

Melody Maker

OCTOBER 25, 1969

1s weekly

DONOVAN FOR LONDON DATE

IN THIS WEEK'S 40-PAGE PAPER



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TV series planned

DONOVAN will star in a one-man Evening With Donovan concert at London's Royal Festival Hall on Saturday, December 6 at 8 p.m. The concert is jointly presented by Jo Lustig and Vic Lewis. A TV series is also planned for Donovan.

Jo told the MM on Monday: "It is possible that Donovan will be backed by a 40-piece orchestra at the concert."

ALL-COLOUR

Donovan has just returned from a triumphant trip to the States, where he played to a record crowd of 25,000 at Madison Square Gardens in New York.

Adds Jo Lustig: "This will be Donovan's first British concert in nearly a year. The last one was sold out within three hours."

Donovan has been signed for a six-programme all-colour series for ATV, which start recording in January. Donovan will choose his own British and American guests for the series.



Manfred Mann Chapter Three — Back row (l-r) Clive Stevens (trn), Bernie Living (alto), Mike Hugg (electric pro), Manfred (organ), Steve York (bass) and Gerald Drewett (tmb). Front (l-r) Craig Collinge (drs), Carl Griffiths (trn), Dave Coxhills (bari) and Sonny Corbett (tpt).

MANFRED'S 10-PIECE MAKES ITS BOW

MM EXCLUSIVE

THE new Manfred Mann - Mike Hugg ten-piece band, Chapter Three, has signed recording deals which guarantee them a million dollars.

Under the deals, Polydor will handle the group's records in America and Canada, Philips in Britain and the rest of the world.

Chapter Three make their first appearance tomorrow (Friday) in aid of students' charities at the Mayfair Ballroom, Newcastle.

SINGLE

Other dates set are: London's Goldsmiths College (November 7), Hampstead Country Club (9), Swan Hotel, Yardley, Birmingham (13), Bath Assembly Rooms (19), Southampton University (21), London Institute Of Education (28), Blackburn College Of Technology (December 5), the Belfry, Birmingham (6), Waltham Forest Technical College (11) and City Of London College (12).

TV dates are being lined up in Europe for late December.

Discussions are under way for the release of a single early next year and the group has recorded an album, "Manfred Mann Chapter Three," for the new Vertigo label.

Bob Dawbarn writes: On the LP sleeve, Manfred and Mike say that it "represents in general what we personally have been wanting to do for some years." It's a most impressive set with a basic quintet of Manfred (organ), Hugg (pno), Bernie Living (alto, flute), Steve York (Fender bass, gtr, harp), Craig Collinge (drs) augmented by a dozen brass and reeds plus the voices of Madeline Bell and Sue and Sonny.

It's a wild album, owing more to Charles Mingus and the jazz avant garde than to the pop world with fine alto and flute from Living and a beautiful trumpet solo on one track, "Time," by Harold Beckett.

All the themes are originals by Manfred and Mike and Hugg takes all but one of the vocals in a throw-away, aerial voice like a man who has just smoked 40 fags.

I hope the commercial world is ready for it.

Melody Maker POP 30

- 1 (1) I'LL NEVER FALL IN LOVE AGAIN Bobby Gentry, Capitol
- 2 (3) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 3 (16) SUGAR SUGAR Archies, RCA
- 4 (7) HE AIN'T HEAVY... HE'S MY BROTHER Hollies, Parlophone
- 5 (10) SPACE ODDITY David Bowie, Philips
- 6 (4) LAY LADY LAY Bob Dylan, CBS
- 7 (2) JE T'AIME MOI NON PLUS
Jane Birkin and Serge Gainsbourg, Major Minor
- 8 (3) A BOY NAMED SUE Johnnie Cash, CBS
- 9 (13) OH WELL Fleetwood Mac, Reprise
- 10 (8) NOBODY'S CHILD Karen Young, Major Minor
- 11 (6) IT'S GETTING BETTER Mama Cass, Stateside
- 12 (5) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 13 (17) DO WHAT YOU GOTTA DO Four Tops, Tamla Motown
- 14 (11) GOOD MORNING STARSHINE Oliver, CBS
- 15 (11) THROW DOWN A LINE Hank and Cliff, Columbia
- 16 (2) RETURN OF DJANGO Upsetters, Upsetter
- 17 (26) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 18 (19) LOVE AT FIRST SIGHT Sounds Nice, Parlophone
- 19 (14) DON'T FORGET TO REMEMBER Bee Gees, Polydor
- 20 (15) HARE KRISHNA MANTRA Radha Krishna Temple, Apple
- 21 (20) EVERYBODY'S TALKING Nilsson, RCA
- 22 (20) I SECOND THAT EMOTION
Diana Ross and the Supremes and the Temptations, Tamla Motown
- 23 (18) PUT YOURSELF IN MY PLACE Isley Brothers, Tamla Motown
- 24 (—) DELTA LADY Joe Cocker, Regal Zonophone
- 25 (—) IN THE YEAR 2525 Zager and Evans, RCA
- 26 (24) CLOUD 9 Temptations, Tamla Motown
- 27 (—) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 28 (—) AND THE SUN WILL SHINE Jose Feliciano, RCA
- 29 (—) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 30 (28) VIVA BOBBY JOE Equals, Reprise

POP 30 PUBLISHERS

1 Blue Sea/Jac, 2 Carlin, 3 Welbeck, 4 Cyril Sherris, 5 Eder, 6 Feldman, 7 Shapiro Bernstein, 8 Copyright Control, 9 Fleetwood Music, 10 RCA/Rose, 11 Screen Gems, 12 Burlington, 13 Crown, 14 United Artists, 15 Shadow, 16 Island/B & C, 17 Ambassador, 18 Shapiro Bernstein, 19 Abigal, 20 Apple, 21 April, 22 Jobete/Carlin, 23 Shapiro/Bernstein, 24 Copyright Control, 25 Essex, 26 Jobete/Carlin, 27 Blue Mountain, 28 Abigal, 29 Island, 30 Grant.

top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 3 (4) THROUGH THE FAST DARKLY Robbing Stones, Decca
- 4 (3) BLIND FAITH Blind Faith, Polydor
- 5 (8) HAIJ London Cast, Polydor
- 6 (14) THEN PLAY ON Fleetwood Mac, Reprise
- 7 (12) SSSSH Topi Years After, Decca
- 8 (10) SONGS FOR A TAILOR Jack Bruce, Polydor
- 9 (5) STAND UP Jahiro Tull, Island
- 10 (16) OLIVER Soundtrack, RCA
- 11 (7) NASHVILLE SKYLINE Bob Dylan, CBS
- 12 (9) NICE Nice, Immediate
- 13 (11) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 14 (15) 2001 Soundtrack, MGM
- 15 (19) THE SOUND OF MUSIC Soundtrack, RCA
- 16 (16) ACCORDING TO MY HEART Jim Reeves, RCA
- 17 (20) LED ZEPPELIN Led Zepplin, Atlantic
- 18 (—) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 19 (18) A MAN ALONE Frank Sinatra, Reprise
- 20 (—) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA

u.s. top ten

- As listed by Cashbox
- 1 (1) SUSPICIOUS MINDS Elvis Presley, RCA
 - 2 (2) SUGAR SUGAR Archies, Calendar
 - 3 (5) I CAN'T GET NEXT TO YOU Temptations, Gordy
 - 4 (10) WEDDING BELL BLUES Fifth Dimension, Soul City
 - 5 (3) LITTLE WOMAN Bobby Sherman, Metromedia
 - 6 (9) HOT FUN IN THE SUMMERTIME Sly and the Family Stone, Epic
 - 7 (8) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
 - 8 (—) BABY IT'S YOU Cuff Link, Decca
 - 9 (—) TRACY Cuff Link, Decca
 - 10 (—) THAT'S THE WAY LOVE IS Marvin Gaye, Tamla

MOTHERS SPLIT UP

THE MOTHERS Of Invention, one of the original "underground" groups, have broken up.

The Mothers' leader, Frank Zappa, announced from California this week that the group make no more records or live appearances because of "inaccurate press reviews and an unpleasant audience response."

Zappa himself will continue to produce and record other artists for his record labels, Bizarre and Straight, and is working on TV and film projects.

He is also writing arrangements for an album with the French jazz violinist, Jean-Luc Ponty.

The Mothers, always one of pop's most controversial groups, visited Britain three times, and each concert left their audiences more puzzled than the one before.

Earlier this year Zappa was given a resting by a student audience when he gave a lecture at the London School of Economics.

Of the other members of the group, Jimmy Carl Black has formed a band called Geronimo Black, Don Preston is collaborating with dancer Meredith Monk in performances of electronic music, Ian Underwood is preparing a solo album, and Roy Estrada, Buck Gardner, Buzz Gardner, and Artie Tripp are doing studio work in Hollywood.

Zappa plans to release a dozen Mothers albums through a record deal with Playboy magazine. They encompass the entire history of the band, from its first rehearsals in 1965 to its most recent European concerts.

He also told the MM about his plan to hold a concert at London's Albert Hall on April 25, when a full symphony orchestra will play his compositions.

For more on the Mothers, see exclusive interview with Zappa on page 31.

PARIS FEST MOVES

THE ACTUEL Festival, previously billed as the First Paris Music Festival, has been banned by the French Government.

As a result, the Festival, organized by Byg Records, has been moved to Tournai, Belgium, near Lille on the French frontier. The dates remain the same: the Festival opens tomorrow (Friday) and there will be 60 hours of music ending on Tuesday night (28).

A spokesman for Byg told the MM: "The French Government has banned the festival because, they say, 'it is not our policy to encourage large numbers of young people to accumulate in public places in France in view of recent disturbances'."

Only the venue has been changed, prices and bills remain the same. The bill over the five days includes Captain Beefheart, Ten Years After, Pink Floyd, Colosseum, Keith



ZAPPA
Playboy deal

Riff's Renaissance, Alexis Korner, Freedom, the Nice, Caravan, Blossom Towner, Pretty Things, Yes, Chirlean Shack, Sam Apple Pie, Soft Machine, East of Eden and Fat Mattress.

Jazz attractions include Archie Shepp, the Art Ensemble of Chicago, Sunny Murray, Don Cherry, Gracho Moncur, Pharoah Sanders, Keith Tippett's Group, John Surman, Chris McGregor and Sunny Sharrock.

REGGAE HOT 20

- THIS LAST WEEK HERE
- 1 (2) HOW LONG WILL IT TAKE The Toppers, GAS-119
 - 2 (1) MY WHOLE WORLD IS FALLING DOWN Ian Porter, SAVOOC
 - 3 (3) WET DREAM The Toppers, UNITY-503
 - 4 (9) STRANGE Bobby Dobson, PUNCH-4
 - 5 (5) IF IT DON'T WORK OUT Pat Kelly, GAS-125
 - 6 (4) BAF BOOM The Toppers, CFAB-28
 - 7 (6) HISTORY Harry & Roddella Camel-26
 - 8 (10) THROW ME CORN (Instrumental) Randy Williams, GAS-120
 - 9 (8) SOCK IT TO ME SOUL BROTHER Bill Moss, PAMA-765
 - 10 (7) MAN ON MOON Derrick Morgan, CRAB-30
 - 11 (11) SAVE THE LAST DANCE Lenny Arden, NUB BEAT-09P
 - 12 (12) SUNNYSIDE OF THE SEA Slim Smith, Unity-524
 - 13 (14) GIRL WHAT ARE YOU DOING TO ME Owen Gray, CAMEL-35
 - 14 (16) WHAT AM I TO DO Tony Scott, ESCORT-805
 - 15 (20) THROW ME CORN Winston Sharp, BULLIT-799
 - 16 (17) I CAN EXPERIENCE Division Francis, FIVE H 3
 - 17 (13) SEND ME SOME LOVING Derrick Morgan, CRAB-23
 - 18 (18) A BROKEN HEART Bob Dylan, GUNN-112
 - 19 (—) TOO PROUD TO BEG The Uniques, GAS-117
 - 20 (15) DOCTOR ZAPPA TOO Soundtrack, PAMA-800-3

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FATS DOMINO DUE NEXT MONTH

FATS DOMINO is coming to Britain next month for cabaret and television appearances. He arrives in Britain for three nights at London's new Valbonne club on November 17.

Television appearances are being arranged and a new single "Everybody Has Something To Hide Except Me and My Monkey," a Beatles' song, is to be released to coincide with his visit, on Warner Reprise.

British and Dutch Fats Domino fans have successfully encouraged Liberty Records to release an album of Domino material from the late forties.

Peter Preston of the Dutch Fats Domino Club told the MM: "The LP called 'Rare Dominos' will be released on November 25 and will include 15 tracks recorded for Imperial between 1949 and '53."



DOMINO here next month

Rolling Stones tour of America which opens in Colorado on November 7.

Reid will open all the shows which feature other artists like Chuck Berry, B.B. King and Ike and Tina Turner on various dates. Reid, currently completing a tour with Jethro Tull, has a new album on release which has just entered the American charts.

SOUNDS NICE

SOUNDS NICE, up to 18 this week in the chart with "Love At First Sight," are touring Ireland, Belgium, Germany and Sweden next month.

Organist Tim Mycroft may soon make a promotional trip to America to follow up the release there of the Sounds Nice hit. Tim has also been offered a film and stage role following his appearance on last week's Top Of The Pops.

A Sounds Nice album will be released early in December.

COUNTRY SHOW

TEXAS country singer Buck Owens, with Skeeter Davis and the Buckeroos, is to tour Britain and the Continent next month. He hits this country on November 20 for a concert at the Palace, Manchester.

From there, Buck, Skeeter

and the Buckeroos move on to Glasgow, City Hall (21), Empire, Liverpool (22) and the London Palladium (23). They hope to record while they are here.

Before coming to England, Owens plays the Ulster Hall, Belfast (17), Stadium, Dublin (18), and Ballroom, Dublin (19).

CROSBY SINGLE

CROSBY, Stills and Nash have a new single, "Suite Judy Blue Eyes," released on October 31.

Already in the charts in America, it's a track from their album, and the flipside is "Long Time Gone."

FARREN RETURNS

MICK FARREN, back from a Canadian trip, has definitely split with the Deviants, as reported by the MM's Raver last week.

He has started work on an LP on which he will use various musicians including Twink, drummer with the Pretty Things.

A spokesman for Mick told the MM this week: "Mick has no immediate plans for forming a new group. He has just completed a book of poetry which he is arranging to have published and is also looking round for possible management deals."

MILES REWARD

NEW YORK, Tuesday. — Miles Davis is offering a 5,000 dollar reward for information leading to the arrest and conviction of the assailant who shot and slightly wounded him, on October 9 (reports Jeff Atterton).

Davis said that a few days previously he had received a



RINGO: staying in Beverley Hills

phone call from someone who warned him that "something was going to happen" if he opened a scheduled engagement at the Blue Coronet club in Brooklyn. The caller apparently wanted part of Davis' earnings.

NEW REX MAN

A 22-YEAR-OLD painter, Micky Finn, is the replacement for Steve Peregrine in Tyrannosaurus Rex.

This will be Micky's first venture into the music business. He and Marc are currently rehearsing in Wales. The next Rex album will be completed in November for release early in the New Year and Marc and Micky make their concert debut on November 21 at the Free Trade Hall, Manchester.

Other dates for the duo include Liverpool Philharmonic (November 22), City Hall, Newcastle (23), and Mother's, Birmingham (30).

Ringo's solo album

RINGO STARR is currently in Hollywood, making plans for his first solo LP.

An Apple spokesman told the MM that the album will consist of Ringo's favourite songs, "done in traditional style."

"He's looking around for arrangers at the moment," he added. The album will probably be recorded in London next month.

Ringo and his wife Maureen were accompanied to the USA by Beatles' aide Neil Aspinall and his wife Susie, and they are all staying at "Pickfair," the Beverley Hills home of movie star Mary Pickford. Susie Aspinall's aunt.

SMALL FACES SIGN

SMALL FACES have just signed a three-year world record deal with Warner Reprise. They were formerly on Immediate Records.

Their first single under the new signing will be out in time to coincide with an album in preparation for early next year. Small Faces' most recent release of Ronnie Lane (last issue), Ronnie Wood (lead guitar), formerly with Jeff Beck, Kenny Jones (drums) and Ian McLagan (organ), shows Maureen, formerly lead singer with the group, is now with Ronnie Lane.

CREEDENCE DISCS

Revival's current U.S. smash, "Green River," will be released in Britain on October 31.

Their album of the same name, also on the Liberty label, is scheduled for release in December. Eight of the tracks were produced by the group's leader, John Fogerty.

FREE CONCERT

MANCHESTER'S first free concert takes place on October 28, in and around the College of Art.

Appearing are the Pink Fairies (featuring Mick Farren, Steve Took, and Twink), plus Arthur Brown, Jody Grind, and two Manchester bands — Sleep and Gravy Train.

PENTANGLE TO SCORE

PENTANGLE have been signed to write the score for the film Twelve Plus One, which stars Vittorio Gassman, Orson Welles and Sharon Tate.

The film marks Sharon Tate's last appearance before she was murdered in Hollywood.

Pentangle manager Jo Lushig told the MM: "Pentangle were signed to write the score after producer Claude Giroux heard their 'Basket Of Light' album. He really flipped over it."

SHACK IN EUROPE

CHICKEN SHACK are promoting their new album "100 Ton Chicken" when they open a European tour lasting thirteen days on November 10. They appear on German television tomorrow (Friday).

This month they also appear in concert in Amsterdam (25), The Hague (26) and Paris (27). At the end of their European dates, the group enter the studios to record the follow-up to "Tears In The Wind" and a new album which will consist of Stan Webb songs.

REID WITH STONES

TERRY REID is the only artist booked to appear on all the dates of the forthcoming

Howlin' Wolf flies in

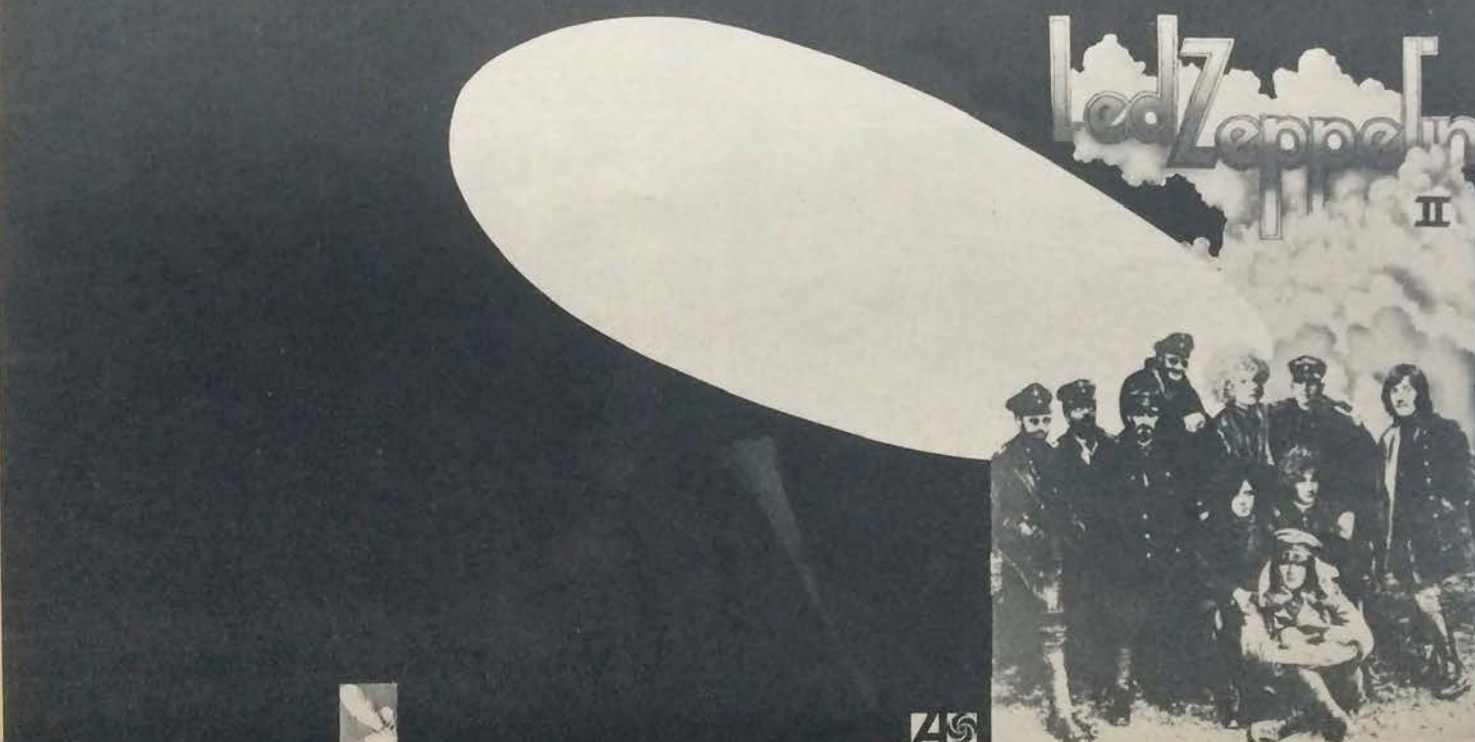
AMERICAN bluesman Chester Howlin' Wolf Burnett is due to fly into London today (Thursday) from Chicago. He begins a 17-day tour of Britain the following evening (24) at the Blues Loft, High Wycombe, working with the Junco Partners.

The rest of Wolf's dates are at Dagenham (25), Nottingham (26), Gillingham (27),

London's 100 Club (28), Southampton University (29), Lancaster University (31), London School of Economics (November 13), Birmingham (2), Sunderland (3), Richmond (4), Cardiff University (5), London's Marquee and Speakeasy (6), Salford University (7) and Aberdeen (9).

On the Lancaster University date (October 31), Wolf shares the bill with Chicago guitarist-singer Freddy King.

LED ZEPPELIN 2... NOW FLYING!



DROPPED SIMON LANDS NEW JOB WITH ITV

DROPPED by the BBC last Sunday, Simon Dee lost no time in finding alternative employment in the shape of a £100,000 two-year contract with London Weekend Television.

A spokesman for LWTV told the MM: "Simon has known for some time that his contract with the BBC would not be renewed, and negotiations with us have been taking place for a couple of weeks."

Dee's new shows will start early in January and will be at "peak time" — although we can't be tied down exactly," said the spokesman.

The format will be flexible, with guests, and resident on every show will be a 16-piece band led by Canadian trumpet star Maynard Ferguson.

The producer will be Joe Steeples, who was in the production team of BBC's Simon Dee Show. The new show will run from 40 minutes to an hour in length.

EXPO CHANGE

A LASH-minute change in the programme for Jazz Expo '69, which gets under way at London's Festival Hall on Saturday (25) and then transfers to the Hammersmith Odeon for a week, affects the Guitar Workshop feature on Monday (27).

Guitarist Tal Farlow, due to appear in this country for the first time, is ill and unable to make the journey. His place has been taken by Grant Green, the St Louis guitarist, who will also be a newcomer to Britain. The eight-day festival ends at Hammersmith on Saturday (November 1) with a performance by the Miles Davis Quintet. See page 8.



MARMALADE: won't promote new single

LOMAX SINGLE

JACKIE LOMAX's next single for Apple will be a Dave Most/Clive Weisake song, "How The Web Was Woven." It was produced by George Harrison.

Harrison is also producing a single and an album for Doris Troy, the American singer who had Stateside hits with "Just One Look" and "Watcha Gonna Do About It."

The Plastic Ono Band's album, "Live From Toronto" featuring John Lennon, Eric Clapton, Yoko Ono, and Klaus Voorman, will be released by Apple on November 14.

Billy Preston's new Apple single, "Everything's All Right," has clocked up 3,500 advance orders. It's out tomorrow (Friday).

MAYALL'S RETURN

JOHN MAYALL, who now has two albums and a single in the American charts, returns home on October 31 only a few hours before he opens his month-long tour at the Fairfield Hall, Croydon.

After the tour which takes in London's Royal Albert

Hall, Exeter, Brighton, Bristol, Leeds, Leicester and Manchester, Mayall plans to spend Christmas at his London home and is then scheduled to tour Germany in January. There is also a possibility that he may tour Japan.

His new album "The Turning Point" is to be released on October 31. It features Jon Mark on acoustic guitar, Steve Thompson (bass) and Johnny Almond (tenor and alto sax).

CANNED HEAT

CANNED HEAT are in line for a European tour, including London, in January.

Planned Entertainments told the MM this week: "We are hoping to bring the group over and a Royal Albert Hall has already been booked. They will probably be their only London date."

NANCY'S SONG

"THE Highway Song," the Kenny Young single produced by Mickie Most for Nancy Sinatra, is released on October 31. Last week, Nancy flew to Britain on a two-day trip to complete the single.

Marmalade disc row

MARMALADE are refusing to promote "Butterfly," a track they recorded with CBS before their recent signing with Decca. CBS has released the track as a single.

A spokesman for Marmalade told the MM that the group will not promote "Butterfly" even if it gets into the charts. "It was meant for an album," said the spokesman.

The group have now cancelled all their dates and are going into the studios to record another single which will be their follow-up to their last hit "Baby Make It Soon." Decca hope to rush release the single and an album consisting of nearly all original songs shortly.

A spokesman for CBS said: "We think it's a good record, we have faith in it and will put all our efforts into promoting it."



RELF: colour TV show

RENAISSANCE CUT FIRST ALBUM

RENAISSANCE, the new group headed by former Yardbird Keith Relf, have signed with Island and have their first album issued at the end of November.

Line-up is Relf (gtr, vcls), his sister Jane Relf (vcls), Jim McArthur (dra), John Hawken (pno) and Louis Cennamo (bass gtr).

The group will be seen on a BBC 2 colour TV arts programme Review on Saturday (October 25). They were filmed recording at Olympic Studios.

Another new Island signing are Quintessence, who debut with an album, "In Blissful Company," on November 7.

BONNER TOUR

U.S. one-man-band bluesman Jake Boy Bonner begins a six-week tour of Britain on Friday (31) at the Blues Loft, High Wycombe. He has just finished touring with the '69 American Folk Blues Festival.

The rest of his dates are: Godalming (2), Peterborough (3), London's 100 Club (4) and Architectural Association, with Paul Oliver (5), Banbury (17), Plymouth (18), Leeds University (19), Manchester (20), Swansea (21), Glasgow (25), Perthshire (26), London School of Economics (27), Ipswich (28), Epping (30), 100 Club (December 2), Dublin (3), Brighton (4) and a farewell concert at London's Conway Hall (5).

In addition, Bonner will record for the BBC's John Peel programme and Late Night Lineup TV show.

UPSETTERS

THE UPSETTERS, a Jamaican group who've entered the MM chart with "Return To Django," are to tour Britain next month starting on November 29.

Dates set for the group include: Manchester (November 29), Nottingham (30), Dunstable (December 6), Kensal Rise (7), Orchid, Purley and London Bag O'Nails (8), Southampton (10), Rutlip and Golden Star, London (13), Oval (14), Streattham (15), Bookham (17), Margate (20), Dalston (27) and Crystal Palace (28).

Jazz halved at Crucible

MIKE Westbrook's new club, the Crucible in London's New Compton Street, has already been forced to drop one of its two jazz nights.

Mike's partner, John Jack, told the MM: "We have had to drop the Friday's altogether. We had four people last week and a dozen the week before. We will now only run jazz on Saturdays."

"Instead we are running progressive pop with Big Finger on Tuesdays, a West Indian steel band, Les Flambeaux on Sundays and there is also traditional Chinese music on Wednesdays."

JAZZ-BLUES singer Jimmy Witherspoon opens a tour with Steve Miller's Delivery at London's Marquee and Bag O'Nails clubs on November 20. He will do a 15-day tour ending on December 7.

TUBBY Hayes 16-piece big band plays London's Torrington, Finchley, this Sunday (26), and the Bulls Head Barries on December 15. Tubby's Quartet opens for a week at Ronnie Scott's Upstairs Room next Monday (27). The main room will be closed throughout the week for TV recordings. The following week Tubby goes to Brussels for four solo dates.

SUART Lyon has booked the full Clark-Boland band into Hampstead Country Club for two one-hour sets on October 28. He also plans to present Roland Kirk at the club in January and Larry Coryell in February.

DRUMMER Terry Seymour has formed an 11-piece big band to play Sunday lunchtime sessions at the Plough, Stockwell, South London, from this Sunday (26) . . . the Frank Ricotti Quartet plays Bristol University on Sunday (26).

THE Yarra-Yarra Jazzband plays Cocks Jazz Club, Chingford, for the first time on November 23. Other November bookings at the club include Cy Laurie (2), Terry Lightfoot (8), Ken Colyer (16) and the Black Bottom Stompers (30).

WALLY Fawkes (clt) and John Chilton (pt) guest with the Bowen-Henry Quintet on October 27 at the Swan, Cale-

donian Road. Kings Cross . . . Pal Evans, of the Barry Summer School, has opened a Tuesday jazz club at the Studio Theatre, Oval House, Kennington.

THE London Jazz Four plays London's Phoenix, Cavendish Square, on November 5 followed by the Tubby Hayes Quartet (12). Ed Fautless, who runs the club, records a BBC Jazz Club with his quintet on December 3.

HOWARD Riley Trio visit Bangor University today (Thursday) and record for Radio Three on October 27 . . . Bassist Ed Fautless and drummer Dick Beaman start a short Northern tour with pianist Roy Budd in Chester on November 3. Rest of the dates are: Huddersfield (4), Newcastle (5), Anwick (6), Bradford (7) and Manchester (8).

NEW York Philharmonic Blues Band performed William Russo's "Three Pieces For Blues Band And Symphony Orchestra" at New York's Philharmonic Hall last week. Dizzy Rees is currently playing New York's Club La Boheme opposite Pete LaRocca's Quartet.

NEWCASTLE pianist Peter N. Jacobson makes his debut at London's 100 Club next Monday (27) opposite the New Jazz Reunion . . . Ray Russell stars at the Great, St Albans on October 29.

SINGER Beryl Bryden leaves today (Thursday) for her third annual autumn tour of the Continent with the Dutch Swing College. They will do 38 concerts in the next 48 days and Beryl returns to London on December 2.

THE Joe Harriott - John Mayer Indee-Jazz Fusion plays London's Lyceum on Sunday (28) and London University's University College on November 8. The group has a ten-day West on Country tour in November.

GEORGE Chisholm guests with the 14 Foot Band at the Fox And Hounds, Haywards Heath, this Sunday (26) followed by Danny Moss and Lennie Felix (November 2).

BOB DAWBARN

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GETTING BACK ON THE ROAD—FLEETWOOD MAC'S AIM FOR THE FUTURE



PETER GREEN

You can't label anything. We play anything we like and that covers a pretty wide range.

OVER THE past few months personal appearances by the Fleetwood Mac have been limited but now the band are eager to get back on the road again in Britain.

"At the moment, everything is building up to the American tour," Fleetwood guitarist and singer, Peter Green told me on the phone from Belfast last week.

The group were in Ireland for a brief two-day concert stint, which included an amazing concert in Dublin's National Stadium where the Mac were mobbed as they left the stage after a highly successful sell-out show.

"Scandinavian tours are always good but we want to play a lot more in Britain," continued Peter.

"The whole band feel right now that they'd like to go on the road and we probably will do when we come back from America. We want to do an English tour, which is what we should be doing right now."

Wait

With their single hit, "Oh Well," moving well in the chart and their latest album, "Then Play On," in the LP chart, I asked Peter if there was any kind of pressure on the group to make more appearances on the British scene.

"No, there's no pressure," replied Peter. "I don't feel any pressure to stay in Britain."

So Fleetwood fans will have to wait until the group return from America for the group's next series of dates in British venues.

Duty

About America Peter commented, "At one time, I thought America was the place to play. When we first went over, like any group going over for the first time, we were knocked out by it. But it doesn't mean so much and anyway we like playing in England every bit as much now." And it's obvious that audiences are pleased with the Fleetwood Mac's performances, if their show in Dublin was anything to go by.

Over two thousand Irish fans crammed the National Stadium, which normally does duty as a boxing stadium, to see the concert which finished with most of the audience on its feet and the mobbing of the Mac by an enthusiastic, minority group of progressive music followers.

Bluesy

"The main thing is, they hardly ever see us," said Peter. "In Scandinavia they are quite cold because they get all the bands there, although Finland is incredible because, like Ireland, they hardly get any bands either."

"But in Scandinavia the concerts are cold. In England the audiences

are good, they really let themselves go. I think this is because the English audiences know us now. In Ireland, too, they let themselves go. The audience in Dublin seemed a bit young but they weren't too noisy while we were playing, they listened to us. I think the band could have been better musically but the audience obviously thought it was good, and as long as they were satisfied, that's the main thing."

means satisfied record buyers and this reflected in the good sales of the Mac's recordings. These have reflected the increasing musical diversity of the band although Peter maintains that "Then Play On," is a very bluesy album. "It's more bluesy than some of our other albums. Nearly every track has something to do with blues in it." Peter is also reluctant to agree to any labelling of what the Mac play. "You can't label any-

Tony Wilson reporting from Dublin



SPENCER: produced his own LP

thing. We play anything we like and that covers a pretty wide range. "We do rock and roll and blues and ballad-type things, anything we fancy. But 'Albatross' is 'Albatross.' As far as we are concerned it's been done, we won't develop it any further. There is only one 'Albatross'."

As well as the group things, individual members of the Fleetwood are making solo albums. Slide-guitarist and pianist Jeremy Spencer has completed his album and guitarist Danny Kirwan is also working on one.

Vocal

"Jeremy has done his," Peter told me. "He produced it himself, Mick and John are on it and Danny plays guitar and does some vocal backing. Apart from one banjo track, which I've got to put on, I'm the only one that isn't on it, in fact." Was Peter contemplating a solo album? "I did at

one time but I haven't got anything that is very good yet for an album. And I wouldn't record it unless I had all good numbers for it." And he added, "But the next LP is a Fleetwood Mac LP, very much a group album, everyone is on it a hundred per cent."

Unique

As far as singles go, there are no specific plans for any follow-up to "Oh Well." Said Peter, "We plan it to be one thing and change it the next day so I can't really say. We'll wait and see what comes out of the recording sessions. "But one thing I'd like it to be is something different and also as unique as possible. I think all our hit singles have been unique, 'Albatross,' 'Man Of The World' and 'Oh Well.' There's nothing more of a drag than having a follow-up that sounds exactly the same sort of thing as the previous one."

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Behold the power of MM...

WANT to form a band? Then advertise in the MM. But make sure you've booked a ruddy great hall for the auditions. Christine Perfect advertised in the MM that she would be holding auditions for her new, as yet untitled, group at London's Lyceum this week. And 300 musicians turned up.

Anyway, Christine sorted her way through that lot, and with so much to choose from must have ended up with a good group which makes its debut with her at the Lyceum, Sunderland, on November 14.

Their first London date will be at the first of a series of Sunday concerts at the Theatre Royal, Drury Lane, on November 16. If you don't believe Americans are gullible you should see the Lord David Sutch publicity hand-out Chris Welch brought back from New York. The former Screamer is "a frequent visitor to Buckingham Palace and the House of Lords" it says. Living K. Boots is a frequent visitor to the Railway Tavern, Balls Pond Road, and the House of Ill Fame, East Finchley. The giant Actual Festival

finally came to rest in Belgium this week after being moved on from three different locations in France, including Paris. A spokesman for Ivy Records, the promoters, told the MM that in each location they had built 50 lavatories. No France may have lost a festival but has gained 150 loos.

John Surman writes to say he is settling down in his new home just outside Brussels. Was that really a director of Orange idiot dancing with members of the Rhada Krishna Temple in Charing Cross Road?

Julie Driscoll knocked 'em out when she sat in the Blossom Toes at London's University College Theatre last Sunday.

Apple receiving seven or eight calls a day demanding "the truth" about "Paul's death." Seems some mystic in the States has looked at their album covers and decided Paul died two years ago. Hope his wife knows.

Graham Bond deserved a bigger audience at the Royal Albert Hall. But he gave the Idiot Dancer the chance of a lifetime — dancing on stage with Ginger Johnson's mob. Lady in New York thought Chris Welch looked like Tom Jones. The MM is presenting her with a white stick. Amazing scenes at Croydon on Friday.

THE RAMMERS weekly tonic.



massed Idiot Dancing in the music of the dinner-jacketed symphony orchestra during the Nice's rock-classical concert.

Benefit Musical in Chicago on Monday GO for Mildred Falls, Mahalia Jackson's ailing patient. MM Editor in Chief Jack Hutton sounding very Scots on Jimmy Savile. Speakeasy show on Radio One last Saturday. Roy Eldridge introduced over Radio Luxembourg on Saturday.

Bary Gibb's Lotus tumbled with George "James Bond" Lazenby's Porsche at Marble Arch on Sunday. George Fame's new band rehearsing in a Chelsea pub this week. Gentleman gave false name when interviewed by police about a parking offence in Soho last week. A summons addressed to Mr J. K. Boots was delivered to the Marquee Club.

At Led Zeppelin's Carnegie Hall concert every seat with chewing gum found on it was charged to the group. George Harrison will most definitely NOT be appearing with Delaney and Bonnie at the Albert Hall.

Ava Gardner seen digging Salena Jones at Ronnie's last week. Max Jones seen digging Ava Gardner at Ronnie's last week.

causing in the act

A HORDE of hairy idiot Dancers freaking out to the music of a sober-faced and dinner-jacketed symphony orchestra must rate as one of the more bizarre scenes of the year. It was a tiring finale to an astonishing evening with the Nice and King Crimson at Fairfield Hall, Croydon, on Friday.

It was another ambitious attempt by the Nice to combine electronic rock with the rich acoustical sound of a full symphony orchestra. It was exciting and entertaining — but musically it must be rated as only a partial success.

Musical honours went to King Crimson, who played near faultless set and confirmed their reputation as a really important new group. They thrashed into the cataclysmic "21st Century Schizoid Man," followed by the beautiful "Epitaph," a new work. "Trees," and the incredibly heavy "Court of the Crimson King." All their songs were impeccably arranged and executed and Robert Fripp's musical work was constant throughout: sometimes lyrical, sometimes jagged, and always in high gear.

The Sinfonia of London, conducted by Joseph Eger, began with "Berlioz" — Fantastique — and played it very warmly received. They were joined by the Nice and we were into a familiar Karate with Sibilous. It soon became clear that the two musical forms called out rather than blended to each other. The combination weakened the rhythmic drive of the Nice and distracted together the sweeping beauty of the orchestra. The experiment was not an encouraging one but it didn't really work.

Things picked up when the Nice joined by a team of jazzmen, including Alan Skidmore (tenor sax), Chris Pine (trombone) and Kenny Wheeler (trumpet), for a really exciting version of "Face Example." It was a far more convincing combination. The Sinfonia played Prokofiev's "Troika," interspersed with the Nice's unbeatable "Rondo." A five-minute riot of applause forced everyone back on stage for an encore. Hasted and shouting back out into the night, thundered once more into "Rondo" and "She Belongs to Me." The somewhat bewildered orchestra still playing Prokofiev and Skidmore blasting away on tenor. The spectacle was so amazing that it dispelled any doubts about musical validity while at least — ALAN LEWIS

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When Brown introduced Bond, the spotlights swung up to the console of the mighty, majestic Albert Hall pipe organ and there he was — hands clasped above his head, clad in a long red robe. But instead of saying some straight Bach to blow our minds, Graham chose to make it up as he went along. And what came out wasn't very pretty. He doddled around, veering erratically between back and the front, almost losing the audience in the process.

However, everyone forgave him after the interval when he brought on his new band, the initiation to play a solid set. The sound, with two axes most of the time, has echoes of the old Organisation, but it's not quite as tough and uncompromising.

He played some of the old things ("Long Legged Baby" and "Wade in the Water" — were two) before launching into the newer material like "Love is the Law," which had a startling resemblance to some of Tim Hardin's songs, and a rage featuring Dave Howard on star and Dave Sheen on tabla, joined by Graham on alto and Dave Usher on tenor.

Then, for the final set-piece, the band was joined on stage by Ginger Johnson's African Drums and a long percussion number featuring dancer Diane Stewart, ensued. It wasn't exactly a triumphal return, but it was a pleasant, sometimes enlightening evening with a musical innovator who still has a lot to say. — RICHARD WILLIAMS.

ONE's attitude to much of Steppenwolf's current material depends in a great extent on how one reacts to the rather simplistic propaganda and sloganising of the New Left. At the Lyceum on Sunday they played five songs from the forthcoming album, most of which contained lines like: "What gives you the right to stand up there and tell me what to do/Tell me who gave you the

power to stop me from living like I do." Noble, commendable sentiments, sincerely expressed but it's at once too trite to be art-rock and too pretentious to be body-rock. Music, of course, doesn't have to be put into little pigeonholes, but at the moment Steppenwolf don't really seem to know where they're at.

They also played some of their older material, which was far more satisfying. "Born to Be Wild" was gutsy and leathery while "The Pusher" built a good mood, and it was interesting to note their thoughtful use of a second guitar behind the lead. When they get off the political soapbox they can play good, growing rock and roll. On the same show, Family did considerably better. Since the advent of Johnny Winter they've lightened up considerably, and such songs as "Wheels" and "How High The Liars" were small marvels of invention. Roger Chapman, with a wasted voice coming from a wasted body, is quite unique. — RICHARD WILLIAMS.

Symphonic rock rave at Croydon

"Don the Dreamer," both featuring Ken Wheeler on flugel horn.

The Misanthrope concert, on Tuesday, in the City Hall, was not as good as it might have been. Things got off to a slow start, and it was Misanthrope himself who began the moving with a brilliant drum solo, which was long and mobile in a strange sort of complexity. Dick Hecksalt-Smith's honking saxophone brought roars of approval from the crowd, who cheered the biting "Busty Blues." This was a concert of pop, blues, jazz mixed into an indiscoverable whole.

Dick Greenlade on organ had a chance to display his fantastic talents in the last number featured by the group — four of whom have played with John Mayall at one time or another — and the Valentine Suite was possibly the best item in the programme. But it all needed more punch and more variety. As form-masters used to put on my reports at the end of term "Good, but could do better."

KEITH: amazing spectacle power to stop me from living like I do." Noble, commendable sentiments, sincerely expressed but it's at once too trite to be art-rock and too pretentious to be body-rock. Music, of course, doesn't have to be put into little pigeonholes, but at the moment Steppenwolf don't really seem to know where they're at.

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Latin overtones, featuring the leader's Dukish piano and Peter King's florid double-bass solo. After a much used widely-spaced intro, Bonnie Ross stepped up and punched home a rich solo on "Kindly Leave The Stage" which featured a rollicking brass finale.

Brian Smith and trumpeter Harry Beckett were featured on the last movement, "All The World's A Stage," which also boasted a lovely out-of-tempo piano intro. Judging by the enthusiastic audience response, Stan can look forward to good sales for "Seven Ages" when it comes out on record sometime next year. — RICHARD WILLIAMS.

CREATIVE bluesmen are hard to find, and just by chance Stefan Grossman's London appearance last Friday in the over-heated, overcrowded, under-ventilated cellar room had been housing folk music since pre-ski days. Les Cousins, illustrated the point more than aptly.

During the interval Stefan called up an English blues boy with his National steel guitar who obviously had talent, but whose relationship with the tortured blues of Robert Johnson (why do these kids always try to get into the hardest material first) was uneasy, to say the least. While the form of the original had been retained — even to note-for-note interpolations at the end of lines, the spirit had been completely lost. The hard bitterness of the real blues had become softened into neurotic self-indulgence.

In contrast, Stefan's own work has its roots in the blues, but also in other melodic and harmonic influences he's subjected to, including baroque classics. At its best, as in his terrifying "Eagles on the Half," Stefan's view of the world is completely original. A pity that a barely healed right thumb nail caused him to stumble over some of his usually immaculate guitar work, but on an off night Stefan is still a great deal better than many other white blues players. Our traditional stuff, I most enjoyed Robert Wilkins' incredible "Predigal Son." — KAREL DALLAS.

FLEETWOOD MAC DUBLIN fans mobbed the Fleetwood Mac at the end of their concert at the National Theatre, a truly great performance from the group.

The Fleetwood Mac's arrival was delayed by a missed boat and the show was late starting but consequently the band played most of their set with Fleetwood Mac's gear being set up considerably after the start of the audience couldn't see so seats were vacated for a better view and in the end most of the audience were standing on their seats, resulting in 25 being broken much to the annoyance of the stadium officials.

But the Mac were really on form with a programme that included "Albatross," the rock classic "Long Tall Sally," "Tiger" and "Great Balls of Fire" and more familiar blues items. Jeremy Spencer was heard with some nice slide guitar work on "Coming Home" and Peter Green and Danny Kirwan were both outstanding on solo and union playing. Drummer Mick Fleetwood and bass guitarist John McVie provided a solid basis throughout. Taxi and the Urge both made well-received appearances, although their spots were marred by over-amplification and bad balance. — DON WILSON.

NEWCASTLE NEWCASTLE'S Festival took on a more pop/jazz orientation in its last week, with appearances by Cleo Laine and the Johnny Dankworth band, and by Jon Hiseman's Colosseum.

Cleo appeared in concert on the Sunday night at the City Hall with Dankworth and again appeared on the Tuesday for her run at the Peoples Theatre nearby. Jeannette in those two programmes she really proves her versatility and fantastic virtuosity. Appearing with Dankworth, she sang her way through the songs by Richard Rodney Bennett. "Sullogogy" and "Turned it into a concerta for voice and four very distinct movements. Dankworth himself swung his way through Ellington-like jazz symphonies, speckling his latest, "Windmill Titter," with two tunes, "Sancho" and

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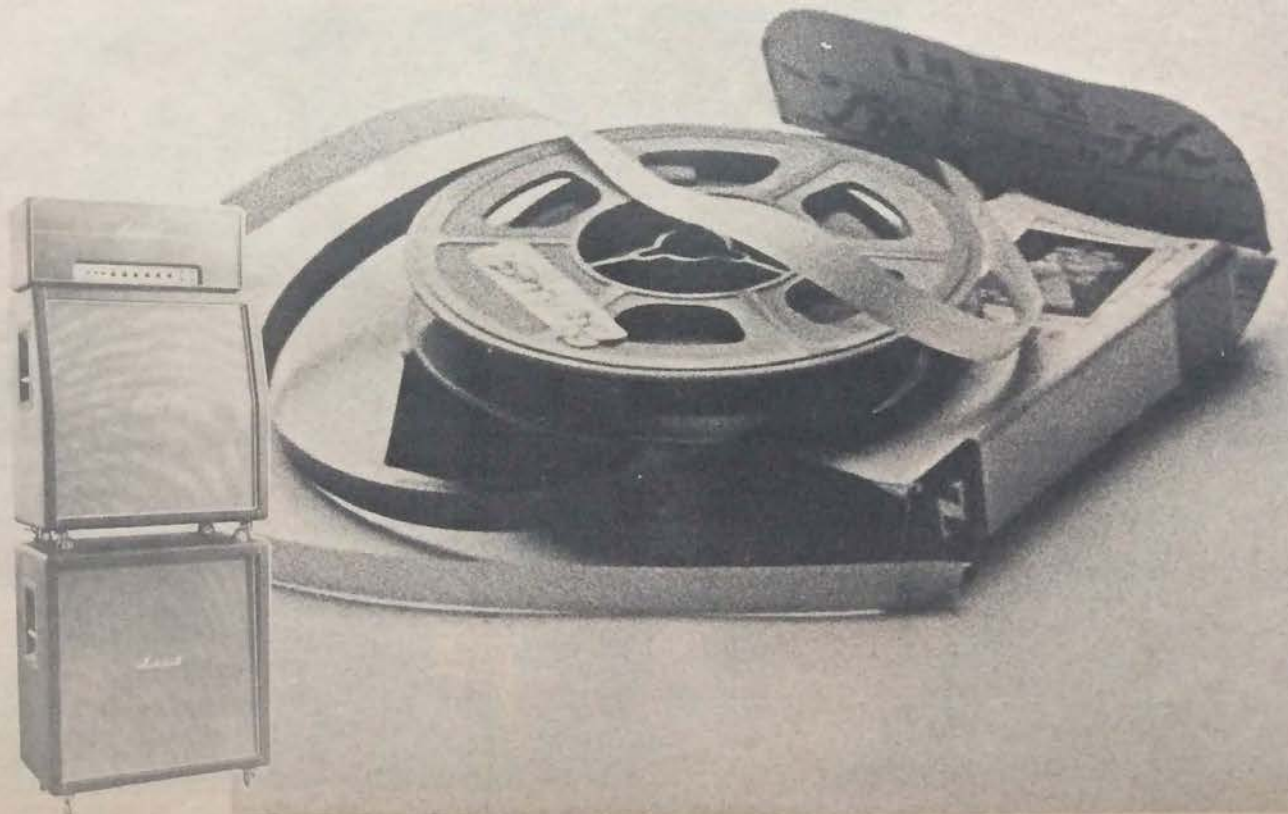
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melody maker previews jazz expo 69

JAZZ EXPO, the Newport Festival in London, is now an annual event and certainly one to look forward to. By any reckoning, this is a big, big festival — the longest-running thing of its kind I know about—and Jack Higgins (who runs it, along with George Wein and Harold Davison) says it is now the largest all-jazz festival in the world.

With most of the important ones now embracing R&B or pop music as well, London's Jazz Expo probably deserves the laurel.

Anyway, it is a very hefty international affair which will put on, during the eight days from October 25 to November 1, just about an equal number of British and foreign (mostly American) musicians. I make it around 66 of each, give or take the odd trumpet player in the Clarke-Boland ranks.

To dispose of the pop-or-not-to-pop argument before it is raised, I asked Jack Higgins why he hadn't gone the way of most festival promoters.

"Because it's Jazz Expo '69, that is to say it's jazz-period. To introduce pop groups is to make a joke of the title. At least I think so. I know there's a blues and gospel night but, after all, blues is an integral part of jazz."

"As a matter of interest, advance bookings for the blues evening are going very well. There's a lot of interest in Albert King and his band and, of course, the Stars of Faith who stopped the show last year."

As in previous years, the



SARAH



DAVIS:



HAMPTON



SPANN

Higgins forgets pop at Expo, and wins

BY MAX JONES

festival opens at London's Royal Festival Hall with two Saturday concerts. Those, at 6.15 and 9 pm, feature Sarah Vaughan and her trio and the Maynard Ferguson Big Band.

Ferguson will actually kick off Expo with a 45-minute first "half." After the interval, Sarah — whose performance at Monterey was so glowingly described by Leonard Feather in a recent MM report — will hold sway for an hour.

She is accompanied by her trio — John Veith (pno), Edward Pucci (drs) and Gus Mancuso (bass).

On Sunday (October 26) the festival moves over to the Hammersmith Odeon for a week, and begins with shows at 6 and 8.45 pm.

The Sunday programme, a strong one for middling tastes, will go like this:

US trumpet ace Charlie Shavers with a British rhythm trio (Bill LeSage, piano, Spike Heatley, bass, and John Marshall, drums for 20 minutes; then Salena Jones, singing over her usual trio plus four guitars, bongos, harp and vibes, followed by 25-minutes of the Gary Burton Quartet, whose artistry delighted Londoners at Ronnie Scott's during September.

The Kenny Clarke-Francy Boland Big Band, which will have ended its season at Ronnie's the night

before, plays a 40-minute post-interval session.

Come Monday, and the festival moves into a one-show-a-night groove for three evenings. Monday's concert, at 8 pm, starts off with 50 minutes of Guitar Workshop, featuring three very accomplished players in Grant Green, Barney Kessel and Kenny Burrell.

Dakota Staton, the exuberant American singer who now lives here, is next on stage with the Peter King Quartet, and they'll carry on until interval.

The second half will be devoted to the mainstream

music of the Newport All Stars, led by George Wein (pno), the band boasts an array of talented and, for the most part, veteran soloists.

Cornettist Ruby Braff and vibist Red Norvo have visited us before with Wein. Violinist Venuti, first jazz virtuoso on the instrument, will be thought of by many as a newcomer to Britain. He isn't though; I remember in my youth enjoying his superb fiddle playing in London (in 1934).

Tuesday (28) brings on Alex Welsh and his band — first alone, then working with guest soloists Albert

(saxes), Wallace Davenport (tpt), Billy Mackel (gtr), John Spruill (pno, organ), Lawrence Burgan (bass), Kenny Bold (drs) and Jernelius James and Valerie Carr (voc).

Thursday (30) will see two performances (6.45 and 9.10) of the American Folk, Blues and Gospel Festival, already mentioned. With Robert Patterson and guitarist Leroy Rogers are the five singers: Mildred Lane, Mary Stephens, Barbara White, Dolores Davis and Mintzy Berry.

So to Friday's two concerts of modern music by first, the Alan Skidmore Quintet, then Cecil Taylor's Quartet and, after the interval, Monk's Quartet.

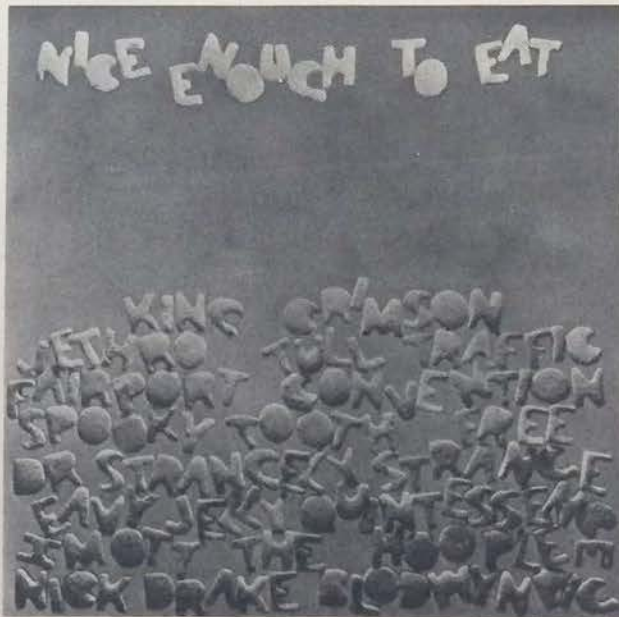
With Thelonious will be, as expected, Charlie Rouse on tenor. The others are Charles Berghoffer, known as Chuck, on bass and John Guerin (drs). Cecil Taylor has with him Sam Rivers (tnr), Jimmy Lyons (alko) and Andrew Cyrille (drs).

To finish this third Jazz Expo, there will be two more concerts at the Festival Hall (6.45 and 9.10 pm) on Saturday (November 1).

Jon Hendricks, who should just be back from triumphs in Sweden, appears with the Reg Powell Quartet. Pianist Mary Lou Williams, who hasn't visited us since the mid-Fifties, stars with a trio. Her accompanists are the "house" section of Marshall and Heatley.

Then over to Miles Davis, who closes the eight-day festival with his quintet, containing among its numbers the brilliant British bassist Dave Holland. The other men in the group are, of course, Wayne Shorter (tnr, sop), Chick Corea (pno) and Jack De Johnette (drs).

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melody maker previews jazz expo 69

Stoking the fires of controversy?



CECIL TAYLOR: written off as a hopeless eccentric

CONTROVERSY AND the Jazz Expo concerts have always gone hand in hand. In 1967 it was Archie Shepp, whose quintet caused such a furor that a fair proportion of the audience walked out of the hall. Last year it was Arthur "Sunny" Murray, the unorthodox avant-garde drummer, who so incensed his fellow percussionists.

There can't be much doubt that if anybody is to stoke similar fires this year, it will be Cecil Taylor. It will be intriguing to see Cecil on the same night as Thelonious Monk, for their careers bear an uncanny resemblance. Monk was a revolutionary bebop pianist in the middle and late Forties, whose innovations were obscured behind the genius of altoist Charlie Parker until the Fifties, when he was suddenly "discovered." Taylor, in the late Fifties, had the same relationship to Ornette Coleman that Monk had to Parker.

BY RICHARD WILLIAMS

Ornette was the one who grabbed the headlines and made the critics talk, while Taylor was written off as a hopeless eccentric. During the past four or five years, Taylor has been accorded a little more of the credit for the avant-garde revolution, and is able to work rather more than he did when Ornette was puzzling the critics at the Five Spot. Conservatoire-trained, Taylor has frequently been told by the critics that his music fuses the European tradition of Bartok, etc., with jazz. Taylor has always greeted such news with surprise, and serious listening reveals that his playing owes almost all its content to jazz, via Ellington and Monk, rather than to some abstract and presumably "respectable" source. The "classical" tag probably first attached itself to Taylor because of his phenomenal technique, which appears to know no bounds, and also because of the superficial unfamiliarity of much of his content.

Cecil is a very physical player, often frightening in his intensity. Not only does he strike the keys, but he will delve into the piano's innards to pluck the strings, slam the lid loudly, and smash his fingers against the wood. His groups have varied in personnel over the years, and the first to gain any attention included Steve Lacy on soprano, Buell Neidinger on bass, and drummer Dennis Charles. That was in 1956, and since that time his bands have shown a steady reedmen Archie Shepp and Ken McIntyre, the late vibist Earl Griffith, bassist Henry Grimes, drummer Sunny Murray, and trombonist Roswell Rudd. His Expo band will probably include his longtime partner Jimmy Lyons (alto), Boston

tenorist Sam Rivers, and drummer Andrew Cyrille. Many of Taylor's best albums are unavailable, and in this category comes "The World Of Cecil Taylor," his Candid album which contains a classic version of "This Nearly Was Mine." Of those LPs which are fairly easily bought, the best are "At the Cafe Montmartre" (Fantasy), "Unit Structures" and "Conquistador" (both on Blue Note). Cecil does not appear to have a recording contract at the time of writing, which is a major loss. To get back to the parallel with Monk, it may be that sometime in 1974 we'll see Cecil's face adorning the cover of Life magazine. If that comes to pass, you can be sure that many of the "hip" critics will bustle tell you they dug what he was doing all along the line. That, too, would be news to Cecil.

MORE JAZZ ON PAGE 14 IN
JAZZ SCENE

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**DAVID BOWIE PLAYS
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'Nobodys Child' is adopted by Britain

CHARTWISE, KAREN Young has been nobody's child for quite a while.

Even so, since she branched out on a solo career after her work as girl vocalist with the Counterbeats group, she's been pretty busy on the club circuit, with bookings at Northern venues like Newcastle's Dolce Vita and Batley Variety Club, and, in London, the Astor and Blue Angel.

Attempt

But Karen's first record for the Major Minor label "You Better Sit Down Kid," didn't exactly set the world on fire. It has taken her second attempt to put her on the chart scene.

Now, "Nobodys Child" is everybody's child. For the bids are rolling in for attractive, 23-year-old Karen. She's just been playing engagements in Germany, and, before she flew out, dashed into the recording studio to cut her first LP. And one of the tracks may be chosen as her follow-up single.

Like Karen, "Nobodys Child" has been around for some while. It has been recorded by such stars as Lonnie Donegan and Scotland's Alexander Brothers. Now Karen has given it a new lease of life — in the chart. Record producer Tommy Scott thought it would be ideal material for her. And he has been proved right.

But this plaintive ballad about a blind orphan — which has been criticised as being a bit on the pathetic side — is not the type of material Karen features in her cabaret act. There, she draws more on standards, country and western material and rock and roll.

Which just goes to prove that any type of song, if it is handled right, can be turned into a hit. Karen has certainly had enough working experience to provide her with the expertise to deliver any song with conviction.

Final

Born in Dronfield, near Sheffield, on April 13, 1946, she first entered TV's "Find A Singer" competition. She won the Derbyshire heat and took part in the London final. She was unplaced, but sufficiently encouraged by her progress to want to continue singing.

Her performances with local semi-pro groups attracted the attention of the Counterbeats,



KAREN YOUNG: enter a singing competition

BY LAURIE HENSHAW

who asked her to join. Karen quit her job as a record shop assistant and worked with the group for a year before going it alone.

While singing in a Northern club she was seen by the Bachelors, who introduced her to Dorothy Solomon. Dorothy became her

agent in 1966. Since then, she has worked steadily on the club circuit.

She signed with Major Minor Records in November last year. "Nobodys Child" was released in July this year — and has turned out to be a "sleeper" that is now fully awake.

Things are waking up, too, for Karen. Already there's a chance of pantomime this Christmas. So the Great British Public has indeed taken this particular child to its collective bosom. And there surely couldn't be anyone who would make a more attractive Principal Boy.

There's only a few Motown artists with soul says Rosetta

THE SOULFUL voice of Rosetta Hightower is no stranger to the charts. From the heydays of the R&B close harmony groups of the early Sixties via backing vocals for other artists, she has now arrived as a solo singer in her own right.

If the name isn't familiar, the voice certainly is. Rosetta was the lead singer with America's Orions from the time she left school and the group had a string of hits from 1960 onwards with songs like "Don't Hang Up," "The Wah Wah Watusi," "Rules Of Love" and "Not Me." Rosetta decided to leave

the group and come to Britain to start a new career but until now she has faced contractual problems that prevented her recording as an individual apart from one single release on the Toast label.

"My first single on CBS has now been released. It's the first time during all this time that I've been recording that I've had a producer and arranger who's managed to get the real me out. Ian Green's the first person who knows what I want to do and knows how to get it from me, which is fabulous."

Rosetta's record "One Heart For Sale" has a soulful feel to it. Does she feel that it is a soul number?



"I wouldn't classify it as soul whatsoever. It's an Engelbert type song which isn't particularly soulful. A lot of the things that people say are soul aren't at all. People say that the Supremes sing soul but they've never been soulful."

"They're doing their thing and their thing has always been just pop. They're only a few Motown artists with real soul. I find Marvin Gaye is extremely soulful and Chuck Jackson is fantastic but he's not as successful. Perhaps it's because Marvin is more successful that he's had to compromise a little which is probably why Motown is said to have watered down their sound."

ROYSTON ELDRIDGE.

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Transatlantic
Where Trends Begin

OUR DRIVER is mad. He's a lunatic Marty Feldman who converses intensely with himself and then turns around and giggles as his Mercedes treats itself to generous helpings of both sides of the road and Dusseldorf airport vanishes into the distance. Thus, the beginning of four days in Europe with a cast that includes Jethro Tull, Fleetwood Mac, Joe Cocker, Spooky Tooth Free and Yes.

First gig is the opening night of the Essen Blues Festival. Arriving to catch Fleetwood Mac completing their set with an encored "Hound Dog," a boy immediately rushes up to me "You want some free speed," he says, more as a statement than a question, handing me some pills. "It's like San Francisco II," remarks Spooky's guitarist Luther Grosvenor. Later, after close examination, we discover we have become the owners of a packet of aspirin.

Backstage Phil May wanders about chewing a Deutsch sausage, and Alexis Korner, compere of the Festival recalls the groups that have already played.

Really

"Keef Hartley's band was nice, especially Henry Lowther. Warm Dust did quite well — they used to be called Milwaukee, I think. Yes were ridiculously good, really, really tremendous. And Fleetwood Mac did 'Albatross' and some old rockers, and Jeremy played some nice bottleneck."

Now the Pretty Things are on stage. Having seen them play superbly in Amsterdam's Paradise Club some six months ago, it appears that they reserve their latent goodness for the Continent. Then, Free. And Spooky Tooth. But they've four more dates to play yet, and their tale will be retold later.

It is not uncommon practice for groups in concert to share their stage with portly gentlemen who amble about like panda bears bearing giant movie cameras upon their shoul-

ders, and at The Hague, the first date of the Jethro - Spooky - Free - Clouds tour, the aforementioned gentlemen filmed two numbers by each group for a Dutch TV Show.

The same evening there's a show in Amsterdam, with Joe Cocker and the Greasband replacing Jethro for the one gig. The Greasers are powerfully tight, with flavours of "The Band." And Cocker is incredible. A competitor in what he calls "the great beard race," he stands on stage arms flailing, head shaking, hair whipping his sweating face, his gusty, dirty voice like a bulldozer crashing through a brick wall at 30 miles an hour. Cocker looks like a creature demented, ploughing through Dylan's "Dear Landlord," and Ray Charles' invitations to "Let's Go Get Stoned." He announces "This is one of George Harrison's hits" and sings a song he recorded ages ago, a song from his next album, a song called "Something." He's too bloody much. That's all.



FREE: course vocals from Paul Rodgers

Border clashes and some beautiful music

FOUR DAYS IN EUROPE
BY B. P. FALLON

Early next morning with Joe and the Greasband still unconscious to the world in the luxury hotel we've just vacated — for example, each room has an automatic machine which, on the press of a button, supplies the alcoholic drug or soft drink of your choice — the Jethro tour assemblies at Amsterdam airport. Following a hurriedly gobbled breakfast in the duty-free area, we stand ready for our flight to Brussels. An hour passes. Then another. "Sorry for the delay, Fog." After five hours hanging about restlessly and the impulsive purchase of cheap ciggies and unrequired souvenirs, it's decided to bus it to the Belgium gig. Seems simple. But no.

Coach

The boarding card belonging to Spooky's Mike Harrison reveals he has bought 200 cigarettes. But he hadn't got them. "Someone on another flight asked me to get them for him," Mike explains truthfully. The customs don't believe him. "Vere are the cigarett'es? Vere are they?"

More hassles, much official idocy and searching and we're finally, finally through onto our coach and away.

Belgium was the only time I saw Clouds on the tour. Opening with the fast, racy "The Carpenter" from their "Scrapbook" album, they use organ, bass and drums with much emphasis on the Hammond. And "Big Noise From Wineth:" with a drumstick solo on the bass guitar goes down tremendously.

Next day, more official hangups. Traveling again by bus, we wait at the French/Belgian border for our coach driver's forgotten papers. After 2 1/2 hours, in desperation, we order a fleet of French taxis to transport us to Paris. We desert the coach, climb into the cars and prepare for the off. Then the coach driver's papers arrive. "Everyone back in the bus," we're told. We return, Jethro, Spooky, Free, Clouds, et al, like an Alice in Wonderland game of musical chairs. Then: "Clouds into a taxi" is the fresh command. "Everyone else

stay in the bus." As the Jaguar transported Clouds roar off to the Paris Olympia ahead of our 30 mph vehicle, Andy Dunkley yells out "Clouds in the bus. Everyone else into one taxi."

At the Olympia, Spooky's Mike and Luther by chance meet an old friend from their days in the VIPs. Attired in a black braided uniform and black boots, carrying a silver cane and decorated with a unique assortment of priceless jewelled brooches and rings the Baron di Lima, an egregious Aztec ancestor nobleman from Peru, is deeply touched.

Pained

The Free time at the Paris Olympia. Their music is blues-based. But loosely so, with an uncomplicated, strangely appealing immaturity. The Booker T number "The Hunter" opens with pained guitar from Paul Kossof and then into coarse vocals from Paul Rodgers. Andy Fraser bobs sideways, an elf n f a c e d, Hendrix hatted bassplayer who at fifteen was a Blues-breaker. Simon Kirke just drums and it looks so easy. Now, Rodgers is singing "Carry Me Away" and Free are into "Woman," then "Free Me" with its Jose Feliciano flavoured vocal. Then, then, Spooky Tooth time. A huge group on the Continent, the announcement of titles like "Tobacco Road" and "Sun-

shine Help Me" brings immediate applause. In another group, Luther's guitar-playing, Kellie's drumming, Gary's organ and Mike's singing with Gary would be singled out for worshipped praise. But in Spooky, solo status is submerged in integrated interlocking sound.

Mike's amazing singing is complimented by Gary's higher voice and together, very together, they blend ridiculously well. Gary announces a track from Spooky's next album. "This is from album," an electric LP of the Mass then we've done with electronic composer Pierre Henri. "Literary Of The Word" gallops out like a religious rock and roll racehorse and then the group are into "Evil Woman," into a masterful solo by Luther, into a standing ovation. Spooky, a group of still-unrecognized greatness.

Reams

Then, then, then, Jethro Tull time. Or, more realistic, Ian Anderson time.

Anderson on-stage has had reams penned about him. A bearded, fluffy-haired prancing piper in a crumpled call-length coat, throwing out spontaneous and prepared wit. The Anderson off-stage is the enigma. Quiet. Talking rarely. Mentally soaking up all around him. The rest of Jethro hold him in silent awe and are forbidden by him to smoke, pot or pull women. Band rules. Anderson is introvert and wondrously intelligent. He's got it s u s e e d, commercially. "Sure the music suffers because of the visual. But I want to win over as many people as I can and when we've done that — I wouldn't go to see a group like Jethro. I prefer Family or Spooky."

Later

And later, as we set off with the Baron for a slice of Parisian clubbing, Anderson politely declines our invitation to join us. "I don't like looning. I'd prefer to go to bed early and get up early to work, to write." Then, sincerely: "Hope you have a good time." And off we go, off to a discotheque called the Rock 'n' Roll Circus, a night of happy madness with great records like Led Zeppelin II, and "I Wanna Be Free" by the VIPs.

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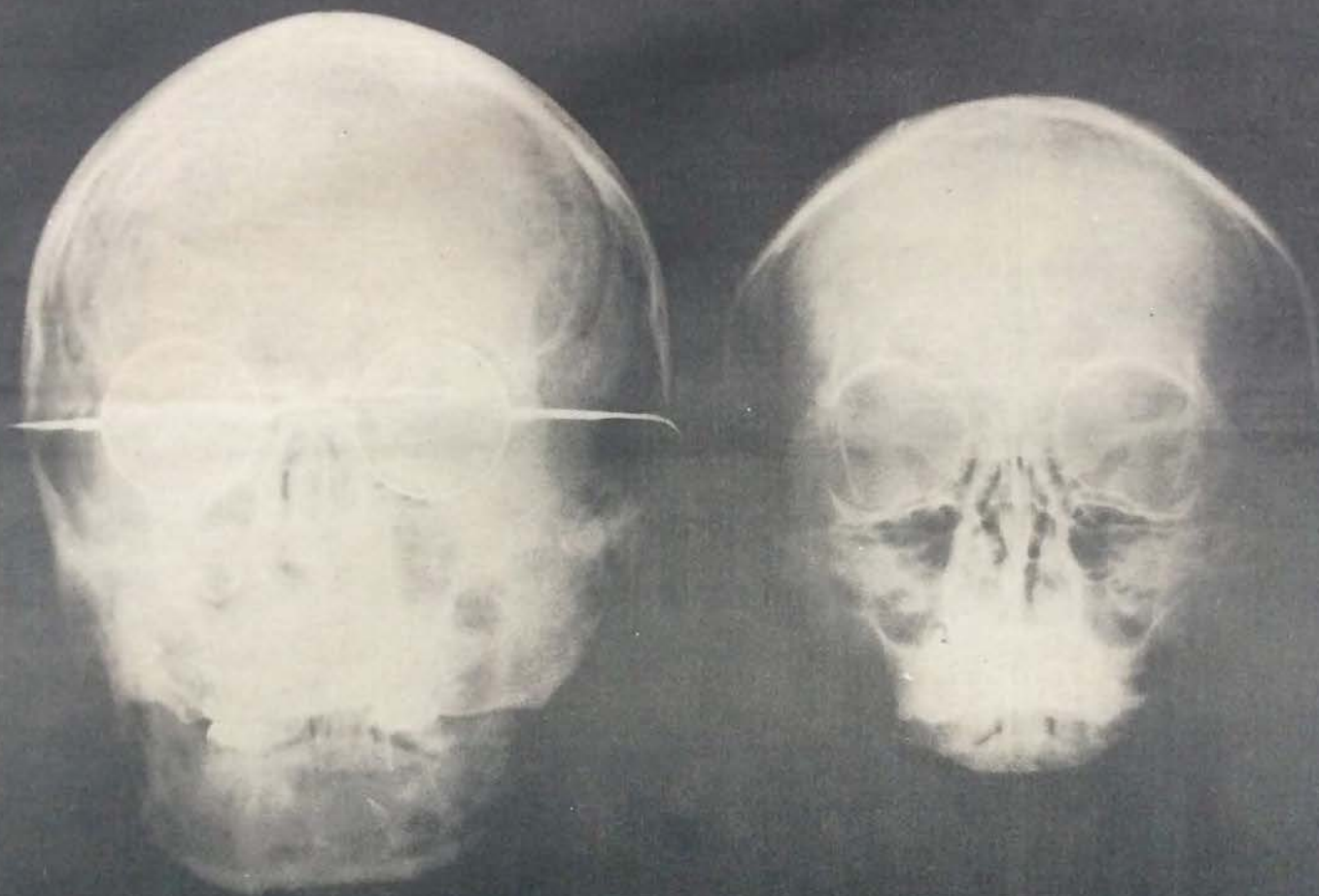
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INCREDIBLE STRING BAND

Plastic Ono Band
COLD TURKEY
Don't worry Kyoko
(Mummy's only looking for
a hand in the snow)



Apples 1001  OUT NOW

jazz scene



GUS JOHNSON: six years with Count Basie

"THE PUBLIC didn't leave jazz — jazz left the public! Jazz has almost committed factional suicide — black against white, ideology against ideology, vested parochialism, drug permissiveness, critical dilletantism. The sailors are fighting amongst themselves while the ship is sinking!"

The high-pitched, impassioned voice is that of Richard D. Gibson, Present occupation: patron of the arts. Assets: the three prerequisites for this position — money, taste and a strategy. Reason: through a rare series of non sequiturs, jazz has gained a new angel because a man in Colorado invented a contrivance that (a) saved Gibson's teeth and (b) made him a millionaire. Gibson's solid gold wings have been flapping fervently since he launched an undertaking that can, he says, do for jazz what the Moog synthesizer has done for Bach.

Can critics stop the rise of WGJ?

Gibson is not discouraged. "I know I'm swimming against the tide. I want to. This could lead to a whole renaissance for jazz everywhere."

The man behind these proud-spirited words is a 44-year-old, ex-investment banker. Though it would be easy to misconstrue his campaign as that of an over-budgeted child with a million-dollar toy, Gibson is pragmatic and serious in his devotion to a cause for which he has been fighting all his life.

"When I was about six," he says, "there was a coloured family around the corner from our home in Mobile, Ala. where musicians used to get together and play. I spent all my time there. Some of the visitors were from Louisiana — Leadbelly, Edmond Hall, Papa Celestin — but most were members of the Mobile Coloured Firemen's Band."

"I got hooked on jazz then and I have never been unhooked since. It has been the one constant thread in my rather erratic life pattern: in school in Mobile; in the Marine Corps in World War II (I joined in 1943 when I was 17); at the University of Alabama; and during my 11 years in New York."

"My wife and I moved to Denver in 1960. We missed the ocean and jazz. We couldn't do anything about the ocean, but we thought we'd try to get something going in the way of an annual private jazz party in Aspen, Colorado. We were broke in those days, so mounting the

first two or three parties was a scary risk."

Nowadays he can indulge himself in such luxuries without discomfort. In 1962, as an investment banker, he helped put together, in Fort Collins, a company named Aqua Tec, which made a home dental care unit called the Water Pik.

"When I found the company it consisted of the inventor and three inventors and three other people, working in a basement. The inventor literally saved my teeth. I decided to help promote it. I located a president for the company, and the money it needed."

Grew

The organization grew. Gibson joined it actively in 1965 and two years later negotiated its sale to Tele-dyne Corp. for an amount he circumspectly assesses as "many millions of dollars."

The sale provided him with "enough capital to devote all my thinking and planning to what I had wanted to do for twenty years — help jazz."

The WGJ story evolved out of the annual bashes. The owner of Elitch's Gardens, a Denver Ballroom, insisted the Gibson line-up for the dance hall, a band composed of some of the same men he had heard at the 1964 party. A group was duly assembled in the summer of 1965 and was reunited, with slight personnel changes, for three

exaltation that surges through the body. WGJ has this to a remarkable degree.

Gibson feels he has the tiger by the tail, because his band, he says, has unlimited potential mass appeal. "Those who like Duke Ellington tend not to like Lawrence Welk. Thad Jones-Mel Lewis adherents don't beat down the doors at a Herb Alpert gig. Our band numbers among its supporters everyone from taxi drivers to symphony musicians."

"Jazz still has something irreplaceable to offer. The trouble is, ask people whether they like jazz and (I'll be 'No' or 'I don't know anything about it. Too often they've been exposed to the algebra of this music before hearing the arithmetic."

"They tell me jazz is an albatross word. Get rid of the word, call it something else. Nonsense! This is a vital art form, and I'm saying to anyone who will listen: Rally around. We're knocking our selves out with a deliberate, obstinate-filled name, but all we need is to be heard and we can win this battle, for the band and for jazz."

"Our band plays 'South it plays 'The 59th St. Bridge Song' and it plays the hell out of both of them. With our dimensions this could be the most popular band in the world. That's quite a statement, but there are only two factors in our way: the time element, and the critics playing games, standing between the band and that achievement."

"Watch us. It could happen by 1971."

Given the power, pocket-book and invincible attitude of a Dick Gibson — and the happy fact that most of his claims are convincing — it could happen even sooner than that.

LEONARD FEATHER

HAROLD DAVISON PRESENTS

BUDDY RICH
AND HIS ORCHESTRA
NEW VICTORIA THEATRE • VICTORIA
SAT 8 NOV : 6.30 & 9 pm
TICKETS: 10/-, 14/-, 17/-, 21/-, 25/-

"FESTIVAL FLAMENCO GITANO"
(Produced by Lippmann & Rau)
Featuring LA SINGLA • TONI EL Pelayo • LEBRIJANO
PACO DE LUCIA • MARIA VARGAS • CEPERO • PEPIN
SALAZAR • FAJARBO • FAIQUILLO • MARGARITA
UCHI • ETC. ETC.

The full company of Spanish Gipsy Singers
Dancers and Musicians

LONDON • ROYAL ALBERT HALL
SAT 15 NOV : 7.30 pm
TICKETS: 5/-, 8/-, 10/6, 13/6, 16/6, 21/-, 25/-

**AN EVENING WITH
PETE SEEGER**

ONLY BRITISH CONCERT

LONDON • ROYAL ALBERT HALL
TUES 18 NOV : 7.30 pm
TICKETS: 4/-, 8/-, 10/-, 14/-, 17/-, 21/-

HAROLD DAVISON & NORMAN GRANZ PRESENT
THE
JIMMY SMITH
TRIO

LONDON • ROYAL FESTIVAL HALL
SAT 22 NOV : 6.15 & 9 p.m.
TICKETS 10/-, 14/-, 17/-, 21/-, 25/-, 30/-

HAROLD DAVISON, GEORGE WEIN & JACK HIGGINS
present
"JAZZ EXPO '69"
THE NEWPORT JAZZ FESTIVAL IN LONDON

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

Starring
SARAH VAUGHAN
AND HER TRIO
plus
MAYNARD FERGUSON & HIS BIG BAND
Tickets: 10/-, 14/-, 17/-, 21/-, 25/-, & 30/-

THEN CONTINUING AT THE
ODEON • HAMMERSMITH
SUN., 26th OCT. : 6.00 & 8.45 p.m.

GARY BURTON QUARTET
CHARLIE SHAVERS QUARTET
SALENA JONES & GUITAR BAND
CLARKE-BOLAND BIG BAND

MON., 27th OCT. : 8.00 p.m.
"GUITAR WORKSHOP" with GRANT GREEN
BARNEY KESSEL, KENNY BURRELL
"NEWPORT ALL-STARS" with RUBY BRAFF
JOE VENUTI, RED NORVO
DAKOTA STATON & PETE KING QUARTET

TUES., 28th OCT. : 8.00 p.m.
BILL COLEMAN • ALBERT NICHOLAS
CHARLIE SHAVERS • JAY McSHANN
ALEX WELSH & HIS BAND

WED., 29th OCT. : 8.00 p.m.
LIONEL HAMPTON & HIS BAND
TEDDY WILSON • ELKIE BROOKS • JAY McSHANN
HUMPHREY LYTTTELTON & HIS BAND
DAVE SHEPHERD QUINTET

THURS., 30th OCT. : 6.45 & 9.10 p.m.
"AMERICAN FOLK, BLUES & GOSPEL FESTIVAL"
ALBERT KING & HIS BLUES BAND
THE STARS OF FAITH
OTIS SPANN • CHAMPION JACK DUPREE
JOHN LEE HOOKER
ROBERT PATTERSON SINGERS

FRI., 31st OCT. : 6.45 & 9.10 p.m.
THELONIUS MONK QUARTET
CECIL TAYLOR QUARTET
ALAN SKIDMORE QUINTET

SAT., 1st NOV. : 6.45 & 9.10 p.m.
MILES DAVIS QUINTET
MARY LOU WILLIAMS TRIO
JON HENDRICKS & REG POWELL QUARTET

Tickets for all concerts at the Odeon, Hammersmith
8/-, 10/-, 14/-, 17/-, 21/-, 25/-

Tickets available from the Box Offices at the Halls, all
usual Agents, or at Box Offices on the night

Stage

The initial stage of his venture (the first rocket in a four-stage missile that will be deployed over the next few months) is an orchestra that bills itself as the World's Greatest Jazzband of Yank Lawson and Bob Haggart. To Dick Gibson, it's plain old WGJ.

His determination may be gauged by the \$100,000 he has sunk in the band in less than a year. Much of this has covered salaries and transportation fees. No booking agent has yet been able to line up a route for his nine proteges, recently the musicians flew from New York to the West Coast, played five 40-minute sets at Disneyland and explained the next morning for home. Because WGJ has not yet generated the kind of demand that exists for, say, Jimi Hendrix, the \$2,700 in fares could not be amortized by other California bookings.

Booker Ervin's rare quality—reliability

BOOKER ERVIN has an advantage over many of the modern tenors. He is old enough to remember the way the others used to sound when they all wore hats (regardless of the indoor weather conditions) and young enough to have evolved a style which should remain valid for a long time to come. This second attribute did not happen by chance. A musical family background and two years at Berkley took care of the homework and genuine natural talent did the rest.

After his studies he worked with several lesser-known bands until 1958 when he joined Charles Mingus and immediately began to attract attention. Mingus only hires musicians with real imagination and the power to express this forcefully. Such was, and is, Booker Ervin, and the album he made with Mingus prove it. Most of these, alas, are now deleted, hidden in the limbo to which record companies consign their young artists awaiting a new generation to turn on to the glories of the recent past.

Booker had solos full of his own amalgam of strength and beauty on the Atlantic sessions, "Blues And Roots," "Tonight At Noon," and "Oh Yeah," and others for CBS Limelight, and Candid. His first solo on the Candid session resulted in Nat Hentoff bringing him back at a later date for a session under his own direction. This, like the others listed, is no longer on the catalogues.

The one Mingus session featuring Ervin which is currently available is "Mingus Ah-Um" (CBS Realm 52346) and it should be grasped firmly in both hands since it is made, real bold. This was the leader's date but he, like Ellington, writes for individuals and allows them to assert their own character inside his framework.

Booker had reached a distinctive sound and ap-



BOOKER ERVIN attracted attention

proach, a slightly vocalized tone and a mobile phrase book which could produce short aggressive statements or effortless runs.

It's a lucky organist who has Booker Ervin for the paper and so we can count Don Patterson as lucky. They shared several Prestige dates during 1964/65 and the only one still available is "Hip Cake Walk" (Transatlantic PR7349). Patterson has a pianistic style and avoids the lusher sounds, but the album would be nothing without the tenor to slice things up. Some tenor players coast through an organ date without seemingly trying too hard, but not Booker. On this one he leaps in with both feet and really enjoys himself splashing around in the electronic bluntness.

One of the four quartet albums he made for Prestige remains on current lists and it is the best of the four. Each had something good but "The Space Rook" (Transatlantic PR7390) stands as his supreme achievement to date. It proves conclusively that it takes the right company to bring him out and he could not have had better company than Jack Byard (tenor), Richard Davis (bass) and Alan Dawson (drums).

Competing for top honours is his Blue Note album "The In Between" (BST 8422). His quiet here included Richard Williams (trumpet), Lenny McBrowne (drums) and two Cleveland men, Bobby Few (piano) and Cecil Taylor (bass). Six numbers, all written by Booker, show the variety of his musical thought and he has picked good men to interpret them with him.

Williams is a worthy partner for him in the blowing section, showing a richness of tone which recalls Clifford Brown and Fats Navarro. Together the band sounds much more than the sum of its parts. Few solos are less compelling than the rest, but he is in very fast company and the drop in tension is never serious.

Compared with Coltrane, and he has been so many occasions, his development has been gradual but constant. There has never been any sudden change of direction or attitude because he began with something of his own to say and he has not changed his mind about it.

The way he says it now is more mature, the articulation is more firm and the vocabulary more involved at times, although the basic truth remains the same. The confidence with which he plays can soon be communicated to those who listen and anyone who picks up an album sleeve with his name printed on it, regardless of the size of the type, will know that the music will contain something good.

On record Booker Ervin is reliable in the very best way and that is a rare and enviable quality.

ALAN TWELFTREE

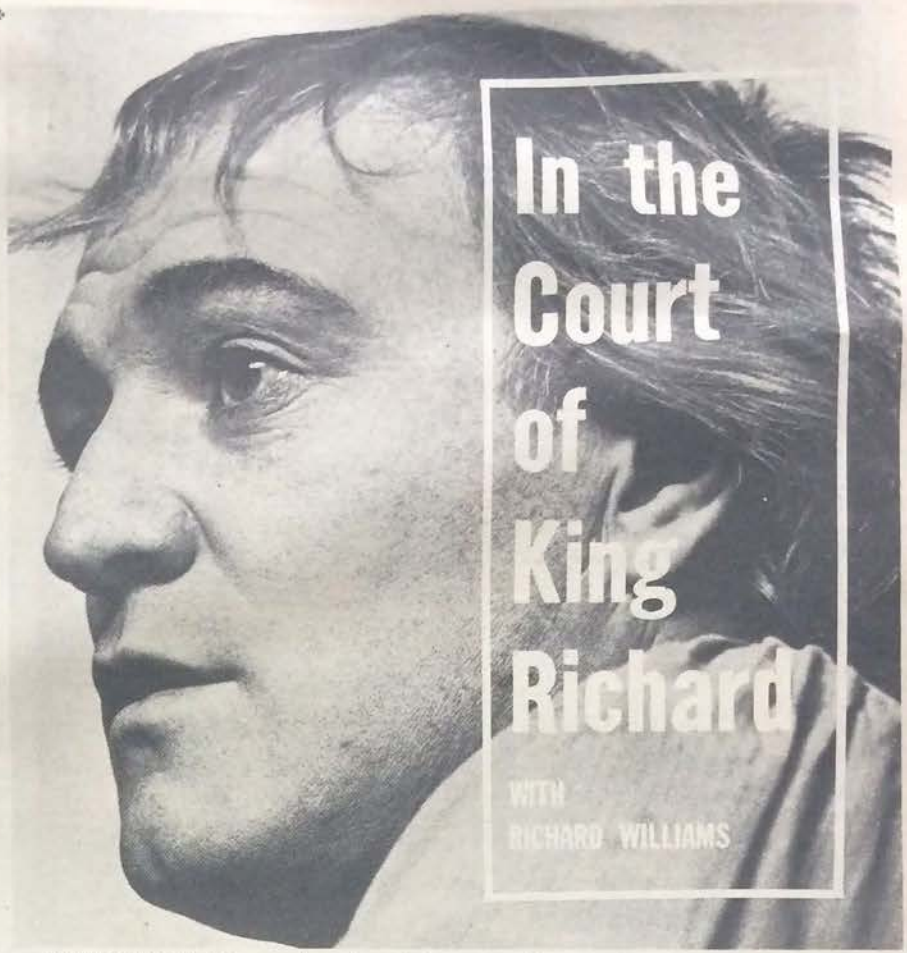
RICHARD HARRIS, singer and actor extraordinaire, lives in a Kensington house whose interior closely resembles, in the words of his secretary, the film-set for Camelot.

AN EXCLUSIVE MELODY MAKER INTERVIEW

The World With Love' and 'What A Lot Of Flowers.' He asked me if I liked them, and I was knocked out. "So he got Johnny Harris to arrange them, which was wonderful. Johnny cut the backing tracks with an orchestra, and I had the tapes at home for a week, to learn them properly, before I went into the studio to cut the vocals. "Johnny thought that Jimmy had been making me sing too high, so he pitched the vocals much lower for these two tracks. I feel much more comfortable like that, and it was really enjoyable making this record." How did he feel about cutting himself off — albeit probably temporarily — from his association with Webb, which produced a world-wide hit in "McArthur Park" and two successful albums? "I always thought — and said — that I wouldn't do anybody else's songs but Jimmy's. However he's had other commitments for so long, and I realised that I mustn't be dependent on any one person for my career." Richard also plans to film a television spectacular with Johnny Harris, who is most

famous for his part in the successful series of Lulu shows on television in the recent past. "We'll do it for British TV, and then lease it out to the rest of the world," said Richard. "Music is very important to me," he continued, "even though I can make more money from a day's filming than I can from a hit record. "But you have to take it seriously. It can't be just a hobby — it's got to be approached in the same way as anything else. "I plan to do another album with Jimmy Webb in December — he should have something written for me by then — and I've just signed a contract to do four weeks at the International Hotel in Las Vegas for a quarter of a million dollars. That will be my first live singing appearance, but I won't be able to do it until the end of 1970. I've got too many film plans to get round to it before then." With all his acting experience, did he think he'd be nervous singing in front of an audience? "Oh sure, I'm always nervous — even when I'm just in the studio cutting records, I work very hard — yesterday was my first day off from filming Cromwell for months, and I spent it doing a promotional film. "That's the secret — you've got to work hard at everything you do, and approach everything seriously."

Built in 1875 by the famous architect William Burgess, who died before it was completed, it is now officially designated as a building of historical importance. Huge candelabras, carved wooden thrones, and medieval figurines jostle for space around the walls, and the only anachronism is a load of hi-fi gear stuck beneath the Norman-style fireplace. It was in this candlelit scene that I talked to Richard about his new single, his first away from the guiding hand of Jimmy Webb, which consists of two songs from the upcoming musical Mr. Chips. "I haven't had a single out for nine months," said Richard, "and Jimmy hasn't written anything for me lately. He's in the States, working on his rock symphony and writing for people like Sinatra and the Four Tops. "So Leslie Bricusse showed me these two songs from Mr. Chips — they're called 'Fill



In the Court of King Richard
WITH RICHARD WILLIAMS

RICHARD HARRIS: "I've never been dependent on anyone"

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THE SUNDAY TIMES

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The man who taught us a new musical language

ARNOLD SCHOENBERG—STRING QUARTET No. 3 Op. 36; STRING QUARTET No. 4 Op. 37. THE KOHN STRING QUARTET; HAROLD KOHN—ANDREW SVILOKOS (Vln.), EUGENIE DENGEL (Vla), DAVID MOORE (cello), (VOX STGBY 618 stereo).

THE two quartets by Schoenberg are probably two of the greatest masterpieces in the history of the twentieth century chamber music. I say this because the pieces show the work of a composer who has successfully introduced a new and exciting musical language to the world.

They show immediately that this composer has finished experimenting and can now confidently compose works like this which are absolutely packed tight with stunning new musical ideas.

What makes these pieces so interesting is the fact that they are really a constant stream of infinite variation of musical material. The unifying factor is the use of the serial or twelve-tone method of composition which is rather a complex subject; I think it would be a waste of time to try and discuss it here.

When Schoenberg first started composing in this way, which to him was only a logical step from the, by that time, outdated tonal or chordal compositions of the 19th century (people like Mahler, Wagner, Richard Strauss, etc), he encountered much opposition from music critics and music lovers everywhere. Even today Schoenberg has a reputation based not upon his theoretical teachings and ideas, which were after all only a means to an end. The pieces on this record should dispel any such ideas.

The music here is seldom austere or pessimistic, on the contrary it is happy and often very passionate; the relationship between form and content is, as the sleeve-note says, near perfect. What more could you ask? You can never grow tired of these works, they present new things every time you hear them, and they could provide years of observation and study.

If you are interested in modern music of any sort then you will probably have heard of Schoenberg before and his reputation can never be overrated. I think it would be safe to say, for instance, that without Schoenberg's innovations there would be no Pink Floyd or even John Surman, because this man was the first to think in terms of freedom in musical technique and expression and this was done way back in the 1920s, don't forget.

PROKOFIEV

PROKOFIEV — PIANO SONATA No. 4 in C minor,

Op. 29 ("From old notebooks"); TALES OF AN OLD GRANDMOTHER, Op. 31; PIANO SONATA No. 5 in C major Op. 135 (38); FOUR PIECES, Op. 32. Gyorgy Sandor (Piano). VOX STGBY 617 stereo.

WHAT I enjoyed most about listening to this record was the special charm which seemed to be present in all of the music; it is a kind of charm I have rarely experienced before, the last time I think was in some piano music of Ravel or Debussy.

The pieces are rarely heavy or deep in their meaning; they achieve what they set out to achieve in terms of simple, attractive melody, with just an underlying strain of modernism in some of the harsher dissonances and eccentric rhythms.

Serge Prokofiev was never far from the mainstream of modern music, but he liked to mould his interpretation of the twentieth century world upon classical models of the past like Beethoven and Haydn. The texture of his

music is similar to that of Beethoven and Haydn but the music hardly ever sounds like the same; so he has used the technique of, say, Beethoven but put upon it his own musical ideas. The resulting music as I have said has a beautiful charm about it, a certain tranquillity and tenderness, there is also nostalgia and melancholy in there somewhere too. It can be very soothing and always a pleasure to listen to.

KAGEL

AVANTE-GARDE. MAURICIO KAGEL (Comp.); FANTASIA FOR ORGAN WITH OBLIGATI (1967); JUAN ALLENDE-BLIN (Comp.); SENORILES (1962) GYORGY LIGETI (Comp.); VOLUMINA (1961); ETUDE No. 1 ("HARMONIES") (1967); GERD ZACHER (Organ of the Lutherkirche, Hamburg-Wellingsbüttel). (DG 137003 stereo).

MORE avant-garde sounds from Deutsche Grammophon, this time featuring works for church organ.

The works on this record are directly committed to the idea of filling vast spaces with sound, totally enveloping the listener in a "bath of sound," giving an actual physical experience of sound vibration.

Juan Allende-Blin's "Sonorities" is the clearest example of this. "Sonorities" as the title suggests, also explores the different densities of texture and the tension which occurs when notes of a chord are tightly clustered together.

Note clusters are the main features of Ligeti's two works. The works are best described as being continuous bands of sound which gradually alter themselves, i.e. become thinner or fatter, louder or softer, higher or lower.

The overall construction is vast and featureless, like a moon landscape or a piece of modern box-like architecture. The effect on this listener, at least, is one of being totally alone and cut off from the outside world, an hypnotic, brain-numbing effect that must be felt in solitary confinement. Frightening, perhaps, but also a very moving experience.

The Kagel piece is something entirely different. It could be subtitled — "a day in the life of an organist." The piece progresses in two strands — one strand the organ fantasia itself, the other, the obligati, a "musique concrete" tape recording of some of the everyday sounds that occur in the organist's life; a dripping tap, water boiling, a lavatory being flushed, the sound of the railway and bus song to mention only a few of the effects.

The result of all this again, to me at least, is a somewhat disturbing, I also have the feeling that something sinister and morbid is going on beneath the music. That is my reaction anyway, and this should not deter you from adding this interesting record to your growing collection of avant-garde sounds.

COPLAND

AARON COPLAND (Comp.) "LINCOLN PORTRAIT" for speaker and Orchestra (1942); narrator: Gregory Peck. WILLIAM



PINK FLOYD: impossible without Schoenberg

KRAFT (Comp.) CONCERTO FOR FOUR PERCUSSION SOLOISTS AND ORCHESTRA; WILLIAM KRAFT, Walter Goodwin, Charles Delancy, Forrest Clark (Percussion); CON-TEXTURES: RIOTS — DECADE '60, Charlotte Sax (Sopr. Vln.), Mario Guarneri (Trumpet), Ted Nash (Soprano Saxophone), Larry Bunker (Drums) Richard D. Kelley Jr. (Bass). LOS ANGELES PHILHARMONIC ORCHESTRA conducted by Zubin Mehta. (Decca SXL 6388 stereo).

THE theme of the black revolution is central to the contents of this record. Copland's "Lincoln Portrait" is suddenly very relevant to things happening in America today. The work is a fitting tribute to a great man, although there is a slight tendency toward Hollywood glamourization with the rather mannered narration of Gregory Peck. The thing I admire most about this record is its direct communication. The content of the music comes over with the utmost clarity.

William Kraft's "Contextures: Riots — Decade '60" is concerned with an analogy between the fabric of music and the fabric of society with special reference to the anti-Vietnam marches and the race riots in America. The conflicts in society have become the conflicts of contrasting musical materials. The intrusion of the jazz quartet near the end is intended to represent the lighter, more humane aspects of society, which occasionally manage to break through the general turmoil.

The other work on this record is William Kraft's Concerto for Four Percussion soloists and Orchestra, this is not so concerned with the problems of society, it is more concerned with working

out purely musical ideas. As such it is an attractive work with loads of sparkle and a myriad of different musical colours, but may be a bit pedantic.

PIANO WORKS

TWENTIETH CENTURY PIANO MUSIC: WEBER: VARIATIONS, Op. 27; SCHOENBERG: SIX LITTLE PIECES, Op. 19; COPLAND: VARIATIONS (1930); NIELSEN: CHACONNE, Op. 32; BRITTON: NOTTURNO (1963); McCABE: FIVE BAGATELLES (1964); RAWSTHORNE: BAGATELLES (1958). JOHN MCCABE (Piano) (Pye Golden Guinea Collector Series STGSC 4116).

THIS record presents, for the price, an excellent compilation of some of the important piano works of our century.

John McCabe presumably the organiser of the material, has wisely kept the pieces short to get as wide a range possible within the limited time and I think he has done a great job.

The pieces range from the one hand from Danish composer Carl Nielsen (1865-1931) whose work is so original that it defies categorisation, through Anton Webern (1883-1945) and Arnold Schoenberg (1874-1951) indispensable musicians in any collection of twentieth century American, to contemporary American, Aaron Copland (b.1900) and British composers, Benjamin Britten (b.1913), John McCabe (b.1939), Alan Rawsthorne

The Webern variations like many of his other works are tent to pared down to a minimum of sound and their

effect can be fascinating to listen to.

The Schoenberg pieces are similar in style and represent a period in Schoenberg's career when, like Webern, experimented with minute forms. McCabe, as I have said, is a contemporary British composer who works in a serial idiom and his Five Bagatelles are again brief and concise with a large element of discord, and they are, as McCabe says, relatively easy to play.

The Copland Variations are my favourite work on the record, mainly because of the overpowering logic of the composition. It seems to progress like an interesting novel — the more you get into it the more interesting it becomes, the climatic end is the "piece de resistance" and you come away completely satisfied that you have just heard a great piece of music. The dissonance is quite high but the work is cast in an easily acceptable form which has a unique ability to communicate directly.

The Britton Notturmo is a quiet, restful work, as the title says a night piece, impressionistic in character. Nielsen's Chaconne I like too, but it is a very serious and difficult work to get into, a sort of modern equivalent to a monumental movement of a Beethoven piano sonata. The Rawsthorne Bagatelles didn't communicate much either, my reaction to these pieces was largely one of indifference — they didn't turn me on at all.

STOCKHAUSEN

STOCKHAUSEN — PROZESSION (1967) (For Tamtam, Viola, Elektronium, Piano, Filters and Potentiometers) — ALFRED ALINGS — TAMTAM, ROLF GEHLHAAR — tamtam, JOHANNES G. FRITSCH — viola, HARALD BOJE — elektronium, ALOYS KONFARSKY — piano, KARL HEINZ STOCKHAUSEN — filters and potentiometers. (VOX STGBY 615 stereo).

THIS recording is a complete and live performance of "Prozession," a largely improvised work and it is a superb example of spontaneity in modern music. The piece is played by six players; two are playing a tamtam (a very large metal gong).

The sounds produced by the Tamtam are picked up by a microphone, whose movements are controlled by a microphonist; the Viola has a contact mike. Both these mikes are connected to electric filters and potentiometers. The potentiometers are fed into four separated speakers, which Stockhausen himself, at the controls, who can manipulate the filtered sounds that come through.

The other players have their improvisations on the processes of some of Stockhausen's earlier compositions. As the piece progresses the players react to the sounds they make themselves to the sounds that others make.

The resulting music is a series of sound events which occur more or less spontaneously within the time span. Some of the sounds are high-pitched and not unlike animal noises in a Zoo; for example the heavier sounds sometimes sound like the roaring of a thousand lions. Bearing this in mind, the volume and the nauseating persistence of some of the sounds, this record may not be suitable for anyone with a nervous disposition.

It can be exciting and very menacing in places, as well as being mind disturbing. A shattering experience by any standards, so shattering in fact as to be almost unbearable, but still music you cannot possibly ignore or take for granted. Also interesting to compare this record with the orchestral one recorded last month to see the extent of Stockhausen's development from that time to the present.

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ROYSTON ELDRIDGE AT THE LUXEMBOURG SONG CONTEST

Outsider with a Winwood voice

THE PRODUCER is as important to pop today as the singer and the song. And so the first Grand Prix RTL International was held in Luxembourg on Saturday to find the best song production.

Britain won, not through the seasoned campaigners Vince Hill and Samantha Jones, but with a song from the "unknown" Jules Freedman, produced by Bunny Lewis. It was the most unexpected win especially in view of the stern Continental opposition and the various "teething troubles" the contest faced.

First problem to hit the British contingent of Freedman, Vince Hill, Samantha Jones and the Valverde Brothers was a ban imposed by the

Musicians Union on the British artists using backing tracks as everyone else did. Our artists had to have a live backing provided by the Luxembourg Symphony Orchestra.

To solve this problem the jury heard the actual record during the final and it was only the audience who listened to the live performances. The jury's votes counted for half of the result, the other half was decided earlier by listeners to all services of Radio Télé-Luxembourg who heard all fifteen finalists on the air during the week and voted by postcard.

Following the afternoon rehearsals, the unofficial "betting" in the British quarters made Germany's Freddy, Austria's

Gitte and Peggy March out in front with the Valverde Brothers as outsiders. J. A. (Jules) Freedman wasn't in the running.

Vince Hill had annoyed a certain German party with his song "Little Bluebird," an adaptation of Schubert's serenade. The Germans didn't understand the British copyright rules.

There were hang-ups during rehearsals on Saturday afternoon which at one time had four conductors conducting the orchestra at one time, much to each other's annoyance, and Larry Page won a minor battle for Samantha Jones in getting Mark Wirtz as her conductor.

Finally everything was set for the big night and British hopes were still fairly high as the contest, televised and broadcast on the contin-

ent, opened in front of the evening-dress only audience. It was a night of contrasts from the stilted Teutonic entries, like Bavarian drinking songs, to a dramatic performance from the Valverde Brothers. Samantha Jones with "Today Without You" was in fine form and was one of the few artists, apart from the Valverde Brothers, to inject any life into the proceedings. Vince Hill was the complete professional but "Little Bluebird" hasn't the impact of "Eideweiss," or "Roses Of Picardy."

The fifteen finalists, came, but hardly conquered. National winners were announced first and Jules with a voice that owes something to Stevie Winwood was the first national winner to be announced.

He wrote both the lyrics and music for "When You Walked Out Of My Life," a song he performed with a lot of feeling.

Then it was announced in French and German that he'd won the international competition and it took a few minutes before the baffled British party, trying our best to translate what was going on, realised that we'd won.

Jules didn't seem to realise either. Afterwards we celebrated at one of the few night clubs in the Duchy where large ladies removed clothing while we drank expensive whiskies to prepare ourselves for Radio Luxembourg DJ Tony Princes version of "What I'd Say" sung on his head, he remained very quiet.

The Valverde Brothers seemed to get more attention, they looked the part, and had the Luxembourg ladies in a tither.

A few hours later it was all over and the British party flew back to London where Jules was met by David Jacobs and we were searched for extra cigarettes. An enjoyable weekend all told.



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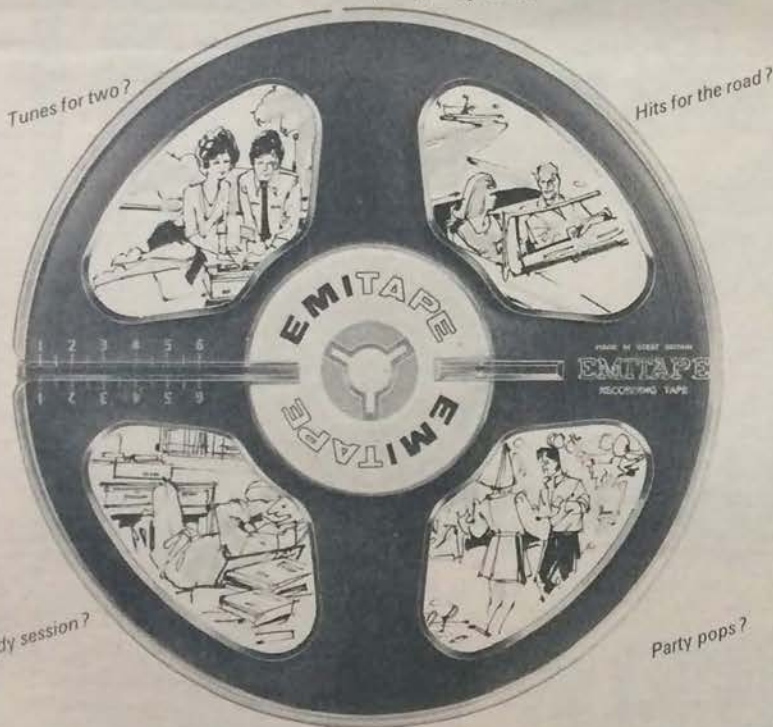
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The rise of reggae

THE EMERGENCE of reggae - the calypso based music from the Caribbean - as a major chart influence in Britain is the most unexpected musical trend of the past few years.

It has snowballed into a dominating force both in the clubs and ballrooms and on the record market. And this has been achieved with a minimum of exposure.

From isolated breakthroughs like Millie Small's "My Boy Lollipop" and Desmond Dekker's "007" in 1967, reggae, which has also been known as bluebeat, ska and rocksteady, now seems to have the same impact on today's record buying market that soul had in 1966 and 1967.

Among the first people to spot the commercial potential in this music of the Caribbean were Tony Cousins and Bruce Wain, who three years ago, were running a small agency in Soho.

Soul was big at the time and apart from the odd song like the Mical Tive's "Mockingbird Hill" bluebeat as it was known then wasn't doing anything at all.

"We were looking after a soul package show and we noticed that they started to add the occasional bluebeat number. We liked the music and the first ska thing we worked on was The Ethiopians who made the charts in 1967 with "Train To Skaville," explained Bruce.

"It was music strictly for the coloured kids then. It started to catch on in London at places like the Whiskey A Go Go and in other towns like Sheffield, Bristol and Birmingham which have a big coloured population.

"In December we thought we'd bring Desmond Dekker over for a short tour, we got an overdraft from the bank, and arranged it with Graham Goodall from the Dr. Bird companies who has a lot of contacts in Jamaica.

"At this time reggae hadn't broken at all. It hadn't been released in November and died a death yet when we did the first appearance in Eastbourne the kids went mad. Desmond promoted the reggae dance and it began to be associated with the music. From that first day we knew we had a monster.

"When we brought Desmond over we gave him a suit but he insisted that the bottom six inches of the trousers should be cut off. Then the kids began to follow him, they rolled their trousers up and began to have their hair cut short."

"We've always concentrated on coloured artists.



DESMOND DEKKER

We do most of the reggae artists with people like the Upsetters who are in the charts with "Return Of Django." The Pioneers who are just outside, Max Romeo and Millie. And we've just signed Pat Kelly," said Tony.

Last month Britain's first ever Caribbean Music Festival was staged at Wembley's Empire Pool which attracted a staggering 9,000 people. Ronnie Warren-Jones of the Clayman Agency who helped promote the Festival, said they will now hold the Festival every year as it was such a success.

The independent record companies like Harry Pama's group of companies and Graham Goodall's Dr. Bird company exist purely on the rapidly expanding reggae market. The bigger independents like Island in conjunction with B&C also sell a lot.

"The progressive music has become purely a listening thing but with reggae it's easy to dance to as you can see from any ballroom," explained B&C's Max Neudham.

Whatever the reasons, reggae is here and with the first reggae concert tour to go under way this year, it looks like being even bigger in 1970.—ROYSTON ELDRIDGE

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OPINION

It's a shame that nobody listens

THE VELVET Underground have made just three albums, none of which have done particularly well in Britain. But that trio of albums constitutes a body of work which is easily as impressive as any in rock.

If you doubt that statement, then it's unlikely that you've listened hard to the albums, because they yield their treasure only to a listener who is prepared to treat them with respect and intelligence.

The group was spawned a couple of years ago, part of Andy Warhol's Exploding Plastic Inevitable multi-media troupe. It was immediately obvious that they were very different from the hundreds of other groups springing up during the American Rock Renaissance.

Their music was hard, ugly, and based in a kind of sadomasochistic world which few dared enter. The first album, called "The Velvet Underground And Nico", was produced by Warhol and released here on Verve, and a scary document it is.

Three tracks feature Nico, the beautiful blonde singer whose voice has a unique deathly pallor. "Femme Fatale" takes a standard pop song form and turns it into something tantalising and frightening, while "All Tomorrow's Parties" is a grim view of the life of a Lower East Side good-time girl.

"Parties" and another track, "Venus In Furs", share the group's best trademark: a kind of heavy, almost martial beat, very hypnotic and quite unrelated to any other music you can think of. They arrived at this, I think, because of the presence of a girl drummer, who is most definitely not a joke. She adds to the already somewhat surrealistic charms of the group, and the fact that she isn't a "real" drummer means that the music isn't cluttered up with pat, meaningless clichés.

"Moron" is another superlative cut, featuring leader Lou Reed's voice on top and sometimes inside of screeching feedback and electric viola, played by John Cale. It builds to a mind-shattering climax which is best not heard at all by those of a nervous disposition.

By the time their second album, "White Light/White Heat" (Verve), came round,

Nico had left the band, and they had got further into some of the McLuhanistic tricks hinted at in the first album. "The Gift" for example, is a horror-story narrated by Gale over a hard-rock backing, and it's terrifyingly difficult to catch the lyric content.

On "Sister Ray," the album's long track, they explore sound, with howling feedback and screeching organ making some of the most modern music ever heard. Like many of their compositions, this track never resolves: one gets the feeling that it could go on and on.

The third album, on MGM, was almost totally ignored in this country, and MM's reviewer dismissed it with a contemptuous: "Not sensational, but interesting with the group now into the gentleness and beauty bit."

Nothing could be further from the truth. The songs were more restrained, but the old cruelty was still there, manifesting itself in the overall mood and many of the words.

If anybody bothered to listen to them. For a start, nobody realised that the whole album was a continuous suite, although not billed as such. It traced the progress of a girl, Candy, from permissiveness through the realisation of evil, and back to decadence.

The tracks are linked so inextricably that it's difficult to talk about them separately, but "I'm Set Free" is probably the best tune they've written (with the terrifying beat again), and "What Goes On" contains brilliant organ and guitar.

"Typically, the key track — "Murder Mystery" — has been distorted so that the words can't be heard, but it serves, as the group intended to make the listener think hard. This suite is so subtle and sophisticated that it's on a par with "Tommy" and so far ahead of "Sgt Pepper" that it makes that album sound like a series of nursery rhymes.

It's beginning to look as if the Velvet Underground will never make it commercially. Nevertheless, groups like them do the spadework which enables less-talented musicians to progress. It's just a shame that nobody listens.

RICHARD WILLIAMS.

WHY JOSEPH EGER HATES TO SLEEP

JOSEPH EGER is probably the hippest 41-year-old in the business. That doesn't mean that he wears purple trousers and Indian scarves — he doesn't — but he's amazingly aware of what is going on in rock music today.

Eger is, of course, the man who conducted the London Sinfonia in concert with the Nice at Croydon's Fairfield Halls last Friday night. His association with the Nice is his most famous accomplishment in England, but he is man of very many parts.

He majored in French horn at the Curtis Institute of Music in Philadelphia, before playing with symphony orchestras in Washington, New York, and Los Angeles.

For a while he played in the studio orchestra at 20th Century Fox in Hollywood, where he met and recorded with many jazz musicians, and then began a career as a horn soloist.

He also formed various chamber orchestras, one of which was called the Eger Players, and played at the Wigmore Hall in London with Yehudi Menuhin's sister, Hepzabah.

He then began studying seriously as a conductor, and gathered some of his friends from New York's Juillard Conservatory together to form the West Side Symphony Orchestra, which later became the New York Orchestra Society.

"We were a bit ahead of our time," he says, "because our whole philosophy was based on playing free concerts in deprived areas."

Eger then began guest conducting with various famous orchestras, and began a series of yearly Mozart concerts with the New York Philharmonic at Carnegie Hall.

Three years ago he began his association with the world-famous conductor Leopold Stokowski, as the great man's assistant, and he also formed the Symphony of New York, which performed experimental works.

"Two years ago I got turned on to the youth scene," he says. "I was conducting a youth orchestra, and they began to teach me about their world."

"They played me music by Dylan and the Beatles, and I was fascinated. I'd



JOSEPH EGER talking with Lee Jackson and Blinky Davison of the Nice.

BY RICHARD WILLIAMS

always been a bit of snob, and even though I liked jazz and had recorded with Shorty Rogers and Shelly Manne, I'd always looked down on pop music.

"Then, when I was preparing a performance of Charles Ives' 4th Symphony, I noticed a lot of similarities between Ives and the Beatles, and I wrote a magazine article about it."

"When I first heard 'Sgt Pepper' it made me feel the same as when I heard a Beethoven symphony for the first time — I got that same gut response to the music, and I found that it expressed our time perfectly."

"So I did a series of twelve concerts at Carnegie Hall with the American Symphony Orchestra and rock group — Elephant's Memory, who at that time were unknown — in front of a teenage audience."

"I had a great difference of opinion with the Establishment over these concerts, and they refused to give me a budget for them. So I practically had to scrub the floors myself to get the concerts on."

"The response was really fantastic. We got so much mail, I felt it helped the kids reach classical music because we took a step or two in their direction."

"The next thing I did was with the Rascals at the Garden State amphitheatre in New Jersey. We did two things based on a couple of their hits,

plus symphonic things by Beethoven, Tchaikovsky, and Dvorak. The audience was made up of half teenyboppers and half classical fans, and the kids were screaming at the Dvorak like they were at the Rascals. Afterwards some of the older people came up to tell us that they'd never heard a rock group properly before, and they liked it very much."

"That's the important thing — bridging the generations. Young people are amazing today — they'll take from all the great accomplishments of the past, and utilize them naturally."

"They have great respect for all human beings, regardless of colour or background. They'll be the saviours of the world, once they've managed to kick out all the evils like war and so forth."

"The kids have thrown over everything — and some of the good things have gone, too. But they have to do this, it's very necessary."

"The Woodstock Festival was a great lesson for the older people, 400,000 kids, and no trouble — they even helped a cop when his car got stuck in the mud. It was so beautiful."

Eger became involved with the Nice when the group's manager, Tony Stratton-Smith, wrote to him after reading about a concert he did at the Carnegie Hall which used the famous Joshua Light Show.

"I heard the group's records and I wasn't too impressed, quite frankly, but then Keith came over to play at my house and I realised what a talent he has — and the other two are great, as well."

"Keith is so talented as a musician — he's a joy to work with. I got more enjoyment out of playing with them at the Plumpton Festival where all the conditions were wrong, than out of two dozen symphony concerts."

"And you know, my criteria have changed so much over the past year. I used to be a perfectionist, thanks to my training, and nothing was ever perfect enough."

"But the kids couldn't care less about virtuosity. What matters is the music that comes out, because basically it's communicating emotion."

"I'll be severely criticised for this by my classical friends, but now I don't care so much if a note is a little out of place. You know, they should dump the Establishment and start over again."

"People have this snobbish reverence for some types of music, and they try to keep it to themselves. But I think that what I'm doing will bring the younger audience to some great music, and frankly it's my ambition to be able to get Beethoven's 9th to them — absolutely straight. But at the moment we're in an interim period, and they're still suspicious of 'our' world."

"Music belongs to everybody. I love the great works of the past, and want to find ways to share them with everybody."

Eger will have his chance, because at the instigation of Stratton-Smith he is making a record of excerpts from classical music, to be called "Classical Heads," and will play a concert at London's Lyceum under the same title.

"For the first album we'll be doing four or five-minute segments from classical pieces, plus a fourteen-minute portion on Berlioz' 'Fantastique'. I've cut things and shortened them where I felt they needed it, because I'm sure that if the great composers were alive today they wouldn't write in strict sonata form. They'd change their methods to suit the rhythm of today."

The same principles will be carried over into a new group he's forming in New York, called Cross-over, and featuring prominent classical and rock musicians side by side. They are due to play a concert at the Fillmore East, opposite Jefferson Airplane, in the near future.

"We're crossing over the boundaries which have previously been accepted," he says. "I want to make collages of music, having fragments from all sorts of cultures."

"There's so much to go at when you get into this kind of scene. You know, I hate going to sleep because I know that, during the time I'm in bed, I could be investigating something."



VELVET UNDERGROUND: made listeners think

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NAME ADDRESS

THERE is a sustained excitement about a Led Zeppelin performance I do not recall in any other group — apart from the Who.

With most bands there are ups and downs, moments of boredom and bad playing and that was true even of Cream in their heyday.

But Zeppelin play their marathon sets, which often run well over two hours, with a drive and intensity that demands your attention.

And they have a sense of the dramatic and a professionalism that leaves the impression of reserves of ideas and power. They play, hard, fast and furious. But they are in control.

From the moment of their 8.30 pm kick off at Carnegie Hall I stood in the wings fascinated for the duration of their act by their playing and by the reaction of New York fans.

A huge cheer greeted them as Robert ran on stage dressed in black, followed by Jimmy in white satin trousers, John Bonham in a leather hat and John Paul Jones in red.

A battering snare drum intro to "Communication Break Down" made me blink and the sexy guitar sound of "I Can't Quit You" made me wince.

Robert and Jimmy between them produce



PLANT huge cheer

vocal and guitar screams that had the audience wriggling in their seats. The boys as well as the girls were soon leaping to their feet, grabbing at Zeppelin to shake hands in congratulation.

The whole bright, plush hall seemed filled with kids who loved everything they did, from the roof to the front rows.

Silence prevailed for Jimmy's sit-down guitar solo. "He's a masterful guitar player," a voice breathed in my ear. It was recording engineer Eddie Kramer.

The solo starts with a basic theme and works through a whole gamut of ideas which appeal to Page's concept. His technique is remarkable and his taste is unique among rock guitarists.

John Bonham's drum solo was a 30 minutes marathon which sounds as if it would be very

boring. It wasn't. With a combination of speed, brute strength and ideas he flew around the kit in a blur that remained true to the 30 year old tradition of drama laid down by Krupa on the same spot, with jet age expertise.

John produced one block buster after another and for a considerable part of the solo, maintained the high speed role Buddy Rich recorded with JATP also at Carnegie Hall called "Buddy Rich's Explosion."

He played with sticks, beaters, and even his hands, and the applause came in bursts throughout.

After this the atmosphere was electric and as Robert leapt and gyrated across the stage the crowd erupted. There were no police on hand, but the ushers maintained a semblance of order and good will by keeping their cool. There was excitement but no unpleasant incidents.

John Paul Jones' bass set up the driving riff of "Summertime Blues" for the obligatory encore. Jimmy's guitar cut through the thunder of John's drums and Robert stood on tip toe to sing his head off.

As the musicians fanned out across town after the show somebody said: "It was too damn bad they didn't record the whole thing." It was me actually.

LED ZEPPELIN AT CARNEGIE HALL

exclusive report by chris welch

Led Zeppelin exploded over New York last weekend. And the MM was there for two sensational shows at the world famous Carnegie Hall.

Young New Yorkers went wild for the group led by guitar giant Jimmy Page, which in less than a year has conquered the American rock scene.

Fans leapt on stage to grab lead singer Robert Plant as Zeppelin piled climax upon climax during two hour-plus shows that went on until after 2 am.

With their first album scheduled to become a Platinum and their second a Gold before it has even been released, Zeppelin have proved that English bands are still all-powerful in the States.

And they have achieved their success with a high degree of musicianship, devoted to hard work and a magic that has converted both hard rock aficionados and screamers.

Carnegie Hall was the prestige debut of Zeppelin's fourth tour of America this year, which will take them to Detroit, Chicago, Boston — all the way to California.

Said an exhausted but happy Page post Carnegie: "I never expected anything like the success we have had when we started the group. Our following here is huge — they travel miles to see us. And that's really encouraging."

Zeppelin began when Jimmy, tall, skinny, with a lopsided flowing hair style, and one-time session man supreme, quit the Yardbirds at the end of last year.

He gathered around him a tough team of unknowns — Robert Plant (vocals), John Paul Jones (bass, organ), and John Bonham (drums).

Initial reaction to the news of their formation was: "It's going to be just another band."



JIMMY PAGE



JOHN PAUL JONES

From their first gigs and later their first album, the truth dawned — a monster group had appeared in our midst.

Our Zeppelin flight to America began on Thursday last week. It was my first trip to the States, some days having been spent being inoculated against Small Pox and Communism.

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P. P. ARNOLD

reviews the latest sounds in Blind Date



ROBERT PLANT



JOHN BONHAM

negie Hall 1938 concert. Listening to Gene Krupa on drums turned me into jazz and ten years later, here was I standing on the stage where "Sing, Sing, Sing" was recorded.

"This is it lads," said John Bonham, eyeing his drum kit as the audience took their seats. "Gene Krupa and Buddy Rich — they've all played here. So I'd better be good tonight!" Quite a few British faces turned up to cheer on our lads and drink their champagne in the dressing room. Chris Wood of Traffic who had been working with Dr. John appeared at my side in the wings, and Screaming Lord Sutch in a yellow jacket and wearing a backing Britain badge amazed me with his news and gossip.

At 8.30 pm the first concert began. There was no other groups on the bill. It was all down to the Zeppelin for two hours.

I was frankly amazed at the reaction. Later in a Jewish delicatessen on Sixth Avenue I asked Robert and Jimmy about it all. "You should see the kids in Boston or Detroit," said Robert, grenched in sweat and bleary-eyed with an unfortunate rash that broke out during the first set. You can control the audience if you are reasonable with them and don't chuck them off stage too violently."

Said goodlooking, quietly spoken John Paul Jones: "We played over three hours without a break in Boston once. You get to the stage and you don't want to get off stage!"

Said Jimmy: "After doing such a long show you don't really feel like repeating it the same evening, especially after a long flight. But nervous energy sustains you."

Strong.

WHY has Zeppelin been such a success?

"Everybody in the group is strong. It's not like some groups where you have one stand-out and the rest are passengers. When people see our show they can come back again and find out some different facet of our ability. John Paul Jones for example, is playing amazing bass things — he's frightening."

Jimmy's great solo instrumental feature is on "White Summer".

"There are all different bits in it. There's 'Black Mountain' off the first album and I just play and improvise until enthusiasm lags. It's the sort of thing I sit at home and play all night on an acoustic."

"There are Indian and folk influences in 'White Summer' which gives you a chance to show you can play all sorts of things as well as the blues. Somebody in the audience offered me a bottle of champagne after I played it — and that's how involved they are in music over here. They are involved in England as well, but they don't make it as apparent."

Zeppelin and their management team left New York the next day for Detroit and I stayed on the creep about Fifth Avenue, one eye sight seeing and the other looking out for your friendly neighbourhood murderer.

But the only terror incident came when I sat in a Cadillac outside the Hilton, waiting for my chauffeur to take me to the airport.

The wizened face of an old lady poked her head through the window. Warning messages screamed through my head (Remember friend, when driving in New York always secure your windows and doors).

"Are you rich?" demanded the lady, making a curious gesture with her fingers and nose. "I-I — well er, no," I stammered.

"Huh — Gotta be a limey." And she stumped, without even trying to rape me.

I heard people almost shouting. "Led Zeppelin and the Who are the two biggest acts in America. It's like the Monkees never existed."

It was revealed that the group were due to get something like fifteen thousand dollars per night against a percentage of the gate which could bring them twenty thousand dollars a night for fourteen days.

knocked out when they gave him a copy of Paul Oliver's "Story Of The Blues," a fascinating document which kept him engrossed for the severe hour TWA flight.

Crossing the Atlantic by Boeing 707 was not nearly as boring as I had feared. With a colour movie to watch and six channels of stereo music to choose, plus the delights of first class eating and drinking heightened the excitement of a personal discovery of America.

Filled with fearful talk, violence, rudeness and paranoia, I determined to have an open mind and accept America as it happened.

And like Led Zeppelin — America was a gas too.

Huge buildings, big cars, neon and speed — you've seen it on documentaries, and it's all there, 3,500 miles from home, but strangely familiar.

We drove to the Hilton Hotel, and as it was late, I stayed in my room, watching TV and heeding the warning notices to bolt my door against intruders.

Robbers hide in lifts, cupboards, toilets, anywhere, to spring upon the unsuspecting, but I had no unpleasant experiences to jaundice my view of the States.

Watching New York's appalling TV service, which beams little better than Dr. Kildare, The Monkees, Archie and Crazy Kat on eight channels around the clock, was an instant bring down.

Concern

The toughness of the city was offset by the people's genuine concern and involvement with the Moratorium on Vietnam and the election of a new Mayor.

The grimness of the passing pedestrian not wanting to get "involved" was assuaged by the warmth and spontaneity of the young fans reaction to Zeppelin in concert.

Friday was spent on a visit to the Atlantic studios where I watched Les McCann recording an album and Mel Dr. John Creuze of Night Tripper fame. All at Atlantic were buzzing with excitement at Zeppelin's visit, busy inflating rubber. Led Zeppelin's made in Japan.

I also do some queer things which can be equally effective at groups like Fairport Convention: prove they don't need crescendos all the time.

On the last album the drums and guitar sound was the same on every track. This one has different sounds for different songs, which are all originals. Really — we can't wait to get onto our next album!"

At the airport we met Jimmy and John Paul Jones, show manager, Peter Grant, who were also there to see them off and Robert was

GLADYS KNIGHT And The Pips: "Nitty Gritty" (Tamla Motown).

Gladys Knight — her phrasing is fantastic. Every body tends to copy Aretha Franklin's phrasing but Gladys has her own. This should be a number one — it's the best Motown song of the year.

It was in the charts in America when Jim and I went to see my parents a little while ago. We had a party and they played this all night — there's a special dance "The Popcorn" that they do to it.

It's fantastic, it should be in the top ten but whether it will or not — Gladys is the best of the Motown artists, I suppose that will annoy the Diana Ross fans but Gladys has this raw thing.

This should be number one.

KING CRIMSON: "The Court Of The Crimson King" (Island).

Is that a Mellotron, it sounds like one. I like it, nice vocal, nice production, very pretty.

Is it the Moody Blues, it sounds very much like them? King Crimson, I've heard of them. I don't know if it will be a hit but it's nice.

They remind me of the Nice a bit but they're not quite as aggressive.

SKY: "On Our Way" (Decca).

It's got one of those nice singing along things but I don't like it personally. I've heard enough.

JOHN WALKER: "Everywhere Under The Sun" (Carnaby).

No, take it off. One of those songs you might hear early in the morning.

Who is it? John Walker — ohh I think he's got a good voice too but I don't like this at all.

It's a shame the Walker Brothers broke up.

HERMAN'S HERMITS: "Here Comes The Star" (Columbia).

A nice pleasant record, it will probably get a lot of airplays. It's Herman — it will be a hit then.

It's one of those songs you have to get used to, I don't mind it, and if it's Herman it's a hit.

PETULA CLARK: "No One Better Than You" (Pye).

Petula Clark — beautiful. Beautiful song, beautiful production and a Petula Clark performance — fantastic.

It should be a big hit and I love the B-side too. A hit, a huge hit.

THE SWEET INSPIRATIONS: Various tracks from the album "Sweets For My Sweet" (Atlantic).

It's Atlantic isn't it? I can tell by the sound. The



Sweet Inspirations — they've got such a nice harmony sound.

I don't know if I really like this track, can I hear some others. I've got their last album which isn't too good.

They've got a great sound but I don't think they're given the best material. The album will probably be big in the soul charts.

SAVOY BROWN: "Make Up My Mind" and other tracks from the album "A Step Further" (Decca).

It's been done before, that sounds a bit like "Fever." Who is it? Savoy Brown — I hear that

they've got a big following perhaps you should play me another track.

I suppose it's good, the guitarist is good, but I don't really like this type of music.

CHICKEN SHACK: "The Road Of Love" from the album "100 Ton Chicken" (Blue Horizon).

I peeked at the cover so I know who it is. Did Christine Perfect do all the singing with Chicken Shack?

It's good — Chicken Shack without Christine Perfect — it'll probably be a hit.

I think Christine will

probably be very big on her own but the group still holds its own without her.

ALAN HAVEN: "What The World Needs Now Is Love" and other tracks from the album "Haven For Sale" (CBS).

Like it, it's pleasant. I'd listen to this at home.

There are a lot of good songs on this album, who is it? Is he English?

Very nice.

ROTARY CONNECTION: "The Weight" (Chess).

It's not as good as the Aretha Franklin version, who is it?

It's a great song from Dylan, both Aretha and The Band did versions of it.

I don't think this will be a hit though.

CREAM: Tracks from the album "Best Of Cream" (Polydor).

I can't say anything bad about this. What can I say — the best of Cream — incredible.

It should be number one. They had their own sound, just great.

THE PENTANGLE: "Light Flight" and other tracks from the album "Basket Of Light" (Transatlantic).

It sounds like Jethro Tull, no, I didn't mean that, it's nice.

I like it, The Pentangle are a good group, their drummer plays on my records and that girl has a very nice voice.



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GLADYS KNIGHT AND THE PIPS
Nitty Gritty
Tamla Motown TMG 714

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JAZZ EDUCATION is here to stay!

Time was not so many years ago, when anybody wanting to make a career in jazz had to pick it up the hard way.

"Jazz can't be taught," sneered the experts and to any request for information or help produced some variant of the Fats Waller-Louis Armstrong "If you have to ask about it, lady, don't mess with that stuff"

The educationalists sneered too but for different reasons. Jazz, I was assured by one teacher when I was still at school, is that noise one hears whenever one turns on the wireless.

Not any more! With the Leeds Music Centre and Wilfred Mellor's course at York University firmly established, the growth of the Rehearsal Band movement, the annual fortnight down at Barry and the work of the National Youth Jazz Association, Jazz Education is really on the map.

Add to this the fact of John Dankworth's lecturing and conducting a rehearsal every Friday at the Royal Academy of Music, with the possibility of there being a full-time jazz course there soon and the future could hardly look rosier.

And yet, although there will soon be more jazz musicians about than ever before, there would appear to be increasingly fewer places for them to play. This is not really so when you consider the increasing number of jazz pubs and the upsurge of interest in jazz in the colleges and Universities.

A great many Blues and Progressive Pop groups, too, are so close to playing jazz that a break-through for the jazz musician must soon be on its way - particularly in view of the sterling work of the London Jazz Centre Society in the promotion of concerts.

But any long-term hopes for a renaissance of jazz must inevitably rest with the members of the National Youth Jazz Association, since it is young people who fill the clubs, buy most of the records and find places to play.

DREAM

From a mere dream of a group of London teachers four years ago, the association has grown to embrace bands in Manchester, Birmingham, Redbridge, two at Repton School and four in London as well as the free classes which take place every week-day evening in London.

The National Youth Jazz Orchestra has toured France and Bulgaria; broadcast frequently on radio and television, appeared a fortnight ago at the Ronnie Scott Club, and has given concerts all over England.

MAJOR

It is being considered for recording by two major record companies and has recently started a programme of dances at colleges and universities.

The band's repertoire includes all styles of jazz, as it must if it is to fulfill its role as a training orchestra, and new arrangements have been commissioned from Alan Cohen, Kenny Wheeler, Neil Ardley, Graham Collier, Henry Lowther, Mike Pyno, Dick Walter, John Nicholas-Bennett, John Warren, John Birch,



DANKWORTH: lecturing at Royal Academy

Education — and all that jazz

Bill Silcock, Ken Gibson and Roger Eames

The high-spot of the young jazz musician's year is undoubtedly the annual Easter Jazz Course, which is held at a London school, and where most of the country's top jazz and session musicians drop in during the week.

Next year's course will run from March 31 to April 4 and will have an added attraction in that there are plans for it to be combined with a course in Jazz and Contemporary Music to be held in the beautiful surroundings of John Dankworth's Buckinghamshire home

Membership of the National Youth Jazz Association costs 10s per annum and all classes are free. Youth Jazz Orchestras enrolling can receive free music, and most jazz clubs will admit our members at preferential rates. In addition to this, a great many young musicians have been found professional work through the Association.

Further details from the NYJA, 11 Victor Rd, Harrow, Middlesex (01-863 2717).

BILL ASHTON CHAIRMAN, NYJA

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And what will you be playing? Not very much, I'm afraid, if you're playing in a dance band.

Since last April not a single pop has been issued as a commercial orchestration, and publishers seem to have given up any idea of ever issuing any again.

Arthur Drury, Manager of Bro's Orchestral Service, explains why. "Pops have such a limited life these days," he says. "That publishers won't take the risk of printing 500 copies of something that may be forgotten tomorrow."

Even the natural band numbers like "Up and Away," "Toy Balloon," "A Man and A Woman," "Thoroughly Modern Millie," and many others are not being issued. Unless publishers issue titles like this, there will be no new "standards." And although there are over 100 Stage Band Arrangements available, Leeds Music, which produces nearly half of these is allowing them to go out of print.

One firm which is worried about this tendency is Stanza Music, which has grown out of the activities of the National Youth Jazz Association.

Already they publish over 50 big band arrangements by such names as Harry South, Alan Tracey, Ian Hamer, Neil Ardley, Dick Walter, Graham Collier, John Patrick, Keith Mansfield, Alan Wakeman, Brian Priestly, Graham Lyons, Ken Gibson, Brian Cooper, Tony Faulkner, Don Rendell and many others. Small group arrangements by John Burch, Brian Miller are immediate, and new big band arrangements by John Nicholson, Bennett, John Dankworth and others are soon to be issued. A new big-band title is added every week.

A big English publisher is talking about world-wide distribution, and Gary Burton's publishing company may handle the arrangements in America. Although all the titles are scored for a maximum of ten brass, five sax and four rhythm, they are fully used and playable by a much smaller band.

Till now most stage-band arrangements were written for American school bands. Now the semi-pro has the chance to play arrangements originally produced for the top British Big-Bands, in addition to giving a real boost to British Composers and arrangers. **ROLAND BRICENT**

Get help from a rehearsal band



TUBBY HAYES, JEFF CLYNE AND KENNY CLARE: visits to rehearsal bands

WHEN the beat boom of the sixties decimated the ranks of the big semi-pro dance bands throughout the country they not only ushered in a revolution in teenage tastes and habits, they also helped to create a vacuum in the subtle, shifting processes by which musicians, in popular music at any rate, had hitherto always emerged.

Few who were around at the time will ever forget the Melody Maker dance band contests with their high all-round standards of musicianship and coach-loads of partisan supporters. There cannot be many of the mellow session faces, now in their middle years, who did not achieve their first taste of local idolatry through the medium of those contests and the much scuffed at semi-pro band.

In recent years a spontaneous movement has arisen which, to an extent, is helping to fill that vacuum, and to provide an environment in which the younger player who is so inclined can add to his musical knowledge a kind of experience which the usual run of schools and amateur

symphony orchestras naturally does not provide.

These are the rehearsal bands which are to be found in increasing numbers all over the country, and though they vary in quality and musical objectives they all have one thing in common: they provide a situation in which a certain type of musical skill and knowledge can be acquired or improved upon which can rarely be found elsewhere.

Some, of course, are of a very high standard indeed. Like the Ken Turner, Mervyn Wright and Les Jones bands in East London, in whose ranks are to be found a fair sprinkling of full-time professionals escaping from the monotony of their regular palas or club gigs.

Others, like the bands run by teacher / bassist, George Ward all over South London, tend to be resting places for younger players on their way to other musical destinations. Through its ranks have passed at one time or another such players as Mike Osborne, Barry Goy and Bernie Living. All of them are doing different things now, of course, and this points up the real function of the rehearsal band or orchestra — to provide a kind of experience which is unobtainable elsewhere.

Session trumpeter player Gordon Rose's Morley College Orchestra is probably the best example of this. Backed by the enlightened attitude of one of the best

known further education institutes in the country, Rose's expected standards of performance and his Third Stream inclined scores have been grappled with at one time or another by most of the younger, "thinking" musicians who have begun to make a name for themselves in the past few years.

Alan Cohen, a brilliant arranger, is performing a similar function at the City Literary Institute this winter, for many years the stamping ground of Eddie Harvey, who also runs the Musicians' Union rehearsal band at Walford whenever he can.

But it is away from the concentration of talent at the Metropolitan centre that most help is required. That is why the MU, through the "Campaign for Live Music" undertook a survey to find out where the bands were and their requirements. We found 120 — and its safe to assume that there are many more.

More and more Branches of the Union are forming rehearsal bands and are in a position to give a certain amount of financial assistance to get them off the ground, whilst the "Campaign" itself is now committed to a limited programme of providing the stimulus of professional coaching and scores — always a problem with many of the bands.

Readers may remember that in the Spring musicians of the calibre of Tubby Hayes, Jeff Clyne, Keith Christie, Bobby Orr, Gibb Wallace, Greg Bowen, Ian Hamer, Ronnie Chamberlain, Harry South and Kenny Clare paid lightning visits to bands in Luton, Chatham and Ilford.

This winter we hope to see more of the same kind of activity with professionals drawn from the Midlands and Manchester as well as giving a boost to morale and musical knowledge.

The return of the big band has become something of a joke in some musical circles, and, of course, it is a fact that no-one can turn the clock back — even if this were desirable.

But it is still a fact that, outside of the handful of pop empires trying to make it big in the States, the bands which work the most and command the most consistent prices in the country are such "unfashionable" ones as Johnny Howard, Bob Miller and Eric Delaney. And have your tried booking Syd Lawrence's band lately?

The popular music industry is still rather more diverse than you would think from glancing at the weeklies and the Top Ten obsessed columns of the national and provincial press.

Isn't it time that the Music Industry itself started to take a little notice and began to provide the financial investment that the rehearsal band movement needs?

"IF YOU want to get ahead—get a hat" is an oft-quoted saying. But if you want to get ahead musically speaking—make that hat an Army cap!

Who says so? No less a musical notability than famous Canadian - born stratospheric trumpet star —Maynard Ferguson!

Don't think for a moment that he implies that every budding trumpet (or cornet) player who joins an army band will turn out to be a world-class jazz trumpet player. But he will receive an invaluable grounding in the rudiments and technical requirements.

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And he should know—for he did just this when playing as a 14-year-old in the Black Watch Regimental Band of Montreal. This was THE Scottish Regiment in Canada and paraded in full highland gear including kilts—despite the fact that most of the musicians were French-Canadian!

"The bandmaster was a Capt. Jones (an Englishman trained at Kneller Hall) who was also bandmaster of Kiwanis Boys Band in which my brother and I

played—and we became, I suppose, mascots of the Black Watch band on parades, concerts and broadcasts.

"The training we received was nothing short of fantastic. It was very technical, we played very advanced pieces and just had to develop proficiency in both double and triple tonguing.

"The training was very similar to that which British musicians receive in the brass and military bands over here—which is the reason that so many northern accents are heard in the brass sections at recording, radio and television sessions.



FERGUSON: Army man

Try the Army!

"I went on to play in professional bands in Montreal, formed my own band at 15, and at 18 moved to New York and joined Boyd Raeburn. My first offer from America was from Stan Kenton who had heard me in Canada, but when I reached New York he had disbanded.

"After Raeburn, I played with Jimmy Dorsey, Charlie Barnett—then finally with Kenton." — JERRY DAWSON.

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least one instrument pretty thoroughly if you aspire to arranging.

"Knowing a trumpet, for example, ensures that you don't write scores for a trumpet section that are quite beyond its range.

"And it isn't a good idea to present the players with scores I call newspaper — masses of notes covering the manuscript.

Blasts

"It's just as important to know what to leave out as what to keep in. For instance, you turn on the TV, and see old films that feature blasts of background music throughout. Nowadays, music is used more sparingly — and this heightens the dramatic effect.

"There's an art in scoring for vocalists, too. You must never get in the singer's way. The ideal is to provide an arrangement that frames the singer, that leaves the listener with a feeling of a wholly satisfying performance from the solo performer.

"No one where the dominant effect is that the trumpets, say, have played right across the artist.

"But arranging is such a personal thing. Listen to top men by all means. But develop your own ideas; the worst thing is to copy those of others.

Asset

"Anyone who aspires to arranging must want to write," he says. "And a knowledge of an instrument is an invaluable asset. I played trumpet and piano, and these helped me tremendously when I turned to writing full time.

"My trumpet is now firmly locked in its case. But it is important to know the range of the individual instruments in an orchestra; otherwise you can easily fall into many traps."

Johnny was also fortunate in having first-hand experience of playing with a big band — Ken Mackintosh. Entirely self-taught, he first tried out his arrangements on the small band within-a-band featured by Ken Mackintosh.

"Then, one day, Ken asked me if I'd like to try my hand at writing for the big band," recalls Johnny. "I did an arrangement of 'woodchoppers' Ball', and he still has it in the book.

Problem

"I next joined Cyril Stapleton on trumpet, Cyril said he had three arrangers in the band, but if I liked to try my hand at writing, I could.

"In these respects, I was lucky in finding an immediate outlet for my arrangements. The problem of the young writer is finding a band or group of musicians to try out his works.

"But there are many young student orchestras around. The best thing is to find the nearest one in your area and see if you can write some arrangements for them.

"As I said, you must have a real taste for arranging, and it can be a most rewarding means of musical expression. Like when you're writing and orchestral backing for a singer — he or she is the painting, and you provide the frame.

Listened

"It's difficult to get individual tuition in arranging. I studied a lot from books, I also listened a lot to such composers as Stravinsky, Ravel and Debussy. Then I would transcribe arrangements from recordings.

"But I also studied at college for four years. I was studying trumpet and piano, but at that time, I was mainly interested in blowing hot air out of the trumpet. The interest in arranging came later. But I'm glad I have a knowledge of the trumpet and piano.

"It's important to know at

ONCE they get to the very top, the road is smooth for pop musicians. But getting there is the problem — and the vast majority spend years in obscurity, playing at youth club dances and in small pubs for very little money.

Take 22-year-old Terry Sylvester, for example. Now earning pots of money as a member of the fabulous Hollies, he left school at 15 and became a garage mechanic, while joining a group as a semi-professional.

"I used to play about four nights a week for ten bob a night," he recalls. "After a year I decided finally to make music my career, and I left the garage to go professional.

"I did because I thought to myself: 'What if you end up at 25 years old wishing you'd become a musician?' I didn't want to feel that I hadn't given myself the chance.

"For some years I didn't get anywhere, but the vital thing is that, like everyone else, a musician has to go through an apprenticeship.

"It's just like any other job, and if you get to the top without going through this apprenticeship then you get too blasé, because it's all come too easily. A lot of people have fallen flat on their faces because of it.

"Two years ago I wondered whether or not to get out of the business, as I'd had ten records which hadn't made it. But then I thought it would be a waste if I didn't make use of my experience in music, and luckily enough everything's turned out well for me.

"I've been very fortunate, joining the Hollies at a time when they are popular and respected. I'd never have reached this status in any other way."

Has Terry any tip for



SYLVESTER: played for ten bob

How Holly Terry got to the top

youngsters starting out in the business?

"Yes — start saving some money right away. I began saving £5 a week right at the beginning, and if you can get into the habit of saving that much at the beginning then it's easy to save £25 a week out of £100 eventually.

"Of course you can go

out and spend it getting smashed every night, but a lot of people have come to grief that way too.

"I love the music business, I wouldn't change my career for anything, and it's worth plugging away for a few years in order to achieve something really worthwhile." — RICHARD WILLIAMS.

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Study

"But you can acquire a tremendous lot about the art of arranging — particularly of vocal accompaniments — from men like Ben Costa — he's done some brilliant work — and Percy Faith, Ernie Freeman and Pat Williams.

"Lalo Schifrin is a great too, but he's concentrating more on film and TV work these days.

"Robert Farnon's string work is also tremendous. But as I said, listen to all types of arrangers — jazz, pop and legitimate.

"Arranging is a truly wonderful means of expression. But it's a full-time job. Really a life's study."

Today, Johnny could — and often does — work right round the clock. He had his own TV series with Lulu.

Leaping

"That certainly helped bring me to the attention of the public and led to a lot of additional commissions," says Johnny. "People saw me as a conductor, and arranger wasn't just a guy standing up in a suit waving a stick. They got quite a shock seeing someone leaping around in a flowered shirt."

He also conducted for Lulu on the Eurovision Song Contest in Madrid. And he's now score for the David Hemmings film "Fragment of Fear."

"He's just arranged and produced Richard Harris's next single, and just obtained his first major film assignment as composer of the score for the David Hemmings film "Fragment of Fear."

He also composed the new Texaco TV commercial.

So Johnny is well entrenched as a major figure on the arranging and composing scene. It's taken him some time to arrive. But others can do the same — provided they are prepared to work at it — and that's the setbacks in their stride. — I.H.

Listened

"It's difficult to get individual tuition in arranging. I studied a lot from books, I also listened a lot to such composers as Stravinsky, Ravel and Debussy. Then I would transcribe arrangements from recordings.

"But I also studied at college for four years. I was studying trumpet and piano, but at that time, I was mainly interested in blowing hot air out of the trumpet. The interest in arranging came later. But I'm glad I have a knowledge of the trumpet and piano.

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NILSSON'S "Everybody's Talking" is currently climbing the MM chart. But you won't be seeing him perform it on stage or TV.

For Harry Nilsson is a rare bird. He makes no live appearances. And he avoids getting too involved in the general pop scene hubbalo.

"It's partly because I'm not too sure of myself as a performer, and partly because I'm just not that interested in the scene," he said over the phone from his home in Hollywood Hills, California.

"If you get too involved it becomes another way of life. I prefer to stay home or in the studio, just writing and recording."

"I don't listen to the radio and I don't buy many albums — I guess there aren't many groups around at the moment who interest me."

All this may explain why, until now, Nilsson was a man often talked about but seldom heard.

He gained a lot of attention as the writer of songs like "One," a US chart-topper for Three Dog Night, and "Without Her," a worldwide hit for Herb Alpert and Jack Jones, among others.

And as long as two years ago, his first album made him an "in" name among many Pop people, notably the Beatles and Kenny Everett.

But major chart success eluded him until the film Midnight Cowboy focussed attention on his soundtrack song "Everybody's Talking."

The song was written by Fred Neil, and first appeared on Nilsson's "Aerial Ballet" album.

Film

"It was out for a year before the film's producer heard it and decided to try it against the film. They tried several other songs as well, including one by me. But eventually they decided to stick with 'Everybody's Talking.'"

Subsequently, he wrote the score for Otto Prem-



NILSSON: no live appearances

Nilsson's column

inger's "Skidoo," starring Jackie Gleason. "The film wasn't a success, but I expect you'll be seeing it over there soon — and that's a threat!"

But it gave him a chance to work with the great Preminger. The two men are still firm friends and Nilsson finds himself involved more and more with films.

"I'm interested in producing and packaging films, and generally getting ideas together. Right now my partners and I are working on a 3D film with a screenplay by Kurt Vonnegut. It's much

more advanced than the old 3D system."

He is also producing records, including an unusual satirical album, using sound effects, with a new comedian called Bill Martin.

Bank

But writing and singing are his first loves. He began writing about seven years ago while working as a computer centre supervisor for a banking firm. After about five years he left the bank — "I found I was making

more money at song-writing."

Things really began to move when the Monkees recorded some of his songs and his own record — a medley of Beatles songs — made the American charts.

Songs

Since then many people have recorded his songs, from Mary Hopkin to Blood Sweat and Tears.

"I rarely write with other artists in mind. I write for myself, usually at guitar or piano. I don't have any special formula."

Right now, though, Nilsson is cutting an album of songs by Randy Newman, with Newman himself on piano. "He's amazing — he's the most literate writer in the USA. His songs are beautiful, with real stories and characterisation," says Nilsson.

Nyro

Apart from Newman, his admiration is reserved for the Beatles and Laura Nyro — "Her new album 'New York Tendaberry' is incredible."

Meanwhile, we in Britain can look forward to his third album, already out in the States. It should be worth hearing.

For Nilsson, despite his lack of "image," is a superb songwriter. His melodies are beautiful and light and his lyrics tell a story without pretentiousness.

ALAN LEWIS

NEXT WEEK
ALBUM
SUPPLEMENT



"GROUPIE." A novel by Jenny Fabian & Johnny Byrne (New English Library 25s).

As a high-level view of pop, "Groupie" compares to an earlier, much praised volume, "All Night Stand," which was a trouser snake's eye view of pop.

Both are depressing, factual accounts of the sex life of groups and their associates. But "Groupie" by Jenny Fabian and Johnny Byrne is an improvement on the first pioneering "expose" from within.

It has a certain humour and some neat observations on people and their attitudes. As far as one can judge, it accurately captures the mentality of the groupie girls who hunt musicians for status and sustenance.

Sadly any strain of believable sincerity, any sense of purpose other than to rattle off a quick few thousand words to cop a quick few thousand quid (perhaps), dissipates after the first few pages.

It is a string of episodes based on real people and reads like a dirty schoolgirl's diary. Only the names have been coded to embarrass the innocent.

Most readers with the slightest knowledge of the London group scene will be able to crack the code. Just swoop an Andy for a Davey, work out the Other Kingdom is Middle Earth, and you're all set for a giggle. If you are into giggling that is...

Quite how the team worked on their documentary, I'm not sure, but presumably Jenny got down to the spade work and Johnny did the journalism.

There is a pull a page and more plating than one finds in the average Sheffield cutlery works.

Katie, our heroine, and her rise to depravity, is set against a background of events in last year's pop calendar.

Particularly interesting is a description of the raid of Covent garden workers on "The Other Kingdom," when they were convinced child sacrifices were being held in the club.

Thousands of Covent Garden lorry drivers were outside with hammers and bars, trying to get in...

there were all these overalled savages spilling into the hall, shouting 'get those bearded nits!'... apparently someone had told them that we were holding a child sacrifice. They had held a quick union meeting and decided to sort us out.

Another section deals with a pop journalist who works for "The Hit Maker."

"As a person I was beginning to find his mind dragged heavily with lower class hangups and that he strongly disapproved of bippies and drugs and made a lot of nasty remarks about the underground which seemed directed against me personally."

"He kept bugging me with explanations about why we saturated our minds with drugs and didn't go to work. This made me extremely annoyed, because I find this type of person a complete waste of time — and for this stupid little Cockney git to class me with them was just being unreasonable and narrow-minded."

The "stupid Cockney git" is billed as Harold Grimes who sounds like an extremely intelligent and admirable person, and if I met him in the street I'd like to buy him a drink and shake him by the hand.

I detect a strong streak of right-wing fascism throughout this wearisome, tittle-tattle, so damaging to the image of pop music, which serious musicians and writers have battled so long to gain deserved respect.

"Groupie" de-humanises sex and turns it into a TV panel game. "The Year Of The Sex Olympics" does not seem all that far off — CHRIS WELCH.

BEATLES
THE BEATLES ILLUSTRATED LYRICS: Edited by Alan Aldridge. (Macdonald 25s.)

High-level view of the pop scene

gloom of "Groupie" into the colour and light of Alan Aldridge's strokes of genius is a happy experience, like finding a cure for snake bite.

All the effort and music of a decade seems tarnished by "Groupie," if you ever believed a fraction of hippy idealism, of music validity, in the integrity of those who struggled to make it valid, then this collection of drawings, paintings and photographic interpretations of Beatle song titles and lyrics will revitalise your beliefs.

A score or more top artists were invited to contribute and the response has proved pretty amazing.

The poetry of much of the Beatles work has inspired them. The humour and surrealistic nonsense of the "Walrus" and Sgt Pepper period has unleashed a torrent of imaginative work, not the least Alan's own individual designs.

There are some beautiful drawings and photographs by many respected artists. But Alan's work is the most stimulating, amusing and provocative.

Lovely is the throwaway drawing for "I'd Love To Turn You On" — a cold, blue man with a head like a tap, coloured rain pouring from his nose.

And there is a schoolboyish, but fendish dedication to a grim faced publisher who "didn't see it," and is depicted with a cabbage for a brain. It made me think of a sorcerer's apprentice getting a dangerous own back with powerful magic. — CHRIS WELCH

FOLK MUSIC

MINSTRELSY ANCIENT AND MODERN by William Motherwell (Singing Tree Press 47s)

MOTHERWELL'S anthology of folk ballads is a fairly important collection that for some time has been out of print. It contains the texts and detailed notes of some sixty odd romantic and historic ballads and must rate as a definitive work in this field.

Motherwell has taken a great deal of trouble in supplying background information and his introduction, a lengthy 105 pages, is taken up mainly with a study of the development of the ballad form in relation, particularly, to Scotland. A valuable book that deserves its place in the folk music library and one that will be welcomed eagerly by the student.

THE WANTON SEED — More English Folk Songs selected and edited by Frank Purslow (E.F.D.S.S. Publications 9s 6d).

IN THIS neatly presented anthology of English folk songs, Frank Purslow has attempted, as with his "Marrow Bones" collection, to give a representative picture of the idiom with a hundred songs. Each one is complete with text, melody line, guitar chords and source.

At the end of the book there is a more comprehensive detailing of the songs, all of which come from the Hammond and Gardiner manuscripts. A useful little volume for both scholar and singer, very reasonably priced. — T.W.

TWELVE-TONE

"EVERY effort has been made to completely simplify the composition of 12 tone music so that it will be available to the average musician-composer."

So says Larry Fontine in the introduction to his book, "Twelve Tone Composition" (published in England by Bonworth & Co Ltd, 14-18 Heddon Street, Regent Street, London W1R 5DZ).

He points out that in writing the book he has tried to show "a" way down "a"

musical road and not "the" way.

The book demonstrates various ways of approaching 12 tone music and the musical examples are interspersed with informative explanations.

As Mr Fontine points out: "This book is for the average musician-composer who has at least studied the elements of harmony and theory. With this in mind, no explanations of the usual musical terms are made in this book. Only those terms which are usually limited to the field of 12 tone composition are explained."

In fact even those with the most sketchy knowledge can gain some insight into the music of such as Schoenberg, Alan Berg and Anton Webern through reading this volume. — BOB DAWBARN.

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LEAPING away from the

New Pop Singles



By Bob Dawbarn

PLASTIC ONO BAND:

"Cold Turkey" (Apple). Are you ready for this? It's brilliant — despite the positively frightening last third with John moaning, shouting and crying.

The atmosphere is totally believably. Before that we have hard, rocking music with John's unaccompanied voice being answered by wild Eric Clapton guitar.

The line-up, incidentally, is John and Eric (gtr), Klaus Voorman (bass gtr) and Ringo Starr (drs) and somebody has done a remarkable engineering job on the recording.

A tremendous record I'd love to see go straight to number one. And I bet the Radio One deejays cut it off before the end.

JETHRO TULL: "Sweet Dreams" (Chrysalis). Hardly instant hit material, this rather sinister fan Anderson original gets through to you on around the third hearing.

Less jazzy than many Tull offerings, this is a heavy pop ballad with orchestral interjections behind Ian's voice, some effective guitar and a touch of nice flute at the end.

I like it but wouldn't like to gamble on its hit potential.

AMEN CORNER: "Get Back" (Immediate). A curious choice for the Corner's farewell single when the Beatles' hit was so recent.

I thought I had it on at the wrong speed at first, they take it at about 180 mph



KLAUS VOORMAN: bassist in the Plastic Ono Band

Despite the moaning, this is brilliant

and Andy Fairweather-Low's voice sounds as emerged from a nasty encounter with a shark.

THE MARMALADE: "Butterfly" (CBS). Extremely commercial and must surely be a hit.

Not one of the group's best offerings though no doubt it will enter 500,000 teenage homes. Pretty guitars, what are known in the trade as "soaring" strings, whispering woodwind and somewhere in there the Marmalade making a nice profes-

sional job of a pretty ballad written by the three Gibb brothers. I find it inoffensive.

GENE VINCENT: "Be-Bop-A-Lula '69" (Dandelion).

Funny how time destroys the red corpuscles. When the original version came out I thought it was the funniest record of 1956 — even funnier than "Heartbreak Hotel."

Now Vincent has re-recorded with a powerful backing group and, no doubt due to nostalgia,

18,230,023 pints of Watneys tankard and living in a smokeless zone I find it thoroughly enjoyable.

I can't wait for the B. Bumble revival in 1973.

THE TEMPTATIONS: "Runaway Child, Running Wild" (Tama Motown). Well they're certainly trying to change the old image up there in Motown.

This has a soulful song, electronic gimmicks, roaring bass guitar, vocal

backings straight from early rock and occasional touches of yer actual progressive. Computerised pop that wears very thin on a couple of plays.

DUSTER BENNETT: "I'm Gonna Wind Up Ending Up Or I'm Gonna End Up Winding Up With You" (Blue Horizon). That's a new typewriter ribbon Blue Horizon owe me.

This will surprise Duster's blues fans. It's a most attractive song with soul

overtones and just a dash of country. Some nice harp from Duster too. It's time he had a ruddy great hit and this is sufficiently offbeat to be the one I hope so anyway.

VAL SINGLETON: "Jimmy Giraffe" (Pye). I'm a Magic Roundabout man myself but I palter Auntie Val is regular on Blue Peter. Strictly for the under-fives.

LINDA KENDRICK: "Hold On" (Philips). Strictly for the over-fives. Miss Kendricks is one of those singers who tends to hector you in the louder bits and I don't like being shouted at. The song is nothing much and the arrangement isn't one of Johnny Arthey's more exotic efforts. All pretty average.

TINY TIM: "Mickey The Monkey" (Reprise). Strictly for the weirdies of any age. Tim's freak bit stopped being funny for me way back but then you may be weirder than I am.

Why don't they make disposable records which you could just flush away? I've got to wait for Camden's dustmen to come back before I can get rid of this.

TAMMY JONES: "All The Love In The World" (CBS). Another of those do-it-yourself ballads that sounds like a hundred other songs.

She sings pleasantly and the orchestra makes the appropriately sugary

praises behind her. Not for me—and I suspect not for too many other people either.

MAJOR LANCE: "The Beat" (Soul City). This would have had Chris Welch idiot dancing round the office if he wasn't idiot dancing round the seamer bars of New York.

Good discotheque music. Nothing very original but well done.

IAN CAMPBELL: "Break My Mind" (Major). This had the idiot dancing round the office — I nearly strangled myself on the headphones.

Country rock on a John D. Loudermilk song. This is Glaswegian Ian's first single and it's excellent for jumping about to. If it gets the plays it could be a minor hit.

THE NEW INSPIRATION: "My World's Beginning" (Penny Farthing). Two Poles, a Frenchman and a Belgian prove that the Continent still lags behind Britain in the pop world.

One of those jerky songs that were popular a couple of years back. Nicely produced but doesn't mean much.

SPECTRUM: "Glory" (RCA Victor). The place to find glory is — wait for it — deep inside your heart. That's the lyric dealt with.

The music doesn't move me either — except sharply to the left to switch it off.



Juicy Lucy

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new pop albums

CREAM: "Best of Cream" (Polydor). A laconic air pervades the presentation of this familiar selection. A cover painting by Jim Dine, a lopsided back liner photograph showing the lads in pensive mood — as they say — and a marked absence of sleeve notes.



But the material gives the listener a chance to appreciate the musical growth of a London club attraction turned toast of America. From the early sounds of "I Feel Free" to "Badge" we hear Cream twisting and writing in the grips of various influences. First we hear the electrifying Cream blues band, thundering into Willie Dixon's "Spoonful" and Robert Johnson's "Crossroads." There is Cream — projector of Jack Bruce-Pete Brown tunes like "Sunshine Of Your Love" which threatens to become a standard. Whichever direction they go there is fire and personality in all their playing.

PENTANGLE: "Basket Of Light" (Transatlantic). A brilliant album, their best yet, from the Pentangle. Though the basis of their material is rooted in folk, it ranges over a vast spectrum from early English ("Lyke-Wake Dirge") via neo-baroque ("Hunting Song") to blues ("Train Song") and heavy rock ("Sally Go Round The Roses"). It goes without saying that the musicianship is brilliant, with Danny Thompson's bass outstanding and there isn't an electric sound on the whole album. What may surprise those who don't know the group well is the fantastic swing they build up on the more rocking items.

FLEETWOOD MAC: "Then Play On" (Reprise). A great

leap forward by Peter Green and his men, who have produced an album that enhances their reputation in the eyes of many who still regard them as a straight, bashing blues band. Far from it — the group are well into experiment without pretension, and heavy rock with a soul of its own. Melody is also an important weapon in their approach. Tunes like "When You Say" which has been recorded by Christine Perfect as a single, are beautiful in conception and performance. Their three guitar line-up gives them a wide variety of sounds and styles.

KING CRIMSON: "In The Court Of The Crimson King" (Island). This eagerly-awaited first album is no disappointment, and confirms their reputation as one of the most important new groups for some time. It gives little idea of their true power on stage, but still packs tremendous impact, especially the brutally exciting "21st Century Schizoid Man" and the eerie title track, with its frightening mellotron sounds. It's not all high power stuff, though — there's some nice flute from Ian McDonald on the beautiful "I Talk To The Wind" and "Moonchild" is pretty, though too long. The vocals are clear and controlled and the instrumental work can hardly be faulted. This is one you should try to hear.

LOVE: "Four Sail" (Elektra). First album for two years from Love, possibly the finest of all the groups to emerge from the West Coast rock revolution. Only Arthur Lee remains of the original group — the others are now Jay Donellan (lead guitar), Frank Fayad (bass) and George Suranovich (drums). But Lee's brilliance shines through, and most of the tracks are well up to the standard of their earlier classic albums. The guitar solos are blessed with that unique Love quality of being both fast and lyrical. Some of the subtle beauty of "Forever Changes" is missing, but there is a greater range of styles. Best track is the shimmering "August."

TRAFFIC: "Best Of Traffic" (Island). Beautiful souvenir of one of the most influential bands in recent years. Recalls memories of Flower Children, heads and love-ins, but it is also completely contemporary, for the group were ahead of

folk

VARIOUS ARTISTS: "The Big Folk" (Fontana). A real mixed bag on this Fontana sampler which makes up in quality what it lacks in quantity. Tracks include Wally Whytton's version of "Gentle On My Mind" and Martin Carthy's "Scarborough Fair," also

their time. A wide range of sounds, from the gentle fantasies of "Hole In My Shoe" to the hard rock "Smiling Phases." All their hits are here, as well as gems like "Coloured Rain" and "Feeling Alright."

BEST OF THE BEE GEES (Polydor). Beautiful reminder of the great days before all the moody. All their hits are included from "New York Mining Disaster" to "First Of May," as well as lesser known items like "Every Christian Lionhearted Man." Over exposure on radio dilled the ear to many of these songs. But hearing them afresh reveals what superb writers the Gibb brothers are. They sing with a lot of soul and Bill Shepherd's fine arrangements sound even better in stereo.

SOFT MACHINE: "Volume Two" (Probe). It's pretty tragic when a group with the immense talent of the Soft Machine aren't a really big name. This album, their

Derek Brimstone's "She Loved a Portuguese," Jeremy Taylor's "Nasty Spider," and contributions from Noel Murphy, The Corries, The Tinklers, The Spinners, The Dundonald and even Stefan Grossman. What could be more comprehensive?

JAMES HENDRICKS: "Songs of James Hendricks" (Liberty). Best thing to emerge from the Colorado Mountains since the beetles — and his songs cover a fair range too. Mr. Hendricks reveals a worthy exuberance

second but the first to be released in Britain, is little short of brilliant for much of its length. Mike Rutledge (organ), Hugh Hopper (bass, guitar, and also sax), and Robert Wyatt (drums and voice) are all extremely fine musicians, and the jazz influence shows through in their clever arrangements and interesting short solos. They are capable of handling a 7/4 time signature so well that you don't notice it's 7/4.

VARIOUS ARTISTS: "Motown Chartbusters Vol 3" (Tamla Motown). Detroit has a tremendous influence on the charts as the 16 tracks on this album prove. All of them were hits this year and there are some truly great songs among them: Martha and the Vandellas "Dancing In The Streets," the Isley Brothers "This Old Heart Of Mine" and Jnr Walker's "Road Runner" are re-issues but they are some of the best that Motown has come up with. There's also Marvin Gaye's "Grapevine," Stevie Wonder's "For Once In My Life," the Miracles "Tracks Of My Tears" and Temps "Get Ready."

YOUNGBLOODS: "Elephant Mountain" (RCA). An album of surprising delicacy, taste and grace from the group who are currently have a U.S. hit with their three-year-old "Get Together." The first cut, "Darkness Darkness," is the deepest: a beautiful mixture of country violin and medium-heavy guitar, with yearning voices. There's also a nice electric-piano instrumental called "On Sir Francis Drake" and the whole thing is well worth investigating.

of style with eleven country orientated numbers, recorded in Nashville with dobro and things providing the backing. Liberty have been producing late, and now they've come up with a gem. But to suggest that the album steps as pure country offerings would be an injustice to the artist, whose songwriting talent is rare and refreshing. Indeed Hendricks runs the gamut from folk and ballads to the jazz tinged "City Sounds," leaving in his wake shades of vintage Roy Orbison. Highly recommended.

MM exclusive on the next Humble Pie LP

HUMBLE PIE (Immediate). An unqualified success! After a somewhat uneven start, Humble Pie have come up with a thoroughly convincing second album.

The basic feel is country rock — A relaxed but heavy sound which allows the individual instrumental work to shine through without flashy solos or ear-battering distortions. It's one of those warm and relatively undemanding albums which is played again and again for sheer enjoyment. The songs — all but one written by the group — are strong on melody and lyric and the band sounds surprisingly mature and together for such a recently-formed outfit.

Track by track, the album goes like this: "Take Me Back" has an unusual rhythm with what sounds like hand drumming from Jerry Shirley. Bright acoustic guitar chords and a plaintive vocal from Steve.

"Sad Bag Of Shakey Jake": Canned Heat type harmonica leads into a compulsive country song with a splendid sing-along chorus. The most enjoyable track.

"The Light Of Love": sitar and tabla create an

hypnotic Indian feel, occasionally breaking into a rocking rhythm, with subdued, well-controlled harmonies.

"Cold Lady" has a heavy, rolling rhythm reminiscent of Dylan's band, with nice bass and electric piano (D). Steve gives his best vocal performance on a moving, little song.

"Down Home Again" is their only real rock song. Has a similar feel to "Natural Born Bugle" and would make a good single. "Every Mother's Son" has nice acoustic guitar on a sad country song by Steve.

"Heartbeat": excellent harmonies and fine bass runs from Greg Ridley. The guitar work captures the feel of the original Buddy Holly hit without copying it.

"Only You Can See": bass and acoustic guitars are again outstanding on a lyrical love song from Peter Frampton. "Silver Tongue" has Steve using a high voice over a very heavy riff, with some wild guitar. Very moody.

"Home And Away" has more tight harmonies over acoustic guitars. Beautifully executed and reminiscent of Love, which can't be bad. The album is due for immediate rush release—ALAN LEWIS.

MIKE REASON AND MIKE SILVER: "The Applicant" (Fontana). Mr. Reason is a lonely and desperate man... and work is hard to find" runs the sub-plot of this album; and it seems to sum up the predicament of this particular work and the composers' plight in producing it. Our hero, desperate for work and food, attends an interview for a job, where he finds a collection of other 'down-and-outs' seeking employment. After being shuffled from one department to another, he is turned onto

the street where, traditionally, he pegs out. The musical interludes, which include a raplike thing and a Dylan parody, provide welcome relief from the monotonous narration.

VARIOUS ARTISTS: "Sailor-men and Sevingmaids" (Topic). Topic presents the sixth of ten volumes representing aspects of British folk music. And this specialist collector's item (with accompanying brochure) is the result of diligent research work by eminent assembly of collectors,

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JANE: should be played

PLAY IT, BBC!

"JE T'AIME" may be an immoral record. Likewise "Wet Dream," and the BBC may be justified in banning these songs. But when a song reaches the top five then Top Of The Pops should play the number whether they approve of it or not. — JOHN DUNNE, Ripon, Yorkshire.

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MELODY MAKER

If this current healthy trend continues then modern jazz fans will multiply and encourage a new era of musical quality. — A. ZETLAND, London, N14.

I DON'T think it matters who wrote the first pop opera but for the sake of Richard Artus I should like to put the record straight. Pete Townshend did write the first pop opera and it was released as the "Quick One" album long before "S. F. Sorrow," "Ogden's Nut Gone Flake" or "Joseph and the Amazing Technicolour Dream Coat." — BRIAN SLATER, Oldham, Lancs.

HOW GRIEVED we were to learn of the farewell of Steve Peregrin Took from Tyrannosaurus Rex. This gentle pair have given us many hours of happiness with their simple uncomplicated music. To Steve we give our well being and happiness and to Marc may you ever remain a roaming prophet of ours. — JOHN BURGESS and NEIL MATSON, London, W3.

IT APPEARS that Dennis Detheridge was out of step with me and twelve hundred others at Raymond Froggatt's second concert with orchestra at the Belfry, Sutton, Pitt, a friend turned away when the hall reached capacity would have loved the space Mr Detheridge took up. — F. R. MARTEN, Aston, Birmingham.

MR J. BARNACLE, who lambasts the BBC for axing Jazz Today, has mistaken a week off for a total demise. I'm happy to confirm that Jazz Today is still going out — in stereo, too — at 5.45 pm every Tuesday on Radio Three. — CHARLES FOX, London, W2.



BLOOD, SWEAT and TEARS: quality pop.

Soul dead? What rubbish!

SO SOUL is dead, what rubbish. You only have to go by the tremendous response from fans at the Wilson Pichett concert at the Albert Hall to know that soul is in the blood of these people. As far as they are concerned, soul will never die. — SALLY SHEPHERD, London, SW4.

I MUST offer my praise of the letter by A. Paine on soul music. It was constructive and expressed what so many soul fans believe.

Artists such as Diana Ross, Marvin Gaye, Fifth Dimension, etc., are very good — they sing pop, but are not called pop artists because their skins are black. At one time the word soul meant soul. Today it means "this song is performed by a coloured artist." — P. MAULE, Newcastle on Tyne, Northumberland.

SOUL MUSIC is not dead. Soul will never die. Not all Tamla and Stax discs are supposed to be put under the label of soul. One should realise that soul comes from deep down inside and our coloured

entertainers know how to drag it out into the open but they are restricted.

James Brown is an example of this, he is and will be for some time, the next best thing to Otis Redding. When James was here in 1967 he really rocked the boat. We know that no-one will ever take Otis' place but we can give others a chance. — HEATHER O'SHEA, Potlitters Bar, Heris.

WHILE OTHERS talk, Al Kooper acts. Super sessions, the Fillmore album, production of Don Ellis and Taj Mahal, jamming with Hendrix and the Rolling Stones culminating in his second superb solo album. Surely now Al must receive recognition as a man who has pushed good music beyond all believable limits. — JON SYMONS, London, SW5.

I SINCERELY trust the new Byrds single "I Wasn't Born To Follow" won't meet with the mediocre response their last single met.

Despite almost constant personnel changes, this group has never failed to give an excellent standard of music. It would be a

major tragedy for modern rock music, if this group were allowed to drift into obscurity. — FRANK CONSIANTINE, Ongar, Essex.

WHO CARES which is the best band — Clarke-Boland or Jones-Lewis? The great thing is to have on the scene at the same time two such magnificent orchestras, capable of such tremendous ensemble sounds and both boasting soloists with such talent that they could go on the road tomorrow as leaders in their own right. — V. R. NEW, Ryde, Isle Of Wight.

JOHN PEEL

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

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THE MOTHERS ARE DEAD, BUT ZAPPA'S STILL VERY MUCH ALIVE



THE MOTHERS are dead. Killed by a public apathy towards a style of music which the rest of the world will catch up with maybe around 1975.

After Frank Zappa had announced that he and his loveable bunch of freaks were no longer together, the MM rang him at his Los Angeles home to ask about the reasons for the break-up. "I don't like to say that we're breaking up — we're just not performing any more," he replied enigmatically.

BY RICHARD WILLIAMS

NEWS IN BRIEF

RADHA KRISHNA TEMPLE, Quintessence and Bachendral appear at a free concert in Trafalgar Square this Saturday. Concert is part of Focus on Famine and also features films by John Lennon and Yoko Ono.

Clouds' first American tour, due to start this week, has been postponed to February because of the group's label switch from RCA to A&M in America.

Norman Haines, lead vocalist with Locomotive for over two years, has left to form a new progressive group called Sacrifice. His replacement is Frank Spence.

Spinners are being filmed by BBC at Liverpool Philharmonic in December for a 45-minute show in colour over BBC-1 TV during Christmas week.

Val Donatien, who last Saturday completed a summer season at Blackpool, is to host Christmas Night With The Stars on BBC-1 TV.

Ten Years After star in a colour spectacular for German TV on November 11 after they open a German concert tour with Chicken Shack.

Beach Boys are unlikely to appear at the Save Rave charity show at London Palladium on Sunday, November 30. But an addition to the bill is deejay Ed Stewart.

Seafoam open their first visit to America in New York on November 6.

Harmony Greks have their debut album, "This Is Us," out on RCA on November 28.

Tiny Tim, currently starring in British cabaret, has a new single, "Mickey The Monkey," out on Reprise today (Friday).

at Osterley Jazz Club. Wild Bill will make three appearances with the Alex Welsh Band during the tour.

New Foundations single is "Baby I Couldn't See," released on November 7. They are currently touring Canada. **Sam Apple** Pie appear at Exeter Quay Club tonight (Thursday).

Georgie Fame will write the score for the new film *Entertaining Mr Sloane*.

Ray McVay Band tomorrow (Friday) kicks off a new BBC-TV big band series titled *Dance Date*.

Peppermint Cream, first British pop group signed by A&M Records, star on Granada-TV's *Discotheque* show on November 18.

Film director Holz Braz will make a documentary of a concert by the Nies with the Collegium Musicum Orchestra at Basle, Switzerland, on October 29. Their final concert before visiting America will be at London's Lyceum on November 9.

Syd Lawrence, trumpet-leader whose orchestra features the Glenn Miller sound, has been signed by Philips. An LP is out on the Fontana Special label on November 10.

Louis Benjamin, managing director of Pye Records, is also to become managing director of Moss Empires on the retirement of December 31 of Leslie Mardonnell.

Shelter are staging a concert at the Royal Albert Hall on Friday, December 19, starring Family, **Graham Bond**, **Sam Apple Pie** and **John Peel**.

Aretha Franklin's new American single, to be released in Britain, is titled "I Am Eleanor Rigby" — her version of the Beatles song. Her new album includes a song specially written by Paul McCartney, titled "Let It Be."

Singer-composer Tim Buckley arrives in Britain on November 12 for concert and TV dates.

"We're not getting across, and if we'd continued to progress at the rate we've been doing for the last year and a half, we wouldn't have any audience left at all."

"We were heading towards concert music — electronic chamber music. We performed it several times in America and had horrible reviews and an unpleasant audience response."

"The reviews we got were so simplistic, and I don't want to go on having to put up with all that bullshit."

Garbage

"We played my bassoon concerto at the Fillmore East, and one critic described it as an 'oboe concerto.' He also said that he'd paid his money to hear rock and roll and he didn't see why he should put up with all that classical garbage."

"People have a great need to put music into little boxes, and they've never been able to do that with us."

"Am I discouraged? Sure I'm discouraged. But I don't want to make it sound as if we quit just because we got a bad press. If we'd done that, we'd only have lasted six months."

"It looked as though we weren't going to be able to achieve the goals we'd set for the group. There was too much resistance from all quarters, so we decided to cool it."

"Maybe in two or three years people will be able to look back and assess what the Mothers accomplished; maybe they'll be able to catch up with the music."

"And who knows, it's

possible that sometime in the future we may even put the band back together again."

Meanwhile, Frank has a typically unlikely plan to put out the 12 unissued Mothers albums he has ready for release.

"I'm negotiating with Playboy magazine to start a Mothers' Record Club. Members will be able to receive the albums either one a month for a year, or all at once."

"Why Playboy? It's got a large circulation. I couldn't do it through an underground paper, because they don't reach enough people. And it's going to cost a fortune just to press and put covers on these albums."

"I'm also doing a pilot TV show this week, and if it works out then I'll have my own weekly TV series. It will be syndicated, which means that stations will be either show it or not show it — they can't cut or censor it."

Madness

"They are building a set in the studio exactly like my basement room, only slightly larger, and in this fraudulent replica of my basement there will be amplifiers and musical instruments so that I can throw people into the corner and tell them to play."

"For the first show I'm trying to get, as guests, Hubert Humphrey, Captain Kangaroo — who's a kind of folk hero in the States, he has his own kids' TV show — Mick Jagger, Captain Beefheart, and Lighnin' Slim."

"It will last one hour. The people will all talk together, and we'll see what

kind of madness we can get into."

Frank's record label, Straight, also has its next batch of four albums coming out shortly.

"The GTOs' album is finally coming out, and there'll be new ones from Tim Buckley and a group called Pin 20d." Frank will be bringing Beefheart over to Europe for the BYG pop and jazz festival this weekend, and says that he hopes to bring the Captain and his Magic Band to Britain for a press reception.

Dentures

"Beefheart's operating at a disadvantage at the moment," he said. "One of the lead guitarists hit the bass player in the mouth and broke his dentures."

"So the other lead guitarist smashed Jeff's ribs and put him in hospital. Then the whole group got together, got Jeff out of hospital, bought him some clothes, and sent him back to the desert."

"Now one guitarist — Zoothorn Rollo — is playing both guitar parts, which are very intricate. I don't know how he does it."

"I expressed a sincere hope that the end of Frank's compositions, and he replied: 'Well I've booked the Albert Hall for a concert on April 25 next year. It'll be an orchestra playing my compositions, which will be the first time this has happened.'"

No more cruising past the hamburger stands, digging the music of Ruben and the Jets, but the Mothers are dead; long live Frank Zappa!



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FOCUS ON FOLK



WALLY WHYTON: Country Meets Folk compere

Where does Wally Whyton stand?

MAN at the storm centre of the row about the BBC's policy on folk music is Wally Whyton, compere of Country Meets Folk and a popular folk entertainer in his own right. Where does he stand?

"I wish I knew," admits Wally. "The longer the programme runs the more confused I get about what it is supposed to be. For instance, they moved us to 7.35pm because we were supposed to be a specialised programme and they are putting all the specialised shows, all the jazz and so on at that time when for some reason ordinary pop music flops."

"OK, I asked if, since we were now officially a specialised programme did this mean we could feature some of the more traditional folk singers who are not going to get a look in outside a specialised folk programme?"

"Well, no-oh, they answered, because it's by no means certain that Country Meets Folk will stay at the 7.35pm slot and we don't want to lose our popular appeal."

"In fact, they seem by no means certain that they're going to continue to keep a regular place open for folk music, despite the fact that a poll run by their own Radio Times placed folk and country music third in popularity among Radio 1 listeners."

Critics of the paucity of folk on radio have been taken up by record companies with a continuing stake in the field. Last week EMI's Transatlantic's Nathan Joseph said: "Next year, Transatlantic are releasing around 30 folk

albums, but apart from the briefest of mentions on Country Meets Folk they have little chance of any airplay."

"Briefest is right," agrees Wally. "Currently we're allowed to play four records for review each week, and only 45 seconds of each. What chance does any folk disc have?"

I was a little surprised at the independence of Wally's criticisms of his own show, until I remembered that, like most folk artists, the mass media don't play a significant part in the economics of his life. In fact, he took a 13 week summer "rest" from the show only partly for a month's holiday. The rest of the time he was fulfilling dates outside London that the demands of Country Meets Folk made difficult. Then there's his highly successful Tynes TV show, originally titled Walk Right In, but now renamed — "Not my suggestion, he protests — Wally Whyton Style and going out in colour. The programme gets no airtime south of Tyne Tees, but it was the fourth most popular programme in Northern Ireland, beating the Tom Jones Show in the ratings."

"The trouble is that the London media men still don't realise what an enormous force the folk movement has become. There are clubs in Scotland attracting a thousand people a week, whoever they're not built up on the star system." Wally should know, for he has kept one foot in the mass media and one in the folk movement ever since the pre-killie days, 12 years ago. "My first con-

tact with a real singer was at the Yellow Door where I heard Jack Elliott for the first time. That was really how I started."

"I never really got into the English traditional scene at all. I went along to the old Princes, Louise a few times, but they were always putting you in your place. It wasn't what I was looking for."

People put Wally down as a mere entertainer, and he embraces the jibe. "Sure, I'm an entertainer. That's what I've been trying to do. I did it with the puppets, Oily Beak and so on, and I'm still doing it today."

"But I don't think that being an entertainer means you can't get any social significance into what you are singing. I'm doing a lot of songwriting now, and most of my new album in January will be my own. One song is called The Rich and the Poor, about a report I read predicting that the gap between rich and poor would be greater than ever in the year 2000. Another one, The Auction, is about racial equality, but instead of doing the black power bit I thought I'd bring it closer to home in Ireland."

"Basically, the song is a rejection of non-violence, because it seems it's only when there's a riot that anything gets done to improve matters. So the song suggests some sort of a scale which seems to operate: if windows are broken, then we get small results, but if a building gets burnt down perhaps they'll put up a new school we need."

As compere of a show which tries to straddle the country and music worlds, Wally is in a good position to explain why the country boom we were all led to expect never really happened.

"I was on the Hank Snow tour. What a road accident! Basically, I don't think that country music will ever be so important in Britain because the country music fans are so different from the folk fans, who just dig the music."

"The fans who write in are Johnny Cash fans or Marty Robbins fans. As far as the British fans are concerned — apart from a dedicated couple of thousand who buy the country music magazines — it's the stars rather than the music they latch on to, directly contrary to the situation in folk music."

"Also, I don't see how a music which is divided from us by 3,000 miles can ever strike deep roots. The country music 'boom' was another one of those wish-fulfillment things put up by the promoters. You remember the year they said everyone was going to be dancing bossa nova. They tried to make it happen like that, instead of letting it build."

BY KARL DALLAS

FOLK NEWS

In the meantime, you can catch them this Saturday at the Theatre Royal, York, and at the Bushell Inn, Next. They are off to Holland and Belgium for TV and radio dates.

DEREK BRIMSTONE appears in Cabaret for Shelter on Friday, October 31, at the Mayfair Suite at the Bullring, Birmingham. Colin Scott is in the Biotra Relief Concert at the Albert Hall next Monday. Last night (Wednesday) they were in the sell-out concert at the Digheth Hall, Birmingham, headed by Magna Carta.

TONIGHT (Thursday) Hull's Phase Two progressive sounds club has Leon Russell on at the Bushell Inn. Next Friday and Saturday they're showing the Bob Dylan film "Don't Look Back". Future guests include the Third Ear Band, Magna Carta, Derek Brimstone, Shirley Collins, the Famous Jug Band and Jeff Nuttall.

KARL DALLAS

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FOLK FORUM & CLUB ADVERTISERS

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FRI. 7th	" CITY HALL, SHEFFIELD	at 7.30 p.m.
SAT. 8th	" CITY HALL, NEWCASTLE	at 7.30 p.m.
SUN. 9th	" DE MONFORT HALL, LEICESTER	at 7.45 p.m.
MON. 10th	" FREE TRADE HALL, MANCHESTER	at 7.45 p.m.
WED. 12th	" TOWN HALL, BIRMINGHAM	at 7.45 p.m.
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SUN. 16th	" EMPIRE THEATRE, LIVERPOOL	at 7.30 p.m.
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WED. 19th	" SOPHIA GARDENS, CARDIFF	at 7.30 p.m.

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THURS. 27th	" CIVIC HALL, GUILDFORD	at 7.45 p.m.
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tickets at door or send S.A.E. and money to:
H.A.A. (tickets) 1 Mall Place Gens., St. Albans.

THE GOLDEN STAR CLUB

46 WESTBOURNE ROAD
off Mackenzie Road, N.7
Tel: 607 6573
Saturday, December 13th

The Fantastic

UPSETTERS

arriving from Jamaica
first appearance at the
Golden Star Club
Open 6 nights a week with
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Licensed Bar and Restaurant
Saturday, December 27th

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Mon., Oct. 27:
Star Group Night

THE WISHFUL THINKING

Jan
Dukes
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ZENITH - 4 The Willows, Leads 17
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COUNTRY, BLUES, JUG,
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Initiation

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POLYTECHNIC ENTERTAINMENTS COMMITTEE
presents

THE PEDDLERS

THE EGG

Saturday, 25th October, THE POLYTECHNIC
Little Titchfield Street, W.1
(Oxford Circus Tube)

7.30-11.30 Licensed Bar Admission 12/6

BARKING COLLEGE
Longbridge Road

SATURDAY, 25th OCTOBER

ELECTION COLLUSION

Licensed Bar — 8.00 p.m.

Barking District Line — Buses 87, 23, 162, 106, 238

BLACK LEB

Britain's Most 'Accurate' Group
AARDVARK
at "PIED BULL"
1 Liverpool Road, Islington
EVERY TUESDAY
Admission 5/-, SU & NUS cards

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JOHN PEEL INTRODUCES
WHITE TRASH - JOHN MORGAN 10/-
MIKE HART - S.M.E. 12/6
S.U. CARDS ONLY PLEASE

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SATURDAY, OCTOBER 25th, 7.30-11.30

THE ORIGINAL DRIFTERS

plus AUDIENCE

Tube: Mile End/Stepney Green Adm. 10/-

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, October 23rd
GOODTIME NIGHT with BILL NILE'S GOODTIME BAND
and Special Guest Star **AL SAXON**

Friday, October 24th
BOB WALLIS STOREVILLE JAZZ BAND

Saturday, October 25th
CHRIS BARBER BILL NILE'S GOODTIME BAND
Australia's **YARRA YARRA JAZZ BAND** with **LUCILLE NEWCOMBE**

Sunday, October 26th
NEW JAZZ REUNION
Plus **PETE JACOBSON GROUP**

U.S. Bluesman
HOWLING WOLF

Wednesday, October 29th
CHRIS BARBER
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. 01-436 0933

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KEN COLVER CLUB
10/11 ST. NEWPORT STREET
NEAR BRISTOL STREET
Sun. Oct. 26th, afternoon, 3-6 p.m.
JO-ANN KELLY
BRETT MARVIN & THE THUNDERBOLTS
SAM MITCHELL
BLOO BLOODS

THAMES HOTEL
Hampton Court, Middlesex
Friday, October 24th
ERIC SILK & HIS SOUTHERN JAZZ BAND

Saturday, October 25th
NEW IBERIA STOMPERS

Sunday, October 26th
BRIAN GREEN'S JAZZ BAND

FISHMONGERS ARMS
JAZZ in wine and well of **WOOD GREEN**
Sunday, October 26th, 8 p.m.
THE SEVEN SYNCOPATORS OF JUSTIES
(Formerly THE TEMPERANCE SEVEN)
Next week: **CHRIS BARBER**
Tuesday: See foot of next column

LONDON JAZZ CENTRE
presents
JAZZ NOW
MONDAY - 100 CLUB
27th OCTOBER

NEW JAZZ REUNION
plus **PETE JACOBSON**

WEDNESDAYS - GOAT ISN
Sawwell Lane, ST. ALBANS
29th OCTOBER
RAY RUSSEL QUINTET

COUNTRY CLUB
710a HAVERSTOCK HILL, N.W.3
(Opp. Balisze Park, Qdson)

Thursday, Oct 23rd
VAN DE GRAAF GENERATOR
Students 6/-

Next Thursday
MIGHTY BABY
Monday, Oct. 26th
KEITH RELF'S RENAISSANCE
plus **AARDVAK**
Next Sunday, ELECTION
Tuesday, Oct. 28th
CLARK BOLAND BIG BAND
See following page
Licensed Bar and Club
S.J. JERRY FLOYD

CLUBS

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AT 33-37 WARDOUR STREET, W.1

TODAY IT'S THE SPECIAL
TONI ROCKET DISCJET NITE
OUR RESIDENT DJ WILL SPIN ANY RECORD EVEN YOUR OWN—AN ALL-NIGHT SESSION—YOU CALL THE SOUND—COME EARLY

SAT., OCT. 25th, 8 p.m. - 4 a.m.
NEW GROUP! NEW SOUND!
GREAT ACTION!
PANDORA'S BOX
AND RETURNING BY POPULAR DEMAND — FLAMINGO'S MOST FANTASTIC LATE SOUL SHOW
INTERSTATE ROAD SHOW
IT'S AN ALL-NIGHT SESSION DON'T MISS THIS ACTION-PACKED SOUL SHOW

WED., OCT. 29th, 8 p.m. - 11.30 p.m.
TODAY IT'S DISC-NIGHT, TONI ROCKET WILL BE YOUR HOST AND WILL SPIN YOUR KIND OF RECORDS. COME AND DANCE TO
TONI ROCKET DISCJET
REMEMBER: GIRLS ARE ADMITTED FREE TONIGHT

THURSDAY

ALBION, DAVE HOLDSWORTH
Kings Road, Fulham Broadway
Next Thursday, **MIKE OSBORNE**

BREWERY TAP, WALTHAMSTOW, The Original East Side Stompers
BLACK PRINCE HOTEL
DAVE KEEN QUINTET, Britania, Fulham Road, Lew. Mrs. Fulham Broadway stn. Modern jazz

STRAY

Eating Technical College, 12.30 p.m.
THREE TUNS, Beckenham
BARBARA THOMPSON, DICK HECKSTALL-SMITH Quintet

WHITTINGTON, PINNER, YARRA-YARRA JAZZ BAND

FRIDAY

ALL-STARS, Lord Napier, Thornton Heath, also Sunday lunchtime Free

AT GROOVESVILLE
SEE DISPLAY BELOW

BLUES LOFT
HAG'S HEAD, HIGH WYCOMBE
OPENING GIG OF HIS TOUR
HOWLIN' WOLF
JUNCO PARTNERS

ERIC SILK, Thames Hotel Hampton Court

FISHMONGERS ARMS, Wood Green Free session with Dave Shepherd Quartet, featuring Stan Greig — plus friends

KEITH SMITH
band, Queen Elizabeth College, Kensington

MANDRAKE

CLUB HOUSE, RODING LANE, NR BUCKHURST
LILL UNDERGROUND LICENSED BAR, 8 p.m. until 12.

NEW ERA JAZZ BAND
Elm Park Hotel, Admission Free

OSTERLEY JAZZ CLUB, Club, Chiswick
Chiswickman Jazzband, Next week: Charlie Stokes

RICHMOND ARTS WORKSHOP
EEL PIE ISLAND
TWICKENHAM
STRAY
plus **HAWAIIANS ZOO** and lights by **MASS SPECTROMETER**

ROEBUCK, 11th, Tottenham Court Road

BUM

Admission 3/-
SATURDAY
BLACKBOTTOM STOMPERS
LORD NAPIER, THORNTON HEATH

BLACK BOTTOM Stompers
Lord Napier, Thornton Heath
Free, November 1, 8 p.m. - 11.30 p.m.

CENTURY COUNTRY CLUB
DANCE

FREAKASY
Friday, October 24th
HARD MEAT
plus **ORION**
Next Friday: **TASTE**
D.J. JERRY FLOYD, Music from Next Tuesday, Newark Street

SATURDAY cont.

FISHMONGERS ARMS, Wood Green Free Session with Dave Shepherd Quartet featuring Stan Greig—plus friends

KEITH SMITH
New Orleans jazz band, **BLACK-HEATH Wanderers Sports Club**, Ellum Road, ALL WELCOME!
Bar 12.30

MANDRAKE

BIRD CAGE, HARLOW
TOFTS, FOLKESTONE, Graef Hill
THE CATS
THE DOLPHIN, Maudsland
DICK MORRISSEY/TERRY SMITH QUINTET

TROUBADOUR, 10.30, 265, 0/11
Trumpington Rd.
NEW MODERN IDIOT GRUNT BAND

SUNDAY

AT GROOVESVILLE
SEE DISPLAY BELOW

AT PLOUGH, STOCKWELL, S.W.9.
TERRY SEYMOUR BIG BAND
Commencing 12 sharp

BILL BRUNSILL, Lord Napier, Thornton Heath, Free

BLACK PRINCE HOTEL, Beulah, Kvart
BRIAN AUGER TRINITY

BOB HARLEY'S Dixielanders, The Albany, 61, Portland Street, Lunchtime Session, Free

BOTTLENECK ARTS CLUB
Railway Taverns, Ayles Lane, E.13
STACKHOUSE
PLUS PALE GREEN LIMOUSINE

COOKS, CHINGFORD
ROYAL TRAD HOTEL
Here Trad will never die
ALEX WELSH AND HIS BAND

DENNIS FIELD, Lunchtime, Green Man, Plumstead

NEW ERA JAZZ BAND
Elm Park Hotel, lunchtime session

FIGHTING COCKS, London Road, Kingston
ROD STRADLING
TONY ENGLE

FISHMONGERS ARMS, Jazz in alive and well at Wood Green, 8 p.m. **THE SEVEN SYNCOPATORS OF JUSTIES** (formerly The Temperance Seven). Next week: Chris Barber

KEITH SMITH
band, Maddingley Club, Richmond, FREE

MODERN JAZZ, Lunchtimes
Jazzers welcome. Blows, parking, snacks, Gravel Diggers, Arms, Oxford Rd, Bird Hill, Denham, nr. Uxbridge, Middx

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. REGRET NO TICKETS LEFT.

Upstairs:
Until Oct. 25th **RECORDS & DANCING NIGHTLY**
Commencing Oct. 27th **TUBBY HAYES QUARTET**

Commencing Nov. 10th for three weeks, first English club appearance of
THELONIOUS MONK QRT.

GROOVESVILLE
WAKE ARMS' EPPING (A1)
SUN. 26th OCT. Members 8/- Guest 10/-
NEXT SUNDAY: EDGAR BROUGHINGTON
NOW OPENING | NEXT FRIDAY
Fridays, from October 31st | **WILD MOUTH**
(Reduced rates for S.U. cards)

FISHMONGERS' ARMS
Wood Green
Tuesday, October 28th
From U.S.A.
JIMMY McGRUFF QRT.
plus **DISTANT JIM**
Next Tuesday: **DADDY LONGLEGS**
D.J. JERRY FLOYD, Music from Next Tuesday, Newark Street

SUNDAY cont.

NEW LOUISIANA JAZZMEN, Fighting Cocks, Kingston

THE CLARENCE, Teddington,
DICK MORRISSEY with **TERRY SMITH** ORGAN QUARTET plus **TONY ALLAN** (local) Lunchtime session 12.2

WEDNESDAY

BLACKBOTTOM STOMPERS, GREENHAM, BLACKHEATH

CENTURY COUNTRY CLUB, 570 BENNETT CRT., DIXIELAND JAZZ

COLONEL BAREFOOT'S ROCK GARDEN
EEL PIE ISLAND TWICKENHAM

MANDRAKE
plus **WALTER BOTTLE** and lights by **MASS SPECTROMETER**

MONDAY

AT PLOUGH, STOCKWELL, S.W.9.
BRIAN ASH

BLACK PRINCE HOTEL, Beulah, Kvart
KENNY BALL

BLUES AT THE PIED BULL, fishing inn
SHAKY VICK
BLUESBAND
Licensed bar. Blues sounds by Dave Viny. Booked their College-City Artists.

BLUESCENE, King's Head, Fulham Broadway (near tube)
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FELIX LANE, SHEPPERTON, DAVE KEEN QUINTET, Music every night. Licensed bar & restaurant. Admission free

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ANGEL RD, EDMONTON
JIMMY McGRUFF

"SWAN," Caledonian Road, nr. Kings Cross **BOWEN-HENRY QUINTET**

GUEST STARS
WALLY FAWKES
JOHN CHITTERN

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone

JAZZ AT THE TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 445 4710
Thursday, October 23rd
RAY WARLEIGH
Next Week: **LONDON JAZZ 4**
Sunday, October 26th
TUBBY HAYES BIG BAND

TUESDAY
"GEORGE MORDEN: CY LAURIE"
KEITH SMITH
band Bricklayers Arms, Brentford, FREE

SOUNDS ALOUD at **OVAL HOUSE**: presents **BOB DOWNS OPEN MUSIC**, 2 Nearest Tube, Northern Line, Oval

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8.30 till 3 a.m.

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JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, October 29th
GRAHAM COLLIER SEXTET

BULL'S HEAD
BARKINS BRIDGE PRO 5241
Resident Trio
TONY LEE **TONY MANN** **TONY ARCHER**
Tuesday, Wednesday and Thursday
Resident Rhythmic Section
BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Fri., Oct. 24 **DICK MORRISSEY & TERRY SMITH**
Sat. Lunchtime **DICK MORRISSEY & TERRY SMITH** with **TONY LEE TRIO**
Sat., Evening: **TUBBY HAYES**
Sun., Oct. 26th: **GUESTS**
Mon., Oct. 27th
RONNIE ROSS
SEXTET
Tue., Oct. 28th: **DAVE QUINCY**
Wed., Oct. 29th: **BOBBY BREEN**
Thurs., Oct. 30th: **TERRY SMITH & DICK MORRISSEY**

TUESDAY cont.
THE CLARENCE STREET
WASHBARD KING
Piano, dance, singing, Art College
Ashley Rd. & St. Marks St.

100 CLUB
100 OXFORD ST. W.1
DIRECT FROM CHICAGO
HOWLIN' WOLF
THE NIGHTHAWKS
PLUS JUNCO PARTNERS

WEDNESDAY
BLACKBOTTOM STOMPERS, GREENHAM, BLACKHEATH

CENTURY COUNTRY CLUB, 570 BENNETT CRT., DIXIELAND JAZZ

COLONEL BAREFOOT'S ROCK GARDEN
EEL PIE ISLAND TWICKENHAM

MANDRAKE
plus **WALTER BOTTLE** and lights by **MASS SPECTROMETER**

JAZZ BARN, The new OLD-FIELD TAVERN, 1009 Greenford Road, Greenford, Middx. 29th
MIKE DANIELS' BIG BAND

JOUSTING ROOMS, Elm Park Hotel, Elm Park, Harehurch
RONNIE ROSS
with the **ED FAULTLESS TRIO**
plus Colin Towns Trio

MANDRAKE
EEL PIE ISLAND TWICKENHAM

NEW ORLEANS JAZZ
JOHN KEEN BAND
The Castle, Tooting High Street, Free.

THE ORIGINAL EAST SIDE STOMPERS, Greenford

TOBY JUG, Tolworth, Surrey, spirit of John Morgan

JAZZ AT THE TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 445 4710
Thursday, October 23rd
RAY WARLEIGH
Next Week: **LONDON JAZZ 4**
Sunday, October 26th
TUBBY HAYES BIG BAND

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ZENITH
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CAVENDISH SQUARE
Wednesday, October 29th
GRAHAM COLLIER SEXTET

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Car Park - Supporting Groups Bar extra.

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TONY LEE **TONY MANN** **TONY ARCHER**
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Resident Rhythmic Section
BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Fri., Oct. 24 **DICK MORRISSEY & TERRY SMITH**
Sat. Lunchtime **DICK MORRISSEY & TERRY SMITH** with **TONY LEE TRIO**
Sat., Evening: **TUBBY HAYES**
Sun., Oct. 26th: **GUESTS**
Mon., Oct. 27th
RONNIE ROSS
SEXTET
Tue., Oct. 28th: **DAVE QUINCY**
Wed., Oct. 29th: **BOBBY BREEN**
Thurs., Oct. 30th: **TERRY SMITH & DICK MORRISSEY**

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JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, October 29th
GRAHAM COLLIER SEXTET

marquee

90 Wardour St., W.1
Thursday, Oct. 23rd (7.30-11.0)
*** THE GLASS MENAGERIE**
*** RARE BIRD**
Friday, Oct. 24th (7.30-11.0)
*** THE TASTE**
*** THE GROUNDHOGS**
Saturday, Oct. 25th (8.0-11.30)
*** WRITING ON THE WALL**
*** EYES OF BLUE**
Sunday, Oct. 26th CLOSED

01-437 2375
Monday, Oct. 27th (7.30-11.0)
*** CLOUDS**
*** THE AUDIENCE**
Tuesday, Oct. 28th (7.30-11.0)
*** JON HISEMAN COLOSSEUM**
*** THE AUDIENCE**
Wednesday, Oct. 29th (7.30-11.0)
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Phone: 021-373 5514

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THE TASTE
DUSTER BENNETT

Tuesday, October 28th Adm 5/-
DOCTOR STRANGELY
STRANGE
and Mike Chapman

Wed. October 29th Adm 5/-
PETE BROWN
and **PIBLOKTO**
On all sessions D.J. Erskine

THE STAR HOTEL * CROYDON
Monday, October 27th
BLOSSOM TOES plus STRAY
Next Monday: EAST OF EDEN FRIDAY JAZZ STARTING SOON
D.J. KEITH PEMBERTON LIGHT SHOW 2 LIC. BARS

DUNSTABLE CIVIC
AN EVENING WITH
GRAHAM BOND
INITIATION and FIRE
MONDAY, 27th OCTOBER
LICENSED BARS
OPEN EVERY MONDAY EVENING

KING'S HALL
Romford Market Place
FRI., 24th OCT.
GRAHAM BOND
LICENSED BARS

KING'S HALL
Romford Market Place
MON., 27th OCT.
ZOOT MONEY
DOORS OPEN 7.30

ROUNDHOUSE
Dagenham
SAT., 25th OCT.
HOWLIN' WOLF

RAILWAY HOTEL - WEALDSTONE
THIS FRIDAY (24th October)
In association with Island Music Club, Birthday Party Night. Personal appearance by
JACKIE EDWARDS
and
DANDY
PLUS FREE SINGLES & LPs
PLUS BARON RAY SOUND
SUNDAY, RAY & THE ROAD SHOW
Buses: 114, 128, 18, H1
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(B.R. & L.T.)

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30 Years Belize Park Tube, N.W.3
DISCOTHEQUE
Every Saturday Night

CRESSIDA
CONTACT:
michael rosen
49 Gloucester Terrace
London, W.2
01-723 8578

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSOED, N.W.6
THURSDAY, OCT. 23rd
MIGHTY BABY
Plus **DISTANT JIM**
Plus Cabaret
Admission always 8/-, N.U.S. 5/-
Next Thurs.: **CLOUDS, AUDIENCE**

TUESDAY, OCT. 28th
In the tradition of John Mayall, Zoot Money and Ten Years After, another live LP. at Klook's Kleek
SAVOY BROWN
Everyone welcome — please state early
Next Tues.: **GRAHAM BOND**

SOUNDS * KLOOKS SPECIAL WEDNESDAY
29th October. From America, the fantastic organist
JIMMY McGRUFF and his Trio
Admission with this advertisement 10/-

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 are proud to announce sole world agency representation for

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 20 Gerrard Street, LONDON, W.1
 01-437 2314 / 01-734 8934/7
 Bruce White, Tony Cousins, Amos Levy,
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ROYAL ALBERT HALL 7.30, 27th October
BIAFRA WEEK CONCERT
 For food and medical supplies for Biafra

GEORGIE FAME
 from America

JIMMY McGRIFF QUARTET
TRASH COLIN SCOTT
BIAFRAN DANCE GROUP

Tickets: Albert Hall Box Office and Agencies
 Further information ring—CLARISSA 437 6002

BIZARRE PROMOTIONS PRESENT ON

THURS., OCT. 30th


ROY HARPER

* JUNIORS EYES
 * MAGIC JACK (the rabbit man)
 * LITTLE FREE ROCK
 * INNOCENT CHILD
 * LIGHT SHOWS

7.30 'till 1 a.m.

CASINO
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15/- 12/6 WITH S.U. CARD



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 BLACK SUN LIGHT CIRCUS

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 now moved to the
GEORGE HOTEL BURSLEM
 EVERY SUNDAY

WHERE THEY HANG OUT

GORDON SMITH
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 AND THE
THUNDERBOLTS
THE NIGHTHAWKS

Also tours by U.S.A. Blues Artists
ARTHUR 'BIG BOY' CRUDUP
JUKE BOY BONNER
MISSISSIPPI FRED McDOWELL

Enquiries: N.B.F., Ron Watts or
 Chris Trimming, 5 Egmont House
 116 Shaftesbury Ave. W.1
01-437 9183



Friday, 24th: Mecca Ballroom, Grimsby
 Saturday, 25th: Bookham Youth Centre—
 Flamingo, London
 Sunday, 26th: Surrey Rooms, Oval

MAGNA CARTA
 COLIN SCOTT JON BETMEAD JACKIE CHALLENGER
 Represented by:
 Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

TANGERINE PEEL
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 Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

COUNTRY CLUB
 210a Haverstock Hill
 (opposite Belsize Park Odeon)
TUESDAY, OCTOBER 28th, 8 p.m.
 Hampstead Mini-Expo

**KENNY CLARKE/
 FRANCY BOLAND**
BIG BAND

TICKETS: £1, STUDENTS 17/6, from Grand Central
 Posters, 100, Charing Cross Road

Friday October 24
 is the night of the
MIDNIGHT SUN
 featuring Spice
 and supporting group
 King's Head
 Fulham Broadway Tube
 Free membership \$...

SAT., OCT. 25th
ZEUS
 at the
KING'S HEAD
 MARKET PLACE, ROMFORD
 8-12 — 7s. 6d.
 Records — Licensed Bar

DANCE & ORGY
 FRI., OCT. 24th, 7.30 p.m.
 at UNIVERSITY COLLEGE
 GOWER ST., W.C.1

KILLING FLOOR & GRAPHITE
 + DISCO

ALL SAINTS HALL
 Powis Gardens, Nr. Portobello Road

SKIN ALLEY
TRADER HORN
 (featuring Judy Dyble, ex-Fairport
 Convention)

ADMISSION 4s.
 Clearwater Productions
 01-229 2177/8228

QUINTESSENCE
AGITPROP... C.A.S.T.
BRIAN PATTEN MIKE HOROWITZ
 at the Royal College of Art
 Kensington Gore, 7.30 p.m.
 FRI., OCTOBER 24 Adm 5/-

PETE BROWN AND PIBLOKTO!



BRON Agency Ltd., 29-31 OXFORD ST. LONDON W.1

HARDY PARK



THANKS PAUL WELBANK E MALCOLM WRIGHT

COLLEGE ENTERTAINMENTS, REG 8555/6/7

POP HARMONY AT ITS BEST

ANGEL PAVEMENT

out now "BABY YOU GOTTA STAY" on Fontana
 Management - Mal Spence - 0904 78994

IMPERIAL COLLEGE presents on Saturday, October 25th

THE IDLE RACE

Next week: JUNIOR'S EYES
 Men: S.U. Cards Union reserves right of admission

Stonehenge NEW INN, HALL ST. OXFORD

EVERY THURS. Oct. 23rd JUNIOR'S EYES
 Oct. 30th EAST OF EDEN

Plus Town Hall Concert, 11th November, with
FREDDIE KING & MIKE COOPER

Van Dike FRI. 28th OCT. **FAMILY**
 MOTT THE HOOPLE
 BRIAN AUGER TRINITY
 AFFINITY with LINDA HOYLE
 Plymouth with the *Radhha Krishna Temple*
THE STRAWBS

FOUR SEASONS OF GOD

CONTEMPORARY MULTI-RELIGIOUS MUSIC
 Written and played by Sidney Carter, Michael Garrick,
 Edgar Summerlin, Donald Swann

World Premieres of all works Edgar Summerlin: Summer:
 Edgar Summerlin and Choir, Donald Swann: Autumn:
 Donald Swann and Choir, Sidney Carter: Winter: Sidney
 Carter, Michael Garrick. Spring: Michael Garrick Sextet,
 Peter Mound Choir

7.45 p.m. Thursday, October 30th, 1969
 at FAIRFIELD HALL, CROYDON

Tickets: 15s, 13s, 10s, 8s, 6s. Available from: Ker-Roma Productions, 118
 New Bond St., London, W.1, 01-493 2166 and 01-624 2856, and from
 Fairfield Hall, Croydon, 01-688 9291. Chevaux Management

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MALE & FEMALE VOCALISTS...

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UNUSUAL PEN-FRIENDS! Excitingly...

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TOUR DATES AND DETAILS

THURSDAY 30th October	HAMMERSMITH, ODEON, 6.45 & 9.10 p.m. Tickets 8/-, 10/-, 14/-, 17/-, 21/-, 25/-. Available from Odeon Hammersmith Box Office (RIV 4081), Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1 and all usual ticket agents.
FRIDAY 31st October	BRISTOL, COLSTON HALL 7.30 p.m. Tickets 7/6, 10/6, 12/6, 15/-, 17/6, 21/-. Available from Box Office, Colston Hall, Bristol (Telephone 21768). Also from Lewis's Travel Bureau, Blackboy Records and Bright's Travel Bureau.
SATURDAY 1st November	BRACKNELL, SPORTS CENTRE 7.30 p.m. Tickets 5/-, 7/6, 10/-, 15/-, 20/-, 30/-. Available from Sports Centre, Bagshot Road, Bracknell, Berks (Telephone Bracknell 3955).
SUNDAY 2nd November	LEICESTER, DE MONTFORT HALL 7.30 p.m. Tickets 7/6, 8/6, 9/6, 10/6, 13/6, 15/6. Available from The Municipal Box Office, Charles Street, Leicester (Telephone 27632). Also from Arthur Kimbrell, 38 Rugby Road, Hinckley Leicestershire (Telephone Hinckley 3563 & 4786).
MONDAY 3rd November	BIRMINGHAM, TOWN HALL 8.0 p.m. Tickets 8/-, 10/-, 14/-, 17/-. Available from Town Hall Box Office (021-236-2392), also from usual agencies.
TUESDAY 4th November	SHEFFIELD, CITY HALL 8.0 p.m. Tickets 8/-, 10/-, 14/-, 17/-. Available from Wilson Peck Ltd., Box Office 64-70 Leopold Street, Sheffield S1 1RP (Telephone 27074). Open Monday to Thursday 9.0 a.m. to 5.30 p.m. Friday & Saturday 9.0 a.m. to 5.0 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/-, 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/-. 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/-. 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/-. Available from Guildhall Box Office, Portsmouth (Telephone Portsmouth 24355) open 10.0 a.m. to 8.0 p.m. daily except Sunday. Also from Byrnes Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel, Fareham; Skinner & Rea Ltd, Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, Isle of Wight; Teague's, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Marine Parade West, Leam-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., Helms House, St. Helens, Lancs (Telephone St. Helens 26281).
WEDNESDAY 12th November	HEMEL HEMPSTEAD, PAVILION 8.0 p.m. Tickets 8/-, 10/-, 14/-, 17/-, 21/-. Available from Box Office, Pavilion, Hemel Hempstead, Herts.

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