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

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 press time, 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 Dah."
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 appear on the 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 (6), Juke’s Scene recording (9), Royal Variety Show (10), Bristol, Colston Hall (11), Chatham, Central Hall (12), Portsmouth, Goldstar (13), Nottingham, Palace (14), Birmingham, Town Hall (15), Coventry, Fairclough Hall (16), Wolverhampton, Civic Hall (17), Wakefield, Theatre Club (18), Manchester, Free Trade Hall (19), BBC TV, Buddy Rich Spectacles (20).

ROYAL VARIETY
Jazz is in but pop is OUT at this year’s Royal Variety Show. Appropriately recommended for the first time are Buddy Rich and his Orchestra. Also starting on another front is the first time from America the British chart show is represented by The Glands and Finlay

SEGER CONCERT
U.S. singer Patti Seeger comes to Britain, next month, for the first time. Her tour dates are: London’s Royal Albert Hall (18), Birmingham, Town Hall (19), Wakefield, Town Hall (20), Croydon, Colston Hall (21), and various other places.

BLODWIN PI OR TOUR
REDWYN PIG, the girl led by former Jethro Tull band member Mick Abrahams, leaves America last week for a 50-date tour which opened in Los Angeles. The group consists of English and American musicians.

DECCA
12 Stoves or Mono LF The Decca Record Company Limited

DAVY GRAHAM

DAVY GRAHAM

SIR WASHINGTON

With his new single record released, "Let Me Hold You" with Island Recording Co., now available. Sir Washington is appearing at the Golden Star Club, 46 Westbourne Rd, N.7, with his new revised band consisting of two tenors, trumpet, organ, bass, and drums.
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 Margarete 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 nightclub where his group was appearing. Three men in a car followed Davis Ferraro sports car to Miss Eskridge's home in Manhattan.

As the couple sat in the car talking shortly after 10 p.m., the detectives, said, one of the men leaped into the car and fired five shots into Davis' car. The gunman escaped back into the car and sped away.

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 T.V. show TV series, 'Are you a Lady', scheduled to appear on November 30 and January 31, and on '66 Shiftless', B.B.C. TV series.

On December 1 she opens a two-week season in character at the Golden Giltier, Wiltshire, Manchester.

EQUALS ON TOUR

THE EQUALS' yesterday (Thursday) started their European tour with Barry Ryan, who now has been extended by two days and will end on November 9.

Eddy Grant, injured in the car crash in East Berlin, 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 Hove Orchestral (November 17), Leamington Spa (18), Manchester (25), and the Hippodrome, Fullaham (26). They start again from November 15-16-24.

WINTER MARQUEE

LONDON'S FAMOUS MARQUEE has launched its winter schedule with a series of attractions ticketed off and running for the rest of the winter season. The first of these is simply entitled 'The Title On The Wall — How it was Won'.

JAZZ AT POLY

ARTISTS APPEARING during the evening, which are London Polytechnic Students' union in Little Bricklay Street, W.1, include Politicians, The Age (October 23), Johnny (November 6) and Fairport Convention and Quaichance (December 6).

NEW SARSEST SINGLE

THE RELEASE date of Peter's new single 'A New Fun' is set for November 1. Ronnie Scott is allowed extra publicity time for the current single, which comes from the album 'Title of the single is "As Though It Were A Month'.

KEN DODD SEASON

KEN DODD is to star in this year's Christmas production at the Coventry Theatre. It is scheduled for a season on Tuesday, December 21.

PARIS POP VENUE

VENUE FOR THE Paris Pop and Jazz festival due to last five days from October 24 to 28 is the Grand Ballroom, Hotel de Par 20 St. Cham, to Paloures at Sedan

Tickets for the event, which features Lark, John Mayall, Frank Zappa, Don Cherry and John Hormann. English, American and British artists, will run 44 l X for Foreign and 34 l X for domestic. They are available from W.V. London at 6 New Compton Street, London.

NANCY SINATRA ARRIVES

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

MILES DAVIS INJURED IN NEW YORK SHOOTING

BRUCE London data plus

Jack Bruce to tour in America

Miles Davis injured in New York shooting.

BARBARA STREISAND AND COLOUR SHOW SNAPED UP BY BBC TV

A ONE-DRG all-singing TV show, "Barbara's Songs and Music" Central Park before an open-air audience in New York has been snatched by the BBC.

This happening in Central Park was done two years ago, but 12 scenes are now available for Barbara's busy career albums shows abroad.

A BBC TV spokesman told the MM that the programme有权 'Q disguise for a couple of years but would be available to the BBC very soon.

The show, which was released to the BBC was "in its infancy" and not surprisingly, there is no indication that any further scenes will be made.

The show is now in its second season, and since its inception last year, it has been making a big impact in America, with several specials being recorded for the BBC.

The show has been produced by Barbara's manager, Tom Corman, and is currently being filmed in New York.

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**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 title 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." Harrison knocked Tommy Roe from the top of the chart in June.

"Come Together," which is April jumped straight to the number two spot in the Pop 30 before going to the number one spot for four weeks.

**FAME'S NEW BAND**

HARRISON.

The London Jazz Centre Society's second Winter Concert Series kicks off (Wednesday) with the premiere of Slim Traczy's new suite, "The Seven Ages Of Man," at the London School of Economics' 500-seat theatre.

As with the previous series, the LJC is presenting an unusual selection of British jazz compositors including Toots Thielemans, Tony Malaby, and Mike Taylor.

"The style of the series will spring from the music of Slim Traczy," said a spokesperson. "He has been writing the suite for the Festival season and it will feature a number of famous British jazz musicians from various groups including London Improvisers, the London Jazz Composers' Group, and the London Jazz Composers' Group.

The band will include Kip Hanrahan, Dave Holland, Steve Lacy, and John Taylor. The suite will be performed in three parts: part one will feature Hanrahan on trumpet, part two on saxophone, and part three on piano. The suite will be recorded and released in May.

**FAMILY**

RELEASER OCTOBER 17

"This single will not be on any forthcoming family LP."
IT WAS a drowsy song familiar to me, "I'm trying to get adjusted to the time change." Miss Gentry, naturally, was thrilled to find her 19th 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 a Feeling" album, issued as a single in the States. It was the first single to be released in Britain by an enterprising Capitol Records as a long-shot single hit - which paid off handsomely.

But, whatever the weather, Bobbie Gentry will always bring a touch of sunshine to the scene. And, by the time she gets back to Britain, doubless she'll also have another chart-rider hit.

Meet the wild one. She's got split-second action and a rich power-house sound to match. Try her gently or play tough - she's the easy one! Quality through and through.

£28.17.0* for the EKO Model 1780
(or buy another brand at twice the price!)
12-string version 1793 - £35 5.5*

*Recommended retail price

Write for EKO leaflet to:
Rose, Morris & Co. Ltd.,
31/34 Gordon House Road, London N.W.5.

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

BY LAURIE HENSHAW

Thrilled

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31/34 Gordon House Road, London N.W.5.
Mick Farren, singer with the Deviants, split from the group in London 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 may be of the Deviants since their inception two years ago, is believed to be planning a solo tour with Steve Took, late of T. Rex, and Pretty Things drummer Twink. Which would explain all those hair-raising jam sessions recently.}

Nicola, Keith Emerson and MM's Richard Williams improvised an amazing raga against desire of the London's Original's engine... When a German crew asked Blinky B l eau if he was a hoppy, Brian answered: "I am you and you are me and you are we and we are all together," which neatly inverted a punch-ony.

Ejection retraced in disorder when a dimwit threw a pint of beer at singer Darius Henson. Luckily it missed. Stuart Lyon changing his name to Brian Black — courtesy of the Royal Jean Armatrout, president of East India, is desiring French duets be bringing French drinking to a new level. Mike and The M I LLS Small opening discoteque at the Bond Room, in Brighton, Johnny Red Dragon have played 300 gigs at the Bond. They can't be at the Bond, because they're in Brussels... Eddie Grant fined £10 for disturbing the peace. . . . Juniors Eyes fined £10 for a hangover from a Swing band.

Led Zeppelin rock Leysneum

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BRIEFS

SUNDAY, 8 October, 1969

ROCK PICK V ON

BRIDGET ST. JOHN

TO BE WITHOUT A HITCH

c/o Rosemary Lushby

DUBLINERS

The Dubliners drew a capacity crowd at the London Palladium, where they launched their new album 'The Dubliners' National Radio festival' on Friday night. A capacity crowd cheered them in at the velvety stage. The band, dressed in black, were in fine form, with lead singer John Jarratt, lead guitarist Noel Hill and lead drummer Des McManus providing a musical feast for the eager audience.

BRIEFS

The Rolling Stones' Ronnie Wood has been involved in a car accident. The band's guitarist was taken to hospital with minor injuries. The accident occurred on a motorway near London, and police are investigating the circumstances.

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Out of the South comes ‘the best band in the world’

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 without some uneasiness, he has insinuated himself joining the band as a guitarist.

Who are these people? 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 totally taken their side and they have stayed 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 other’s house. 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) so Impressed”.

They’re beautiful people — real Southern gentlemen — and women. 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 other’s house. In fact, I think they hated each other when they worked in rival groups. Then they decided to marry.”

When they opened at the Whisky a Go Go in Los Angeles they won the majority of the votes 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, organ and vocals; Jerry McCree, guitar; Leon Russell, drums; Bobby Keys and Jim Price, horns; Albert Lee, bass; and Jim Keller, 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.
Jazz scene

ART FARMER started out on the big-band scene. He played with Horace Henderson, Benny Carter, Paul Grill, Gerald Wilson, Johnny Otis ("Count Basie used to send him to 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 famous Art Farmer-Alley-Golson-Jazz Band which worked from 1959 through to 1961, and a quartet with guitarist Tal Farlow.

"JAZZ EXPO '69"

THE NEWPORT JAZZ FESTIVAL IN LONDON

OPENING AT THE ROYAL FESTIVAL HALL, LONDON, on SAT., OCT. 25th, 6.15 & 9.00 p.m.

Starring

SARAH VAUGHAN AND HER BAND

plus

MAYNARD FERGUSON & HIS BIG BAND

Tickets 10/-, 14/-, 17/-, 21/-, 25/- & 30/-.

THEN CONTINUING AT THE ODEON • HAMMERSMITH

SUN., 26th OCT. • 6.00 & 8.45 p.m.

GARY BURTON QUARTET

CHARLIE SHAVES QUARTET

SALINA JONES & GUITAR BAND

CLARKE-BOLAND BIG BAND

MON. 27th OCT. • 8.00 p.m.

"GUITAR WORKSHOP" with TAL FARLOW BARNEY KESSEL, KENNY BRENNER "NEWPORT ALL-STARS" with RUBY BRAFF JOE VENUTI, RED NORVO DAKOTA STATON & PETE KING QUINTET

TUES. 28th OCT. • 8.00 p.m.

LOUIE WALDROF QUARTET

BILLY COLON • ALBERT NICHOLS

CHARLIE SHAVES • JAY McSHANN ALEX WELSH & HIS BAND

WED. 29th OCT. • 8.00 p.m.

LOUIE HAMPTON & HIS BAND

TEDDY WILSON • ELKIE BROOKS • JAY McSHANN HUMPHREY LYTTLETON & HIS BAND

DAVE SHEPPARD QUINTET

THURS. 30th OCT. • 6.45 & 9.10 p.m.

"AMERICAN FOLK, BLUES & GOSPEL FESTIVAL" ALBERT KING & HIS BLUES BAND

THE STARS OF FAITH OTIS SPANN • CHAMPION JACK DUPREE

PAPA JOHN WRIGHT • ROBERT PATTERSON SINGERS

FRIDAY 31st OCT. • 6.45 & 9.10 p.m.

THELONIUS MONK QUARTET

CECIL TAYLOR QUARTET

ALAN SKIDMORE QUARTET

SAT. 1st NOV. • 6.45 & 9.10 p.m.

MIES DAVIS QUINTET

MARY LOUIS WILLIAMS TRIO

JON HENDRICKS & REG POWELL QUARTET

Tickets for all concerts at the Odeon, Hammersmith 8 1/-, 10/-, 14/-, 17/-, 21/-, 25/-. Tickets available from the Box Offices at the Halls, all major agents and from Harold Davidson Ltd, Regent House, 235-241 Regent Street, London W 1

The work of Art

FARMER: "like being in prison"

I like loud drummers myself. But some young stars will say the drummers are playing too loud — then I go into a despondent 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 sound as we knew it — the days of the Jimmy Lunnrocks, Benny Goodman and Stan Kentonas.

Fortunately, there is a change for the benefit of the bands themselves. The kind of drummers who make so much noise are not appreciated by the audiences, and they do not have the time to develop the sound that is necessary for a good band. If a band is going to be a success, it must have a good drummer.

The recent vogue for the big band sound has been a great help to the musicians, and it has been a real pleasure to be a part of it.

I'd like to see a return to the big band sound as we knew it — the days of the Jimmy Lunnrocks, Benny Goodman and Stan Kentonas.

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P. P. Arnold's soul is now with Polydor

"bury me down by the river"

written by Barry and Maurice Gibb

produced by Barry Gibb

sole representation the Robert Stigwood Organisation Limited

67 Brook Street London W1

01-629 9121
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 desired.

After more than ten years in Europe he quit the country, somewhat brought down, to return to New York for blue note and to seek the richer jazz opportunities offered by the USA.

A couple of months later, after his departure, a disc from his band cut at an album with Miles Davis, Stephen still had and had the Mills to return. There is no regular work as yet, but the tapes are available. write the trumpet player.

I am glad to hear because, if it seems they don't go too far for me the European.

By January, 1969, he was being held over in Italy and New York, and there was talk of further European work for the coming year.

In May he was at the Village Vanguard with a quartet which included Art Taylor on drums, and by then he had made his third Blue Note LP. He had written the music and a lot of the band's saxophone was added by the band. He had worked hard, and had been a regular at the Vanguard and other jazz clubs. He had not been heard of for a long time, but he was finally being heard again.

A few months later, he had a new album out, and he was playing at the keynote, winning new fans with his music. He was finally getting the recognition he had long desired.

Reece: back to New York...
There's no simple way for Jack

The amazing Hollies make it twenty in a row

Pop

"I'm hoping Larry Curriell will come over and we can play some music for the Spring at Ronnie Scott's club." Does Jack ever feel schizophrenic about pop amid jazz by video? "I just go with the flow. I deliberately play in different styles for different forms of music. When people want me to do jazz, I just do that. They bring what you can play. I'm not necessarily tied to the two scenes together or anything like that.

How was Tony Palmer's film of Jack's career progressing? "It finished and it got a scene very much piano music. Tony is a TV director, but he is getting into music. Peter Sellers was doing a film about Peter Sellers. People criticized his style — with all the fast color — and nobody else could have got a program like that he did on Cream in a TV arts program. It got one more high, so it was great that somebody likes Tony very much."

As the conversation drifted back to the very early days of the Graham Bond Organization, Jack added:

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

Funny

"The first one was a real pop tour, and I was playing lead bass. I don't know what we played, but I do know the audiences weren't ready for it... That was one of those times where we were starting a new band and we had to hone our ideas. I want to do all the driving."

"You were good days?" sighed a cologne mogul.

"No!" said Jack firmly, rapping the glass on the table. "It's funny to look back and think about what we were making it to any degree.

We were working seven nights a week, both in London and abroad. By the time we got to a gig, we really thought we had hit the big time. So far, we do deserve success — and we want more!"

Many lots of other times came to the fore, and Jack recollected: "Muddy Waters thought Cyril Davies was great on harmonica and wanted him to go back with him to the States. It's not that there weren't more records made of hum.

Will Jack ever form a permanent band of his own?

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

In the permanent group, things are going to be a little different.

Drummer

We adjourned to Jack's large flat at the top of his house where he lives in St John's Wood, and went to Scotland. He was obviously still happy in his new surroundings and happy with the new group. We were at the top being an individual on the drum, and he picked up being an individual on the bass.

"Jack is also practising the drumming and I'm not sure he will return to it."

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:

Saturday 18 October
Manchester Free Trade Hall

Sunday 19 October
Bristol Coulson Hall

Friday 24 October
Leicester de Montfort Hall

Sunday 26 October
Portsmouth Guild Hall

Wednesday 29 October
Birmingham Town Hall

Saturday 1 November
Newcastle City Hall

Transatlantic
Where Trends Begin

Personal Manager: Jo Lustig P.O. Box 472 London SW17
Ten Years After's current album, "Snatch!," is moving up the album chart and they are happy with the one that they were with the first three.

"It's the one we've been happy with an album. We chose this one in the feel we get at live performances. The only 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 where we don't play to the audience; we play for the audience and hope they'll 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 surreal thing. I enjoy some of it, and I don't like other parts. It's a sort of pretent game we play over here. 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 establish ourselves; the audience will be entertained by what we do."

---

**ALVIN ON THE NEW TYA ALBUM**

**TEN YEARS AFTER**

Ten Years After may soon be hitting the singles chart with the same impact that their fourth album, "Bash!" is having on the album market.

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

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

"It's a bit of - well, a bit of a nut, you see. But it's a television appearance, recently and he had his ideas about the band even before he saw the band. It wasn't presenting Ten Years After, it was presenting me to a different audience.

"It should 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."

---

**RID ON!**

WITH SPIRIT OF JOHN MORGAN

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MANAGEMENT: DAVE ROBSON - PARAGON REPRESENTATION 01-499 7651

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**A new life for Nancy**

**BY LEONARD FEATHER**

"Guess Who I Saw Today"

"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."

---

**Actors' Studio.**

"She feels this is the right time. 'There are going to be significant motion pictures and television shows I can do.'"

Black

Today the streets of the world offer an abundance of evidence that black is a color. A quote of Nation of Ruan record titles, is beautiful. And Miss Wilson's favorite is the heavy-back buckle. That's what she uses for the right weight and the tennis that she helped her to present one:

"Hey, great lady on her site. He has an accurate schedule there, but I wouldn't be here. The gods are watching us heavily against him.

---

**Nancy: going into films.**

---

**PREVIEW**

**JAZZ EXPO**

---

**MANAGEMENT: DAVE ROBSON - PARAGON REPRESENTATION 01- 499 7651**
GET BACK
B/W FAREWELL TO THE REAL MAGNIFICENT SEVEN
IMOF84
IMMEDIATE
THE NATIONAL WELSH COAST LIVE EXPLOSION COMPANY
Magic Sam keeps the blues out front

IN HIS liner notes for Magic Sam's Delmark album, 'West Side Story', a band. Bill Downs wrote of the guitarist. In a sin: '...you will like Magic Sam regardless of your previous tastes if you are reasonabily aware', hip, turn 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 alive. Artists like Sam and his Delmark associates are still busy keeping the blues out front. When Magic Sam plays his own brand of music, the timeless quality of the genre comes creeping through. There is nothing dated or old-fashioned about what he does, but he always seems to be playing the music of yesterday's greatest.

Although he is a stranger to Europe, Magic Sam has his own legend of a white audience. He still appears at black clubs like Sylvia's in Chicago, but he has also been hugely in demand by college audiences.

On the recent Chicago leg of the American Folk Blues tour, Magic was accompanied by his long-time playing companion, lead guitarist Mac Thompson. It was the first time the two men have been playing music together for more than a dozen years.

We were just meeting around the neighborhood playing parties, Sam recalled. "Everyone kept on telling us: 'You're good, why don't you play and play in clubs?' and so on, but I was too young. We played one show, you know, and we did a second show, you know. I had a show up to 1969. We started recording again, first for Crash, then eventually for Jet. The last album was made in 1969, so he wanted to do another album with me."

As it happens, the two men have been playing music together for more than a dozen years.

In Chicago, Magic Sam was, of course, accompanied by Mac Thompson. Today, Magic Sam is just about the only performer who can make you say "I see your point" and hear something new in his music. He is, after all, an artist who has been around a long time but still manages to surprise and delight his audience. His music is a blend of the old and the new, with a freshness and vitality that is hard to come by these days.

The blues is a living, breathing, ever-changing art form, and Magic Sam is one of its greatest living exponents. His music is a testament to the fact that the blues is still alive and well, and that it is being passed on to a new generation of musicians who will continue to carry on its rich tradition.

Magic Sam's debut album on Delmark was released in 1969, and it contained some of his greatest hits, including "I'm in the Mood for Love," "Night Train," and "Crying Blood." The album was a huge success, and it helped to bring Magic Sam to the attention of a wider audience.

Since then, Magic Sam has continued to record and perform, and his music has been featured in several films and TV shows. He is also a sought-after session musician, and he has worked with many of the biggest names in the business.

Magic Sam is a true blues legend, and his music is a reminder of the power of the blues to move us and touch our hearts. His music is a testament to the fact that the blues is still alive and well, and that it is being passed on to a new generation of musicians who will continue to carry on its rich tradition.

MAGIC SAM: first trip outside USA

The blues is a living, breathing, ever-changing art form, and Magic Sam is one of its greatest living exponents. His music is a blend of the old and the new, with a freshness and vitality that is hard to come by these days.

The blues is a living, breathing, ever-changing art form, and Magic Sam is one of its greatest living exponents. His music is a blend of the old and the new, with a freshness and vitality that is hard to come by these days.
**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**

Better

- **How would you produce Dylan differently than he is now?**
  I'd just produce him better. I'd make his albums more interesting, the sounds and the production, as vivid and honest as his voice. I'd try to write some kind of a country folk with songs, or something. It would take a little more work and a lot of patience, but I have definite ideas. I would give him some space to work on, to write better songs for several years. It's more of a question of realising the potential of the hidden meanings they're pulling out of Beatie tunes that aren't there.

- **But you hear it about a president, too.**
  From Congress is automatically labelled brilliant, genius and all of that. But you know, they're just ordinary people. People like everybody else. The American public is not very sophisticated being fooled... but so is the world.

- **Better than simplicity and honesty?**
  Dylan is very honest, it's not so much simple as he is honest, it's a very basic thing. The fascinating thing today are the few things that are coming out, that are feeling the same thing. The hidden meanings they're pulling out of Beatie tunes that aren't there.

---

**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 bookings on the college scene — the MM aims to find the group or solo artist who represents to the industry.

Famous groups are also represented as judges: Jethro Tull, Fleetwood Mac, Led Zeppelin and Family.

Winners are guaranteed management, agency publishing and recording contracts that will make the most of all!

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---

**Your numbers up...**

**No!** They pull off anyway if you want — without damaging the finish.

---

**SPECTOR ON POP TODAY**
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 traveled with the Nice to the Pop and Blues Festival in Essen, a Crown of Exams.

While the group were preparing for the Essen festival, we heard that there was trouble at the gigantic 15,000-seater Gaiety Hall, where the festival had started. The place was almost full where 1,000 kids were in with our tickets, so I told that there was no more room.

Tiring things into their own hands, they managed to get themselves past the crowd and 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 police arrived, and the Nic was forced to leave.

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

Deep Purple went into there all-out, and when we arrived at the place it was really amazing. The actual crowd nucle was greeted by a chant of "funky organ" and half-a-dozen shrieks that they stripped to the waist and formed into instant Black Dandy.

Jimmy Page played a lot of funky organ, and the band would very much have liked to stay for "Hush." They're really big on the cover, and they were a very difficult act for the group.

The Nice played very well, but they were not up to the standards and it was their last night on this German band. Arctic North, who played rather early from a second stage in the background. There was a slight ruckus, but the Nice managed straight into "Moonchild" and "Sunchild," with "Sunchild" where he played the piano strings with an accordion, producing uneasily tinkles and ripples. 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, Emerson, Lake and Palmer, and Keith木耳.

It was a fantastic success, which was especially pleasing for bassist Lee Jackson, who leans upon it. The crowd wouldn't let them go, the audience was dead right, and the only bit came when one of the Ukraine basses took place to happen in Essen and in Amsterdam on Sunday night.

The highlight of the concert was when the group played their new "Five Bridges Suite" commissioned by the Newcastle Festival and dedicated to the bridge over the Tyne. It was written and inspired by the ghosts of the city and was particularly free and original.

The concert in Amsterdam was very exactly different. That city's beautiful old Concertgebouw hall building was by the group and drummers, and the audience of 3,000 people, and the audience was neither. The group were quite and respectful, they listened hard, and they applauded politely. They were visually beautiful, and after they played they went up to the stage and accepted the audience's respect. It was the first time in years. - and "Hang On To A Dream" with Keith walking out alone at the end of the song.

All in all it was a success. We're really wanted for the group and nearly got no tickets on their musical instrument tour, but it's proving to be a success. They're visually exciting, and they have a tremendous stamina and depth which never ceases when things are going well in the apocalyptic fool.

JOE COCKER: "It was a question of being on the roof here or in America."
IAN ANDERSON reviews the latest sounds in Blind Date

JOHN MAYALL: "Don't Waste My Time"

"John Mayall, I knew when I heard the first time that there was no question of playing the thing and I knew that I had a single stroke that I could pull it. I was backing track, it would be easy to back up the Mayall who has the ability to understand the sort of blues that could bring in a little more."

This is not exactly Mayall's greatest, but it's bit hackneyed and slightly loose.

It's a lovely song, though very catchy and smooth with something could have been given a little more importance, if it was really body check. John Mayall wouldn't stand much of a chance here.

As a whole I like it, perhaps because I like a little naughty Patti Smith. I think I'd have done distinctly at the hackneyed thing.

ROSETTA HIGHTOWER: "One Heart For Sale"

"Do I have to listen to all of this in those three hours? I think I can't be one. We'll just keep on playing, every day and just moving along."

On his first album Mott The Hoople "I'm Not There"

"I have no idea what it is. I can't sleep at all, and I feel no need to eat. Everything seems to be..."

FAMILY: "No Man's Land" (Reprise)

"It's a beautiful, new variation of the rhythm, well worth listening to.

The new album, says Joe, is quite an impromptu on what's hit. It would be released in the States at any time and I don't know when it will be released here. I know it has changed slightly but they're not going to release it here.

The reason why we've changed is to release another single here in Britain, and it's just that there was something terrible until "Sweetheart" and we released another single in the States. It's something right but it wasn't released here.

Grinter's guitar solo earned him comparison with the great Roy Charles. The Scaffold was formed of us as the great white hope of soul music, and he really admired that his favourite singer was Charlie and Archie Franklin. How does he feel about them today?

Respect

"Listening to Ray's records now, they don't seem to be so well recorded. None of the range seems to have gone. I always respect him because he has always much of his charm and charm."

"There is a time when I can't help but feel that.."

I can't understand what they do, I can't see..."

The Scaffold: "Gin Gin Goo Gool"

This is the original version by the composer of Everybody's Talking

FRED NEIL

Maxwell's Silver Hammer

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'shooter with early earthy affection, Cocker was set to become Britain's superstar.

But Joe Cocker it all went wrong. After the initial impact of "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 concert in States Cocker talked of the breakdown of the past year.

Better

"It was a question of being on the road all year in America, and America seemed to be a place where we were not popular."

"We got through to them better in the States. It was better for us, and we've got to keep on the road more."

The tour did bring with some success, but the kids are not what we want. They're real people, and they're in control of what they are doing.

Scaffold

GIN GIN GOO GOO

Parlophone R 5812

Gin Gin Goo Goo, quite good overall, but better on record. Gin Gin Goo Goo, very good. Gin Gin Goo Goo, I want to hear more. Gin Gin Goo Goo, but they're doing the same thing over again.

Tracks included are "I Can't Stand It" and "Just a Cup of Coffee."

There are a lot of different guitarists, all of whom do something different. The Scaffold's sound is very good, and I was glad to hear it.

The Scaffold: "Gin Gin Goo Gool"

This is the original version by the composer of Everybody's Talking
EVERYBODY INTERESTED IN STEREO records or radio knows that stereo now is 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. For instance, the BBC are putting out 42 of their Radio 3 programmes in stereo. Admittedly, these are practically all classical music, but everyone’s cup of tea, and the number of radio sets capable of receiving stereo is still pretty small.

The last thing we can be sure of is that stereo is not a gimmick. It is here to stay and will grow as more and more people get stereo record players, hi-fi tapes and locate in space and actually feel the kind of ambience that is impossible to convey and in which they are playing. What is stereo?

When a stereo master (and this is where a single monophonic microphone would break down) is recorded, the balance engineer sits at a console controlling the level of the two channels. The printed tape is played back into a pair of exactly matched headphones spaced about 12-15 feet apart from each speaker. He might be using up to 20 microphones at once, plus who chambers and maybe a bit of previously taped sound to bring the balance up to the required level.

As the noise of the world is all around, you can hear the world differences between an echo and a vacuum, and pick out the buzz from the drums. You can get a sense of the atmosphere because the engineers have figured out how to eliminate most of the background noise, and you can take very loud sounds — because they are techniques avoiding the gritty overall distortion, and mike blasting of the old days.

But a stereo system can do all this and something more. It can give you spacey effect, what comes from hearing all the performers in front of you. Then, stereo could never do this. People insist you are free to pay attention to instruments, to locate them in space and actually feel the kind of ambience that is impossible to convey in the records they are playing.

To do this, the balance engineer sits at a control console, where there is a pair of meters on either side, one for the left and one for the right, and a pair of stereo headphones. He has to balance the sound so that it is entirely different from the normal recording.

The idea is to balance the levels of the left and right channels so that the sound is exactly as it is heard, or as close as possible.

Two stereo tracks are always recorded on to the Left and Right stereo tracks, and each disc and master is made from this recording (that is, one plastic records of "pressing" we buy in the shops). The essential feature of a stereo recording (or radio broadcast) is that the left and right channels carry separate reproduction of the engineers' image. The tape is wound to replay via a system having two heads, straight, then two more on a separate track. The independent mono channels are then played through a stereo tape recorder, in which each channel is recorded on to two tracks, one at a time.

Each track on the cassette is recorded simultaneously, with different motion of what they tape then back on the playback tape.

Phillips are spending £450,000 on their cassette tape recorder in a car, for 1973, the last date of the last two years. For the SABA, Philips, Motorola, Radio mobile, and others, will be spending the money in a special car miniature tape recorder (costing £40) that can be fitted into the dashboard of a car. Each track on the cassette lasts 10 minutes and there are four tracks to a cassette (a Philips, Philips Radio mobile also have a vast amount of stereo tape and labels available.

Radio mobile are featuring their recording discs in co-operation with the Audio Industry of Italy, who will have on sale at their garage tapes for various cars. Drivers over £3,000 stereo and radio, and stereo recorders have been sold in Italy over the last 18 months.

Motorola are launching their recorders in co-operation with the Audio Industry of Italy, who will have on sale at their garage tapes for various cars. Over 60,000 stereo and radio, and stereo recorders have been sold in Italy over the last 18 months.

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 looking for the same music from the tapes. Also, they can get just as much from a tape as from a radio without turning the volume up to the level of all the other noise in the car.

Motorola, Inc. 6806 South Western Avenue Chicago, Illinois. Motorola is spending £25,000 on a nationwide campaign for the promotion of what they call TMR, the Motorola MULTI-RECORDER.
EVERYONE,

NOW THAT 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-propositional records have carried since March 1968.

Good stereo, very definitely means the reproduction of sound, and in a record, there is inevitably mounted a microphone which, if you have a microphone, will have a loudspeaker in front of it. If you have a loudspeaker, 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 make the best of it by diagonal sound.

Better quality is achieved by connecting external speakers to an amplifier and an amplifier output socket. The speakers of the type, may then be placed a decent six to twelve feet away from the listening area to form an equitable triangle with the listener.

If you already own a speaker and a speaker system is positively used for playing the music, you can save money by purchasing a passive stereo cabinet that will take a complete stereo machine.

HOW LONG BEFORE BRITAIN TURNS TO STEREO SINGLES?

BY DAVID KIRK

DEPUTY EDITOR

TAPE RECORDER

STEREO SUPPLEMENT

AFTER FOURTEEN YEARS PRICES ARE REASONABLE

BY 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 further the stereo copy were imported from the United States.

LARGER

The Who's "Pinball Wizard" and some Cream tracks are now available from being in stereo.

DEPEND

Estimates of the date by which all stereo singles will be in stereo are as variable as the future, may be anything up to five years hence. Much will depend on the reaction of the public to stereo.

"If anybody wanted a record in stereo, they would buy albums," said Alan Warner, head of EMI's United Artists and Decca, and said that the people who buy singles are not particularly interested in stereo. "If anything really interesting happens, they will hear about it."

"In stereo is a development that has not come about as quickly as they expected," added Jack Oliver, general manager of Apple Records. "A lot of companies still insist on the conventional label to be used on the records."

"Stereo is not something that is going to happen overnight," he added. "It will take a few years before people are really ready to accept it. But in the meantime, we are going to be making the best of it by stereo.

"If we can be the only ones to do it, we should do it," he said. "If we can be the only ones to do it, we should do it."
Lightning Lou strikes again

LOU CHRISTIE was christened Luigi 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," "Lightning Strikes," "Rhapsody In The Rain," and now his latest, "I'm Gonna Make You Mine." (Lou and his partner, Taylor Herber, wrote them all — except for "I'm Gonna Make You Mine.")

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 Florida, perhaps. But it won't be one of those badly muddled and badly directed things they seem not in three days. I've been waiting with the right part of me, each time I think this could be it.

Michigan, we won't care for Lou in Michigan. But there are some recordings that appeal to the American market, and one to the British. I'm listing two English singles as "I'm Gonna Make You Mine."

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

"I couldn't make up my mind which should be released in Britain. Probably both. But I don't really like the companies. Maybe it's because British youngsters are more discerning. They like a variety of different sounds. Over in the States, I'm sure we have a hit, we're expected to follow through with something similar."

"It's not a success and I can't really blame the companies. It's because British youngsters are more discerning. They like a variety of different sounds. Over in the States, we have a hit, we're expected to follow through with something similar.

"I don't think there are any recordings that appeal to the American market. I'm listing two English singles as "I'm Gonna Make You Mine."

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

Change

"When I went into the record company with my first song, they wanted me to change my name," says Lou. "I've already written too many hits to me. 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 even remember just how we chose this one.

Lou's first record was "The Gypsy Cried." His second was "Rhapsody In The Rain," and now his latest, "I'm Gonna Make You Mine."

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

"I don't know really, he says. Maybe because I have changed recording companies so often — perhaps I haven't had much exploitation in Britain."

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

WE HAVE A CIRCUS
ATTRACTION, TRA 207. WE
HAVE A HAIRY
GROUP, THE
DEVIANTS,
TRA 204. BOTH
ARE EXTRA-
ORDINARY
HAPPENINGS.
Magnificent Mingus!


This album is probably the most provocative and yet the best and most realistic set of 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. After all, Mingus has never been a man to sit back and relax; his is a music that demands attention, and his is a man whose words are as provocative as his music.

Which brings us to the question of the listener. Mingus can be a controversial figure, but the music on this album has a powerful emotional impact, and it is this that makes it so compelling.

Other may be faster, but this album is the one that technically and composition-wise is the most developed. It is not the only album which comes to mind, but it is the one that really makes you think about what a jazz has been through.

Edith was always a favorite in the liner notes, and it is a testament to his musicality that the album has such a strong presence in the recording scene. It is available from MCA in both CD and 30mm, 30mm, 30mm.

Mingus. Rare album re-released.

Eddie Condon

Eddie Condon: "Good Time Charlie's " with the Bud Freeman Quintet: "Charlie Mingus. It's Another You."

Mingus was the man who could do it all, from playing the trumpet to writing the liner notes. He was a musician's musician, and his music is still relevant today.

In brief

Eddie Condon: "Good Time Charlie's " with the Bud Freeman Quintet: "Charlie Mingus. It's Another You."

At one point, Stanley Turrentine left the lineup and the Bud Freeman Quintet took his place. His departure was a sad one, but it was necessary. Turrentine was a great musician, and his music was missed.

Lester Young

Lester Young: Lester Young. "Tenor Shot."

Cootie Williams and the Jazz At The Philharmonic Orchestra: "Cootie Williams."

The music of this album is a testament to the power of the human spirit. It is music that is timeless, and it is music that is relevant today.

We are proud of 'SWEET DREAM' '17' by JETHRO TULL

The first on Chrysalis released October 17

manufactured and distributed by island records
TREMIELOES: "Call Me Number One" (CBS). At one time they were in danger of being another so-so and, subsequently, but successfully. They take it easy and have not been too well received since the release of their debut album. However, they are still popular and have a dedicated following. One of their recent singles, "Love In The Fields," has been well received and is likely to be a hit.

CHRIS WELCH: "Tremes out of the Rut" (Revolution). This is not a new band, but it is a new direction for them. They have been around for a while and have had some success, but this is a departure from their usual style. It is a good album and worth checking out.

ANGRY
OWEN GREY & THE MAXIMUM BAND: "Shout Down The Town" (Sony). This is a good rockabilly tune with a great beat. The vocals are solid and the instrumentation is tight. It's a fun song that will get you dancing.

NEW POP SINGLES
BY CHRIS WELCH
TREMELOES: respected "straight group"

WEIRD
CHRISTINE PERFECT: "When You Say" (Atlantic). This is a fine pop tune with a catchy melody. The production is well done and the vocals are clear and crisp. It's a good song that should do well on the charts.

CLODAGH RODGER: "Bride" (RCA). This is a lovely ballad with a sweet melody and gentle production. The vocals are lovely and the overall sound is soothing. It's a great song that should appeal to many listeners.

FRED NEIL: "Everybody's Talking" (Capitol). This is a nice folk tune with some great acoustic guitar work. The vocals are strong and the message of the song is powerful. It's a lovely tune that should reach the charts.

ZAKK B. TAYLOR: "Mr. Fury" (Columbia). This is a catchy rock tune with a good beat and some nice guitar work. The vocals are solid and the production is well done. It's a fun song that should appeal to many listeners.

LOURY HILL: "Let's Go Somewhere" (ABC). This is a nice folk tune with some great acoustic guitar work. The vocals are lovely and the message of the song is powerful. It's a lovely tune that should reach the charts.
Does Tony feel foolish reading those charts?

Mailbag


MAILBAG

Flight: Tony Blackburn, naked front row, and Rick Knowles, half playing, all with a great sense of occasion.

Derek Jowett: I agree with you and Rick Knowles that there is a great sense of occasion at the Top of the Pops, but we do have to remember that it was not always like that. In the early days, the performances were often quite amateurish.

Jazz: As a jazz fan, I must say that the performances on the Melody Maker chart are often quite lacklustre.

R. Malone: When musicians demand perfection...

Clown: The settling of the settlement is a sorry state of affairs. The musicians are demanding perfection, but the audiences are demanding a good time. It's a Catch-22 situation.

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.

ADDRESSES

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Maxwell's Silver Hammer

MELODY MAKER, October 18, 1980—Page 23
FOCUS ON FOLK

Britain's best says Stefan

STEVEN GROSSMAN 

blist from Rome with his lovely Italian wife were weekend guests in our brief visit — and talked to me about categories. 

Svetlana advised, however, that many of his European colleagues have no trouble getting through and through. 

And yet when he played in New York during his last trip, they didn't want to hear that material. He didn't want to be heard from like pictures like Mississippi John Hurt and Roosevelt "the Galley" Davis. It was Stefan's contemporaries and contemporaries who wanted to hear songs that had been bluesy, though not bluesy songs. 

"I really think British audiences are the best. I just played two weeks in Scandinavia. They are the only ones that will listen to blues. Here I expect I'll get rather similar reaction. What do you think? For Chicago, that's OK. If you want people to listen to blues in the way they really think of blues, you'll have to go to Scandinavian countries."

In view of this, the Misselthwaite Blues Session Project (founded by Ann Rogers) put on a presentation of the grooviest ditties that you can imagine. 

"The term "super session" is rightly avoided — mostly because it often represents a lot of individual ego trips rather than any attempt to get together individual talents. This is the worst of all, since it's a much greater sin of the year."

But "Crosswinds" has proven an exception. It was a crossroads moment, gathering together the diverse horizons that contributed talent of Genseman, guitar talent of Genseman, and the quality of the blues band that can do it. 

It was a "super session" in the truest sense of the word. Genseman's own version was different. It was more like a New Orleans collection around a rhythm that underlined, though subtly, the contemporaryตัน

The same thing could be said of Queen Elizabeth Hall, where on Saturday, 18th October, at 7.45 p.m., Roy Guest and Vic Lewis present: 

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THE NEWS IN BRIEF
FROM PAGE 5

STEPPENWOLF: Early Steppenwolf members struggled with group name before they settled on the present name in 1967. The group's name has been al- ways linked to the blues and rockabilly sound of Howlin' Wolf and Leadbel- ler, and John Lee Hooker, with whom they share similar roots. Band mem- bers include John Densmore, John Kay, and Barry Melton. They are known for their energetic stage presence and powerful harmonies. The band's sound was influenced by the blues and rockabilly genres, and they are considered an important part of the West Coast sound.

THANKS! — "Am-using" (Wynner Davis). The group's music embraced the soul of their origins and expressed the depth of their passion for the genre.

WHYTE KNIGHTS: Just terminating Streatham Locomotive contract. Enquiries: 01-563 5658

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writes every fortnight in Disc . . . his own column, exclusive, full of Peelian colour, his advice, and thoughts about the Scene.

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