loudspeakers can be fitted under the rear parcel shelf, or two either side of the dashboard, or one each side of the front or rear doors. Finger-tip controls cover volume, speaker balance, stop, wind and re-wind.

Radiomobile, a Smith's Industries subsidiary, will be featuring three ranges of cassette tape recorders at the Motor Show. They are the standard stereo player, costing £55, the stereo player with combined radio, costing £75, and the ordinary mono tape recorder, costing £40. The eight-track stereo

TAPE RECORDERS FOR YOUR CAR BY DEREK ABRAHAMS

recorder with combined radio is fractionally larger than the ordinary car radio and can be fitted without difficulty into the dashboard of a car.

Each track on the cassette lasts 10 minutes and there are four tapes to a cassette. Like Philips, Radiomobile also have a vast selection of artists and labels available.

Radiomobile are launching their recorders in co-operation with the Agip Oil Company of Italy, who will have on sale at their garages tapes for vacationing drivers. Over 60,000 stereo and radio, and stereo recorders have been sold in Italy over the last 18 months.

However, Radiomobile do not consider the stereo tape recorder as a rival to the conventional car radio, but more as a companion.

"We feel," said the spokesman, "that there is room in a car for both a radio and a tape recorder. People can get bored with just a radio on a very long trip and so they will soon be able to select their own music from the tapes. Also one can get just as bored with pop music or whatever from the tapes."

Ampex Corporation, a leading producer of recorded stereo tapes in America, have already begun manufacturing cassettes at their plant in Nivelles, Belgium.

Ampex, who are based in Reading, say their cartridges will be in line with all their major competitors and will cost £2 16s, including purchase tax.

Motorola is spending

£125,000 on a nationwide campaign for the promotion of what they call The Motorola Sound. This company will also be featuring stereo tape recorders at the Motor Show.

The Motorola stereo tape recorder comes complete, the recorder itself, and a pair of matched 5½ inch speakers on universal mounting brackets. The speakers are fitted under the fascia or on the rear parcel shelf, whilst the recorder unit is normally fitted under the dashboard or front parcel shelf. In some cars it is possible to fit the recorder into the fascia, where its 7¼ inch

depth can be accommodated.

There are two control knobs, one on either side of the front panel, with a selector panel above the left hand knob. By pressing the inner portion of the left hand control any program on the tape is instantly obtained, indicated by a numeral which illuminates in green on the selector panel. The tape then runs automatically through all four programs unless another is selected. Also on the left hand knob are tone and volume controls, while the right hand knob gives stereo balance.

The stereo recorder is less difficult to fit than a car radio, the average estimated time being about one hour. It gives perfect reproduction, operates instantly and is extremely simple to use.

Available from motor showrooms and accessory dealers, Motorola's eight-track stereo tape recorder will sell at £39 18s 6d.

From now on mono owners can buy stereo records with a clear conscience



As long as you buy our compatible cartridge first, it's a simple device which lets you play stereo records on your mono player. And won't leave you with chewed up discs. So you'll hear everything properly. (And before long, everything will be made in stereo too.) Look in at your record dealer or hi-fi shop tomorrow. And ask for a BSR compatible cartridge. It'll cost you less than an L.P. album. Just 37/3d. But it will save your ears an awful lot. The compatible cartridge from BSR. BSR Limited, Monarch Works, Cradley Heath, Warley, Worcs. Telephone Cradley Heath 69272. Telex 33282.

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stereo

SUPPLEMENT



FERROGRAPH

AFTER FOURTEEN YEARS PRICES ARE REASONABLE

THE FIRST reasonably priced domestic stereo tape recorders appeared in this country about fourteen years ago. Reasonably priced, in those days, meant between £80 and £150. Today you can buy a stereo machine complete with microphones and internal or detachable loudspeakers for as little as £75. This includes the 33 per cent purchase tax non-professional recorders have carried since March 1968.

Good stereo very definitely cannot be obtained from internal speakers since, in a recorder, these are inevitably mounted within two or three feet of each other. If you have a recorder of this kind, with side-facing speakers, you can make the best of it by placing it diagonally in the corner of your room. The sound then tends to bounce off the walls and forward into the room.

Better quality is achieved by connecting external speakers to the recorder's amplifier output sockets. The speakers may then be placed a decent six to twelve feet apart and angled forward to form an equilateral triangle with the listener.

If you already own a stereo amplifier and speaker system, possibly used for playing discs, you can save money by purchasing a plain stereo tape unit rather than a complete

BY DAVID KIRK DEPUTY EDITOR TAPE RECORDER

recorder. Tape units comprise the usual record/replay circuitry but have no power amplifier and, obviously, no internal speakers. They are designed to feed an external amplifier and, if the occasion arises, will work quite happily into a guitar amplifier.

Most stereo recorders these days, and many tape units, contain a headphone listening socket. If you are after a loud noise in a small flat (not too loud or your hearing will degenerate prematurely), or if you can't afford decent speakers, headphones are an excellent investment. They produce an in-the-head special effect which is much more pronounced than loudspeaker stereo. Headphone prices range from about £4 to over £40.

All reel-to-reel recorders use 0.25 inch wide tape. The majority of domestic machines incorporate 1-track heads, each track occupying one quarter of the tape width. These are labelled (from top to bottom of the tape) Track 1, Track 2, Track 3 and Track 4. A stereo recording in one tape direction will employ Track 1 to carry the left-channel signal and Track 3 to carry the right. Turning the tape upside-down gives access to two further tracks, Track 4 (left) and Track 2 (right). Practically all pre-recorded commercial stereo tapes are in the 1-track format.

If you intend taking live recording seriously, you may find 1-track stereo preferable. A lot of studios use this system; it offers better quality (mainly lower hiss) than 1-track but consumes twice as much tape. One or two manufacturers offer the best of both worlds, 1-track record and playback facilities plus 1-track playback.

It is not usually possible to play a 1-track tape on a

1-track machine, or vice versa. You either hear a backwards recording behind the tracks playing normally (1-track on a 1-track machine) or you find the left channel very much louder than the right.

A major factor governing recording quality is tape speed. All self-respecting studios use 15 inches per second (i/s) though many hi-fi enthusiasts content themselves with 7½ or even 3½ i/s. The 1-track commercial tape records I referred to are mainly 7½ i/s though EMI now do a 1-track stereo series at 3½ i/s. If you have demo tape production seriously in mind you can get a good 15 i/s recorder new for around £200. Put up with a second-hand machine and you can find a good model for £100 or less.

In addition to recording and reproducing tapes, many stereo machines are capable of "multi-tracking." This enables a musician to record, say, a rhythm sequence on Track 1, copy it onto Track 3 while adding the bass passage (sixth string of a guitar, tuned down), and then add a melody line by dubbing back to Track 1. This can go on indefinitely, resulting in a one-man orchestra.

"Echo" is another facility found on some stereo recorders, usually those with separate record and replay heads. The input signal (guitar, voice, or anything else) is recorded in the normal way but cycled back from the playback head and re-recorded at reduced level. Half-track stereo machines are even more flexible since echo can be added to a tape played backwards. When the result is played in the normal forward direction it gives a wierd pre-echo, a sort of musical stutter.

Finally a list of main manufacturers of stereo recorders: Ferguson, Ferrograph, Brenell and Truvox (UK); Akai, Sony, National, Teac and Sanyo (Japan); Grundig, Telefunken and Uher (Germany); Revox (Switzerland); Tandberg (Norway); Bang & Olufsen (Denmark); Philips (Holland).

AS AN increasing number of record companies switch to issuing albums in stereo only, so the clamour from record-buyers for singles in stereo grows.

The past year has seen a number of quiet, unpublished experiments with stereo singles — now the rule rather than the exception in America, Japan and many European countries — but the majority of British labels remain unconvinced that there is a demand for them.

Their objection seems that most record-buyers, who are still using players more than three years old, are not yet equipped to play them; they also point out that there are problems inherent in broadcasting stereo singles, which give poorer reproduction over the air.

LARGER

While larger companies like Decca, Liberty and RCA hang fire, it is the small independents, notably Track, Apple and Miki Dallon's new Young Blood label, who have shown the way. Track were the first, issuing Hendrix and the Who in stereo, while a number of Beatle discs and Mary Hopkin's "Goodbye" are among Apple's stereo singles to date.

A big move into stereo has been made within the last few weeks by CBS. Since issuing their first single in stereo, by Spirit, in mid-September, they have released others by Don Ellis and the Brothers and Sisters, and have more lined up, by Duster Bennett and Gene Vincent.

A spokesman explained their policy thus: "We are issuing singles in stereo only where they benefit from the extra dimension, and the reaction has been very favourable. The frequency of our stereo releases will be stepped up gradually."

All but a few of the couple of dozen stereo singles issued to date have borne no mention of the fact that on the label. Did you know, for example, that all Harvest singles are in stereo?

This policy of putting out stereo without publicising it as such is designed to guard against record-buyers with old, mono-only players being scared off.

Philips are another company who have been testing the public's reaction. The current David Bowie

HOW LONG BEFORE BRITAIN TURNS TO STEREO SINGLES?



MARY HOPKIN: "Goodbye" was a stereo single
BY PETER ROBINSON

"Space Oddity" hit was issued in stereo to disc-jockeys, producers and record reviewers, and a further 500 stereo copies were imported from the Continent for sale in Britain alongside the locally produced mono copies. The reaction has apparently been very favourable.

The company have now issued their first single in stereo only — a live recording of "Land Of Hope And Glory" from the Last Night of the Proms.

A number of labels have a policy of issuing in stereo "where the music merits it." Examples are big band and orchestral tracks: Pye's first and only stereo single to date was Cyril Stapleton's "Department S Theme"; Warner-Reprise marked the release of their first British single, "Footprints On The Moon" by the Johnny Harris Orchestra, by putting it out in stereo.

Decca say they have had all master tapes in stereo for some time now, and

could begin producing stereo singles right away if they wanted to, but they have not yet discovered any great demand.

Both United Artists and MCA feel that the person who buys singles is not particularly interested in stereo. "If anybody wanted a record in stereo form, they would buy albums," said Alan Warner, head of UA. Neither company has to date issued a single in stereo.

A and M, who issue stereo-only singles by Herb Alpert, Sergio Mendes and Burt Bacharach in America, have fought shy of them here — again, because they do not feel the British market is right for them yet, and also because of the distortion when they are played over the air.

Everyone, record dealers and manufacturers alike, agrees that issuing singles in stereo would not make the slightest difference to sales. "But why should you differentiate between a single and an album?"

asked Jack Oliver, general manager of Apple Records. "A lot of companies are still on the wavelength that stereo is new; they are very wary of it. A stereo single is a nice thing to have."

Miki Dallon, who heads the Young Blood label, with artists like Don Fardon and Jimmy Powell takes a similar view. "I think the public DO want their singles in stereo," he said. "Anyone spending more than 8 shillings on a record, wants the best from it, but stereo will not get really big for a year or two, when a lot more of the older record players which are still in use will have disappeared."

Miki went on: "All my first five singles have been in stereo. Companies abroad are going into it in a big way and I don't think we can be the only ones to be left out."

DEPEND

EMI and Polydor both believe in issuing progressive material in stereo, but not ordinary pop. Polydor marketing manager Alan Bates felt that singles like the Who's "Pinball Wizard" and some Cream tracks benefited completely from being in stereo. "There are others where there is really no point," he added.

Estimates of the date by which a majority of British discs will be in stereo vary from the beginning of next year to two years hence. Much will obviously depend on reception of the "test" singles currently being issued surreptitiously.

If the reaction is anything stronger than indifference, it may prompt the companies to speed up their schedules. Certainly, you can expect to find that more and more of the records you buy will be in stereo as the months pass.





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YEAR OF KING CRIMSON



McDONALD
Army band

AT the beginning of this year a new group arrived on the London club scene. None of its members were known from past exploits with other bands but within a few months they were being talked about as THE group in this year of the supergroups.

Pete Townshend has described their first album "In The Court Of The Crimson King" as an "uncanny masterpiece." They are Ian McDonald, Pete Sinfield, Bob Fripp, Greg Lake and Mike Giles, collectively known as King Crimson.

"We started rehearsing in January although the people were together in the November before getting the equipment together," said Ian on his first visit to the MM with Pete Sinfield.

"I wasn't in a particular band, I was looking for the right one. Bob, who plays guitar, and Mike, the drummer, were in a band together which wasn't a success and which nobody talks about. Greg was in a group called the Gods.

"I joined Bob and Mike and I'd known Pete for about a year as we started writing songs together which we still do. I'd done various things and been in an Army band for five years. Greg plays guitar and looks after the vocals, I play flute, sax, clarinet, mellotron and any other instrument I can get my hands on."

Pete Sinfield looks after King Crimson's light show, an important part of their act which aims at total involvement.

"Originally I was just writing the words for some of the songs when I thought we should have some lights, just pure lighting, as the lights in some of the clubs were so bad.

"Then I got a bit more involved in it and tried to get some intensity and feel into it. The first light show I had only cost £40 but I'm having one for £500 by an electronic wizard."

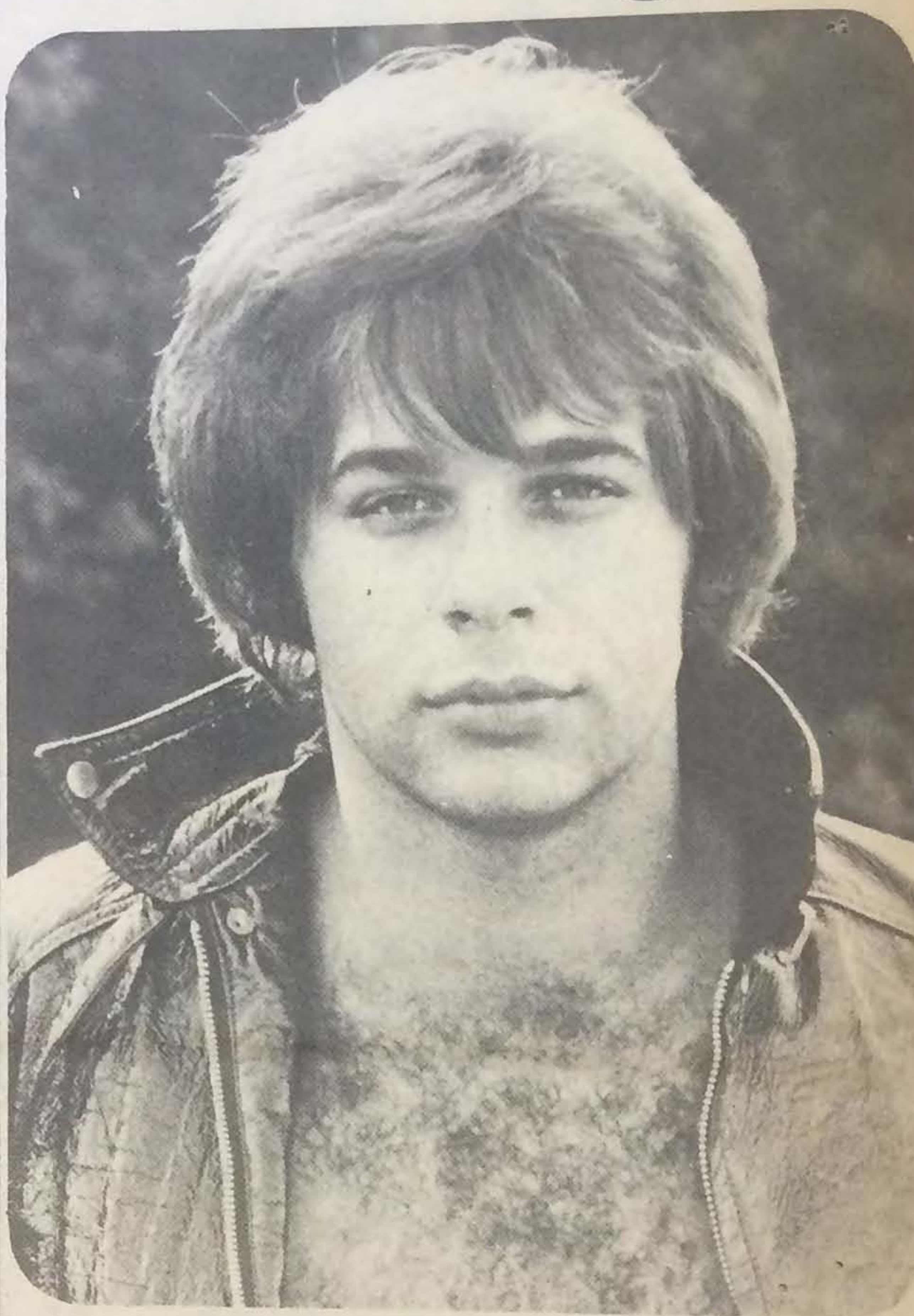
Ian McDonald continued the King Crimson story: "We rehearsed for two months and then did the opening gig at the Speak-easy and the Lyceum which was disastrous. But we got to the business end of the thing very quickly and we signed with Atlantic although Mercury made a bigger offer.

"When we started nobody knew what was going to happen. We just knew it had to be good and it had to be something different. There are all sorts of influences. Bob (Fripp) brings in a lot of classical things as he listens to Bartok, Mike brings in a lot of jazz, Greg brings in a lot of heavy things and I weave my way around the lot."

The group shortly tour America where they hope they will be able to write a lot of new material for a new album which they hope to release on their return.

In nine months King Crimson have emerged, without the normal show-business hype, as one of the biggest talents. The next nine months should see the development of their true potential. — ROYSTON ELDRIDGE

Lightning Lou strikes again



Laurie Henshaw

LOU CHRISTIE was christened Lugee Gene Sacco — the son of an Italian father and Polish mother. Which is a pretty far cry from the name now stamped on his best-selling records.

Hits like "The Gypsy Cried," "Two Faces Have I," "Lightnin' Strikes," "Rhapsody In The Rain" and now his latest, "I'm Gonna Make You Mine" (Lou and his partner, Twyla Herbert, wrote them all — except for "I'm Gonna").

Change

"When I went into the record company with my first song, they wanted me to change my name," says Lou. "Frankly, I wasn't too keen on it. I thought the one on my birth certificate was good enough.

"But when they insisted, I agreed. Provided, I said, they came up with a name I liked. They did. But I don't ever remember just how we chose this one."

Lou's first record was "The Gypsy Cried." "It sold over a million," he says. "So I figured I'd keep my assumed name after that!"

Though Lou has had a string of million-sellers in the States, his only previous success here was with "Lightnin' Strikes."

How did he explain this discrepancy in American and British record-buying tastes?

"I don't know really," he says. "Maybe because I have changed recording

companies so often — perhaps I haven't had so much exploitation in Britain.

"But," he adds fairly, "I can't really blame the companies. Maybe it's because British youngsters are more discerning. They like a variety of different sounds. Over in the States, when we have a hit, we're expected to follow through with something similar.

"But I think there are some recordings that appeal to the American market, and some to the British. I'm issuing two singles as follow-ups to 'I'm Gonna Make You Mine.'

"In the States, it will be a song called 'Are You Getting Any Sunshine?' In Britain, when 'I'm Gonna' starts to die down, we'll release 'She Sold Me Magic.'

Florida

"I couldn't make up my mind which should be released in Britain. But so many people here liked 'Magic,' we went for that."

"But I guess the release in the States of 'Are You Getting Any Sunshine?' will tie in nicely with a Lou Christie Day they're staging at Miami Beach — that is the Sunshine State of Florida. So it should do well.

"There'll be street parades, and my records will be played on the radio. I guess I'll probably be

given the key to the city. The whole thing is being co-ordinated from New York."

The mind boggles at a similar function being staged in London. A Tom Jones Day, perhaps, with our boy from Wales being presented with the Freedom of the City.

Back in the States, Lou has another important event awaiting him. A dramatic part in a movie. "I don't know much about it yet," says Lou, "but it won't be one of those badly produced and badly directed things they rush out in three days. I've been waiting until the right part came along. I think this could be it."

So it may be that hit-maker Lou will be basking in the sunshine of a new career. One thing is certain. He won't quit making best-sellers. Or writing them.



MAXWELL'S
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Magnificent Mingus!

"CHARLES MINGUS PRESENTS CHARLES MINGUS." Folk Forms No. 1, Original Faubus Fables; What Love; All The Things You Could Be By Now If Sigmund Freud's Wife was Your Mother. (America 30 AM 6082 — import)

Mingus (bass), Ted Curson (tpt), Eric Dolphy (alto/bs clt), Dannie Richmond (drs). New York City, October 20, 1960.



MINGUS: rare album re-released

THIS album is probably the most provocative and yet the best-realised set Charles Mingus has made during his stormy and controversial life in jazz.

It was commonly supposed that this LP would never see the light of day again, but here it is — and on a cut-price French label at that.

The quartet which cut these tracks was about to break up at the time of recording, but that seemed only to spur them on to new heights. All the musicians play at the peak of their capabilities, and Curson is inspired to the best work of his somewhat sporadic recording career.

He is that rare man, a Gillespie-inspired modern trumpeter, and throughout his playing is stronger and surer, with more ideas and better execution, than anywhere on record.

This is also some of the most nakedly emotional Dolphy on record. His jagged lyricism has never been better displayed, particularly on the amazing duet with the leader in "What Love," where the two use vocalised tones on their instruments to conduct a musical conversation.

Richmond was always the perfect drummer for Mingus. His long association with the bassist taught him just what to expect from that most unpredictable of men, and his deceptively simple swing bears a resemblance to the work of Ed Blackwell and, later, Charles Moffett with Ornette.

Which brings us to the bass-playing of the leader. What can you say about Mingus except that no-one else has been able to express such heartfelt emotion on that beautiful instrument?

Others may be faster, but Mingus was the man who, technically and emotionally, emancipated the instrument.

This is one of the few albums which cannot be overpraised. Listening to it, one realises what a gap has been left by Mingus's continued absence from the recording scene. It's available from specialist importers such as Collet's of New Oxford Street, and costs a meagre 31/6d — R.W.

EDDIE CONDON

EDDIE CONDON: "Condon A La Carte." It's Right Here For You, I Ain't Gonna Give Nobody None O' This Jelly Roll, Save Your Sorrow For Tomorrow, Nobody Knows You When You're Down and Out, Tell 'Em About Me, Strut Miss Lizzie, Ballin' The Jack, Pray For The Light To Go Out, Georgia Grind, You're Some Pretty Doll, Oh Sister, Ain't That Hot, Dancing Fool. (Ace Of Hearts AHC 178).

EDDIE CONDON: "Jam Sessions At Commodore." Carnegie Drag, Carnegie Jump, Basin Street Blues, O' Katharina, A Good Man Is Hard To Find (Parts 1, 2, 3, 4). (Ace Of Hearts AHC 179).

THESE sides, made in New York between 1938 and 1943 feature the cream of the Condon cohorts in vari-

ous combinations — Bobby Hackett, Max Kaminsky, Muggsy Spanier, Pee Wee Russell, Bud Freeman, Brad Gowans, Lou McGarity, Miff Mole, Jess Stacy, Fats Waller, Joe Bushkin, George Wettling and Sid Catlett.

They made beautiful music together, full of guts, fire, imagination, feeling and creation. What a contrast it must have sounded to the commercial schmaltz of the day.

Pee Wee Russell who, despite his annoyance at being labelled a Condon dixielander,

manages to be on every track over the five year period, is brilliant on every side.

Trumpet man Max Kaminsky is heavily featured on the sides. He has a fine straightforward style and a clean method of hitting his notes which pushes the group along with precision.

The rhythm sections sound old-fashioned today, at times decidedly jumpy, with drummers getting up to all sorts of weird tricks. But the music has soul and the musicians were completely and utterly immersed in what they were

doing. They must have been — they didn't make any money out of it. Beautiful music. — J.H.

LESTER YOUNG

LESTER YOUNG: "Prez." Way Down Yonder In New Orleans (b), I Want A Little Girl (b), Countless Blues (b), Pagin' The

only disaster is "Blowin' In The Wind," described in the atrocious liner notes as "a tune made famous by the late Sam Cooke." Well . . . okay. — R.W.

Solid musicianship is the attraction of MICHEL LEGRAND AT SHELLY'S MANNE-HOLE (Phillips SBL 7886). Legrand took time off from recording film music in Hollywood to pay at drummer Manne's club with Shelly on drums and Ray Brown on bass. Legrand's piano playing is reflective and inventive without being over-exploratory.

JAZZ

RECORDS

REVIEWERS: BOB DAWBARN, JACK HUTTON
MAX JONES, RICHARD WILLIAMS

Devil (b), I Know That You Know (a), Laughing At Life (a), I Got Rhythm (c), Three Little Words (c), Four O'Clock Drag (c), Jo-Jo (c), Them There Eyes (b), Good Mornin' Blues (a) (Ace Of Hearts AHC176).

(a) — Kansas City Five: Buck Clayton (tpt), Eddy Durham (tmb, el gtr), Freddy Greene (gtr), Walter Page (bass), Jo Jones (drs) 18/3/38 (b) — Kansas City Six: Same plus Lester Young (ttr, clt) 8/9/38 (c) — Kansas City Six: Bill Coleman (tpt), Dicky Wells (tmb), Young (ttr), Jones (drs), Joe Bushkin (pno), John Simmons (bass) March '44.

here; Buck Clayton and the Basie rhythm section of the era, with Eddie Durham's amplified guitar in place of him on the five (b) tracks.

Buck, though not yet quite at his peak, plays with rare delicacy and control throughout the date, producing the kinds of tonal felicities (muted and open) for which he was then widely admired.

Durham's ground-breaking electric guitar is impressive enough in solo and ensemble the Count's piano, work with roles, and his improvising on such as "Way Down Yonder" and the uppish "Count's Blues" has something of the jumping, bluesy quality of Teddy Bunn. It appears likely that his was a forerunner of Christian's single-note swing style.

The rhythm section, though Basie-less, functions in the way that suited Buck and Lester. These were not intended to be showcases for Pres but examples of informal small-group swing music. In the event, they turned out to be minor classics. — M.J.

He has a healthy technique and exquisite taste and one feels the friendly atmosphere that comes across must have been a most pleasant experience live at the club. Manne plays well throughout, but it's Ray Brown's bass playing which catches the ear time after time. His precision, tone and dexterity are simply beautiful to listen to and his solos are models of musicianly bass playing. — J.H.

The happy-go-lucky trad days of the middle fifties are brought back sharply to mind VALLEY STOMPERS (Eclipse ECS 2007).

The sides were recorded in 1956 and 1957 and exemplify that jerky sound the British trad bands made so peculiarly their own. Mary McGowan belts out vocals in a style that several other native British girls affected at the time and one can only assume it was their idea of how Bessie Smith sounded in the flesh. There is a lot of spirit on these sides, but the Clyde's penchant for jazzing up Scottish songs like "Love A Lassie" and "Keep Right On To The End Of The Road" seems slightly ridiculous — J.H.

in brief

At one time, Stanley Turrentine looked like becoming one of the most exciting of the hard-bop tenor players. However, his associations with Jimmy Smith and his wife, Shirley Scott, soon put a stop to that, and the promise of early albums like "Look Out" has never been fulfilled. His new LP, "COMMON TOUCH" (Blue

Note BST 84315), also features his wife on organ, and it's a pretty fair indication of where they're at: unadventurous but swinging Harlem bar music. Stan still has a big warm tone and can weave his way round the blues nicely, but there are few surprises from his corner. Guitarist Jimmy Ponder contributes some nice solos, with a nice clean touch, and the rhythm section (bassist Bob Cranshaw and drummer Leo Morris) chug along competently. Most of the selections are based on the blues, and the

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NEW POP SINGLES



BY CHRIS WELCH

TREMELOES: "Call Me Number One" (CBS). At one time they were in danger of staying in a comfortable and highly successful rut. It was easy for the Tremeloes to make hits that sounded as if they were tickling each other in mid-vocal.

But as one of Britain's most respected "straight" groups, they are ready to take risks with material they believe in musically as well as commercially, an approach shared by the Hollies.

There are some nice production ideas here, and an interesting vocal sound, not to mention snatches of muted trumpet and guitar.

SIMON SCOTT: "Brave New World" (Polydor). Last week Simon's single arrived at my reviewing cell, with a hole drilled several degrees off centre, thus rendering it unplayable.

Now, with the aid of an all-playable copy, I can hear at my leisure and pleasure, a fine performance by Mr. Scott that is at once thrilling and uplifting.

It leaves me quite breathless and reminds me of the occasion of my first ride upon a steam-propelled carriage, when it careered along at such a rate, I was quite convinced we would all be dashed to pieces in some fearful accident.

RAY ELLINGTON: "Oooh La La" (Sugar). A great singer and drummer and one of my favourite artists, he has the chance of a hit with this bluebeat riff. It's Ray Ellington with a cardboard nose!

TURTLES: "Love 'In The City" (London). Few groups make such uninteresting noises. One can imagine them entering the studios for long and arduous sessions, calling to one another in encouragement: "Man, we're really going to BORE them with this one."

Couple

DELANEY AND BONNIE AND FRIENDS: ("We've Got To) Get Ourselves Together" (Elektra). Like a hip Abi and Estrer (whatever happened to...?), this young American couple propagate an impressive brand of soul.

Eric Clapton sings their praises elsewhere in this week's action packed issue. A track from their album, it's not a particularly wise choice for a single.

P. P. ARNOLD: "Bury Me Down By The River" (Polydor). At last they have found the right way to record Pat Arnold. A husky career was predicted for her a couple of years ago, but mistakes were made. Now Barry and Maurice Gibb heave to with a fine



TREMELOES: respected "straight group"

ballad which enables Pat to show off a vocal style guaranteed to tingle the spine.

Weird

CHRISTINE PERFECT: "When You Say" (Blue Horizon). Danny Kerwan of Fleetwood Raincoat produced and wrote this weird ballad. The string writing is extremely old fashioned, but Christine sings in fetching fashion.

CLODAGH RODGERS: "Biljo" (RCA). Ah, this brings back memories! As recently as 1924 the street sellers of old Dublin used to wander abroad on market day, shouting "Biljo!" at the

tops of their voices. They were selling the finest fresh bilge, a tradition only now being revived by the great record companies.

"Biljo" ranks as a delicacy with "Boozo The Wonder Drink" and "Fatto The Wonder Food." Yes friends, Boozo gets you drunker, quicker and Fatto gets you fatter, faster. Biljo gives you nightmares. PS Clodagh sings a treat.

ZAGER & EVANS: "Mr Turnkey" (RCA). An attractive tune, but don't ask what it's all about. Difficult or perverse lyrics always confuse me. I get a flash of understanding about ten weeks after a song has dropped out of the chart. But they seem to be telling a story... yes, they're

definitely trying to tell us something. It's all about a chap called Turnkey. No it's not... well, sort it out among yourselves. We'll come back to that one later.

Strange

FRED NEIL: "Everybody's Talkin'" (Capitol). A beautiful song and our Fred certainly has a wholesome voice. It's strange you know, I always thought our Fred was going into the family scrap metal business, but all the while he secretly trained for the life of a singer. Oo-er, and fancy that. Oh, it's not our Fred Well co-er and fancy THAT!

Tremes out of the rut

DOUG KERSHAW: "Feed It To The Fish" (Warner Bros.). A likeable voice and a pleasant harmonica sound. We will come back to that one later.

I'm pretty tired after a hectic week at the Idiot Party Conference. Particularly exhausting was the speech by Mrs Patricia Armstrong of Bournemouth, a smartly dressed woman with three children, who called for the return of breaking on the wheel as the only proper punishment for poachers and hippies.

Demands for the restoration of child chimney sweeps, man traps, transportation and witch burning unleashed twenty minutes of unrestrained cheering.

ROOT & JENNY JACKSON: "Let's Go Somewhere"

(Beacon). Life in Britain at the moment is filled with gloom. Gone are the days of Supermac, drinking, driving and laugh-a-minute politics.

Now it is all Ian McLeod, Michael Miles and football riots. What the nation needs is a shot of merriment.

Root and Jenny, two humble soul singers may brighten all our lives with a cheery ditty I hope will be a hit. So friends, out into the streets and get those electric bow ties revolving.

Formula

CHRIS SIMMONS: "Soraya" (MCA). Shout a girl's name loud enough and you will get a hit. It is

an old formula and it might just work.

Chris sings well and Soraya is a nice name. Let's face it Gladys or Beryl do not have such a romantic ring. Gosh, I've just thought of all the girls named Gladys and Beryl reading this going white with suppressed emotion.

But stay — according to my copy of Olde Lecheres guide to feminine Christian names, Gladys means "Jewel of the East, gilt temptress, thing of beauty." Beryl means "Goddess, Princess of passion, odour free nymph of knickers." So don't get 'em brought down.

Angry

OWEN GREY & THE MAXIMUM BREED: "Dream Lover" (Revolution). Formal complaints have been made by reggae and rock steady fans that I presuppose only skinheads appreciate their kind of music.

"Not so," says angry blue-beat and ska aficionado Reginald Blenkinsop, bank clerk of Weybridge. "My chums and I frequently spend Saturday evenings quietly playing 'Jump Up' and Calypso albums, comparing notes while drinking nutritious cups of cocoa before returning safely home in father's Hillman Estate no later than 11 pm."

"We are not all thugs you know. Admittedly after 11 pm we turn into rampaging Werewolves and lay waste the countryside, murdering clergymen and spinsters, but you can blame that on the Bossa Nova."

NEW POP ALBUMS

TEN YEARS AFTER: "SSSH!" (Deram). One of Britain's most exciting "live" bands, they have always had trouble recording. Alvin Lee, their wonder guitarist, himself owns up to this in the sleeve notes, as he recaps on their recording history.

"SSSH!" combines good production ideas with some solid playing. Their main problem seems to be finding good material, or rather distinctive material. Alvin has written several of their numbers and as their lead singer and guitarist as well, he has a lot of responsibilities. Chick Churchill (organ), Leo Lyons (bass) and Ric Lee (drums) all make heavy contributions, but the band should try to get into writing more, which has been the essence of the success of groups like Family and the Who.

This is not to decry their current status or standards, but it has always been difficult to tell which direction Ten Years After are headed. In the meantime it is a joy

SOLID PLAYING FROM TEN YEARS AFTER

to hear them rock on "The Stomp" and tribute must be paid to their engineer Andy Johns for such a fine sound.

TERRY REID: "Terry Reid" (Columbia). This first British album from Terry Reid has been worth waiting for. His uncanny voice, coupled with the talents of organist Pete Shelley and drummer Keith Webb, make them one of the best rock groups around. "Marking Time" is a good showcase for Shelley and Reid, himself, plays nice acoustic guitar on "July." Reid composed most of the tracks apart from Donovan's

"Superlungs." Lorraine Ellison's soul classic "Stay With Me Baby" and Dylan's "Highway 61" all of which he gives highly original treatment.

THE FIELDS: "Fields" (UNI). Oh yes! — an exciting, soulful set by a powerful American heavy rock outfit, supported by none other than Brenda Holloway and the Raylettes. The group are obviously Cream/Hendrix influenced, but thoroughly convincing in their own right. Richard Fortunato plays incisive guitar with Steve Lagan (drums) and Patrick Burke (bass) powering away on

some strong original material. "Jump On You" is a mighty rave-up and Side Two is an epic called "Love Is The Word," with the band thundering over brass, strings, and that great soul chorus. Nice sleeve, too.

T.I.M.E. (Liberty). Tempting to put it down as just another West Coast workout, but this second album from T.I.M.E. has some pleasant things on it. They sound relaxed and together and at best they generate a gentle but heavy sound in the Buffalo Springfield mould, with some deft guitar and piano. Nothing very original, but worth

investigating if you're interested in the genre.

GORDON HASKELL: "Sail In My Boat" (CBS). Fresh-sounding album from a singer-writer who doesn't burden us with his personal hang-ups and doomy philosophies. Mostly well-constructed love songs with a summery feel, supported by sympathetic orchestra arrangements by Johnny Arthey and John Cameron. Mr Haskell has a pleasant, subdued voice and the set improves with repetition. Nothing very significant, but rewarding — especially "Time Only Knows," "Better By Far" and "Boat Trip."

DAVEY GRAHAM: "Hat" (Decca). Graham hoped to please both blues and folk fans with this, his fourth album on Decca. He draws his material from diverse sources — from pop, through blues and jazz even to Purcell. His blues including Willie Dixon's "I'm Ready" and "Hoochie

Coochie Man" lose their rawness and he's better on the folkier numbers like Simon's "Homeward Bound" which is very pleasant. His guitar work on Purcell's "Hornpipe For Harpsichord" is superb. If versatility guaranteed success, Graham would be at the top.

THE MYSTIC NUMBER NATIONAL BANK: "Mystic Number National Bank" (Probe). One of three albums released to launch the new progressive EMI Probe label, this is from a San Francisco band who've yet to make any great impact either here or in the States. Their music is blues-influenced and they wrote all but three tracks, the old "St James Infirmary," the best track on the album, "Ginger Man" and "Beautician Blues." There are a lot better white blues groups in Britain.

● MORE ALBUMS p.29

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INCREDIBLE STRING BAND INCREDIBLE STRING BAND

Does Tony feel foolish reading those charts?

FOR sheer hypocrisy the BBC takes a lot of beating. Tony Blackburn, amid fanfares of trumpets, announces on Wednesday morning Britain's "most important chart."

He then can't mention the title of Max Romeo's record "Wet Dream" and he can't play the chart's number one record "Je T'Aime" by Jane Birkin and Serge Gainsbourg.

How can it be Britain's most important chart if two of the records in it can't be played and one of them can't be mentioned? Doesn't this make Blackburn feel foolish? — JOHN CHURCHILL, New Malden.

● COMMENTS Tony Blackburn: "I think the BBC is quite right in deciding not to play either record."

"I personally like the Jane Birkin-Serge Gainsbourg disc. It's No. 1 in our chart this week — which is a bit awkward! I don't speak French, but I believe if you understand it, it's a bit near the knuckle."

"I don't care for the Max Romeo. I think it's obscene. There are quite a few young kids listening to my show early in the morning, and I wouldn't care to play this."

"To me, it seems to be in bad taste."

NOW we've got Graham Bond and Zoot Money back performing in Britain, all that's missing from making the British scene the best ever is the return of Eric Burdon, The Animals and the Steam Packet.

Although Eric's old Animals aren't likely to reform, his new band War should be worth seeing.

And the Steam Packet were one of the greatest groups ever on the pop scene with Long John

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

Baldry and Rod Stewart on vocals alongside Brian Auger and Jools. These are the real supergroups. — TONY ALTON, Brighton, Sussex.

Jazz

WE'D like to thank Clouds, Hi-Watt and everyone who has offered help since our gear was stolen last week. The response has been fantastic. — HUGH HOPPER, Soft Machine, London, SE21.

HAVING seen some wonderful features in the MM recently on young jazz artists would it be possible to print an article on the young saxophonist Ray

Warleigh?

His first album surely proves that we have a jazz artist of enormous talent in our midst and his many appearances with the Ronnie Scott band, as well as his own quartet, should surely merit some recognition in your paper. — PAULINE ALLAN, Bootle, Lancs.

HAVING just bought a copy of Abbey Road, I have come upon the brutal truth that as a recording group it's time for the Beatles to split up.

I have been a great admirer of the Beatles since their "Twist and Shout"



BLACKBURN can't play 'em



BIRKIN not played



BURDON missing



REID few plays

days and have a great number of their singles and albums, always noting a progression in their music which influenced the rest of the pop world to change theirs.

But now after seven years at the top, contributing more to the pop industry than any other group, their latest album should be their finale for their own good. — GEOFF TURNSTALL, March, Cambridgeshire.

Reid

HOW CAN anyone expect Terry Reid to achieve

success when he hardly gets any plays on radio in Britain except for Rosko and Peel.

At the Albert Hall he was limited to just five songs, hardly enough time to prove himself worthy of the reputation he is rapidly gaining.

More should be seen and heard of Reid in the future as America has already recognised his talents and unless we do likewise soon, we may risk losing another of our best artists to the States. — BEA PANAYIDES, London E6.

WITH the apparent success of so many recent label samplers i.e. Island's "You Can All Join In" and Marmalade's "100 Proof," isn't it about time Apple hopped onto the bandwagon with an album of their recording artists. It might even be titled The Apple Corps. — NEIL KEMPFER-STOCKER, London SW3.

I THINK if those of you still searching for the new Cream would go and listen to America's Mountain I'm sure you'll find, as I have, a very satisfying substitute. — PHIL WOODCOCK, Tunbridge Wells, Kent.

Clown

THE SETTLERS two hour stint at the Queen Elizabeth Hall the other night made Bob Dylan's Isle of Wight performance look like an audition for a circus clown. — VICTORIA WORRELL, Epping, Essex.

ZOOT is as great as ever. With a band which includes Mike Cotton on trumpet and Nick Newell on tenor, he can swing with the best of them on numbers like "Chauffeur."

He has progressed, but in

the best possible way, with beautiful compositions and arrangements from Leonard Cohen to Lennon-McCartney. Zoot is back at last. Thank God — BRYAN DAY, London W5.

Covers

HOW I hate to hear cover versions of tunes where the cover is no better than, and frequently only a copy of, the original.

The so called progressive bands should remember that originality is the keynote. — GEORGE KRISTOVICS, London WC1.

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GIVE JAZZ A CHANCE

WHEN the Tony Oxley Quintet played at Ronnie's fewer than a dozen people turned up; when Keith Tippett played at the Crucible, even fewer. And how many gigs per week does the Chris McGregor band average?

Yet this modern jazz is the most exciting, gutsy music around today. Can we not muster a little more support for these great musicians who blow their guts out for the love of their music.

Come on all you rock fans, get to know this thrilling intense music and help to give these brilliant and dedicated men a better fraction of their just rewards. — PETER SUTCLIFFE, London SW10.

AFTER the recent television programme by the Tubby Hayes big band surely no one can be in any



OXLEY more support

doubt that this is the most exciting unit we have heard in years — and it is home grown at that.

Please won't some aspiring record company get it into the recording studios, if only to preserve "Song For A Sad Lady" for future generations. — D. S. JONES, Southall, Middlesex.

"It is, without doubt, the greatest Jazz orchestra to be fashioned since the war"

DEREK JEWELL
SUNDAY TIMES

The Kenny Clarke-Francy Boland Big Band is at Ronnie Scott's club, 47 Frith Street, until October 25.

Kenny Clarke plays Premier drums.

Francy Boland's composition published by KPM Music.

The CBBB is on Polydor Records.

COME TO BERLIN WITH MM

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

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

Berlin, then book now.

The normal air fare to Berlin and back is over £58. The MM trip costs only 27 guineas — and that includes your transport, bed and breakfast and tickets to the concerts.

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

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MAXWELL'S SILVER HAMMER

FOCUS ON FOLK

Britain's best says Stefan



STEFAN GROSSMAN blew in from Rome with his lovely Italian wife last weekend for a brief visit — and talked to me about categories.

Stefan should know, for to many of his European admirers he is a blues man through and through.

And yet when he played in New York during his last trip home they didn't want to hear the blues he'd learned first-hand from giants like Mississippi John

Hurt and Reverend Gary Davis. It was Stefan's contemporary songs and intriguingly original guitar work they wanted to hear.

"I really think British audiences are the best. I just did two weeks in Scandinavia and it had to be blues or nothing. Here I expect I'll get plenty of requests for 'Candy Man,' but that's OK. It's a great song. But I know they're willing to listen to my original material.

"So I can do a couple of sets of my own material as well as the traditional blues."

There isn't a lot of scope for his music in Rome, but he

occupies himself well enough at home. He's produced an instrumental guitar record, mostly blues and rags with some originals, which should be released here soon. The second volume of his books on country blues, "The Mississippi Delta Blues," is out in America and he's just seen the proofs of the Gary Davis songbook. He's also done a whole lot of composing.

Meanwhile, he's trying to get a British release for the fantastic record he made in America with Danny Kalb. He's deservedly proud of the disc, called "Crosscurrents" and issued over there by the Cotillion division of Atlantic.

The term "super session" is rightly abused — mostly because it so often represents a lot of individual ego trips rather than any attempt to put together individual talents and make something that is greater than the sum of its parts.

But "Crosscurrents" represented a true super session, welding together the diverse but complementary guitar talents of Grossman and Kalb, backing them up with the superbly musicianly bass and drums of jazzmen Arthur Koenig and Joe Hunt.

Kalb's incredible, unbelievable single-string runs weave in and out of Grossman's wailing pressed strings like a New Orleans clarinet around a lead cornet, though the result is uncompromisingly contemporary.

"I'd really like to work regularly with Danny, but he has this thing about bands. He's just got together the Blues Project again, I hear. I tried to convince him there'd be a good reception for just the two of us, playing acoustic, but he found it difficult to believe.

"I think it makes sense. The reaction Tom Paxton got at Isle of Wight didn't surprise me, because all through the electric period the demand for acoustic music has continued.

Look at some of our biggest hits in America, the Beatles' 'Yesterday,' the Stones' 'Ruby Tuesday' — all acoustic. 'Honkey Tonk Woman' is the Stones' first really big electric hit back home."

He pulled out his big guitar — one of the two he travels around with all the time — to play me some of his new

material. It sounds heavier than the stuff he recorded for Fontana when he was here before, even the solo instrumentals.

The almost baroque sound of his "Requiem" — one of the most played tracks on his American album, he told me with some pride — has developed into new work made up of solid blocks of chords linked by gently tip-toeing bass lines and passing notes.

One of these new pieces is inspired by the American moonshot, though it's by no way of being programme music — nothing like Al Kooper's ridiculous "Soft Landing on the Moon," for instance.

"Requiem" was a pretty emotional piece, inspired by a definite emotion. This new one, the emotion came after I'd finished composing it, if you understand me."

Stefan has been away more than six months. Although his stay this time will be a short one, he plans to come back for two-week visits in December and March.

"I want to come back often enough so people will remember me. I don't want to have to come on with that big superstar bit.

"You know what I mean, some people take one aspect of what they're doing, like traditional blues, or songs about contemporary hang-ups and they emphasise it, make it their image, something that kids in the audiences can identify with.

"I don't want to be anybody's guru. I just play music I like, that's my gig. Who ever heard of someone identifying with an all-round musician?"

Identify, perhaps not. But if you want to hear Stefan tomorrow night (Friday) at the Cousins in London, better get there early. The same goes for his trips to Sheffield, Scarborough, Mothers and Leicester.

Perhaps that sort of genuine admiration is better than identification — if you're a real musician like Stefan.

KARL DALLAS

folk news

LOTS of fanmail about BBC's attitude to folk may be an encouraging sign that there are enough people who care enough to write also to Auntie at Broadcasting House to make something happen. Also some news of two programmes that might otherwise be missed.

"Monster Music Mash" on BBC-1 TV on Tuesday afternoons is designed for kids and so goes out at a time when most folk are still at work, but it is including some folk artists every week.

It began with Johnny Handle, which can't be bad, and this week they had the Pentangle. Next Tuesday the guest is Shirley Collins, October 28 has Magna Carta and Dave & Toni Arthur, November 4 the Johnstons, and November 11 Archie Fisher.

Meanwhile, at an equally ridiculous hour, namely 8.25 am, Cyril Tawney has his new "Folkspin" record request show on Radio 4 south and

west on the first Sunday of each month, starting again on November 9 with discs by Roy and Val Bailey, Jon Raven and the Halliard Tim Hart and Maddy Prior, and the Yetties.

The programme can be heard roughly anywhere south and west of a line from Brighton to Bristol, and is restricted to British folk artists, which makes a pleasant change.

Cyril Tawney has some long-awaited records out soon, with a third languishing waiting for someone with the enthusiasm to release it. The first, an album of Child ballads from Devon & Cornwall called "The Outlandish Knight," has had a checkered history, having been first recorded for Topic, then scheduled for release on Elektra's now deceased cheap Bounty label, but now to come out as a Polydor "Special."

The second, an album of children's songs from the west country called "Crowdy Crown" (don't ask me what it means) has just been completed and should take rather less than the five years it took the ballad album to reach the public, hopefully.

The third is what Cyril describes as the "definitive versions" of his own songs, which was made in early 1968 but hasn't found anyone with the enthusiasm to release it yet. Anyone interested should write to Dick James.

Canadian songwriter-singer Bonny Dobson — she wrote "Morning Dew," though it's usually credited to Tim Rose — is coming here for a concert at the Queen Elizabeth Hall on Friday, November 21. Her latest album is due out on RCA here.

THURSDAY

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FRIDAY

DOGHOUSE FOLK Club has now moved from the Bull and Star, Putney to the Peterborough Arms, 65 New Kings Road, SW6

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LONDON FOLK MUSIC FESTIVAL

with HIGH LEVEL RANTERS, FINBAR & EDDIE FURY, JOHN FOREMAN, HUGH RIPPOON and many others. Sessions, Workshops, am and pm. GRAND CELESTINE 7.30pm Midnight Admission 6s. Chairman TONY FOX-WORTHY.

COUSIN'S, 49 Greek Street, 7.30-11

DAVY GRAHAM

All night

DON PARTRIDGE

AL JONES

EYES OF TIME GALLERY 355 HIGH ST. N. TH., MANOR PARK

WIZZ JONES

NEW MEMBERS WELCOME. POETS WANTED

LEYTON SCHOOL, ESSEX ROAD, E11 7.30 pm. 4s 6d.

AL JONES

THE GREENWICH THEATRE FOLK CLUB The Gloucester King William Walk, SE10

MARTYN WYNDHAM-READ

8 pm. Please come early

FOLK FORUM

THE LCS PRESENTS THE SINGERS CLUB. Lizzie Higgins — traditional Scots singer. Gabe Sullivan — fiddler and flautist from Eire, and Frankie Armstrong of the Critics group.

UNION TAVERN, 32 Lloyd Baker Street, London, W.C1. 7.45 pm.

THE PEELERS, Kings Stores, Widgate Street (off Middlesex Street), near Liverpool Street station.

THE McPEAKE FAMILY

Also THE PAGENT, BI-FOCAL.

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1

TROUBADOUR, 10.30. — 285 Old Brompton Road

JEREMY TAYLOR

WHITE HART, COLLIER ROW ROMFORD

MURPH & SHAGGIS

SUNDAY

AT CECIL SHARP HOUSE (GUL 2206)

LONDON FOLK MUSIC FESTIVAL

morning sessions, and performers' CONCERT with HIGH LEVEL RANTERS

EDDIE & FINBAR FURY

2.30pm. Admission 6s

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

MURPH & SHAGGIS FOLK COURIERS

GASWORKS! TOWER HOTEL (opposite Walthamstow Central).

JOHNNY JOYCE PAUL BRETT KINGS LYNN

MARK NEWMAN

SOUTHAMPTON UNIVERSITY

NAGS HEAD, 205 York Road, Battersea

LEVER BRIGITTE ST. JOHN

Host John Tympany.

RAILWAY HOTEL, Dartford

MARTIN WYNDHAM-READ

Residents: CRAFTY.

SONGWAINERS, TOWER HOTEL (opposite Walthamstow Central).

THE BARLEY MOW Horseferry Road, S.W.1

FRANK TAYLOR & STAN ARNOLD

MALCOLM PRICE

Starts 7.30 p.m. sharp ! ! ! ! !

THE ENTERPRISE, Hampstead, JOHN FOREMAN plus residents: THE FOLK ENTERPRISE and TERRY GOULD (opposite Chalk Farm station, 7.30 pm).

TROUBADOUR, 9.30.

PAUL DARBY

MONDAY

AT CATFORD RISING SUN

HAMMERFOLK!!

DAVE COOPER and LINDA COCKRILL

AT HANGING LAMP, The Vineyard, RICHMOND, 8 PM.

LAST WEEK !!

SWEENEYS MEN

invited guests: JOHN MARTYN, JOHN JAMES and many others.

CLANFOLK Marquis of Clanricarde, Southwick Street, Paddington, NATASHA CRUMPLEHORN presents

GEORGE HARRISON PLUS SURPRISE GUESTS.

ENFIELD FOLK CLUB Hop Poles, Baker Street, Enfield

RALPH McTELL JIM CAMPBELL

FOLK at the Hampstead Rugby Club, Redhill Street, off Albany Street, NW1. DIZ DISLEY and FRIENDS.

GEORGE ROBEY, Seven Sisters Road, Finsbury Park

FAMOUS JUG BAND!!

Dennis O'Brien

MINOTAUR

Nags Head, North Street, Clapham

ANDY ANDREWS

Resident: Sue Taylor.

POTNEY "Half Moon," Fantastic re-opening night, November 5

Alex Campbell, Augier, Lockram Rivers

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1

MONDAY cont.

WALTON - ON - THAMES, 14B Church Street

STAN ARNOLD

TOM BRIGGS

TUESDAY

DAVY GRAHAM

Barking college 7/6 Bar, Tube Barking, buses 23, 87, 106, 162, 238

FOLK CENTRE, FULHAM

ORANGE BLOSSOM SOUND

THE HAMMERFOLK, ANDY ANDREWS. — The Swan, Fulham Broadway (opposite Fulham Broadway station)

HAYES FOLK CLUB

An evening in a

JUGULAR VEIN

The Angel, Uxbridge Road, Hayes End.

HOUNSLOW ARTS LAB

ACCOLADE

Johnny Joyce and Paul Brett, White Bear, Kingsley Road, Hounslow.

JOHN PEARCE PEARTREE PUB

FOLK CLUB. — WELWYN GARDEN CITY 8 p.m.

SHOREDITCH COLLEGE, Englefield Green, Egham

MIKE ABSALOM

New songs, Old Blues.

THREE HORSESHOES FOLK CLUB, Heath St., Nr. Hampstead Tube, presents:

ALEX CAMPBELL

and your hosts: The Exiles.

VULCAN, LIVERPOOL UNIVERSITY

SHIRLEY COLLINS

GEOFF SMEDLEY

WEDNESDAY

BALTABARIN, DOWNHAMWAY, Bramley, 01-698 6810. Sorry we couldn't open October 15 — Mike Absalom will now guest October 29. However, tonight we present:

BOLE ARMEN.

CROWN, TWICKENHAM

HOT CLUB NIGHT

Diz Disley, guitar; Johnny Van Derek, violin, Ron Chesterman, bass, etc. etc. Next week, The Famous Jug Band

HIGH BARNET FOLK CLUB

Salisbury Hotel, High Street, Barnet

SILVO & MOSES

BIFOCAL & THE PEELERS

KING'S HEAD, Upper Street, Islington. JACK SMITH.

MIKE ABSALOM'S new address: Flat 16, Sunnyhill Court, 4-6 Trebovir Road, S.W.5. Tel. 01-370 4964.

S.E.L.T.C. FOLK CLUB, King Alfred, Southend Lane, Bellingham, S.E.6, presents

MARC ELLINGTON

Ray Marsh (resident) Wednesday, October 22, 1969

SURBITON, Assembly Rooms. DEREK SARJEANT FOLK TRIO, JEREMY TAYLOR.

SURREY UNIVERSITY, Guildford

MIKE ABSALOM

THE HOLY GROUND, 4A Inverness Place, Bayswater, W2.

RONNIE CAIRNDOUFF

SWEENEY'S MEN

TONY ROGERS

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1

TROUBADOUR, 9.30.

ANDY FERNBACH

MICHAEL CLAIRE

GAS WORKS

SCOTTISH TOUR

Some dates available between December 7th-14th.

Please contact: Bob Workman, 32 West Kensington Mansions, Beaumont Crescent, W.14, or phone

01-385 5442

CLASSIFIED ADVERTISEMENT DEPARTMENT

"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: 01-353 5011, Ext. 171, 176 & 234

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PREPAID

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors

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, Catterick Camp, Yorks.

AFTER EXPO. Free blow-in. Rehearsal band All-day 9.5. Saturday 1st November - Dog Kennel Hill School, S.E.5. Denmark Hill Station.

BASS AND LEAD guitarists, doubling vocals, semi-professional. Croydon group. - 688-1399

BASS AND ORGANIST, own gear, to form professional heavy band - 883 8502

BASS GUITAR, organist required - Mike, VIC 8974 (evenings)

BASS GUITAR, semi-pro., reader North Kent area - 748 9292

BASS GUITARIST AND ORGANIST to join versatile group, work waiting. North London - EDM 5375 p.m. - 8 p.m.

BASS GUITARIST, East London. Semi-pro, show band - 01-520-7653.

BASS GUITARIST, experienced, semi-pro, South London group. Work including residency - 01-699 6392.

BASS GUITARIST for coloured band. Able to sing, own equipment, for showband, Italy - Box 8711.

BASS GUITARIST for harmony group - Tel. 01-527 8898 evenings.

BASS GUITARIST/VOCALIST wanted for trio on ship, must read - Geoff Gordon, 308 Waterloo Road, Cheetham, Manchester M87BD

BASS GUITARIST (Yorkshire area) to join lead guitar and drums to form blues group. Applicant must be able to sing - Tel Barwick-in-Elmet 721.

BRASS, Thursdays, 7.30 Dog Kennel Hill School, S.E.5. Denmark Hill Station. Rehearsal Bands - 274 2427.

DEDICATED AMATEUR jazz pianist to join vocalist, bass player and a guitarist - 727 3042, ring after 6 pm.

DEDICATED GIRL / BOY GUITAR / Organ / Latin - 733 3800.

DRUMMER, British Legion Band, South London. Big modern band, must read - 01-657 7935.

DRUMMER for coloured band. Able to sing, own equipment, for showband, Italy - Box 8711.

DRUMMER/PERCUSSIONIST for Pentangle Thid Ear band, type group - St Albans 50696.

DRUMMER / PERCUSSIONIST, SEEKS JAZZ PIANIST/ORGANIST/BASSIST Tenor, alto, trumpet, flute, oboe. ESSENTIALS: talent, empathy, determination - Redwells 2358

DRUMMER REQUIRED, pro., progressive group. Backing vocals, advantage but not repeat not essential, to complete A100 Hammond, Leslies, bass pedals, 100 watt stack, electric piano/lead, doubling bass and 12-string 100 watt stack - Tel. 0272 62018

DRUMMER / VOCALIST, reading essential. For top class Trio. Permanent club residency. Excellent conditions - Sid Gateley, 7 Manor Road, Paignton, Devon, 59094

DRUMMER WANTED single, experienced or Rhythm and beat soul inclusive. Please send details, photo - To Freddie Knight, 5521 Duldorf Hotel, Maerchen Tel 2238

DRUMMER, YOUNG, versatile for 3 months in Israel. Good conditions. Equity contract - 01-853 5859

DRUMMER, YOUNGISH semi-pro for big rock/jazz fusion line up. Reader preferred. Work waiting - 01-573-0709

E-MOTION, West London based. Require semi-pro. baritone, tenor sax(es). Transport, amplification an asset - 794 5849 (Thursday), 742 9597 (Friday onwards).

GLENN MILLER style band. Gigs Ready London area. Semi-pro. Good readers - Stevenage 54550 after 6 pm

GOOD GUITARIST/singer, also good organist/singer, young, ambitious, good gear, good singing essential, established pro group, good class work - 051 226 1972

GUITAR / VOCALIST, West End residency - Box 8714

HAMMOND OR Lowrey organist wanted for mainly original material recording (immediately) - Phone 874 4645

HEAVY but **PRECISE** **DRUMMER** and 100 watt **BASS** required for group recording soon. Dedicated musicians only please. Auditions 8 pm, 18/10/69. Nags Head, York Road, Battersea. Bring your own gear

1/- per word

HEAVY DRUMMER urgently required, Recording Group—good prospects. No rubbish! Write: Box 8709, c/o Melody Maker, 161/166 Fleet Street, London, E.C.4.

HEAVY GUITARIST for group recording shortly. - 01 556 7117.

HEAVY, LEAD guitarist, bass, drummer, required, professional, progressive group. No rubbish - Phone 01 437 4626

INVENTIVE ORGANIST, pro standard, progressive music SE London area - 302 1498

LEAD GUITARIST for coloured band, able to sing, own equipment, for showband, Italy - Box 8711.

LEAD GUITARIST for creative group, pro, when ready. Good image and gear essential - ET 30666 (evenings)

LEAD GUITARIST required for SOUL BAND. - REG 6811, Alan Musicians, Jazz/good pop Wales - Box 8680

NAME MALE cabaret artist needs organ, bass and drums for winter season. Able to read and busk - Contact 727 3087

NEW CREATIVE AND DEDICATED GROUP WITH SOLID FINANCIAL BACKING AND WITH IMPORTANT FUTURE

requires first-rate professional

STRONG LEAD VOCALIST

with powerful projection for public appearances. MUST DOUBLE WITH WIND INSTRUMENT.

Experience in composing and ability to deal with original and progressive material essential.

Apply: CABIN STUDIO 01-SHE 4567/8

ORGANIST AND bass player doubling vocals required to join professional group - Tel Farnborough (Hants) 42959 for audition

ORGANIST for coloured band. Able to sing. Own equipment, for showband, Italy - Box 8711

ORGANIST / IRISH INFLUENCED, for country/western folk group - COL 6935, after 6 pm

ORGANIST or pianist, West Country Hotel, Quartet playing pops and standards, permanent, Hammond / Leslie supplied. - Box 8692

ORGANIST REQUIRED for South London's top semi-pro group UK/USA recording contract, progressive pop. Good equipment essential - 850 6644 evenings

ORGANIST required with high voice and good vocals - After 6 pm 505 0891

PIANIST, EXPERIENCED, Surrey residency - Box 9689

PIANIST / L.A. GIRL SINGER, ABROAD. - 01-950 3578.

PIANIST / ORGANIST, modern, for band with work, Romford area - S Ockendon (700) 2085

PIANISTS and pianist/vocalist duos, and all types of entertainers are required. Only first class performers need apply. - 267 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)

PIANIST, YOUNG, semi-pro, busker, for group playing dance, rock, pop - 868 5279, after 6 pm (Harrow area)

SAX for coloured band. Able to sing, own equipment, for showband, Italy - Box 8711

SEMI-PRO. DRUMMER, keen to rehearse, mixed group North London - Box 8730

SEMI-PRO ORGANIST and bass, interested in playing pops and jazz to join drummer in forming trio - Froth 4137, after 6 pm

SEMI-PRO. ORGANIST, North London willing to rehearse and harmonise - (Lus), Tel. 888 1479, 7.30-8.30 p.m.

SINGER REQUIRES pianist, or group band forming - Tel 788 Sat 11.9 Mon 10.3

1/- per word

SOULFUL ORGANIST, drummer, wanted - 902 5318

TENOR SAX required for SOUL BAND. - REG 6811, Alan

THE UPTOWN Stompers require trad pianist - J Green, WAX 4551, daytime

TRUMPET, Good reader. Residency. Good salary for first-class player.—Bob Johnson, Gay Tower Ballroom, Ladywood, Birmingham Phone Stourbridge 4501.

WANTED Bass, percussionist, vocal/instrumentalist, progressive, recording contract. - Tel John Astor-Campbell Connelly Pub. Co. 01-838 1653 for audition

URGENT VERSATILE first-class drummer to join quartet. Good class work waiting. - Tel 204 2097 12 p.m onwards

VACANCIES EXIST in the Staff Band of the RMAS for string players, also bassoonist/flautist and pianist - Enlist, re-enlist or transfer - Enquiries to Director of Music, RMAS, Camberley, Surrey

WANTED: PERSON(S) TO FORM TRADITIONAL FOLK GROUP. - 3000180.

YOUNG GUITARIST for JIMMY SMITH type ORGAN TRIO. Funky, jazz style, Standards and Vocals an asset. - Phone 01-497 0708

VOCALISTS WANTED

1/- per word

EXPERIENCED VOCALIST required for SOUL BAND. - REG 6811 Alan

EXPERIENCED VOCALISTS wanted. Manager. - 874 9317 after 7 p.m.

GIRLS, MALE vocalists, for residencies and gigs. - Norton York Agency. See "Groups Wanted"

LEAD VOCALIST, male, for harmony-inclined pop group - John, 373 4796 evenings

PROGRESSIVE TYPE Blues Band requires vocalist. Own gear - Guildford 70358

SINGER WITH P.A. for Rock/boogie group - Eric, 01-965 1368, 6-7 p.m.

SOUL SINGER for bread hungry group. Must move and groove - S. London, 852 2493

VOCALIST/HARMONICA, PA. for young (17) PROGRESSIVE GROUP forming - 01 854 5285.

VOCALIST REQUIRED for original material (recording immediately) - Phone 874 4645

VOCALIST required urgently for progressive group with offers to record - Phone David, 989-6948

VOCALIST with equipment wanted for original N. London group. Must be prepared to rehearse. - Phone John, 520 2062 after 6p.m.

YOUNG, ATTRACTIVE, FEMALE VOCALIST FOR PROFESSIONAL SEXTETTE, US Clubs, Germany. - Apply with photos, tape, Georg Wolf, Bandleader, Pension Herres, 5561, Grandsdorf, Germany.

HEAVY BLUES BAND NEEDS BRILLIANT VOCALIST with strong personality. Good equipment essential. PHONE SHE 4567

VOCALISTS

1/- per word

DARREN WELLS, now available for bookings. TV and radio recording experience. - All enquiries to Dennis Chapel, 01-228 4813

FEMALE VOCALISTS - Evenings, 6.30 12.51.

SINGER COMPOSER wants to join heavy band - Dave, 223 0410

GROUPS WANTED

1/- per word

ANY VERSATILE units for residencies and gigs - Norton York Agency, 86, Turnham Green Terrace, W.4. 01-994 4895

APPLY TO Ken Crosby, ECC Entertainment Ltd, 97 Westfield Lane, Mansfield 27511 for good regular work and recording opportunities outside UK. Specially requiring bands, soul groups with girls, also girl vocalists, dancers and musicians. London auditions monthly, elsewhere by arrangement

BLUES, PROGRESSIVE, groups, wanted. Leading agency - Box 8721

GOOD GROUPS wanted to make LP's. Information S.A.E. Sky Records, 43 King Street, Luton, Northern Groups 82 Lowther Street Carlisle

C & W GROUPS VOCALISTS Required for London Circuit. Up to 7-day week work. Write to Music Manager, The Clarndon 1 Hammersmith Broadway London, W.6

ENGAGEMENTS WANTED

8d. per word Minimum 2/8d.

A ABLE accomplished accordionist. - 878-4542.

A ABLE accomplished pianist. - 876 4542.

ACCORDIANIST. - 368 2826.

A GUITARIST and vocalist seek band with good prospects. Preferably loud/heavy/pro. Anything considered. - 203 4440 after 7 p.m.

ALTO/TENOR clar - CLI 4811.

ALTO, YOUNG, semi-pro. Busk, gigs, residency Combo etc. - 554 2724

AMPLIFIED VIOLIN / BASS GUITAR. - PUT 5146.

BARITONE/ALTO, JUST FINISHED SUMMER SEASON, REQUIRES BALLROOM OR THEATRE PIT RESIDENCY. - 021-772 0386.

BASS/BASS GUITAR. Pro., read or busk - 240 0568 (days)

BASS/BASS Guitar, read busk, residency wanted. - 672-3496 Dick

BASS/BASS guitar vocalist, Gibson, Marshall, read or busk. Seeks residency anywhere. Experienced pro musician. Large vocal repertoire. Own P.A. if necessary - 44 Daneville Road, Liverpool 4

BASS/BASS Guitar Vocals, Read, Busk. Professional requires residency around London area. - 549-1601.

BASS/B/GTR/GIGS. - 01-449 3221

BASS (CROYDON) seeks semi-pro Fudge - Hendrix - Tooth microcosm. - 857 1775 (after 8.15)

BASS, DOUBLE, amplified, read/busk - 330 0515.

BASS DOUBLE, amplified. - 574 3195.

BASS DOUBLE, experienced. - 769-2522.

BASS (DOUBLE) (27), REQUIRES WINTER SEASON AT HOME OR ABROAD. SINGLE. ABLE TO TRAVEL. PROGRESSIVE. - LOL, 061 740 6973.

BASS FENDER. Good musician seeks good job. Read, busk, passport, transport. - 01-969 3408

BASS GUITAR, Fender / Marshall transport, passport. - Dave, Maidstone 28780

BASS GUITAR, Fender/Vox Read, Busk, transport, Gigs. - Aldershot 25169.

BASS GUITAR, GOOD READER DOUBLING GUITAR, EXPERIENCED, ANYTHING MUSICAL - 602-2947.

BASS GUITAR/GUITAR, vocals, standards, seeks residency or good work. - LIB 2389

BASS GUITAR, transport. - Bill, 789 3581

BASS GUITAR / VOCALIST, read / busk, experienced in all kinds of work, requires residency in or near London - 0494-26650.

BASS GUITARIST, Gibson Passport transport, seeks working group - 856 0369

BASS GUITARIST, Gigs. - Pete 01-370 3797 after 6 p.m.

BASS GUITARIST, Professional, ex recording group, hair, Fender, 100W Sound City, seeks jazzy, heavy or rock band - Jon Taylor, 800 8540 after 3 p.m

BASS GUITARIST seeks residency or good work. - read, transport, Gibson/Marshall - Trev. 472 5570.

BASS GUITARIST, 25, professional, good reader, busk, experienced all fields, seeks work in or around London, anything from big band to trio - 01 397 2459.

BASS, home, abroad or boats. - 01-393 1753

BASS SEEKS good group/band, young image, CY 25058

BASS, STRING or electric, jazz, blues or progressive. Good - 370 1673

BLUES PIANIST, 22, seeks professional band. - 988 8712

COLOURED DRUMMER, 22, blues, jazz, soul-band experience - 735 7195.

CONGA/BONGOS/DRUMS. - 242 4431

DEDICATED LEAD GUITARIST, GIBSON & 100W MARSHALL, WANTS PRO INFLUENCED GROUP. - BOX 8715.

DRUMMER, all fields, wants good work around London, no groups. - Downland (71) 52131.

DRUMMER, around London Gigs. - 01 883 5122.

DRUMMER AVAILABLE for residency - 965 8407.

DRUMMER AVAILABLE, gigs - 860 4431

DRUMMER AVAILABLE young, gigs / sessions, transport - 202-8540

DRUMMER DEDICATED, semi-pro, for West London group, own transport - Phone Bill, SKY 0931, 9 am-5.30 pm, weekdays.

DRUMMER EXPERIENCED, play anything anytime own transport - Mike, 884 8974

DRUMMER EXPERIENCED, reliable - 642 9631

DRUMMER, EXPERIENCED, seeks pro work, prefers progressive blues or jazz based scene but any good offer considered - Dave, 01 778 7475

DRUMMER, RESIDENCY, GIGS, LOUNGE - Tel 01 778 7475.

DRUMMER / VOCALIST experienced, versatile, excellent

DRUMMER/VOCALIST, standards, older jazz system, transport - POP 6839

DRUMMER / VOCALIST, versatile requires gigs residency - 226 4173

SITUATIONS VACANT

1/- per word

A DIRECTOR/investor required. In five years' time our company will be a respected name in the musical profession, however with your help we could be in this position within two years. With the experience that we have gained through combined interests in the business, we believe that we have all the necessary ingredients to insure our success, and future as a harmonious organisation. However, due to the present limitations of our own capital, our ideas have suffered dilution, and we have been unable to use our musical resources to the full extent of its commercial potential. Therefore we require an honest and go-ahead financial wizard, willing to invest and share an interest in the future of the company. - Box 8710.

FLAUTIST wants session or occasional work - 01-834 0704 evenings.

GOOD CLEAN GUITARIST wants folk influenced semi-pro group with ambition and originality. West London - DAVE, 992-3136

GOOD LEAD guitarist/vocals (18). Rickenbacker, Marshall, Shure, seeks good pro group with immediate work, van and preferably recording contract. - Pete, 01-699 8803

GUITAR - Dance/jazz - 359 0619

GUITARIST, EXPERIENCED, good gear, seeks group - Welwyn Garden 21422

GUITARIST, ROCK/JAZZ/DANCE, gigs, residency, combo. - Edgware, 952 6755.

GUITARIST VOCALIST, PRO. - PUT 5164, Alan Pinches.

GUITARIST WANTS original blues/progressive/heavy band. Marshall 100 watt, Gibson stereo/Stratocaster, recording experience - 800 8540

HAMMOND ORGANIST AND BASS PLAYER, EX TOP NAMES, WANT TOP NAME ORGANISED PRO GROUP. WILL SPLIT. - 969 4338.

JAZZ TRIO requires work - Chelmsford 71289

LEAD/BASS guitars, seek good group, Marshall 100's. - 852 2493

LEAD GUITARIST, blues experience, seeks progressive group with work, pro or turning soon. - Steve 907 8487.

LEAD GUITARIST (ROMFORD), WITH CONTACTS, WISHES TO JOIN OR FORM HAIRY AGGRESSIVE MANIC ROCK BAND with lead / bass / drums / powerful vocals included. - Phone (lan) REG 3251, 10 am-5 pm.

LEAD GUITARIST seeks working harmony group, transport. - 77 58803, before 2 pm.

LEAD/GUITARIST/vocalist, ex-pro, recording experience, requires pro working group, preferably harmony/progressive. - Phone Folkestone 75403.

LEAD GUITARIST, vocalist, 3 years pro, requires pro group. - Tel Tunbridge Wells 25812.

LEAD GUITARIST wants working established group - 653 5374.

LEAD / RHYTHM VOCALS, 12 string guitarist wishes join / form harmony type group. - 500-0701.

LOWREY / HAMMOND organist, Leslie, Solo or Duo/Trio, Dance, jazz, pop, London or season, - Finchley 4376.

MALE 24, seeks experience in singing. - Brian Stobberg, 65 Osterley Park View Road, W.7.

A Stratton Smith Presentation

THE SUNDAY LYCEUM

Strand, W.C.2

SUNDAY, 19th OCTOBER
 ONLY BRITISH APPEARANCE

FAMILY STEPPENWOLF FAMILY
STEPPENWOLF FAMILY STEPPENWOLF
FAMILY STEPPENWOLF FAMILY

SPIRIT OF JOHN MORGAN
VAN DER GRAAF GENERATOR

Admission 20/- LICENSED BARS FOOD
 * Doors open 7.00 p.m. Concert 7.30 p.m.
 * 11.00 p.m. to close ANDY DUNKLEY'S DISCOTHEQUE
 Enquiries: Please ring 01-734 9186

Advance Tickets available at Box Office or following
 Branches of MUSICLAND
 44 BERWICK STREET, W.1 734 5626
 230 Portobello Road, W.11 229 3077
 153 Kilburn High Road, N.W.6 624 0507
 11a Church St., Kingston, Surrey 546 7372
 226 High St., Hounslow, Middx. 570 2854

BRUNEL UNIVERSITY
 Woodlands Ave., Acton, W.3 (opp. White Hart)

SAT., OCT. 18th, 7.30-12.00

ALAN PRICE
EVOLUTION • WALTER SLADE
 AND GUEST SUPERGROUP
DISCO - PARTHENOGENESIS LIGHTS

Adm. 7/6 adv., 10/- door, 5/- Ladies (men must show S.U. cards)

Next Fri. at the Lyceum: **FLEETWOOD MAC, ETC.**

Booked through College Entertainments GER 4000

booked thro' College Entertainments (GER 4000)

Brunel University Students' Union present

midnight rave again!

(or brunel's back at the Lyceum)

Midnight-7 a.m., Friday night, October 24th
 at lyceum, strand, wc2

FLEETWOOD MAC

★ DEEP PURPLE ★
 ★ HOWLING WOLF ★
 ★ KEITH RELF'S RENAISSANCE ★
 ★ AARDVARK ★ ANDROMEDA ★
 ★ EXPLOSIVE SPECTRUM LIGHTS ★

Buffet • Licensed Bars till 3 a.m.

Tickets: £1 advance. Send s.a.e. and money to
 social sec., brunel university students' union, acton,
 w.3 (tel: 01-992 5691)

N.B. Tickets on night (25/-) not guaranteed, and
 available to S.U. card holders only

RAF Wittering, 17 Peterborough
 Saturday, October 18th.

Graham Bond
Initiation.

Graham Bond
Initiation

Management: **BARRIE HAWKINS**
BOBIE KIRBY
 0223 63506

Booking enquiries:
CLIVE SANDERS
 01-734 3760

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
 OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)
 SOUTHALL, MIDDLESEX
 BRITISH RAIL: SOUTHALL
 BUSES: 232, 120, 207, 105 OR 195

SUNDAY, OCT. 19th, 7.30 p.m.

ROY HARPER + M A N

D.J. TERRY WILLIAMS. LIGHTS BY APHRODITES RAINBOW

Next Sunday: **GRAHAM BOND INITIATION**

MUSIC EVERY NIGHT
 and Sunday Lunctime, 12-2 p.m.

THE KENSINGTON
 RUSSELL GARDENS, HOLLAND ROAD
 KENSINGTON, W.14
 Buses: 27, 73, 31, 9 (Olympia)

Thurs., 8-11 p.m.
STAN GREIG'S QUARTET
 Dave Shepherd (Clarinet) Roger Nabes
 (Vibes), Barry Richardson (Bass), Johnny
 Richardson (Drums)

Fri., 8-11 p.m. **TED WOOD JAZZBAND**
JOHN WILLIAMS
 Saturday, 8-11 p.m. **JOHN WILLIAMS**
 Sunday Lunctime, 12-2 p.m.
BILL NILE'S GOODTIME BAND
 Sunday night, 8-10.30 p.m.
FAT JOHN COX WITH GUEST SINGERS
 Monday, 8-11 p.m.
JOHN WILLIAMS TRIO
 Tuesday, 8-11 p.m. Admission 5/-
BARBARA THOMSON, ART THEMAN
 with **MIKE PINE** (Piano), **RON RUBEN**
 (Bass), **JOHN MARSHALL** (Drums)

Wed., **LOUIS STEWART** (Guitar), **BRIAN**
LEMON (Piano), **REG PETTIT** (Bass),
PHIL SEAMEN (Drums) 8-11 p.m.

THE TALLY HO!
 FORTRESS ROAD, KENTISH TOWN
 N.W.5
 Buses: 63, 134, 137, 214 or
 Kentish Town Tube Station

Thursday, 8-11 p.m.
BRIAN GREEN NEW
ORLEANS STOMPERS
 Friday/Saturday, 8-11 p.m.
PHIL SEAMAN (Drums)
REG PETTIT (Bass)
BRIAN LEMON (Piano)

Sunday Lunctime, 12-2 p.m.
 and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
 Monday, 8-11 p.m.
BRIAN LEMON TRIO
 Tuesday, 8-11 p.m.
DENNY OGDEN OCTET
 Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/
TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

NATION WIDE CONCERT TOUR
 OF
THE LEGENDARY
JOHN MAYALL

Presented by JOHN & TONY SMITH

APPEARING:

FR., 31st	OCT. FAIRFIELD HALL, CROYDON	at 7.45 p.m.
SUN., 2nd	NOV. A.B.C., EXETER	at 5.15 & 7.45 p.m.
MON., 3rd	" THE DOME, BRIGHTON	at 7.45 p.m.
TUES., 4th	" COLSTON HALL, BRISTOL	at 7.30 p.m.
THURS., 6th	" TOWN HALL, LEEDS	at 7.30 p.m.
FRI., 7th	" CITY HALL, SHEFFIELD	at 7.45 p.m.
SAT., 8th	" CITY HALL, NEWCASTLE	at 7.30 p.m.
SUN., 9th	" DE MONFORT HALL, LEICESTER	at 7.30 p.m.
MON., 10th	" FREE TRADE HALL, MANCHESTER	at 7.45 p.m.
WED., 12th	" TOWN HALL, BIRMINGHAM	at 7.45 p.m.
SAT., 15th	" USHER HALL, EDINBURGH	at 7.30 p.m.
SUN., 16th	" EMPIRE THEATRE, LIVERPOOL	at 7.30 p.m.
TUES., 18th	" GUILDHALL, PORTSMOUTH	at 7.45 p.m.
WED., 19th	" SOPHIA GARDENS, CARDIFF	at 7.30 p.m.

THURS. **ROYAL ALBERT HALL**
 20th NOV. at 7.30 p.m.

SAT., 22nd	NOV. WINTER GDNS, BOURNEMOUTH	at 7.30 p.m.
SUN., 23rd	" A.B.C. THEATRE, GLOUCESTER	at 5.15 & 7.45
THURS., 27th	" CIVIC HALL, GUILDFORD	at 7.45 p.m.
FRI., 28th	" GRANADA, SLOUGH	at 8.00 p.m.
SAT., 29th	" GRANADA, EAST HAM	at 8.00 p.m.
SUN., 30th	" REGAL, CAMBRIDGE	at 5.15 & 7.45 p.m.

THE KEEF HARTLEY BAND
 will be guests of JOHN MAYALL at EXETER,
 ROYAL ALBERT HALL, CAMBRIDGE and GLOUCESTER

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Wednesday, October 22nd, 8 p.m.
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 featuring Glenn "Fernando" Campbell
 Oscillations by Andy Dunkley
 Massive lightmares by Optic Nerve
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 October 21st

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COUNT SUCKLE
SOUND SYSTEM
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Saturday, October 18th
JAMAICAN ALL-STAR
SHOW
 featuring: Jackie Stewart, Count
 Prince Miller, Owen Gray
 Sunday, October 19th

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 Licensed Bar

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BENEFIT
 WEDNESDAYS — GOAT INN
 Sopwell Lane, ST. ALBANS
 22nd October
ALAN SKIDMORE 5
 TONIGHT, OCT. 16th—L.S.E.
STAN TRACEY BIG BAND
 7 Ages of Man

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PAT KELLY
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SIR
WASHINGTON
 with his new records released
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THIRD EAR BAND
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 8-1.30 a.m. DRINK TILL LATE
 Drinks at pub prices
 Snacks or full meals
 Great Nightclub Atmosphere
 Friday, October 17th

DUST
 Saturday, October 18th

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 Party Night with the Ranch Room Disco
 Show, plus D.J. Comp. No. 2. Open 16
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GOODTIME NIGHT with
BILL NILE'S GOODTIME BAND

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THE AMAZING GAS MEDICINE
SHOW AND JUNK BAND

Friday, October 17th
ALEX WELSH
THE NEVILLE DICKIE TRIO

Saturday, October 18th
U.S. Bluesman
CHAMPION JACK DUPREE
COLIN SYMONDS JAZZ BAND
plus ERIC SILK

Sunday, October 19th
KENNY BALL

Monday, October 20th
BERT COURTELY BENEFIT NIGHT
featuring: HUMPHREY LYTTLETON,
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CARR, TONY COE, EDDIE BLAIR,
DUNCAN LAMONT, etc.

Tuesday, October 21st
Blues Night
THE GRAHAM BOND INITIATION

Wednesday, October 22nd
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Hampden Court, Middlesex
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BOB WALLIS'
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SAMMY RIMMINGTON'S
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Sunday, October 19th
ERIC SILK & HIS
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Sunday, October 19th
Jazz as usual
Tuesday, October 21st
Zoot Money

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Rock and Drag Show with
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STRIP QUEEN Students only 6/-
Next Thursday
VAN DER GRAAF
GENERATOR
Sunday, Oct. 19th
Only London appearance of
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plus SPICE
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Licensed Bar and Cold Drinks
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HAVE LONG BEEN THE MEETING
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FOR A RETURN APPEARANCE

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AND IT'S REGGAE TIME AGAIN
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BODY AND SOUL
AND FOR SOUL SOUL AND
MORE SOUL - THE RETURN OF
FLAMINGO'S EVER-POPULAR

FUNKY PEOPLE
IT'S AN ALL-NIGHT SESSION
DON'T MISS THIS ACTION-PACKED
SOUL SHOW

WED., OCT. 22, 8 p.m. - 11.30 p.m.
TONIGHT IS DISC-NIGHT. YONI
ROCKET WILL BE YOUR HOST AND
WILL SPIN YOUR KIND OF
RECORDS. COME AND DANCE TO
TONI ROCKET DISCJET
REMEMBER GIRLS ARE
ADMITTED FREE TONIGHT

THURSDAY

ALBION, BOB DOWNES, Kings
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Thursday **DAVE HOLDSWORTH**.

LORD NAPIER, Thornton
Heath Sunflower Jazzband, every
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MIKE DANIELS Big Band, Every
Thursday 8 pm. Half Moon Hotel,
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NEXT THURSDAY, 23rd, BACK
AT DEMAND, "THE HARRY
STONEHAM SOUND" WARDEN
BAY HOTEL, LEYSDOWN.

THREE TUNS, BECKENHAM,
TERRY SMITH, DICK MORRIS-
SEY.

TONIGHT
STAN TRACEY
BIG BAND
at L.S.E. Old Theatre, Main
Building, Houghton Street, W.C.2,
7.30 p.m.

TRACEY
BIG BAND
CONCERT LSE 7.30
LJCS/LSE Jazz Soc. Presentation.

"WHITTINGTON," PINNER. CY
Laurie. Bar to 11.30.

FRIDAY

ALL STARS, Lord Napier,
Thornton Heath, also Sunday
Lunchtime. Free.

ASH TREE, Chatham. **DAVE**
QUINCEY Quartet

BLACKBOTTOM STOMPERS,
Birkbeck College, London.

BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE
EAST OF EDEN

CITY UNIVERSITY, Cess Pitt,
At John St. EC1. **ERIC SILK**
TRAD. 3s. BAR.

EEL PIE ISLAND presents
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Chicago Jazz plus bar and disco,
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Great BIRD CURTIS QUINTET

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Green Man, Blackheath

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STOMPERS, Ware

TOFTS, FOLKESTONE, Grace
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STEAMHAMMER

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BILL BRUNSKILL, Lord Napier,
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BLACK PRINCE HOTEL,
Bexley, Kent. The Greatest Show
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BOB HARLEY'S Dixielanders,
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Two bars. Members 6s.
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DICK MORRISSEY with **TERRY**
SMITH, ORGAN QUARTET plus
TONY ALLAN (vocal) Lunchtime
session 12-2.

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AT PLOUGH STOCKWELL, SW9
TOMMY WHITTLE

BLACKBOTTOM STOMPERS,
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BLACK PRINCE HOTEL,
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FOOT.

BLUESCENE, Kings Head,
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GORDON SMITH
NIGHTHAWKS

COOKS FERRY INN
ANGEL ROAD, EDMONTON
SAM APPLE PIE

THE ORIGINAL EAST SIDE
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SPA LOUNGE, CHELTENHAM.

"GEORGE," MORDEN. Terry
LIGHTFOOT.

HOUNSLOW ARTS Lab, Acco-
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BIG BAND and
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Commencing October 27th, for two weeks,
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Until Oct. 18th **KEITH TIPPETT BAND**
Commencing
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THELONIOUS MONK QRT.

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Next Sunday: **TUBBY HAYES** BIG BAND
Tickets now on sale 12/6

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Car Park - Supporting Groups - Bar extn.

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TONY ARCHER

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Resident Rhythm Section:
BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Fri., Oct. 17 **LEW HOOPER**
Sat., Oct. 18

Lunchtime & Evening
DICK MORRISSEY &
TERRY SMITH
Sun., Oct. 19 Lunchtime and Evening
GUESTS

Mon., Oct. 20
RALPH DOLLIMORE
BIG BAND

Tues., Oct. 21 **DANNY MOSS**

Wed., Oct. 22 GUEST

Thurs., Oct. 23 **TOMMY WHITTLE**

marquee

90 Wardour St., W.1 01-437 2375

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* THE AUDIENCE
Friday, Oct. 17th (7.30-11.00)

* **HARDIN & YORK**
* THE GRAIL
Saturday, Oct. 18th (8.00-11.30)

* **WRITING ON THE WALL**
* **ARCADIUM**
Sunday, Oct. 19th CLOSED

KEITH RELF RENAISSANCE

* THE ELASTIC BAND
Tuesday, Oct. 21st (7.30-11.00)

* **WHITE TRASH**
* **GYPSY**
Wednesday, Oct. 22nd (7.30-11.00)

* **MIXED MEDIA**
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PRETTY THINGS
plus RARE BIRD

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STEFAN GROSSMAN

Wed. October 22nd Adm 5/-
JODY GRIND
AND
KELLY JAMES
On all sessions D.J. Erskine

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Monday, October 20th
THIRD EAR BAND
plus GRACIOUS

Next Monday: **BLOSSOM TOES/STRAY** **FRIDAY JAZZ STARTING SOON**
D.J. KEITH PEMBERTON LIGHT SHOW 2 LIC. BARS

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HARDIN & YORK
MONDAY, 20th OCTOBER

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FRI., 17th OCT. **'YES'**
MON., 20th OCT. **'TASTE'**
SAT., 18th OCT. **KING CRIMSON**

LICENSED BARS DOORS OPEN 7.30

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FRIDAY - BARON RAY SOUND

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MORE POP ALBUMS

STEPPENWOLF: "Early Steppenwolf (Stateside). Recorded live by the Canadian rock group soon after they moved to San Francisco in 1967. The group's roots have always been in the blues and they include several blues numbers including Howlin' Wolf's "Howlin' For My Darling" and John Lee Hooker's "I'm Coming Upstairs" which showcases John Kay's harmonica playing. Side two of the album is a twenty minute jam session which starts with just drums and bass before Goldie McJohn's organ is heard on "The Pusher." The material is dated but interesting, from one of the many bands spawned during the West Coast boom.

GRATEFUL DEAD: "Aoxomoxoa" (Warner Bros.). The Dead would appear to owe most of their popularity to the mystique which has surrounded them since the early days of the San Francisco acid scene. They're far from being an outstanding band in any sense, although Jerry Garcia is a fairly inventive guitarist and Pigpen is well... Pigpen. Bob Weir joins Garcia in a nice guitar duet on "China Cat Sunflower," but there's not a great

STEPPENWOLF—FROM THE BEGINNING

deal to recommend this to the average listener.

SERGIO MENDES AND BRASIL '66 (A&M Records). Lovely musical group this with perfect accompaniments and thought-out vocal arrangements, all crisp and tight. Mendes is a clever and adroit arranger who knows exactly what his group is capable of. Includes "One Note Samba," "Spanish Flea," "Going Out Of My Head," and "Slow Hot Wind."

HERB ALPERT AND THE TIJUANA BRASS VOL 2. (A&M Records). The best-looking trumpeter player in the business using his success

formula once again on beautiful melodies like "Spanish Harlem," "Green Leaves Of Summer," "Milord."

JIM REEVES AND SOME FRIENDS (Victor). This features Jim on sides he made with Dottie West, Leo Jackson, Gordon Stoker, Steve Moore, Alvadean Coker, Ginny Wright and Carol Johnson among others. Beautifully recorded and sung.

RUTH WALLIS: "How To Stay Sexy Tho' Married" (Mercury). Ruth sings naughty songs, as they would have been called a few years ago, with titles like "You've Got To Have Boobs," "Don't Bite Off More Than You Can

Chew." Neither very funny nor very sexy.

PETER, PAUL AND MOMMY (Warner Bros). Peter, Paul and Mary singing commercialised folk pleasantly but without a lot of conviction. Includes Tom Paxton's "The Marvellous Toy," and "Going To The Zoo," and the ageless "Puff The Magic Dragon."

TOM SPRINGFIELD: "Love's Philosophy." (Decca). Tom is an intelligent and entertaining writer and a pleasant singer. But it must be said that there are few "highs" on this album. The most significant one is when sister Dusty sings "Morning Please Don't Come."

THE WORLD OF MANTOVANI (Decca). Beautifully played stereo versions, a la Mantovani, of songs like "Those Were The Days," "Lara's Theme From Dr. Zhivago," "Secret Love," "April In Portugal," and "Air Of A G String."

JOHNNY DOUGLAS AND THE LIVING STRINGS (RCA International). Finely played stereo versions of songs like "Tonight," "Ebb Tide," "Stardust," "True Love" and "Moon River."

THE WORLD OF MARIANNE FAITHFULL (Decca). Marianne never exhibited a great deal of style in her early singles. She merely sang straight versions of rather good songs with her distinctive and rather pleasant voice. The material on this album includes "As Tears Go By," "Scarborough Fair," "Yesterday," and "Go Away From My World."

CHARLIE STARR: "Just Plain Charlie" (Mercury). Starr is a talented singer and guitarist who seems with a variety of influences. Seven tracks on the album were recorded in Nashville and the country influence is very

strong especially on "Round Time" and "The Morning After." The remaining three tracks were recorded in New York and "Hey John," for instance, has a very bluesy feel. Among the better tracks are "Solitary Woman" and "Luke McCabe," an interesting contrast to some of the country numbers.

ALLISON DURBIN: "I Have Loved Me A Man" (Decca). A new sound from New Zealand, Allison sings out strongly with a roughish voice. She packs more vitality than quality into her performance. Includes "River Deep — Mountain High," "Morning Dew," "A Woman Needs Love," and "Angel Of The Morning."

TED HEATH RECALLS THE FABULOUS DORSEYS (Eclipse). Crisply played and well recorded versions of numbers associated with Jimmy and Tommy Dorsey such as "I'll Never Smile Again," "Amapola," "Song Of India," and "Marie." This Heath band with musicians like Ronnie Chamberlain, Red Price, Bobby Pratt, Eddie Blair, Don Lusher, Keith Christie and Johnny Hawksworth was one of the best ever produced by Britain.

NEWS IN BRIEF

FROM PAGE 5

Delaney and Bonnie, the American husband-and-wife duo, make their debut at the Albert Hall on December 1.

George Harrison and John Lennon plus two members of the Rolling Stones are reported to be interested in playing at the concert.

Dave Dee and three local groups including the Harvest play a charity matinee at the Club Fiesta, Stockton, this Saturday (18). Show was organised by six 13-year-old schoolgirls to aid the Save-The-Children Fund Fiesta managing-director Keith Liphthorpe gave the use of the club and the staff are also donating their services.

Zoot Money's Music Band plays Leicester College tomorrow (Friday), Liverpool University (Saturday) and Up The Junction at Crewe (Sunday). Zoot has teamed with former jazz leader Mike Cotton to form the band. Line-up is Mike (tpt.), John Beecham (tmb.), Nick Newell (tnr. tpt., flute), Bernie Byrnes (drs.), Lem Lubin (bass) and Mick Moody (gtr.).

CBS are to release a final single by Marmalade, who recently left the label for Decca. Title is "Butterfly," coupled with Bob Dylan's "I Shall Be Released."

Billy Eckstine plays a four-week season at London's Talk Of The Town from December 15.

Kinks flew to America yesterday (Wednesday) for their first tour of the States in three years.

Sounds Incorporated tour Australia from October 23. They then play Las Vegas, and return to Britain in March.

Cilla Black ended her summer season at Blackpool last Saturday. She will spend the next fortnight working on a new LP and a single for November release. She starts recording her new BBC-TV series of six 50-minute colour shows on November 2. Screening starts on November 18.

American group Steppenwolf play London's Lyceum Ballroom this Sunday.

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