

# Melody Maker

OCTOBER 11, 1968

1s weekly

In this week's  
Melody Maker



David 'Space  
Oddity' Bowie  
page 22



Daltrey—why I'd  
stop singing  
page 5



Spector speaks  
centre pages

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

# ROBBIE-TV DATES HERE



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

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

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

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

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

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

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

## CLAPTON WITH DELANEY, BONNIE

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

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

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

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

## Basie-Bennett tour



COUNT BASIE

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

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

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



TONY BENNETT

# Melody Maker POP 30

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

## POP 30 PUBLISHERS

1. Blue Sea/Jac; 2. Burlington; 3. Copyright Control; 4. Shapiro Bernstein; 5. Shadows; 6. Feldman; 7. Screen Gems; 8. United Artists; 9. Abigail; 10. Acuff-Rose; 11. Apple; 12. Carlin; 13. Essex; 14. Immediate; 15. Essex; 16. Shapiro Bernstein;

17. Jobete/Carlin; 18. Shapiro Bernstein; 19. Jobete/Carlin; 20. Cyril Shane; 21. Fleetwood Music; 22. Grant; 23. Carlin; 24. Cyril Shane; 25. Jobete/Carlin; 26. Carlin; 27. Jobete/Carlin; 28. Mirago; 29. Kirshner; 30. Sahart.

## top twenty albums

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

## u.s. top ten

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

# CTA TO PLAY EXTRA LONDON DATE

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

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

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

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

## COLOSSEUM CHANGE

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

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

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

## SIR WASHINGTON



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

## SAM AND DAVE TOUR

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

The full itinerary was being fixed at press-time, but the two concerts on November 14 will probably take place at the Odeon, Hammermith.

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



SAM AND DAVE: twenty-one day European tour

## REGGAE HOT 20

- 1 (2) BUFF BOOM ..... The Tenors, CRAB-26
- 2 (3) IF IT DON'T WORK OUT ..... Pat Kelly, GAS-125
- 3 (6) MY WHOLE WORLD IS FALLING DOWN ..... Ken Parker, BAMB00-1
- 4 (1) HOW LONG WILL IT TAKE ..... Pat Kelly, GAS-115
- 5 (7) MAN ON MOON ..... Derrick Morgan, CRAB-30
- 6 (4) WET DREAM ..... Max Romeo, UniTV-503
- 7 (10) HISTORY ..... Henry & Rodcliffe, Camel-26
- 8 (5) SEND ME SOME LOVING ..... Derrick Morgan, CRAB-21
- 9 (8) SAVE THE LAST DANCE ..... Laurel Aitken, NU BEAT-039
- 10 (16) STRANGE ..... Bobby Dobson, PUNCH-4
- 11 (9) SOCK IT TO ME SOUL BROTHER ..... Bill Moss, PAMA-765
- 12 (12) THROW ME CORN (Instrumental) ..... Ronny Williams, GAS-120
- 13 (14) SUNNYSIDE OF THE SEA ..... Slim Smith, Unity-524
- 14 (11) WHAT AM I DO DO ..... Tony Scott, ESCORT-805
- 15 (17) GIRL WHAT ARE YOU DOING TO ME ..... Owen Gray, CAMEL-25
- 16 (13) TOO EXPERIENCE ..... Winston Francis, PUNCH-5
- 17 (18) PEYTON PLACE ..... Donald Lee, UNITY-519
- 18 (18) DOCTOR ZAPPA TOO ..... Sound Dimension, BAMB00-5
- 19 (25) SHOO BEE BOO BEE ..... Laurel Aitken, NU BEAT-043
- 20 (19) THROW ME CORN ..... Winston Stan, BULLET-399

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JUDY  
new single due

## JUDY DUE IN BRITAIN NEXT MONTH

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

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

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

## FARE SINGER HURT

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

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

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

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

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

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

## NEW PHILIPS LABEL

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

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

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

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

# FAME-DELANEY AND BONNIE FOR CHARITY

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

## BEACH BOYS JOIN

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

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

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

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

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



FAME  
aid for Biafra

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

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

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

## FIRST KING CRIMSON LP

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

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

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

## in brief

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

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

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

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

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

Joe Cocker makes his first London club appearance in a year at the Pheasantry, King's Road, this Saturday. Joe goes to America on a two-month tour on October 12.

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

The pub will be officially opened by the Lord Mayor

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

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

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

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

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

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

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

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

## ROYAL ALBERT HALL

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## AITKEN DELAY

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

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

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

## JETHRO ALBUM

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

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

## PARIS POP AND JAZZ FESTIVAL

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

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

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

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

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

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

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

### MOVE OPEN IN U.S.

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

# Howling Wolf tour opens this month

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

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

### JUKE BOY TOUR

WELDON JUKE Boy Bonner, American one-man-band blues artist currently touring the Continent with the American Folk Blues Festival '69, begins an extensive British tour at the end of this month. Juke Boy will arrive in Britain on October 26 and commence his tour at High Wycombe's Blues Loft on Friday (31). The rest of the Godalming (November 2), Peterborough (3), London's 100 Club (4), Banbury (6),



WOLF opens in London

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

### O.C. JOINS HERB

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

### ZEPPELIN DATE

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

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

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

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

### BERT TRIBUTE

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

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

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

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

### PICKETT IN LONDON

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

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

# JAZZ NEWS

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

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

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

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

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

**US JAZZ singer** Jimmy Witherspoon will return to Britain for two

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

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

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

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

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

# New Plastic Ono Band single

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

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

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

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



CLAPTON: Plastic Ono album

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

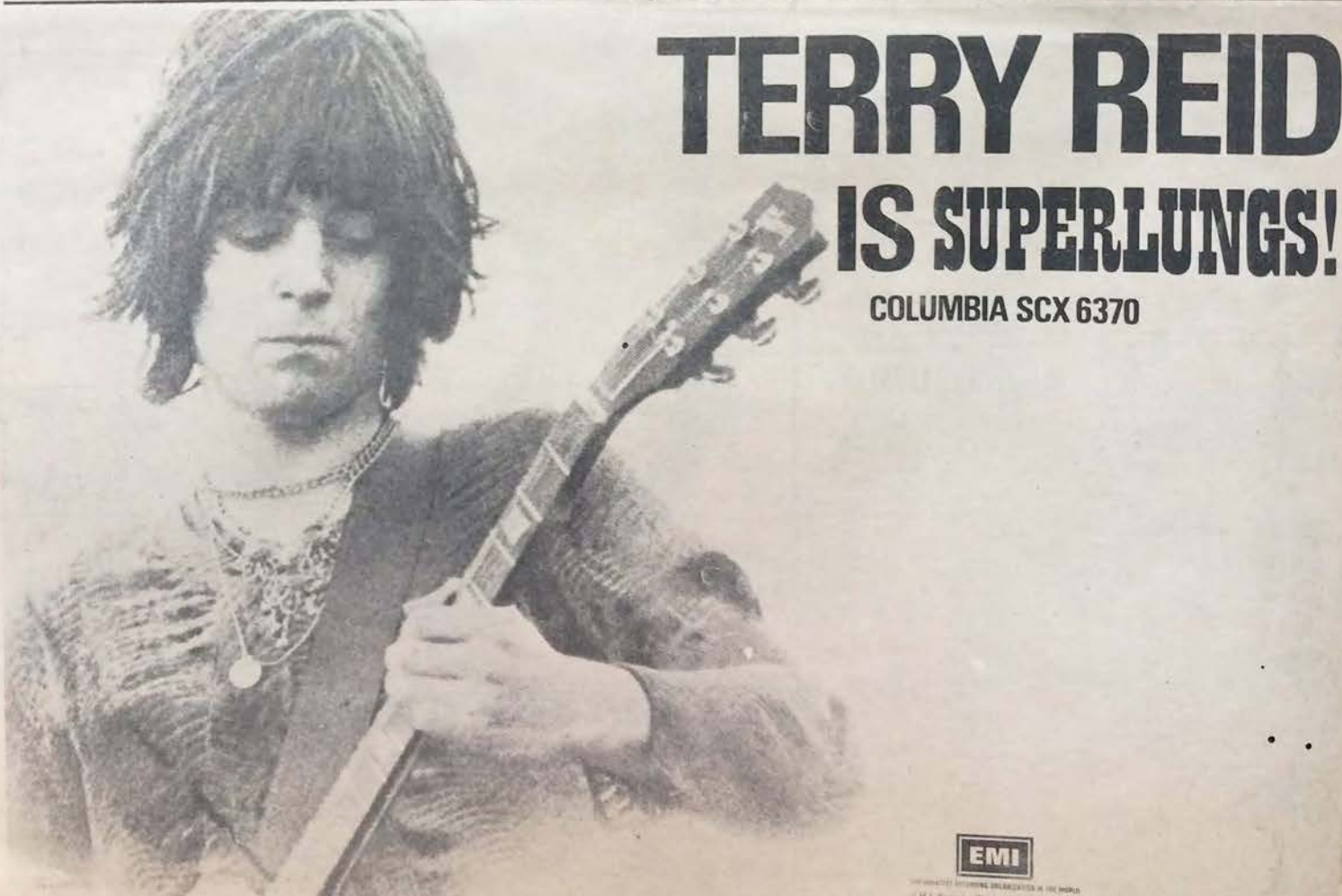
### MARMALADE TO SIGN

MARMALADE WERE this week expected to sign a

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

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

Dates set for the group this week include Bradford (9), Newcastle (10) and Nottingham (11). Details have now been finalised for the group's American tour at Christmas. They leave on December 20 for cabaret and ballroom appearances that last until January 12.



# TERRY REID IS SUPERLUNGS!

COLUMBIA SCX 6370



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

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

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

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

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

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

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

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

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

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

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

## EXCLUSIVE INTERVIEW BY RICHARD WILLIAMS

tennyboppers — they know where we're at."

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

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

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

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

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

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

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

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

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

sions, and we're basically a performing group.

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

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

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

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

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

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

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

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

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

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

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



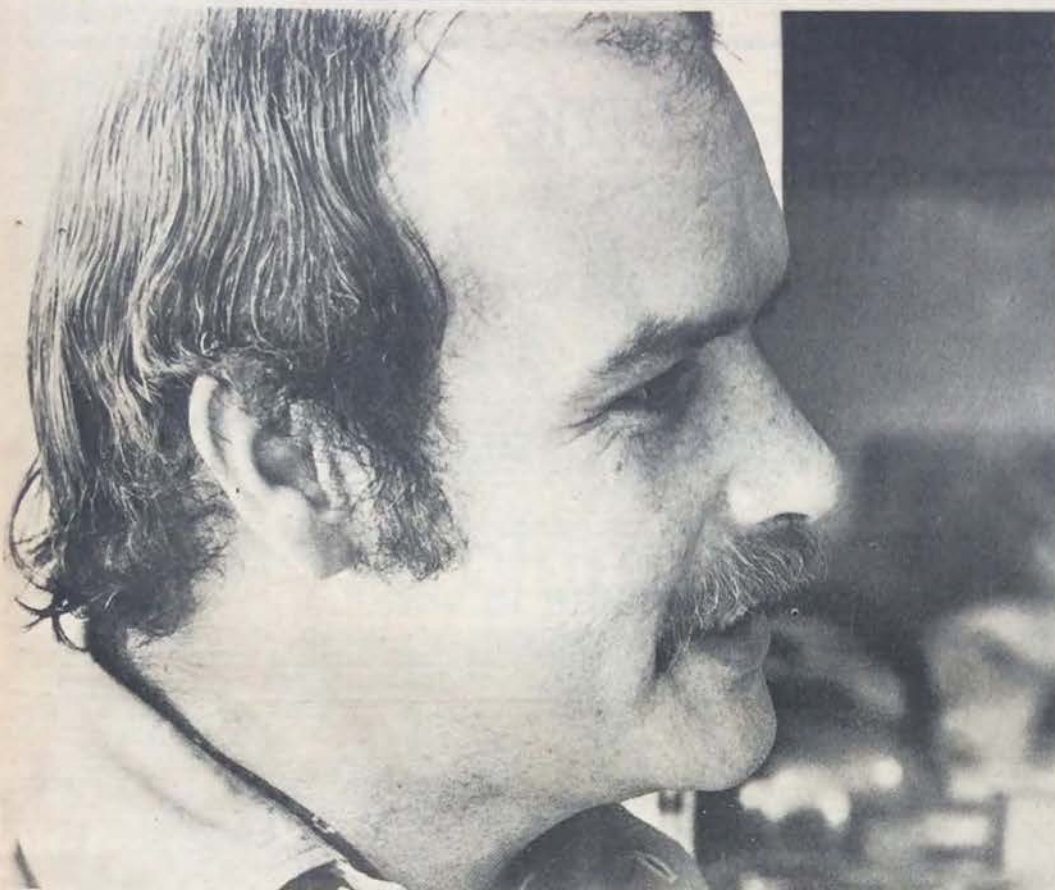
# Here they come! Juicy Lucy

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# Suddenly Tom is a very hot property

BY KARL DALLAS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# SAVOY BROWN....A Step Further

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# jazz scene

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

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

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

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

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

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

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

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

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

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

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

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

has been backing singers.

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

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

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

with Tubby Hayes — my first important work was with Tubby in the Jazz Couriers, and I think today he's playing as well as ever or even better."

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

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



CLYNE: bassist much in demand

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

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

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

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

**VICTOR SCHONFIELD**

## Ken Terroade: a name to watch

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

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

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

avant-garde albums in the space of two months.

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

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

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

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

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

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

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

having heard the tenorist play, Murray invited him and ex-McGregor tenorman Ronnie Beer to blow with him at the concert. It's beginning to become the double for bass-players these days. What impressed me about the

warding eight-month stay on the Continent. During that time he played with some of the foremost figures of the New Wave, and he says that he learned a tremendous amount from people like Murray, Shepp, and the AACM people.

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

Ken also struck up his association with Earl Free-

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

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

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

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# THE BLUES

PAGE

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

Organizational faults helped, too, and the sheer physical obstacles of the hall played an inevitable part. Thus disembodied, the blues ain't really the blues. Not.

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

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

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

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

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



LITTLE JOHN JACKSON



CARREY BELL



WHISTLIN' ALEX MOORE

## Those blues festival blues

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

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

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

Meanwhile, I was circum-

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

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

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

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

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

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

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

Five songs and an instrumental dissipated the effect, however, and by the time the Cheniers came on, an hour had slipped. Their programme, re-

presenting the Cajun-blues amalgam of the Gulf Coast, took us well past 9 pm.

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

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

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

So the second half started

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

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

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

rapid, stomping "Breakdown" and slide guitar treatment of "Long Way From Home" were country-style gems. He also did "Nobody's Business" and "Sad, Sad Man," as on the Archibute Country Dance Tunes — album. All told, a perfect set-up performance.

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

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

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

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

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

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

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CHRIS WELCH UNCOVERS THE TYRANNOSAURUS SPLIT

# ... but the Bopping Imp keeps bopping

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

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

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

## Heavier

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

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

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

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

What happened twist Steve and Marc?

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



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

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

and want to do something on his own.

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

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

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

"We're going back in January and we'll have a new album and single out there. The album will be released simultaneously here, but forget England for singles. People keep telling me to make singles and we always get good reviews. But John Peel is the only deejay who will play us here, and Alan Freeman.

"We shall be doing a concert tour of England before going back to America, probably with John. And I'd like to do the first of the free concerts in the park next year.

## Contract

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

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

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

## Strange

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

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

## Idiot

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



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

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

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

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

## DIED

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

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

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

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

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

## MATURED

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

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

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

# Taste — one of the few to survive the boom

BY ROYSTON ELDRIDGE

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

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

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

the other way to rock and pop."

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

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

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

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**SATCHMO '69**  
PART THREE



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

As Louis shaved in his prettily decorated bathroom, with a portable transistor TV flickering away, I asked him whether, when he thought back over his long life, he was aware of the fact that he had become a legend well within his own lifetime. "Well, yeah, I suppose so. When I was in the hospital I got whole boxes of mail and I got a whole lot of letters from England. And all over the world, you know. That makes a feller feel good."

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

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

**'Never get too big for your britches'**

By **ALAN WALSH**

as ordinary people, my mother never had too much. All I believe is keep up your home, that's all — it's all paid for and that's the best part. Look at the thousands of people trying to get somewhere to stay. I ain't out there strugglin'. I count my blessings. I got Clarence, the little kid that I raised from a boy — he's around 40 years old now. He was mentally retarded. But we taught him common good sense and he did all right, you know, he's married now. He couldn't go to school because he got too many difficulties during the day so I said I'd take him and raise him myself. And that's what happened.

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

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

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

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

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

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

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

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

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

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

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

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

"Music would have been my life anyway."

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# Melody Maker

# SEARCH



## to find the new stars on the college scene

**THIS WEEK, MELODY MAKER** launches the most imaginative project to hit the music scene in years. It is a bid to find the most popular group on the ever-expanding college circuit. And it is jointly sponsored by the Melody Maker and College Entertainments one of the biggest bookers of artists who daily entertain the students in over 700 of Britain's major colleges.

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

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

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

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

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

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

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

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

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

company, management or agency).

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

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

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

## CHRIS WELCH visits a typical gig...

MY MEMORIES of college dances are now growing rather dim.

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

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

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

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

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

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

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

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

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

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

Apparently, the college, typical of dozens all over the country, holds a dance once a month and charges about 75p admission.

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

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

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

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

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

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

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

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

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

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



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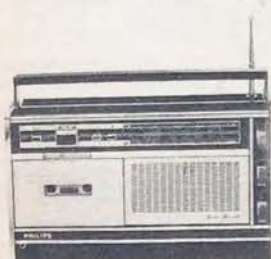
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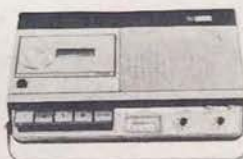
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# jazz scene

## Rendell on the big break...

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

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

One of the reasons for the break-up, says Don, was the lack of publicity. "We had to do virtually everything ourselves. The only outsider who did anything for us was Denis Preston of Lansdowne, who stuck with us and made sure that we always had albums available. We got all the gigs ourselves, and we'd take the low-money jobs at the jazz clubs to keep the group together. But the situation has got worse recently — and that's partly due to this so-called marriage between jazz and rock, which I don't believe in. That hurt us from a job point of view. But it was really fantastic that we managed to keep the band together for so long. And before any agent or jazz-club promoters get worried — Don and the quintet will be fulfilling all remaining gigs. — R.W.

## Close-up on two names in the Ray Charles band

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

Complimentary as that status may be, it's not what jazz musicians look for, and Johnny Coles is no exception. In Britain, Coles is known to jazz fans only through his three albums with Gil Evans and one LP under his own name. "Little Johnny C," which appeared on Blue Note a few years ago and which was to an obscenity it scarcely deserved.

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

A small, dapper man, Coles was born in Trenton, New Jersey, in 1926, and got his first trumpet for Christmas at the age of 12. He taught himself to play, and three years later he took his first professional job, with a band called the Cotton Pickers (not the band named after the famous McKinney). "A friend of mine was in that band, and I was in school at the time," he said. "I also played in the Elks Military Band for four or five years until about 1944, and then I went to the Masthaum Vocational School of Music in Philadelphia.

"I only stayed for a year, because I was playing gigs in the evenings and falling asleep at school. Besides, the teacher made me play tuba because he said I had a tuba lip, and that was another thing that made me quit. Then another friend of mine, a trumpeter called Johnny Lynch, asked me to join the band he was with, because he was going to join Dizzy Gillespie's first big band. "I didn't want to do it, but finally he coaxed me into it and I was with that band — Slappy and his Swingsters —



JOHNNY asleep at school

## Hot Coles

from 1945 to 1948.

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

"I stayed with Billie about two or three months before joining Bull Moose Jackson in a band which also included Tadd Dameron, Jymie Merritt, Philly Joe and Benny Golson, who got me the job. "In 1956 I joined James Moody, and stayed with him until the end of 1959. While Moody was in hospital in 1958 I got to know Gil Evans, through Miles Davis.

"I saw Miles on Broadway one day and he asked me if I wanted a record session. I said 'Sure I do,' and he gave me Gil's number. "That was eleven years ago, and I'm still recording with Gil. I guess I owe most of my exposure to him, and I love working with him, because nobody writes like Gil! I've done most of his dates, and only three weeks ago we recorded his first album in quite some time.

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

decade, was far from kind to the talented trumpeter.

"Before I joined Herbie Hancock last year, things were looking pretty bad. I haven't done too many record sessions, and I'm an above-average reader, I'd say. "I felt like I was going backwards, and it was hindering my playing. It's difficult to get sessions — it's not just the competition, it's that you have to be buddies with the right people so that you get recommended for sessions. "Maybe nobody likes the way I play," he said, quite seriously. "Maybe they feel that I'm just not capable — I can't put a finger on the reason.

"But joining Herbie's sextet was like being born again. It's such a beautiful band that if he called me up right now I'd pack my bags and go over to him. "I left a couple of months ago because Herbie's wife is pregnant, and he brought her over to Europe to see her family. So there's nothing happening at the moment.

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

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

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

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

**RICHARD WILLIAMS**

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

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

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

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

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



HENRY silvery tone

## Roving Coker

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

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

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

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

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

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

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

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

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

**VALERIE WILMER**

## MONTEREY JAZZ FESTIVAL REPORT

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

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

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

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

After Davie's performance there was even a little booing: a couple of malcontents yelled: "We want some more jazz!"

We want some more jazz! Ironically, several relatively unknown artists were greeted with enthusiasm. The Peanuts Hucko-Red Norvo Quintet, which opened the show, was out of place at a major jazz festival. Hucko played good clarinet in the Goodman tradition, and Norvo was his usual impeccable self. But the rhythm section was heavy and the vocals by Hucko and Loube Tobie were embarrassing.

The MJQ was its own elegant self in "The Jasmine Tree." "Visitors From Mars" and "Visitors From Venus," Tim Hardin's "Windy Blossom" and two more pieces. Jean-Luc Ponty's appearance with the quartet featured him in two great pieces. In the two years ago T-Bone Walker was playing guitar behind his back. Showmanship is endemic to this brand of semi-urban blues.

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

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

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

SATURDAY EVENING: Bobby Bryant, supposed to open,

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

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

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

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

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

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

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

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

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

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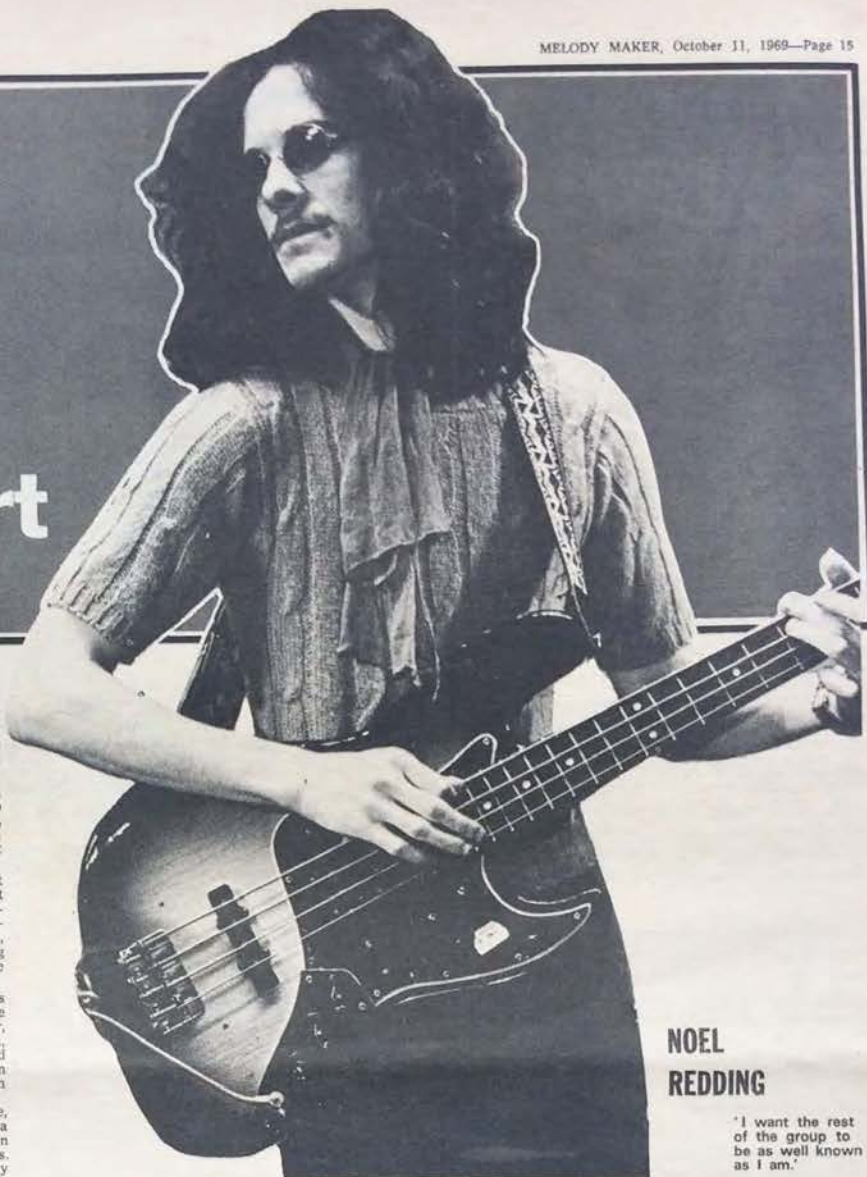
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**MIRROR MAGAZINE**

# Fat Mattress have come a long way since Frankfurt



**NOEL REDDING**

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

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

One of them — Noel Redding — is already famous. He was, of course, the bassman in Jimi Hendrix's Experience for a couple of years.

The other three — singer Neil Landon, bassist James Leyerton, and drummer Eric Dillon — have been brought out of comparative obscurity by Noel in the same way that Stevie Winwood elevated his friends in Traffic to star status.

Like Traffic, they were all friends years ago when they played in small-time bands. Fat Mattress went to Germany together and separately, playing in Cologne and Frankfurt night after night for a lot of kicks and a little bread.

They met up again about a year ago, when Redding's dissatisfaction with the Experience began.

"I wanted to sing and to write," he told me, "so Neil and I got together and wrote some songs. Then we got Jimmy and Eric together and recorded our album at the beginning of this year, so at the time of its release it was already nine months old."

"Originally it was just a recording thing, but as we got further into it, it became much bigger than that."

"Then one day in Denver I just left the Experience, talked to Chas Chandler, and started the band on a permanent basis."

"We did the Albert Hall concert with Jimi, which

**BY RICHARD WILLIAMS**

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

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

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

What were the reasons for Noel quitting the Experience?

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

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

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

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

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

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

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

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

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

## A very original Audience

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

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

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

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

Between them they play some of the most perceptive, exciting



AUDIENCE: offers for film scores

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

bands, Audience prefer the amplified Spanish guitar sound to usual electric guitar. Howard, a cheerful six-footer, says of the group's background,

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

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

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

The forthcoming album will reflect what the group are doing on stage musically, although Trevor Williams thinks "Some have changed drastically and trebled in length." The album, in fact, was started just after the group got together in February 1969 but Howard says, "Now we've given the material an airing, it's now much stronger, changed. I think there's a much wider market for our music. The psued side is growing and the sharks are overtaking the sharks. The sharks are diminishing." — TONY WILSON.

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# AN EXCLUSIVE TWO-PART SERIES

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

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

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

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

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

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

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

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

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

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



IKE AND TINA TURNER

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

## Product

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

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

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

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

## Scaring

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

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

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

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

# SPECTOR ON POP TODAY

## PART ONE

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

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

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

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

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

## Reason

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

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

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

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

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LIBERTY LEADS IN TODAY'S MUSIC

## The unmistakable Spec

PHIL SPECTOR'S album with the Checkmates Ltd, "Love Is All We Have To Give," is perhaps not quite what one would expect — but it's full of typically wild, imaginative sounds. One side is taken up with "The Hair Anthology Suite," a 21-minute collage of songs from the musical. Arranged by ex Stan Kenton,

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

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



# BY PETE SENOFF



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

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

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

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

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

## tor touch

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

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

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

## Slavery

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

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

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

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

It goes in stages. I usually start out with a basic rhythm track, which can be anywhere from 10 to 30 people, just playing rhythm instruments. And that's the foundation for the record. And from this very strong foundation, I build. A lot of it is in the way I channel the mikes and the bass. On top of the foundation, different layers are built. And each layer is recorded separately and differently... it's not just a question of over-dubbing. It's a question of over-dubbing and mixing it and fitting it in at approximately the same time. I don't believe in 8-tracks and 16-tracks and those

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

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

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

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

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

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

**NEXT WEEK SPECTOR ON DYLAN AND PRESLEY**

# CHRISTINE PERFECT

reviews the latest sounds in Blind Date

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

Dionne Warwick isn't it? Everything she sings is good, she's got such a tremendous voice.

This was a hit for the Righteous Brothers and they had another hit with it quite recently, so I don't think it will be a hit this time although it's a beautiful production.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**BULLDOG BREED:** "Portucullis Gate" (Deram).

What a strange sound. There seems to be about 10,000 guitars all bashing away. I don't hate it and I don't like it, it's in the middle. There seems to be too much happening at once, it doesn't let up for a minute. It's got a tinny sound, do you think it's the record player, try a bit more bass?

**MIREILLE MATHIEU:** "Hold Me" (Colum-



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

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

I think this will make the Top Ten, a definite hit.

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

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

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

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

**BARYLON:** "Into The Promised Land" (Polydor).

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

**JOHN AND ANNE RYDER CONGREGATION:** "Hold On"

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

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

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

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

This is nice. Nice piano, nice strings, it's a lovely recording. Who is it? I've seen them, they're good. It's like a sort of English gospel tune, I like it. I think this was a gospel tune that Mahalia Jackson recorded but maybe I'm wrong. I don't think that people will bother that it's a gospel tune, they used to be worried about buying religious tunes but "Oh Happy Day" was a religious record and that was a monster.

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

The old Elvis song. It's a lovely tune and he's got a nice voice but I don't know whether it will make it. It doesn't sound like Johnny Nash, the voice is very mellow compared to his other records. I think maybe that this number is exclusively Elvis and no one will ever sing it quite like him.

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# NEW POP ALBUMS

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

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

The songs are great — the

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

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

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

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

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

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

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

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

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

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

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

# Ray's finest hour!



RAY DAVIES: British to the core

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

Better Life (The Weather Man Knows).

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

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

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

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

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

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

**JERRY LEE LEWIS: "Sings The Country Music Hall Of**

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

**CHUCK BERRY: "Concerto In B Goode" (Mercury).** The first side of this album is taken up with "Good Looking Woman," "My Woman," "It's Too Dark In There," and "Put Her Down." The second side is a version of "Concerto In B Goode" which lasts for over 15 minutes and which is described as a blues rock concerto; a delight. Berry fans should not miss this at any cost.

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

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

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**Don't Waste My Time**  
**JOHN MAYALL'S**  
first single from **POLYDOR**  
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# NEW POP SINGLES

# BY CHRIS WELCH



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

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

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

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

**GEORGE HOWE:** "Maxwell's Silver Hammer" (Decca). Paul McCartney's twentieth-century tune was destined to be covered by all and sundry. Here comes sundry with a reasonable job of work, unlikely to make much impression. It sounds like Herman's Hermits on a bad night.



**MAYALL:** must hit



**SARSTEDI:** clever production



**WALKER:** love in brackets



**ERMA:** rock and swing



**CAMPBELL:** dreadfully meaningful

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

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

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

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

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

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

## Mayall's cheerful ditty

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

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

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

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

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

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

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

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

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

**JOE TEX:** "We Can't Sit Down Now" (Atlantic). Somewhat mechanical efforts all round, and definitely lacking in funk, whatever that means. I just copy all this hip talk off my Aunt Dot.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# Feliciano campaigns for more rock on radio

talked too much about Trudy," he said.

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

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

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

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

Jose is noted for his ability to turn songs which

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

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

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

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

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



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

## TOM PAXTON

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

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### EXPERT ADVICE

BY CHRIS HAYES

## Changing from piano to organ

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

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

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

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

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

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

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

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

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

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

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

NEXT WEEK STEREO SUPPLEMENT

FLEETWOOD

MAC

JACK

BRUCE

NANCY

WILSON

NEXT

WEEK

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

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

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

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

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

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

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

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



BOWIE: casual attitude

## A MIXTURE OF DALI, 2001 AND THE BEE GEES

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

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

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

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

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

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

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

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

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

Since we spoke, David has been asked to join the Humble Pie tour, which is not so surprising, as David and Peter Frampton are old friends from Beckenham. "I used to go to school with Peter; I haven't seen him since, and I always remember him being very little."

David's current success could mean the start of a whole new career for an extremely talented and likeable person. — CHRIS WELCH.

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

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

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

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

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

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

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

By some million to one chance through an ad in the MM. The line-up is Dave Howard on alto and sitar, Dave Usher on alto, tenor, flute, trumpet, bass guitar, lead guitar and clarinet, Dave Sheen on congas, tabla drums, bass guitar and percussion and Diane Stewart, vocals and dancing!

"Most of the arrangements are Graham's ideas, but there are a few things coming through from everybody. "It's funny—we all turned up for the auditions, and there were dozens of us. I was the last drummer to come, and before we finished the number, Graham said it was okay. It's incredible working with him — you learn so much."

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

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

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

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

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

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

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

Graham made his name in the early sixties as a phenomenal jazz alto sax player with the Don Rendell Quintet. I used to religiously attend his sessions at the King Alfred pub in London's Bloomsbury district, and at clubs in Bromley and Camberwell. Then Graham began to get more interested in the burgeoning R&B scene and played with the pace-making Johnny Birch Octet.

The Birch Quartet was formed from members of that



GRAHAM BOND: Made his name in the early sixties

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

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

"Most of the arrangements are Graham's ideas, but there are a few things coming through from everybody. "It's funny—we all turned up for the auditions, and there were dozens of us. I was the last drummer to come, and before we finished the number, Graham said it was okay. It's incredible working with him — you learn so much."

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

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

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

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

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

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

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The Birch Quartet was formed from members of that

# Commissar Bond is back in business

BY CHRIS WELCH

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

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

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

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

When Jack and Ginger left to form Cream with Eric Clapton, they carried on convincing the up and coming semi-pro of 1966—John Hiseman—that he should turn professional and he took over the drum chair.

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

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

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

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

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

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

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British Standard Time

FRIDAY (10) 4.30 a.m. J. Jazz Unlimited (Fri, Mon-Thurs), 7.15 p.m. V. That's Jazz (Fri, Mon-Thurs), 8.5 J. Jazz Unlimited, 9.35 U. Jazz Soul, 10.7 Big Bands (Fri, Sat, Mon-Thurs), 12.0 T. Stan Gts.

SATURDAY (11) 4.5 a.m. J. Finch Bandwagon, 12.0 noon - 8.3 Jazz Record Requests (Steve Race), 2.0 p.m. E. Golden Swing Years, Paris 12.34-1 8.45 B.I. Jazz Club (Sammy Birmingham Quartet,

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

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

MONDAY (13) 12.0 midnight T. New Jazz

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

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

WEDNESDAY (15) 8.5 p.m. E. Jazz Workshop, 10.20 E. J. Al Nirt (5) Nicky Hopkins, 12.0 T. Louis Gasca,

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

THURSDAY (16) 9.30 p.m. O. Big Band Beat, 12.0 T. (1) Sonny Criss (2) Buddy Rich Ork. Programmes subject to change. KEY TO STATIONS AND WAVELENGTHS IN METRES. B. BBC 1547, 7,500/VHF, 7-84 (146/154/VHF. E. NDR Hamburg, 309/189. J. AFN 247/244/271. O. HR Frankfurt 506, T. VOA 251. U. Radio Bremen 221. V. Radio Eireann 330.

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# Come to Berlin with the MM

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

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

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

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

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

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

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

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

## Welcome

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

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

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

I HAVE a message for the modest Pete Townshend.

# SOUL IS DEAD!

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

## Beatles

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

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

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

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

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

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

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

looked forward for some years.

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

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

## George

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

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

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

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

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

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

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

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

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

## Great

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

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

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

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

# Now... give us Cohen!



COHEN: incredible albums

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

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

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

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

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

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

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**folk news**



**HIGH LEVEL RANTERS:** making a rare visit to the South

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**High Level Ranters in London Festival**

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

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

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

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

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

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

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

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

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

ARLO GUTHRIE'S movie, Alice's Restaurant, is wowing the American critics, though United Artists, the distributors, tell me there is no date fixed yet for its UK release. Made by Arthur Penn, Bonnie And Clyde director, the film was shot in Stockbridge where the original Alice had her restaurant, with Arlo and "Officer Obie" playing their original parts. The film also touches on the death of Arlo's father, Woody, from Huntington's chorea, and the break-up of Alice's marriage. Alice is in it too, but not playing herself.

She has now produced an Alice's Restaurant Cookbook which sets a new level in books of the film—particularly when the film is already the film of the book of the record of the song. Arlo's third album, "Running Down The Road," is out in America, and already promises to beat the success of his previous two.

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DORITA Y PEPE plus residents: The Folk Enterprise and Terry Gould (Opposite Chalk Farm Station, 7.30 pm)

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

**SUNDAY cont.**

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

TRUOBADOUR, 8.30  
**MIKE & CLAIRE MILNER**

**MONDAY**

AT CATFORD, RISING SUN  
**LIZZIE HIGGINS**  
DAVE COOPER  
AND LINDA COCKRILL

AT SIR GEORGE ROBEY, Seven Sisters Road, opp. Finsbury Park Station, N4.  
GO MAD WITH  
**MURPH & SHAGGIS**  
Thanks Denis O'Brien, All your members welcome.

CLANFOLK: Margolis of Cianzard, Southwick Street, Paddington.

**TIM HART & MADDY PRIOR**  
GEOFF HARRISON

ENFIELD FOLK CLUB  
Hop-Poles, Baker Street, Enfield  
**COLIN SCOTT FOLK COURIERS**  
POCAHONTAS

MINOTAUR, Nags Head North Street, Clapham  
**SINGERS NIGHT**  
Resident: Sue Taylor.

WALTON ON THAMES, 18th Church Street  
STAN ARNOLD  
**BARRY SKINNER**

**TUESDAY**

CLAY COUNTY TRAVELLERS  
PEARTRÉE PUB FOLK CLUB  
WELWYN GARDEN CITY 8 PM

FOLK CENTRE FULHAM  
**MURPH & SHAGGIS THE HAMMERFOLK**  
HOSTS: ROD HAMILTON, ANDY ANDREWS  
The Swan, Fulham Broadway, opp Fulham Broadway Station.

HAYES FOLK CLUB  
**DAVE SEWELL**  
and guests: The Angel Oxbridge Road, Hayes End

MOTHERS, High Street, Erdington, Birmingham.  
**SWEENEY'S MEN**  
BRIDGET ST JOHN  
8 late Admission 3s. Cheap booze, draught cider, wine, etc.

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

VULCAN, LIVERPOOL UNIV  
**ROY HARPER**  
RON GEEJIN, RALPH MCTELL.

**WEDNESDAY**

BALTABARIN, adjoining Downham Tavern, Downhamway, Downham, Bromley Tel 01-898 6516.

**MIKE ABSALOM**

HIGH BARNET FOLK CLUB  
Salisbury Hotel, High Street, Barnet.

**JEREMY TAYLOR BIFOCAL**

KING'S HEAD, Upper Street, Islington  
**LIZZIE HIGGINS.**

MIKE ABSALOM's new address: Flat 16, Sunnyside Court, 4-5 Trebovir Road, SW5 Tel 01-879 4664.

SURBITON Assembly Rooms,  
DEREK SARJEANT FOLK TRIO,  
SOUTHERN RAMBLERS

THE HOLY GROUND, 4a Inverness Place, Bayswater, SW2  
**RONNIE CAIRNDUFF MALCOM PRICE**  
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**JULIA DRAY**  
Folk/Ballads  
For details apply  
J. A. Gibbons, Star Enterprises Ltd,  
212 Strand, W.C.2. 01-935 1447



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## MUSICIANS WANTED

**A BAND, a Cavalry Band.** The band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Catterick Camp, Yorks.

**ALL-PURPOSE ORGANIST / Vocalist.** pop, jazz, dubbing, own equipment, contract, commercial, clubs, Continent, Standards, Pop, Soul. Photo Details — Box 660.

**BASS, DIXIELAND Band.** South London. Details — Box 660.

**BASS / GUITARIST, drummer.** organ, sax, trumpet, experienced for soul. — Ring 743 445. Work waiting.

**BASS GUITARIST, East London.** semi-pro, show band. — 01-520-7633.

**BASS GUITARIST, experienced.** semi-pro, South London group. Work including residency. — 01-68-8224.

**BASS GUITARIST** wanted with van for semi-pro (Tull). Influenced group, Newham, Ilford area. — 475 724 after 7 pm.

**BASSIST/VOCALIST** required. — Puckeridge 470, Hertfordshire.

**BASS or bass guitarist** and pianist wanted for working Dixie / Main Street band. Enthusiasm, dedication and willingness to rehearse essential. Enfield-Waltham Cross area. — Phone 01-804-7948 after 6 pm.

**BASS PLAYER** for Irish show band doubling vocals, mainly resident, add gig work. Good money. — Ring Mr O'Donoghue, 673 9814, or call Court Ballroom, Halm, Anytime.

**BASS required** work waiting. — Phone MAI 2660 After 7 p.m. Miss Jackson.

**BASS VOCALIST and BARYTONE** required to play U.S. clubs. Germany, salary £1,968 one year contract commencing November 1st. Tel. Medway 46905. Write: Handletter 70 Kingswood, South London, big modern band.

**BASS / VOCALS, young,** no ties, join progressive vocal / instrumental group. — Cambridge 62997 or 51188.

**BLUES DRUMMER.** Key Largo, Florida experienced drummer for immediate work. — 800 6411. S.F. 6129.

### CHRISTINE PERFECT

requires the following musicians to form backing group:

**DRUMS**  
**BASS GUITAR**  
**LEAD GUITAR**  
**ORGAN / DOUBLING PIANO**  
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All enquiries: Harry Simmon, 734-9233

### EXTRAORDINARY GUITAR/VOCALS OR ORGAN/VOCALS

for Midlands based very heavy rock band

021-308 5210

**GOOD DRUMMER,** also Comper Singer, required for Saturday and Sunday evenings only. — Please apply to the Secretary, Barnwood Court Tenants Association, 126 Cranbrook Road, E38.

**GUITARIST OF HIGH STANDARD.** Able to sing (doubling other instrument advantage) to join organ group forming new progressive group. — 01-387-9010/0919.

**IN BEDFORDSHIRE,** amateur drummer, bassist wanted. — Box 5693.

**INDEPENDENT RECORDING** Songwriter seeks musicians. — 286-8927.

**LEAD AND BASS GUITARIST.** Only musicians need apply. — Phone MAI 9248 between 7-9 pm.

**LEAD GUITARIST** required for Irish showband, resident London club (vocal asset). — Phone 902 6010/6019.

**LEAD GUITARIST, vocalist** wanted for Blues group, 348 7476 after 6 pm.

**GUITARIST, organist** wanted. — Box 8680.

**ORGANIST or pianist.** West Country Hotel, Quartet playing pops and standards, permanent, Hammond Leslie supplied. — 436-9502.

**ORGANIST / PIANIST** preferably with good voice to join established name group with regular radio. — 01-387 9019/0919.

**ORGANIST REQUIRED** by CBS recording group. Must be competent, capable of background vocals and hard work. — South Brent 9248.

**ORGANIST REQUIRED** for South London's top semi-pro group. UK, USA, recording contract, progressive, pop, good equipment essential. — 850 6644 evenings.

**ORGANIST** required work waiting. — Phone MAI 2660 after 7 p.m. — Box 8692.

**ORGANIST/VOCALIST, doubling** harmony for US bands, Germany. — Spain. Good bassist all types of music and a neat appearance essential. Transport an advantage. — Surrey borders. Lowrey contract commencing November 1st. Good salary. Tel. Medway (Kent) 46905 or write Handletter 70 Kingswood Road, Gillingham, Kent.

**ORGANIST / VOCALS** for progressive group. — 01-455-2029.

**ORGANIST VOCALS** for top semi-pro recording group. Resident London playing pops and country. etc. Good money — 560 4560.

**ORGANIST WANTED.** Vocals preferred. Semi-pro group. Kent. Sussex. Organist required. 3 month contract commencing November 1st. Good salary. Tel. Medway (Kent) 46905 or write Handletter 70 Kingswood Road, Gillingham, Kent.

**ORGANIST / VOCALS** for progressive group. — 01-455-2029.

**ORGANIST VOCALS** for top semi-pro recording group. Resident London playing pops and country. etc. Good money — 560 4560.

**ORGANIST WANTED.** Vocals preferred. Semi-pro group. Kent. Sussex. Organist required. 3 month contract commencing November 1st. Good salary. Tel. Medway (Kent) 46905 or write Handletter 70 Kingswood Road, Gillingham, Kent.

**PIANIST EXPERIENCED.** Surrey residency. — Box 9668.

**PIANIST PROFESSIONAL.** Versatile. Reader. BUCK for TRIO residency. Jazz standards, pops. — Phone Derek VAI 9222, after 6 pm.

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**PIANISTS, START WORK THIS COMING WEEKEND.** Wide choice of lounge work, 1-15 nights weekly. — Clayman's, 818, 931 (day).

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**A ABLE** accomplished pianist. — 230-2200.

**ACCORIONIST.** — 368 220.

**ALTO** join SP band N London, rehearse, etc. — Box 8638.

**ALTO/TENOR** clar. — CII 4811.

**BAD FLUTE** wants bad group. — Perry, SW1 4368.

**BASS/BASS GUITAR,** read book, residency wanted. — 623-3496 Dick.

**BASS/BASS GUITAR Vocals,** Read, Book, Professional requires 2000 hours. — London area. — 549-1801.

**BASS/B/GTR/GIGS.** — 01-449-3723.

**BASS (CROYDON),** transport, gear, experience seeks working semi-pro group, anything considered. — 657 1773 (after six).

**BASS DOUBLE,** experienced. — 769-3232.

**BASS (DOUBLE) Vocals.** — 01-864-2677.

**BASS (DOUBLE)** wishes to join competent semi-pro, modern jazz pop. — Tel 01 202 2627, 6-30 to 7.30 pm.

**BASS (GUITAR/Amplified violin).** — PUT 3146.

**BASS GUITAR Fender/Vax** Read, Busk, transport, Gigs. — Aldershot 23169.

**BASS GUITAR, GOOD READER** DOUBLING GUITAR, EXPERIENCED ANYTHING MUSICAL. — 482-2924.

**BASS GUITAR** to prove himself, free sessions. — Box 8793.

**BASS GUITARIST,** drummer seek good progressive group, will split. — 672 1630.

**BASS GUITARIST,** experienced, 16-18 sessions, own transport. — 425 3188.

**BASS GUITARIST,** Gibson Pacesetter, transport, seeks working group. — 856 9589.

**BASS GUITARIST, Gigs.** — Pete 0129 3797 after 6 pm.

**BASS GUITARIST,** good equipment, transport, passport. — Tel. GAN 70268.

**BASS GUITARIST,** pro, experienced, vocals, passport, read, busk, transport, transport, Gibson, Marshall. — Trev, 472 3570.

**BASS GUITARIST,** 25. Professional, good equipment, busk, experienced all fields, seeks work in or around London. Anything from rock band to jazz. — 01-392-3929.

**BASS, home, abroad or boats.** — 01-293 1753.

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**BASS string or electric,** jazz, pop, blues or sessions. Original equipment. — 482-2924.

**BASS WANTS** progressive rock or bread group. — HIN 7701.

**BASS, YOUNG,** versatile male vocalist has written acceptable Christmas songs. Would like to be in a working band after 8.30 pm.

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**DEDICATED LEAD GUITARIST,** 12 strings, 1200 hrs, own experience, pop, blues influenced group. — Box 8692.

**DESPERATE DRUMMER** semi-pro, wants progressive group, Ilford. — 554 3558.

**DRUMS, BONGOS, TIMBALS** 462 9623.

**DRUMMER and BASS,** experienced, transport, seek group. — Gatton 73463.

**DRUMMER,** around London. Gigs. — 01-882 5122.

**DRUMMER AVAILABLE** for residency. — 965 8407.

**DRUMMER AVAILABLE,** Gigs. — 680 4431.

**DRUMMER AVAILABLE,** Gigs. — 888 2268.

**DRUMMER, BONGOS,** Young reader, top experience. — Contact Mr Martin, 27 Wheatly Court, Morden, Halifax.

**DRUMMER, EX-NAME,** seeks progressive group with work and dedication. Premier / Image. — 705 3827.

**DRUMMER, EXPERIENCED,** 807-5775.

**DRUMMER, FIRST CLASS,** just finished residency, with name band, now available, no rubbish. — Tel. 798 9798.

**DRUMMER, GIGS,** group, residency. — Romford 81042.

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### 8d. per word

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**A ABERRANT** finger/spectrum guitarist, excellent voice, wandered world fourteen years gaining experience and playing in clubs, restaurants, pubs, or small working group. Extremely varied repertoire, continental songs 2 weekly. — John Wolstenhale, 128 Hendford Hill, Yeovil, Somerset or Yeovil 2112, between 18 and 20. — Box 820.

**A ABLE** accomplished accordionist. — 876-4542.

**A ABLE** accomplished pianist. — 230-2200.

**ACCORIONIST.** — 368 220.

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**DRUMMER, GRETCH** kit. — 01-720 1527.

**DRUM KIT** for hire, complete with skilled operator. — 696 6509.

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**DRUMMER, REPRODUCTION GIGS.** — Tel 01 778 7475.

**DRUMMER SEEKS** local semi-pro group, Ilford. — 554 3328.

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**DRUMMER, YOUNG** pro, versatile, experienced, will travel. — Maurice Cain, 01-890-4563.

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**EXPERIENCED GUITARIST** seeks work in jazz group. Pop/Blues/Standards, residency preferred. South London. — R02 0281.

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**ABLE BANDS,** groups, discotheque. — 181 354 2521.

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**ANY VERSATILE** units for residencies and gigs. — Norton York Agency, 36 Turbham Green, E.C.4. W. 01-894 4895.

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505 1864 between 10 a.m. and 6 p.m. — Ask for MARTIN MURRAY

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**COLOUR BLIND,** with Christine, available for bookings immediately. The best of pop, blues, jazz, ballads, etc. Plus rhythm oriented lighting system. — Brentwood 1291.

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DRUMMER / Organ / Latin — 733 3860.

**DRUMMER** and vocalist for rockabilly group. — London. — Phone Eric, 965-1348, 6-7.30 p.m.

**DRUMMER,** British Legion Band, South London, big modern band, must read. — 01-657 5935.

**DRUMMER** for experimental rock band, North London, transport essential. — Phone 01-383 1891, 7-10 pm.

**DRUMMER** of high standard to join organist in forming non progressive group. — 01-387 0919/0920.

**DRUMMER / VOCALIST,** required essential for top class Trio. Permanent club residency. Excellent conditions. — Sid Gateley, 7 Manor Road, Paignton, Devon, 5694.

**DRUMMER / VOCALIST,** reliable and keen to join Lowrey Organist. — 888 0799.

**DRUMMER WANTED.** Progressive group. Must be what it's about. — 01-759 4528.

**DRUMMER WANTED** single male female, experienced in Rhythm and beat solo inclusive. Please send details, photo. — To Freddie Knight, 5321 Gledfield Hotel, Marchess, Tel. 2238.

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**GIRL VOCALIST** and musicians required. — Box 8692.

**GLEN MILLER** style band. Gigs. Ready London area. Semi-pro. Good readers. — Stevenage 54350, after 8 pm.

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starting very shortly in Berlin and Hamburg, require GIRLS who can sing and move from Commonwealth, West Indian and African territories.

Auditions — 2 p.m.-4 p.m., Saturday, October 11, Shaftesbury Theatre. Please bring your own music.

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A Stratton Smith Presentation

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**THE SUNDAY LYCEUM**  
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Strand, W.C.2

**SUNDAY, 12th OCTOBER**

**LED ZEPPELIN**

**AUDIENCE \* FROSTY NOSES**

**CRAB NEBULA LIGHTS**

Admission 20/- Students 16/- (on production of S.U. Cards only)

LICENSED BARS FOOD  
 Doors open 7.00 p.m. Concert 7.30 p.m.

11.00 p.m. to close JOHN ANTHONY'S DISCOTHEQUE  
 Enquiries: Please ring 01-734 9186

**BRUNEL UNIVERSITY**  
 Woodlands Ave., Acton, W.3 (opp. White Hart)

**FRIDAY, OCT. 10th, 7.30-11.30**

**MIDDLE EARTH NIGHT**

\* **WRITING ON THE WALL** \*  
 \* **ARCADIUM \* JADE** \*

plus LIGHTS \* EVENTS \* SHAPES \* HAPPENINGS  
 ATMOSPHERE by PARTHENOGENESIS

**PEOPLE SHOW by YOU** 5/- ADVANCE, 7/- DOOR

Next Week at Uxbridge **ALAN PRICE**

Booked through College Entertainments GER 4000

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Brunel University Students' Union present

**midnight rave again!**

(for 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: E1 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

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Dial Square

**Graham Bond INITIATION**

WITH **Tuesdays Children**

Tuesday October 14th

**OPEN EVERY NIGHT**

**WHISKY A' GO GO**

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Thursday Oct. 9th **INFINITY**

Saturday Oct. 11th **RAVINGREEN**

Sunday Oct. 12th **RAW MATERIAL**

Tuesday Oct. 14th **MAJORITY**

33-37 WARDOUR STREET, W.1 01-437 7676

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 OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)  
 SOUTHALL, MIDDLESEX  
 BRITISH RAIL, SOUTHALL  
 BUSES: 22, 130, 207, 102 OR 193

**SUNDAY, OCT. 12th, 7.30 p.m.**

**EDGAR BROUGHTON**

D.J. TERRY WILLIAMS. LIGHTS BY APHRODITES RAINBOW

Next Sunday: **ROY HARPER plus GYPSY**

**MUSIC EVERY NIGHT**  
 and Sunday Lunchtime, 12-2 p.m.

**THE KENSINGTON**  
 RUSSELL GARDENS, HOLLAND ROAD  
 KENSINGTON, W.14  
 Buses: 27, 73, 31, 9 (Olympia)

**THE TALLY HO!**  
 FORTRESS ROAD, KENTISH TOWN  
 N.W.5  
 Buses: 63, 134, 137, 214 or  
 Tenth Town Tube Station

Thurs. 8.11 p.m.  
**STAN GREIG'S QUARTET**  
 Dave Shepherd (Clarinet) Roger Nokes  
 (Wibes) Barry Richardson (Bass) Johnny  
 Richardson (Drums)

Thursday 8.11 p.m.  
**BRIAN GREEN NEW  
 ORLEANS STOMPERS**

Fri. 8.11 p.m. **TED WOOD JAZZ BAND**  
**JOHN WILLIAMS**

Friday/Saturday, 8.11 p.m.  
**BRIAN LEMON (Piano)**  
**JOHNNY RICHARDSON (Drums)**  
**COLIN PERROCK (Bass)**

Saturday 8.11 p.m.  
**BILL NILE'S GOODTIME BAND**

Sunday Lunchtime, 12.2 p.m.  
 and Sunday Night, 8.10.30 p.m.  
**TALLY HO! BIG BAND**

Sunday night, 8.10.30 p.m.  
**FAT JOHN COX WITH GUEST SINGERS**

Monday, 8.11 p.m.  
**DAVE SHEPHERD** Clarinet  
**BRIAN LEMON** on Piano  
**JOHNNY RICHARDSON** on Drums

Tuesday 8.11 p.m. **JOHN WILLIAMS TRIO**

Wednesday 8.11 p.m.  
**DENNY OGDEN OCTET**

Wednesday 8.11 p.m.  
**ALAN HAVEN TRIO**

Wednesday 8.11 p.m.  
**ALAN LITTLE/JOHN  
 TONY MILLNER SEPTET**

**ORGAN ENTHUSIASTS—DON'T MISS THE  
 HAMMOND ORGAN SHOW**  
 featuring **GEORGE BLACKMORE**  
 at **CARISBROOKE HALL (Victory Ex-Services Club)**  
 (Corner of Edgware Road and Seymour Street, Marble Arch, W.1)  
 on **MONDAY, OCT. 27th, 7.30 p.m.**

**FREE TICKETS from HAMMOND ORGAN STUDIOS**  
**BOOSEY & HAWKES (Retail) LTD., 295 REGENT ST., W.1**  
 Tel. LAN 2060

**The Polytechnic Ents. Committee**  
 presents the only London appearance of

**TEN YEARS AFTER**

Saturday, October 11, The Polytechnic  
 Little Titchfield Street, London, W.1

Oxford Circus Tube. 7.30-11.30. Licensed Bar

D.J.: Pat Boland

Admn. 12/6. Information: Phone 580 5903

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 PHONE: 01-561 0911. OR UXB 34737

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 FRIDAY, OCTOBER 10th, 8.11.30

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**LONDON JAZZ CENTRE presents JAZZ NOW**

**100 Club** **Goat Inn**

Monday, October 13th **Sopwell Lane, St Albans**  
**THOMPSON/THEMEN QUINTET** **Wednesday, October 15th**  
**BOB DOWNES OPEN MUSIC** **IAN CARR QUARTET**

New from Tracey

**SEVEN AGES OF MAN  
 STAN TRACEY BIG BAND**

Old Theatre, Main Building, London School of Economics  
 Thursday, October 16th, 7.30

Tickets: Dobbels, Wellards, L.S.E. Union, L.J.C.S. 118 Shaftesbury  
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A.L.J.C.S. and L.S.E. Jazz Society Presentation

**GLASGOW STUDENTS' CHARITIES APPEAL  
 PRESENTS**

**AT GREEN'S PLAYHOUSE, GLASGOW  
 ON THURSDAY, OCTOBER 16th**

**FLEETWOOD  
 MAC**

WITH **ECLECTION**

INTRODUCING **THE SLEAZ BAND**

Tickets 10/-, 12/6, 15/-, 17/6

Available from G.S.C.A., 23 Buccleuch  
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Information: Tel. 041-332 1235/6/7

**FRIARS AYLESBURY**  
 NEW FRIARAGE, WALTON ST.  
 Monday, October 13th

**PRINCIPAL EDWARDS MAGIC THEATRE**

Andy Dunsley, Optic Nerve, United Frog, Third Sun  
 Behold we give you the morning, We give you the day

**FRIARS** presents of  
 Civic Hall, Dunstable

Wednesday, October 22nd, 8 p.m. In concert **COLOSSEUM.**

featuring Jon Hiseman and Dick Heckstall Smith and Juicy Lucy  
 featuring Glenn "Fernando" Campbell

Tickets in advance 12/6 (members 10/6) from "Hillside", Ickfield Way,  
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**CITY HALL, SHEFFIELD**  
 Sunday, 19th October, at 7.30 p.m.

**JOHN & TONY SMITH PRESENT**

**THE  
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Seats: 15/-, 12/6, 10/6, 7/6, 5/-  
 Bookable in advance from: Wilson Peck Ltd.  
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**RUPERIS  
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Bookings: 586-0600

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with  
**KEITH  
 RELF'S  
 RENAISSANCE**

Spirit of  
**John Morgan**  
**Barney's London**  
**Lite Show**  
**OCTOBER 17**  
 8 p.m. till late  
 Tickets 10s., 12s. 6d. at Door  
**West Ham College**  
**Romford Road, E.15**  
 Tube Stratford  
 Buses 25, 86

**STONE BLUES!**  
 Still a few dates available  
 on

**JUKE-BOY  
 BONNER**

following his great  
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Tour of G.B. from  
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For bookings contact  
 Ron Watts or Chris Trimming  
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 FEDERATION**  
 5 Egment House  
 116 Shaftesbury Avenue  
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**FISHMONGERS  
 ARMS**  
 (WOOD GREEN)

**SUNDAY & TUESDAY  
 EVENING SHOWS WILL  
 CONTINUE WITH NEW  
 PROMOTER**

Programmes will be shown here  
 weekly and see Diary columns

**WALTHAM FOREST COLLEGE**  
 Forest Road, Walthamstow, E.17 (Victoria Line)

Friday, October 10th, 8 p.m. till late :: Admission 7/6

**EDGAR BROUGHTON \* POET & THE ONE MAN BAND \* AARDVARK \* EXPLOSIVE SPECTRUM LIGHTS**

Booked thro' College Entertainments GER 4000

**UE CLUB**  
 5A PRAB STREET, PADDINGTON, W.2  
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Monday-Thursday  
**COUNT SUCKLE  
 SOUND SYSTEM**  
 WITH BAND

Friday, October 10th  
**DEMON FUZZ  
 BAND**

Saturday, October 11th  
**SKATALITES BAND**

Sunday, October 12th  
**MOUSE & THE CAT  
 BAND**

Club open 7 nights a week  
 Please apply for membership  
 Ladies' free night Tues., Thurs. & Sun.  
 Gent's free night Wed.  
 Licensed Bar

**SIR  
 PERCY  
 QUINTET** (Psy-Recording Artists)

October  
 Thurs., 9th **WATFORD PENNY  
 CLUB**  
 Fri., 10th **ST. IVES Y.C.**  
 (HUNTS)  
 Sat., 11th **STEERING WHEEL,  
 W. BROMWICH**  
 Sun., 12th **OVAL INN,  
 SUTTON-IN-ASHFIELD**  
 Wed., 15th **ABORFIELD**

Sole Representation  
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For your entertainment  
 Saturday, 18th October

The dynamic  
**PAT KELLY**  
 plus the Fantastic  
**SIR WASHINGTON**

with his new records released  
 on Oct. 13th on Trojan label.  
 You can get your ticket in  
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 DISCOTHEQUE**  
 LANGSTON HOTEL, KINGHAM,  
 OXON. KINGHAM 209

8-1.30 a.m. DRINK TILL LATE  
 Drinks at pub prices  
 Snacks or full meals  
 Great Nightclub Atmosphere

Friday, October 10th

**DIFFERENCE**  
 Saturday, October 11th

**VIRGIN HEARSE**

Every Sunday, 8-Midnight. Drink  
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 Party Night with the Ranch Room Disco  
 Show, plus D.J. Comp. No. 2. Open to  
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Every Thursday night. Show. 8  
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100 OXFORD ST. W.1  
7.30 till late

Thursday, October 9th  
**GOODTIME NIGHT** with  
**BILL NILE'S GOODTIME BAND**  
Special Guest Star  
**IVOR CUTLER**

Friday, October 10th  
**CHRIS BARBER'S JAZZ BAND**  
THE NEVILLE DICKIE TRIO

Saturday, October 11th  
**BILL NILE'S GOODTIME BAND**

**CHEZ CHESTERMAN'S JAZZ BAND**

Sunday, October 12th  
**KID MARTYN'S RAGTIME BAND**  
with New Orleans Banjo Star  
**EMMANUEL SALES**

Monday, October 13th  
**THE BARBARA THOMPSON QUINTET**

with  
**ART THEMAN & THE BOB DOWNES TRIO**

Tuesday, October 14th  
**BLUES NIGHT**

**ERROL DIXON & THE NIGHTHAWKS**

Wednesday, October 15th  
Australia's  
**YARRA YARRA JAZZ BAND**

with LUCILLE NEWCOMBE

FULLY LICENSED BAR AND RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No: MUSton 0932

# STUDIO 51

KEN COLVER CLUB  
10/11 GY, NEWPORT STREET  
NEAR LEICESTER SQUARE

Friday, October 10th, 8-11 p.m.  
**SPONTANEOUS MUSIC ENSEMBLE**

Sun., Oct. 12th, afternoon, 3-6 p.m.  
**JO-ANN KELLY**  
**BRETT MARVIN'S THUNDERBOLTS & FISHOOK**

# THAMES HOTEL

Highgate Court, Middlesex  
Friday, October 10th  
**YARRA YARRA JAZZ BAND**

Saturday, October 11th  
**BRIAN GREEN'S JAZZ BAND**

Sunday, October 12th  
**STEVE LANE'S SOUTHERN STOMPERS**

# WOOD GREEN

(Fishmonger's Arms)  
Sunday:  
Closing Down Session with  
**ALAN ELDSON + GUESTS**

# I.T.Y.S. LIGHT SHOW

01-722 4774

# COUNTRY CLUB

210 HAVERSTOCK HILL, N.W.3  
(Opp. Belize Park Station)

Thursday, October 9th  
**QUINTESSANCE**  
+ ALAN HILL

Next Thursday  
**MAN**

Sunday, October 12th  
**COLLOSEUM**

Next Sunday  
**SPOOKY TOOTH**  
Licensed Bar and Cold Drinks  
D.J. JERRY FLOYD  
Sales Agency: The Red Bus Co. 01-892 8466

# CLUBS

## FLAMINGO

AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI., OCT. 10th, 8 p.m. - 6 a.m.  
FRIDAY'S ALL-NITE SESSIONS  
HAVE LONG BEEN THE MEETING  
PLACE FOR ALL R. & B. SOUL FANS.  
TODAY THE FLAMINGO PRESENTS  
ONE OF THE CLUB'S MOST POPULAR  
GROUPS — HEAR THEM LIVE  
FOR YOU.

## COMMITTEE

FEATURING THEIR SENSATIONAL  
NEW RECORD  
"GOOD NIGHT HONEY"  
DON'T MISS THIS FANTASTIC  
LATE SHOW

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SAT., OCT. 11th, 8 p.m. - 6 a.m.  
ANOTHER DOUBLE EVENT  
A NEW SOUL GROUP  
**SOUL MACHINE**  
PLUS! PLUS! PLUS!  
A RETURN VISIT OF  
**DEMON FUZ**

IT'S ACTION-PACKED TONIGHT  
\*\*\*\*\*  
WED., OCT. 15th, 8 p.m. - 11.30 p.m.  
TONI ROK ET IS DISC-NIGHT. TONI  
ROK ET WILL BE YOUR HOST AND  
WILL SPIN YOUR KIND OF  
RECORDS. COME AND DANCE TO  
**TONI ROKET DISCJET**

REMEMBER — GIRLS ARE  
ADMITTED FREE TONIGHT  
\*\*\*\*\*

## THURSDAY

**ALBION, JOHN TAYLOR** trio  
with **WORMA WINSTON**, Kings  
Head, Fulham Broadway.

**DRILL HALL, LINCOLN GRAHAM**  
BOND INITIATION.

**MIKE DANIELS** Big Band Every  
Thursday, 8 pm, Half Moon Hotel,  
Lower Richmond Road, Putney

**THREE TUNS, BECKENHAM**  
LONDON JAZZ FOUR.

"WHITTINGTON" PINNER.  
**CHEZ CHESTERMAN.**

## FRIDAY

**ALL STARS**, Lord Napier,  
Thornton Heath, also Sunday  
lunchtime. Free.

**BIRKBECK COLLEGE**, Malet  
Street, W.C1. Progressive. 8.30 pm  
Admission 5s.

**BLUES LOFT**  
ASHKAN

**GROOVESVILLE**  
MONTY  
SUNSHINE

Two bars Adm 6s  
**WAKE ARMS, EPPING NEW RD.,**  
EPPING.

**IL RONDO, LEICESTER**  
**YELLOW DOG**

**OSTERLEY JAZZ CLUB, ALAN**  
ELSDON'S JAZZ BAND.

**ROYAL FREE**  
POLK & JAZZ  
8 HUNTER STREET, W.C.1  
**ERIC SILK**

AND HIS SOUTHERN JAZZ BAND  
8-11 P.M. 4s BAR

**SOUNDS UNUSUAL**, Roebuck,  
108a Tottenham Court Road  
**ZEUS PLUS GUESTS**  
Authentic Blues.

**THE FABULOUS**  
NEW ERA JAZZ BAND  
Elm Park Hotel (Free)

**THE MJS CLUB**. There will be  
no further sessions at the Royal  
Oak, Tootley Street, owing to a  
change of management. The MJS  
Club will re-open on Thursday  
October 16, at NEW MERLING  
Cafe, HARGREY STREET, WC1  
(near St Pleasant Hotel), with  
Phil Scamero, Benny Ross, Terry  
Sharon, Bob Pettit, with sessions  
on Thursdays and Saturdays.

**UNDERGROUND** Northants  
Nags Head, Wollaton, Northants  
**ATOMIC-ROOSTER**

## SATURDAY

**ALEXANDER PATTON**  
IMPERIAL COLLEGE, SW7

**BLACKBOTTON STOMPERS,**  
GREEN MAN, BLACKHEATH.

**JAZZ AT THE DOLPHIN, MAI-**  
DENHEAD: THE ALAN SKID-  
MORE QUINTET

## FREAKY JODY GRIND

Friday, October 10th  
D.J. JERRY FLOYD  
Music from Musicians, Barwick St.  
Sales Agency: The Red Bus Co. 01-892 8466

## SATURDAY cont.

**LORD NAPIER**, Thornton  
Heath, New Bureka Jazzband  
Free.

**NEW IBERIA STOMPERS**  
Kings Head, Nerton (opp. Wim-  
bledon Palace), FREE.

**SOUNDS UNUSUAL**, Roebuck,  
108a Tottenham Court Road  
**STACKHOUSE**  
plus supporting band.

## SPICE

LEEDS UNIVERSITY

## TABBY'S CLUB

Opp Faling Broadway Station,  
W6. Now open 7 pm every night,  
except Tuesday, Saturday, Octo-  
ber 11. The Fantastic COLOURED  
RAISENS.

## SUNDAY

**ALEXANDER PATTON**  
UNIVERSITY COLLEGE, WC1

**BLACK PRINCE** Hotel, Bexley,  
Kent. Our Old Male is back.

**ZOOT MONEY**  
and his band.

**BILL BRUNSKILL**, Lord Napier,  
Thornton Heath. Free.

**BOB HARLEY'S** Dixielanders,  
The Albany, 61 Portland St.  
Lunchtime Session, Free.

**BOTTLENECK BLUES CLUB**,  
Railway Tavern, Angel Lane, E15.  
**ONE MORE MILE**  
PLUS PALE GREEN LIMOUSINE

**COOKS, CHINGFORD**  
ROYAL FOREST HOTEL  
The Country Seat of Trad Gentry  
GOTHIC JAZZ BAND

**DENNIS FIELD**, Lunchtime,  
Green Man, Plumstead.

## GROOVESVILLE

**GRAHAM BOND!**

Members 7s 6d. Guests 10s.  
**WAKE ARMS, EPPING**  
EPPING NEW ROAD (A11),  
ESSEX.  
NEXT SUNDAY, EAST OF EDEN

**NEW ERA JAZZ BAND**  
Elm Park Hotel  
Lunchtime Session

**NEW LOUISIANA** Jazzmen,  
Fighting Cochs, Kingston

**THE AMAZING BAND**  
New Wave Jazz, Freemasons  
Arms, Downshire Hill, N.W.2. 8  
pm

## THE BULL

Upper Richmond Road, East  
Sheen, SW14  
**BEN E. KING**  
Next Sunday THE PEDDLERS

THE CLARENCE, TEDDING-  
TON. DICK MORRISSEY with  
TERRY SMITH ORGAN QUARTET  
plus TONY ALLAN (vocals)

**THE GREYHOUND, REDHILL**  
BRIGHTON ROAD, FROM 8  
**KEITH TIPPETT GROUP**

## RONNIE SCOTT'S

Downstairs: Until October 25th  
**CLARKE-BOLAND**  
**BIG BAND** and  
**SALENA JONES**

Commencing October 27th, for two weeks,  
B.B.C.-2 Colour TV. Tickets to members on  
written application.

Upstairs:  
Until Oct. 11th **RAY RUSSELL GROUP**  
From Oct. 13th **KEITH TIPPETT BAND**

Commencing Nov. 10th for three weeks, first English club appearance of  
**THELONIOUS MONK QRT.**

## MONDAY

AT PLOUGH, STOCKWELL, SW9  
**DANNY MOSS**

**BLACKBOTTON STOMPERS,**  
SHIP, READING.

**BLACK PRINCE HOTEL**,  
Bexley, Kent. Max Collie.

Bluescene, "King's Head,"  
Fulham Broadway (near tube)  
**JOHN DUMMER**  
BLUES BAND  
NIGHTHAWKS

**COOKS FERRY INN**  
ANGEL ROAD, EDMONTON  
**QUINTESSANCE**

**THE VILLAGE** of the Damned  
Blues Club, Aurora Ballroom,  
Brompton, Gillingham, Kent.  
Licensed bar  
**SAVOY BROWN**

## TUESDAY

"GEORGE" MORDEN; YARRA-  
YARRA JAZZ BAND.

## SACRIFICE SACRIFICE

Henry's Blueshouse, Crown Hotel,  
Birmingham

**SOUNDS ALUD** at OVAL  
HOUSE presents PAT SMITH  
TRIO. 8.00, nearest tube Oval,  
Northern Lane.

## THE TASTE

SPA LOUNGE, CHELTENHAM

## WEDNESDAY

**BLACKBOTTON STOMPERS,**  
GREEN MAN, BLACKHEATH.

**MODERN JAZZ, TOM BRIDGES**  
TRIO. With guests CHARLES  
SCOTT (VOC), Brewery Tap, St  
James Street, E17, 5 mins. St  
James Street Station.

**NEW ORLEANS JAZZ**  
**JOHN KEEN BAND**  
The Castle, Tooting High Street  
Free

Opening night  
**JAZZ AT THE JOUSTINGS**  
FRANK  
RICOTTI  
QUARTET

**JOUSTING ROOMS, ELM PARK**  
HOTEL, ELM PARK, HORN-  
CHURCH.

**ROY BELCHER** Modern Jazz,  
Lord Napier, Thornton Heath,  
Free.

**TOBY JUG**, Tolworth Surrey,  
AYNSLEY DUNBAR

## FAN CLUBS

1/4 per word  
**KENNY BALL** Appreciation So-  
ciety. — S.a.o. to Miss Pat Saun-  
ders, 18 Carlisle Street, W.1.

## LIGHT SHOWS

1/- per word  
**KALEIDOSCOPE** NOW AVAIL-  
ABLE FOR BOOKINGS. — 754  
9726.

47 FRITH STREET, W.1  
GER 4752/4239  
8.30 till 3 a.m.

## CLARKE-BOLAND BIG BAND

Commencing October 27th, for two weeks,  
B.B.C.-2 Colour TV. Tickets to members on  
written application.

Upstairs:  
Until Oct. 11th **RAY RUSSELL GROUP**  
From Oct. 13th **KEITH TIPPETT BAND**

Commencing Nov. 10th for three weeks, first English club appearance of  
**THELONIOUS MONK QRT.**

## THE CRUCIBLE

60 New Compton Street, W.C.1  
Fri., 8-12. Sat., 8-3 a.m.  
Friday, October 10th  
**ALAN SKIDMORE** QUINTET  
Saturday, October 11th  
**MIKE WESTROCK** CONCERT BAND  
plus BOB DOWNES OPEN MUSIC  
Chinese Food Licensed Bar

FOR HIRE  
1/- per word  
**HARPSICHORD HIRE** — 743  
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THE BEST MOBILE DIS-  
COTHEQUE EQUIPMENT for hire  
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AUDIO. — 554-1984.  
100 WATT stacks and PA. — 727  
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1/4 per word  
**STONEHALL HOUSE HOTEL** (20  
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room and breakfast hotel. Terms  
from 22s 6d daily. Hot and cold,  
fully central heated, all rooms  
Showers/baths inclusive, TV/Radio  
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FAST CREATIVE PHOTO-  
GRAPHY. FREE DETAILS. JOHN  
WOOLYETT, 01-451 4575

## STARLITE BALLROOM

Allendale Road  
Sudbury Town Station  
902 9944  
THIS FRIDAY, OCT. 10  
Admission 5/-  
**D.J., D'NUNES**  
Sunday, October 12th  
Admission 10/-  
**JOHNNY JOHNSON**  
and the  
**BAND WAGON**  
supported by  
**SIR COXSONE**  
Down Beat  
Friday, October 17th  
Admission 10/-  
and the  
**RUDIES**  
supported by  
**D'NUNES**, the ever-popular  
EVERY WEDNESDAY  
The Fabulous Swinger  
**DUKE REID**  
Licensed Bar Adm. 8/-, Snack Bar  
8.55s. 18. 9s. 187  
TRAIN: Fossilby Line to Sudbury, Ten. 5s.

## CALIFORNIA BALLROOM

Whipsnade Road, Dunstable 62804  
FRIDAY, OCTOBER 10th  
NEW DISCO with  
**DJ EMPEROR ROSKO**  
SATURDAY, OCTOBER 11th  
The return of the American  
Soul Star  
**LEE DORSEY**  
Car Park Supporting Groups Bar extn.

## JAZZ AT THE TORRINGTON

HIGH RD., NORTH FINCHLEY  
Tel. 445 4710  
THURSDAY, OCTOBER 9th  
**DICK MORRISSEY**  
TERRY SMITH and  
BOBBY BREEN  
with the BILL LE SAGE TRIO  
Next week BILL LE SAGE  
QUINTET

SUNDAY, OCTOBER 12th  
**HAROLD McNAIR**  
with the ED FAULTLESS TRIO

ED FAULTLESS MODERN JAZZ  
PRODUCTION ASSOCIATES  
01-422 9100  
Every Wednesday  
**JAZZ AT THE PHOENIX**  
CAVENDISH SQUARE  
Wednesday, October 15th  
**RONNIE ROSS QRT.**  
featuring Bill Le Sage

## BULL'S HEAD

Resident Trio  
**TONY LEE, TONY MANN,**  
**TONY ARCHER**  
Tuesday, Wednesday and Thursday  
Resident Rhythm Section:  
**BILL LE SAGE TRIO**  
Fri. 5.00 & Sun. Lunchtime and Evening  
Fri. Oct. 10th **HANK SHAW**  
Sat. Oct. 11th, Lunchtime  
**TONY LEE TRIO**  
Evening  
**TOMMY WHITTLE**  
Sat. Oct. 11th, Lunchtime and Evening  
**BILL LE SAGE TRIO**  
with GUESTS

Monday, Oct. 13th  
**BILL LE SAGE**  
**QUINTET**  
DANNY MOSS  
DAVE QUINCY  
LOUIS STEWART

# marquee

90 Wardour St., W.1 01-437 2375

Thursday, Oct. 9th (7.30-11.00)  
**THE GLASS MANAGERIE**  
+ THE MOOCHE

Friday, Oct. 10th (7.30-11.00)  
**SAVOY BROWN**  
+ AND SUPPORTING ATTRACTION

Friday, Oct. 11th (8.00-11.00)  
+ INTRODUCING A GREAT NEW GROUP  
**THE WRITING ON THE WALL**  
+ AND SUPPORTING ATTRACTION

marquee studios •  
Eight-track recordings  
10 Richmond Mews, W.1. 01-437 6731

Sunday, Oct. 12th (7.30-11.00)  
\* FIRST TIME AT THE MARQUEE  
\* **MAGNA CARTA**  
IN AN EVENING OF SONGS  
Monday, Oct. 13th (7.30-11.00)

\* **BLOSSOM TOES**  
\* **BIG FINGER**  
Tuesday, Oct. 14th (7.30-11.00)

\* **BRIAN AUGER**  
TRINITY  
\* **SAMSON**  
Wednesday, Oct. 15th (7.30-11.00)

\* **MIXED MEDIA**  
\* **LIGHT SHOW** \* **POETRY READINGS**  
\* **SPECIAL GUESTS** \* **D.J. IAN DAVIES**  
\* **AND CIRCUS**  
Members and Students 4/11

## SAVOY (FORMERLY WITHCROFT) CATFORD

SATURDAY, OCTOBER 11th

## THE CATS

EVERY SUNDAY THE  
**STEVE MAXTED SHOW**

## THE FAMILY

Sunday, October 12th Adm. 12/6  
Tuesday, October 14th Adm. 5/-  
**SWEENEY'S MEN**  
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HAMMERSMITH, ODEON. 6.45 & 9.10 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Odeon Hammersmith Box Office (RIV 4081), Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1. and all usual ticket agents.

FRIDAY  
31st October

BRISTOL COLSTON HALL 7.30 p.m. Tickets: 7/6, 10/6, 12/6, 15/6, 17/6, 21/-. Available from Box Office, Colston Hall, Bristol (Telephone 21768). Also from Lewis's Travel Bureau, Blackboy Records and Bright's Travel Bureau.

SATURDAY  
1st November

BRACKNELL, SPORTS CENTRE 7.30 p.m. Tickets: 5/-, 7/6, 10/-, 15/6, 20/6, 30/-. Available from Sports Centre, Bagshot Road, Bracknell, Berks. (Telephone Bracknell 3955).

SUNDAY  
2nd November

LEICESTER, DE MONTFORT HALL 7.30 p.m. Tickets: 7/6, 8/6, 9/6, 10/6, 13/6, 15/6. Available from The Municipal Box Office, Charles Street, Leicester (Telephone 27632). Also from Arthur Kimbrell, 38 Rugby Road, Hinckley, Leicestershire (Telephone Hinckley 3563 & 4786).

MONDAY  
3rd November

BIRMINGHAM, TOWN HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Town Hall Box Office (021-236-2392) also from usual agencies.

TUESDAY  
4th November

SHEFFIELD, CITY HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Wilson Peck Ltd., Box Office, 64-70 Leopold Street, Sheffield S1 1RP (Telephone 27074) Open Monday to Thursday 9.0 a.m. to 5.30 p.m. Friday & Saturday 9.0 a.m. to 6.0 p.m.

WEDNESDAY  
5th November

GLASGOW, CITY (GRAND) HALL 6.45 & 9.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from J. D. Cuthbertson & Co., 21 Cambridge Street, Glasgow C.2 (Telephone Douglas 5382-8).

THURSDAY  
6th November

CARLISLE, MARKET HALL 8.0 p.m. Tickets: 10/-, 15/-, 20/6, 25/-. Available from Coach House Club, Allenwood House, Heads Nook, Carlisle. Also from E. T. Roberts Ltd., Lowther Street, Carlisle, and by post only from J. M. Smith Esq., 17 Knowle Road, Stanwix, Carlisle.

FRIDAY  
7th November

NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/6, 15/6. Available from Box Office, City Hall, Northumberland Street, Newcastle-upon-Tyne 1.

SUNDAY  
9th November

CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Booking Office, Fairfield Hall, Croydon (Telephone CRO 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.

MONDAY  
10th November

PORTSMOUTH, GUILDHALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Guildhall Box Office, Portsmouth (Telephone Portsmouth 24355) open 10.0 a.m. to 8.0 p.m. daily except Sunday. Also from Byngs Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel, Portsmouth; Skinner & Ree Ltd., Bognor; International World Travel, West Street Arcades, Havant; International World Travel, Ryde, Isle of Wight; Teague, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Marine Parade West, Lee-on-the-Solent.

TUESDAY  
11th November

ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/6, 21/-. Available from Theatre Royal Box Office, St. Helens, Lancs. (open 10.30 a.m. to 2.0 p.m. & 5.30 p.m. to 8.0 p.m. — Telephone St. Helens 28467). Also from Crane's Box Office, Crane & Son Ltd., Hanover Street, Liverpool 1 (Telephone Liverpool Royal 4714) and St. Helens Industrial Co-Op Society, Travel Dept., Helena House, St. Helens, Lancs. (Telephone St. Helens 26281).

WEDNESDAY  
12th November

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