

Melody Maker

SEPTEMBER 27, 1969

1s weekly

JETHRO: SUCCESS WITHOUT SELL-OUT—P5

HUMBLE PIE TOUR

Christine's Perfect!

30 years of Frank Sinatra



THIS week, the MELODY MAKER is proud to salute Frank Sinatra in a special supplement devoted to his 30 years of stardom. In turn, Frank himself pays tribute to British music fans in a special message to the MM from Las Vegas, where he is currently starring. He says:

I'D LIKE TO TAKE A MOMENT TO SALUTE THE BRITISH MUSIC FAN WHO HAS ALWAYS BEEN WITH IT AND WILLING TO GIVE ALL SOUNDS AND STYLES A HEARING.

IT'S SUPPORT AND APPRECIATION LIKE THIS THAT HAS HELPED TO SO BRIGHTEN THE WHOLE MUSIC SCENE—FRANK SINATRA.

Now turn to page 18 for the start of the full story of Frank's 30 momentous years as a star of international repute.



HUMBLE PIE are to tour Britain. The "Natural Born Bugie" group, featuring Steve Marriott, Peter Frampton, Greg Ridley and Jerry Shirley will make their first ever nation-wide tour together from October 8.

They will visit nine major cities and give one show a night, starting at 7.30 pm.

Apart from concerts on the Continent, it will be the first public appearance of the group which was launched last April from ex-members of the Small Faces, Herd and Spooky Tooth groups.



MARRIOTT

This week the group put the finishing touches to their second album due for release at Christmas.

Writes MM's Chris Welch: "The second album is much tighter than the first and brings out the voices of Peter and Steve more forcefully."

"It also highlights the fine guitar playing of Peter Frampton, which has been underrated in the past."

The full Humble Pie tour dates are Coventry Theatre (October 8), Leeds Town Hall (9), Birmingham Town Hall (10), Brighton Dome (11), Bristol Colston Hall (13), Queen Elizabeth Hall, London (21), Edinburgh Usher Hall (23), Manchester Odeon (25), and Liverpool Empire (26).

Supporting groups have yet to be finalised.

IT was a perfect day for Christine Perfect, the day she got her Top Girl Singer trophy at the MM Pop Poll Awards presentation in London last week. More pictures on pages 2 and 6. Raver's report, page 6.

special supplement inside

SATCHELMO '69

EXCLUSIVE NEW SERIES—SEE CENTRE PAGES

Melody Maker POP 30

- 1 (1) **BAD MOON RISING** Creedence Clearwater Revival, Liberty
- 2 (4) **DON'T FORGET TO REMEMBER** Bee Gees, Polydor
- 3 (3) **JE T'AIME MOI NON PLUS**
Jane Birkin and Serge Gainsbourg, Fontana/Major Minor*
- 4 (11) **I'LL NEVER FALL IN LOVE AGAIN** Bobbie Gentry, Capitol
- 5 (2) **IN THE YEAR 2525** Zager and Evans, RCA
- 6 (5) **NATURAL BORN BUGIE** Humble Pie, Immediate
- 7 (8) **GOOD MORNING STARSHINE** Oliver, CBS
- 8 (6) **TOO BUSY THINKING ABOUT MY BABY**
Marvin Gaye, Tamla Motown
- 9 (7) **VIVA BOBBY JOE** Equals, President
- 10 (24) **A BOY NAMED SUE** Johnny Cash, CBS
- 11 (22) **THROW DOWN A LINE** Hank and Cliff, Columbia
- 12 (9) **MY CHERIE AMOUR** Stevie Wonder, Tamla Motown
- 13 (12) **CLOUD 9** Temptations, Tamla Motown
- 14 (21) **IT'S GETTING BETTER** Mama Cass, Stateside
- 15 (13) **SAVED BY THE BELL** Robin Gibb, Polydor
- 16 (10) **HONKY TONK WOMEN** Rolling Stones, Decca
- 17 (20) **SOUL DEEP** Box Tops, Bell
- 18 (16) **BIRTH** Peddlers, CBS
- 19 (30) **HARE KRISHNA MANTRA** Radha Krishna Temple, Apple
- 20 (25) **LAY LADY LAY** Bob Dylan, CBS
- 21 (14) **MAKE ME AN ISLAND** Joe Dylan, Pye
- 22 (26) **PUT YOURSELF IN MY PLACE** Isley Brothers, Tamla Motown
- 23 (19) **MARRAKESH EXPRESS** Crosby, Stills and Nash, Atlantic
- 24 (18) **I'M A BETTER MAN** Engelbert Humperdinck, Decca
- 25 (23) **WET DREAM** Max Romeo, Unity
- 26 (15) **CURLY** Move, Regal Zonophone
- 27 (—) **I SECOND THAT EMOTION**
Diana Ross and the Supremes and the Temptations, Tamla Motown
- 28 (28) **TEARS IN THE WIND** Chicken Shack, Blue Horizon
- 29 (17) **EARLY IN THE MORNING** Vanity Fare, Page One
- 30 (—) **LOVE AT FIRST SIGHT** Sounds Nice, Parlophone

*This record has now been withdrawn by Philips, and reissued by Major Minor.

POP 30 PUBLISHERS

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|--|
| 1. Burlington, 2. Abigail, 3. Shapiro Bernstein, 4. Blue Sea/Jac, 5. Essex, 6. Immediate, 7. United Artists, 8. Jobete/Carlin, 9. Grant, 10. Copyright Control, 11. Shadows, 12. Jobete/Carlin, 13. Jobete/Carlin, 14. Sireno/Gema, 15. Sahara, 16. Mirage, 17. Cynl Shene, 18. Lillian/Carlin, 19. Apple, 20. Feldman, 21. Shallessbury, 22. Shapiro Bernstein, 23. Copyright Control, 24. Blue Sea/Jac, 25. Beverley, 26. Essex International, 27. Jobete/Carlin, 28. Southern, 29. Lowery, 30. Shapiro Bernstein. |
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top twenty albums

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|--|--|
| 1 (2) BLIND FAITH Blind Faith, Polydor | 13 (19) AS SAFE AS YESTERDAY IS Humble Pie, Immediate |
| 2 (7) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS | 14 (10) CROSBY, STILLS AND NASH Crosby, Stills and Nash, Atlantic |
| 3 (1) STAND UP Jethro Tull, Island | 15 (13) AHEAD RINGS OUT Blindwyrn Pig, Island |
| 4 (5) HAIR London Cast, Polydor | 16 (12) UNHALFBRICKING Fairport Convention, Island |
| 5 (8) OLIVER Soundtrack, RCA | (16) THE SOUND OF MUSIC Soundtrack, RCA |
| 6 (11) NICE Nice, Immediate | (20) THIS IS TOM JONES Tom Jones, Decca |
| 7 (3) FROM ELVIS IN MEMPHIS Elvis Presley, RCA | (—) THE WORLD OF VAL DOONICAN Val Doonican, Decca |
| 8 (4) 2001 Led Zeppelin, Atlantic | (—) THROUGH THE PAST DARKLY Rolling Stones, Decca |
| 9 (15) LED ZEPPELIN Led Zeppelin, Atlantic | Three LPs "red" for 16th position, two LPs "red" for 19th position |
| 10 (9) NASHVILLE SKYLINE Bob Dylan, CBS | |
| 11 (14) LOOKING BACK John Mayall, Decca | |
| 12 (8) ACCORDING TO MY HEART Jim Reeves, RCA | |

u.s. top ten

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|---|--|
| As listed by "Cashbox" | 6 (6) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot |
| 1 (1) SUGAR SUGAR Archies, Calendar | 7 (3) GREEN RIVER Creedence Clearwater Revival, Fantasy |
| 2 (2) HONKY TONK WOMEN Rolling Stones, London | 8 (10) THIS GIRL IS A WOMAN NOW Gary Puckett, Columbia |
| 3 (4) EASY TO BE HARD Three Dog Night, Dunhill | 9 (9) I CAN'T GET NEXT TO YOU Temptations, Gordy |
| 4 (—) LITTLE WOMAN Bobby Sherman, Metromedia | 10 (—) EVERYBODY'S TALKIN' Nilsson, RCA |
| 5 (7) JEAN , Oliver, Crews | |

New release of the week

José Feliciano

"And The Sun Will Shine"
c/w "Rain" RCA 1871
A big hit for José!
He arrives in Britain next Tuesday
September 30th

And two of José's LPs you'll be "souled" on
"A Bag Full Of Soul" "Souled"
• INTS 1025 • SF 8008 • RD 8008



CLOODAGH she may appear

More Colour Me Pop

THE SUCCESS of Colour Me Pop in the MM's 1968 Pop Poll — it captured the Top TV Show Award — may lead to another series in the New Year!

The previous series ended on August 30 — nearly a month prior to the show's outstanding win in the Poll. Last week, the BBC had no plans to renew the series, but it may now be revised following its Poll success.

Meanwhile, two shows compiled from the previous series have definitely been planned for

screening on BBC-2 over the Christmas period. Each will last half-an-hour.

The first takes place on Saturday, December 27; the second in January. As previously, they will be produced by Steve Turner, who hopes to feature the following artists from the series: Hollies, Love Affair, Move, Gene Pitney, Clodagh Rodgers, Tremeloes, Trapeze, Bonzo Dog Band, Peddlers, Harmony Grass, Jethro Tull, Spooky Tooth, Chicken Shack, Samson, Fleetwood Mac, Family, and the Nice.

BRITISH TOUR PLAN FOR WILSON PICKETT

AFTER THE success of his sell-out London concert on Friday (see page 15), Wilson Pickett will be back in Britain for five days next month and plans a tour here in 1970.

Pickett flies back into London on October seventh and will spend four days rehearsing and then do a guest appearance on the Tom Jones TV show on October 11, for screening on November 30.

O'Donovan is currently finalising plans for the British tours of Zager and Evans and Joe Tex.

MOVE DELAYED

THE MOVE's first U.S. tour has been delayed due to visa problems and instead of opening in the Filmore East last week as planned, the group left this week and open in Boston today (Thursday). Dates missed at the beginning of the tour have been added to the end of the visit.

Rumours that the Move's Bev Bevan was proposing to join Steve Ellis, Love Affair lead singer, in a new group were denied by the group's management on Monday.

Two solo album projects by members of the Move are now going ahead. Rick Price is co-writing an album with song writer Nicklby. Titled "This Is To Certify," Price and Nicklby will jointly produce and both will sing on the album.

Carl Wayne is cutting a solo album, singing numbers by group writer David Morgan, with orchestral backing. The Move's Roy Wood and Rick Price will produce.

COURTLEY TRIBUTE

THE FUNERAL of trumpeter Bert Courtney took place at Croydon Crematorium last Friday (19).

GRAHAM BOND ARRESTED

GRAHAM BOND was arrested at Hampstead Country Club on Thursday last week, only hours before he was due to make his British come-back debut.

He was arrested for alleged contempt of court arising out of bankruptcy charges made nearly two years ago, before he left for an extended stay in America.

He has been remanded in custody at Pentonville Prison until October 2.

On his return from the States two weeks ago, Graham formed a new band called Initiation. It is hoped the band will start work as soon as possible.

An appeal was due to be made this week against Bond being remanded in custody.



A SUMMIT meeting of top group musicians—poll winners all—at the MM Poll Awards at London's Waldorf last week, gave a chance for a mass swopping of anecdotes and drinks. From left are a bearded Eric Clapton, Peter Green, John McVie and Mick Fleetwood (standing), Jack Bruce, Glenn Cornick, Jeremy Spencer, John Entwistle, Danny Kirwan, and Thunderclap Newman with young lady escort. (SEE PAGE 6).

Bert died the previous Saturday (13) after a long illness, culminating with seven weeks in hospital with a liver complaint. He leaves a wife, tenorist Kathy Stohart, and three sons.

A Tribute to Bert Courtney night is being organized at the 100 Club on October 20 by Humphrey Lyttelton, Eddie Harvey and Jack Seymour. The proceeds will go to Bert's family.

Humphrey Lyttelton told the MM: "The memories of Bert Courtney that will live with those who knew and worked with him are of a fine jazz trumpeter, a thorough craftsman and, perhaps above all, a perfectionist."

"It is no over-statement to say that Bert's perfectionism caused him considerable distress in relation not only to his own music but to the scene in general. The spectacle of glamourised amateurs earning fortunes and acclaim in the pop field once extrac-

ted from him a comment which I have always cherished for its characteristic blend of intense feeling and natural humour: 'Give me £250,000 for promotion and I will get a Walls pork sausage top of the bill at the London Palladium'."

(See also tribute on page 8).

YES TOUR U.S.

YES, the only British group signed to America's Atlantic Records, are negotiating a massive American tour for November or December.

A new single from the group is being planned for British release in October.

TOM PAXTON CONCERT

TOM PAXTON, who scored a tremendous success at the recent Isle of Wight Music Festival, kicks off his next

British tour at the Royal Albert Hall tomorrow (Friday).
Judy Collins appears in concert at the Royal Albert Hall on November 14.

MARMALADE MOVE?

MARMALADE may change their recording company at the end of the month when their present contract with CBS Records expires. It is understood that the group have had three offers from major companies, all in excess of six figures.

REGGAE HOT 20

- | | |
|--|--|
| THIS LAST WEEK WITH | 1 (2) HOW LONG WILL IT TAKE Fat Kelley, OAS-115 |
| 2 (1) WET DREAM Max Romeo, PAT-302 | 3 (5) BAFF BOOM The Toppers, CEAB-24 |
| 4 (4) IF IT DON'T WORK OUT Pat Kelly, OAS-112 | 5 (3) SEND ME SOME LOVING Derrick Morgan, CEAB-27 |
| 6 (6) MY WHOLE WORLD IS FALLING DOWN Ian Porter, BAMB000 | 7 (7) SAVE THE LAST DANCE Inevit Action, MU BEAT-20 |
| 8 (11) MAN ON MOON Derrick Morgan, CEAB-28 | 9 (8) SOCK IT TO ME SOUL BROTHER Bill Moss, FAMA-35 |
| 10 (9) WHAT AM I TO DO Franky Dimes, MU BEAT-20 | 11 (10) TOO EXPERIENCE Winston Francis, FUSICA-5 |
| 12 (10) PEYTON PLACE Donald Lee, UNOFF-57 | 13 (—) HISTORY Harry J, Kingfisher, CAME-26 |
| 14 (12) WANTED Bobo Diez, OAS-116 | 15 (—) SUNNYSIDE OF THE SEA Slim Smith, Unity-224 |
| 16 (13) JUST ONCE IN MY LIFE Inevit Action, CEAB-31 | 17 (14) THROW ME CORN Whistle Show, BLUE-38 |
| 18 (—) THROW ME CORN (Instrumental) Renny Williams, OAS-117 | 19 (—) DOCTOR ZAPPA TOO Special Occasions, PAT-301 |
| 20 (18) TOO PROUD TO BEG The Upstarts, OAS-117 | |

TEN YEARS AFTER

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the new album

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MORELLO
series of clinics

MORELLO TO HOLD CLINICS

JOE MORELLO, former Dave Brubeck drum star, will stage a series of drum clinics throughout Britain during October.

The clinics—totaling 14—are sponsored by the UK agents of Ludwig of Chicago and Dallas Arbiter Ltd in conjunction with the various dealers in the towns listed below.

First clinic takes place at Andertons, Guildford, on Wednesday, October 1. Following venues to be visited by Joe Morello are:

- Midland Music, Northampton (2), Drum Centre, Newcastle-on-Tyne (4), Dawson's Ltd, Warrington (5), R. S. Kitchen Ltd Leeds (6), Minns Ltd, Southampton (7), B. Greenhalgh & Co, Exeter (8), Browns of Bristol Ltd, Bristol (9), Drum City Ltd, London (held at Lyceum, Strand, 12th), Minns of Bournemouth Ltd, Bournemouth (13), Pete Seaton, Edinburgh (14), Yardleys Ltd, Birmingham (15), Sound Centre, Gwynn Pianos, Barratts, Cardiff (16), and Potters Music, Croydon (held at Fairfield Halls, Croydon, 19th).

LOU CHRISTIE DUE

LOU CHRISTIE, whose latest single, "I'm Gonna Make You Mine," on the Buddah label, was recently released in Britain, makes a promotional visit here next week. He will play two club dates and probably appear on Top Of The Pops.

BBC-TV has won the battle to screen the long-awaited Elvis Presley all-colour spectacular in Britain!

After months of negotiations, the BBC clinched the deal on Monday. It was finalised between Gordon Smith, Head of Programme Purchasing, and Jack Katz of the US firm of Katz, Mosell and Shire, who was appointed to handle the film in Britain on behalf of Singer Sewing Machines Ltd, the firm which originally sponsored the Elvis Show in the States.

Mr Katz only recently arrived in Britain. Both the BBC and the commercial networks had expressed interest in the film, but the BBC has finally won the screening rights.

Comments the MM's Laurie Henshaw: "This is tremendous news for Elvis fans. I was given an exclusive preview of the film some weeks ago by NBC-TV International who were at that time handling the negotiations—and it will undoubtedly pull in a massive audience when it is screened by BBC-TV."

The BBC has the rights to two transmissions, so the Elvis show may be screened both on BBC-1 and BBC-2. The first showing is likely to be before Christmas.

Footnote: Two thousand Presley fans who attended the Elvis Fan Club Convention at the Monfort Hall, Leicester, on Sunday, saw a preview of the Elvis TV film. A clip from the film was also shown in a report on the Convention on BBC-TV's 24 Hours on Monday.

JONI TO TOUR

NEW YORK, Tuesday.—**JONI MITCHELL**, Crosby, Stills, Nash and Young are to tour Britain and the Continent next January and February (reports Ren Grevatt).

Included on the tour will be Joni Mitchell.

CASUAL TAKEN ILL

HOWARD NEWCOMBE, lead guitarist with the Casuals, suffered a collapsed lung at his home in Lincoln on Friday last week, and was taken to

BBC TV WIN BATTLE TO SHOW ELVIS FILM

St George's Hospital, Lincoln, where he is expected to be detained for a fortnight.

His temporary replacement for a week's cabaret work at Newcastle's Dolce Vita and Latino Clubs, will be Chris Evans of the World Of Oz group.

The Casuals have a new single for release on October 17. It is a Roy Wood composition titled "Caroline," and he will also produce the session.

POP SCENE ATTACK

SCARBOROUGH club owner and pianist Geoff Laycock, who is forming a big band including musicians from York, Leeds and Hull, has lashed out at the pop scene.

"I'm sick of 'sock it to me' type sounds," he told the MM. "Time has come for the return of the big-band sound. I want to be the first in Yorkshire. I think we have a lot to offer today's youngsters in view of some of the rubbish that claims to be music today."

"The cost of running a band like mine would be only about a third of the fees of some of the pop groups I have engaged at my club for one-night-stands."

Laycock's big-band line-up will comprise five brass, five saxes and four rhythm and will play a new library of standards plus originals.

HARDIN/YORK TOUR

THE NEW duo of Pete York and Edw. Hardin, the former Spencer Davis Group drummer and organist, may tour with Led Zeppelin and the Nice in Scandinavia from November 1 to 7.

On November 8 Hardin and York play a date in Belgium

Two showings planned

on the same bill as the Miles Davis Big Band.

On October 1, 2 and 3, they appear at Edinburgh University and on October 3 play an all-night session at the recently opened Middle Earth North in Edinburgh.

The duo play the Marquee, London, on October 17 and November 14, and on November 19 fly to Switzerland for five days of television and live appearances.

TINY TIM DATE

REPRISE recording star Tiny Tim appears at Cesar's Palace, Dunstable, for a week commencing October 26. He will also appear on the David Frost show, on London Weekend Television.

Sandie Shaw plays the club for a week from Monday.

BUMPER BERLIN TRIP

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

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

The normal air fare to Berlin and back is over £58.

The MM trip costs only 27 guineas—and that includes your transport, bed and breakfast and tickets to the concerts.

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

For full details write at once to Melody Maker Berlin Trip, Page and Moy Ltd, 221-223 Belgrave Gate, Leicester.

BLUES IN ESSEN

A NUMBER of top British groups have signed for the massive, three-day Essen Pop And Blues Festival in Germany on October 9, 10 and 11.

Britain's representatives will be Fleetwood Mac, Pink Floyd, Spooky Tooth, Keeley Hartley's Blues Band, Aynsley Dunbar Retaliation, Hard Meat, Pretty Things, Free, Yes, Milwaukee, Hardin-York, Taste, and Deep Purple.

Other star attractions include America's Muddy Waters and Champion Jack Dupree.

NICE U.S. TOUR?

AN AMERICAN concert tour by the Nice and a full symphony orchestra is currently under consideration. The group are due to go to America on November 10 for five weeks of club dates, and the second tour would be in February or March next year.

The tour would take place with the New York Symphony

Orchestra with conductor Joseph Eger, who is flying to London soon for a concert with the Nice at Fairfield Hall, Croydon, on October 17.

JACK'S PLANS

JACK BRUCE is forming a group to tour Britain later this year. He plans to open at London's Royal Festival Hall at a concert either in November or December. Says Jack: "I am now in the process of forming a new group, but it is difficult. All the people I would really like are already in other outfits."

Jack's first solo album "Songs For A Sailor" includes such musicians as Dick Heckstall-Smith and Jon Hiseman of Colosseum.

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SOUNDS NICE TURN DOWN HUMBLE OFFER



BIRKIN

SOUNDS NICE, in the chart this week at No 30 with "Love At First Sight"—the instrumental version of the Jane Birkin-Serge Gainsbourg hit, "Je T'Aime"—have had to turn down an offer to tour with Humble Pie.

Says Sounds Nice manager and record producer Tony Hall: "The offer is a tremendous break, but we felt it advisable to turn it down at this stage until Sounds Nice is more firmly established."

Meanwhile, "Love At First Sight" has just been released in the States on the new Tamla Motown label, Rare Earth. The disc is also a fast seller in Sweden, Germany, Belgium, Holland and France.

Sounds Nice have been in the studios all over the weekend recording a follow-up single and tracks for an album.

More good music from Burt Bacharach

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Make It easy On Yourself

including 5 great tracks from the hit musical 'Promises, Promises' penned by Bacharach

AMLS938(S)





CHRISTINE Perfect album due

OFFERS POUR IN FOR POLL WINNER CHRISTINE

CHRISTINE Perfect has been inundated with offers following her winning of the Melody Maker Poll's British Singer section last week. Among the offers was one to appear on Humble Pie's British tour in October. But, due to recording commitments, Christine was unable to accept. She will be cutting her first album and forming a new backing group of session musicians. One offer she is likely to accept however, is an appearance at the Expo '70 in Japan next year.

Although she will not make any club or college appearances at this stage, Christine will do radio and TV dates in connection with her forthcoming single—recorded last weekend.

Her first recording since she left Chicken Shack, it is titled "When You Say," and was written by Fleetwood Mac singer and guitarist Danny Kirwan, who also produced and arranged the recording.

The song comes from the Fleetwood Mac's latest album "Then Play On" and Christine's version is due for release around October 17. It is described as a "ballad-type song with a string backing" and will be out on the Horizon label.

ELLINGTON TOUR PLUS WILD BILL DAVIS

TRUMPETERS Cootie Williams and Cat Anderson are back with Duke Ellington's orchestra. And organist Wild Bill Davis and trombonist Benny Green will come to Britain with the band when it makes a short tour here in late November.

The band is expected to fly in from Barcelona, via Paris, direct to Bristol for the opening concert at Colston Hall on Tuesday, November 25.

The rest of the dates on this six-day tour are: Free Trade Hall, Manchester (26); City Hall, Newcastle (27); Wakefield Theatre Club (28); London's Odeon, Hammersmith (29); and the Winter Gardens, Bournemouth (30).

Line up of the band will be: Cat Anderson, Willie Cook, Cootie Williams and Mercer Ellington (tp); Lawrence Brown, Benny Green and Chuck Connors (tb); Johnny Hodges, Russell Procope, Harold Ashby, Paul Gonsalves and Harry Carney (reeds); Duke Ellington (pno); Rufus Jones (drs); Wild Bill Davis (organ) and Paul Kondziola (bass).

EQUALS IN CRASH

THE EQUALS were all detained in hospital following a road accident in Germany on Monday. The group had played in Duisberg on Sunday night and were travelling to Bremen to do a TV show when their Bentley went off the road.

Worst hurt are Eddie Grant and Lincoln Gordon. Eddie has spinal injuries and is expected to be in hospital for at least three weeks. Lincoln has internal injuries.

The rest of the group, Derv Gordon, Pat Lloyd and John Hall, were all detained for observation but were expected to be released from hospital by today (Thursday).

MANFRED ON TV

MANFRED MANN Chapter Three make their TV debut in colour on BBC's Music Now on October 5.

The first album by Manfred Mann Chapter Three is expected to be released by Philips at the end of October.

NEXT WEEK INSIDE STORY ON BLIND FAITH



COOTIE: with Ellington band

ISLE OF WIGHT FESTIVAL PLANS HIT OPPOSITION

REPORTS that the Ratepayers' Association at Wootton Bridge, on the Isle of Wight, are hoping to put a stop to plans for another Pop Festival next year were greeted by Festival organiser Ron Foulk this week with the comment: "I'm not worried."

"It's all so petty," he said. "It's just a very small group of people who've got together to have a moan. Someone will complain about anything that goes on and the majority of people on the island are very much in favour of having another festival. It's good for business."

Foulk said that no names had yet been set for the 1970 festival, but he said that he plans to fly to America shortly to "have a look round."

COUNTRY PACKAGE

CHET ATKINS and Skeeter Davis will headline a Country and Western concert at London's Albert Hall on November 17.

Preceding the concert will be a tour of Britain and the Continent, by Miss Davis, Bobby Bare, Nat Stuckey, George Hamilton IV, Connie Smith, the Hillside's, and Country Fever. All these artists, plus Atkins, will appear at the Albert Hall.

Dates for the tour are the Odeon, Birmingham (October 31); City Hall, Sheffield (November 1); Odeon, Manchester (2); and concerts in 11 European cities between November 4-14.

DELANEY DUE

AMERICAN DUO Delaney and Bonnie are almost certain to tour Britain in October, while negotiations are also in hand for the appearances of Creedence Clearwater Revival and Dr John.

Delaney and Bonnie are scheduled to appear at the Lyceum Sunday night sessions, which will begin on October 5 with the Kinks, Chicken Shack and Vandergraf Generator. The date

proposed for the American act's appearance is October 26.

Another American act, Steppenwolf, make their only British appearance there on October 19 together with the Family.

NINA TOUR

NINA SIMONE will play three British dates as part of a forthcoming European tour. She has one show at Birmingham Town Hall on November 15, followed by two shows at the London Palladium (16) in aid of charity, and ends with a show at the Palace, Manchester (17).

OLIVER DUE

AMERICAN singer Oliver, whose version of the Hair song "Good Morning Starshine" is riding high in the MM charts, arrives in Britain on October 5 for four days of TV and radio promotion. Possibly lined up for him is an appearance on BBC TV's "Top Of The Pops."

COUNTRY SHOW

TEX RITTER, Merle Haggard, Wanda Jackson, Billie Joe Spears, Bill Anderson, Loretta Lynn and Conway Twitty are scheduled for visits with country music packages in the New Year.

Tex Ritter, Merle Haggard, Wanda Jackson and Billie Joe Spears comprise the Capitol Records Caravan tour which visits Europe for 20 days, nine of which will be spent in Britain during April.

In May, Bill Anderson, Loretta Lynn and Conway Twitty visit Britain for MCA Records.

Love on UK tour

ARTHUR LEE and Love, top American underground stars, are to make a three-week tour of Britain.

They arrive on November 18 and dates set so far include a concert at the Royal Albert Hall (November 21), Mother's, Birmingham (23), and Fairfield Hall, Croydon (December 7).

The group will also play London's Speakeasy and spend over a week on the Continent.

Elektra Records are to release the group's current US album, "Four Sails" to coincide with the tour.

MARY FOR EUROPE

MARY HOPKIN, discovery of Beatle Paul McCartney and international hitmaker with "Those Were The Days" and "Goodbye," has been chosen to represent Britain in next year's Eurovision Song Contest.

Sixteen songs will be selected, and Mary will then have the right to commission three songs from composers of her own choice.

The number will then be narrowed down to six songs, which Mary will sing on six of the shows in the new Cliff Richard TV series in BBC-1 early in the New Year.

The final of the competition will take place in Holland on March 21.

JOHN MAYALL DATES

JOHN MAYALL, who returns from America next month, has now finalised his dates for a nationwide tour in November.

The tour opens at Croydon's Fairfield Halls on October 31.

PETERSON DATE

THE OSCAR Peterson Trio appear at Birmingham Town Hall on Tuesday, September 30. Tom Paxton will be there on Friday, October 3.

Big names at Newcastle

A MASSIVE line-up of jazz names has been set for the Newcastle Festival, opening with the Graham Collier Sextet at the Guildhall on October 3.

They are followed by Frank Ricotti (5); Peter King (7); Alan Skidmore (9), Chris McGregor Group (10), Harold McNair (11), Newcastle Big Band (12), and Don Westbrook (15) and Quintet Rendell-Ian Carr (16). The Dankworth Orchestra will play the City Hall, with Cleo Laine, on October 12, and the Gary Burton Quartet on October 17.

JOE WATKINS, long-time drummer with the George Lewis band, has died in New Orleans. He had been sick for some time and the last session he played was at Preservation Hall with the Barry Martyn Band during their recent tour.

TRUMPETER Dizzy Rees will stop off to play tomorrow (Friday) and Saturday at South London's Royal Oak, Tooley Street, on route from the Continent back to his home in the States. Tomorrow he appears with the resident trio — pianist Seamus Terry Shannon and Reg Pettit — with altoist Joe Harriott added on Saturday.

THE London Jazz Centre Society kicks off its winter season of concerts by presenting the Stan Tracey Big Band at the London School of Economics, on October 16. The concert will be the premiere of Stan's new suite, "The Seven Ages Of Man."

THE Spontaneous Music Ensemble begin a series of regular Friday night gigs at Ken Colyer's Club 91 on October 3... Keith Tippett plays Mike Westbrook's new Crucible club tomorrow (Friday) followed by the Westbrook Concert Band on Saturday.

THE Alan Eisdon Band kicks off a series of free jazz sessions at the Wheat-sheaf, Brentwood Road, Romford, tonight (Thursday). Alan plays a Young Conservatives' dance at London Airport tomorrow and, on Saturday, plays during Stock Car Racing at Wimbledon Stadium.

HOWARD Riley will lecture for the Workers' Educational Association on a 20-week course on contemporary music at the High School For Girls,

JAZZ NEWS

Worthing Road, Horsham, starting on October 14. Fee for the entire course is £2 and details can be obtained from Mrs Pamela Taylor, 99, Cootes Avenue, Horsham.

FORMER Ornette Coleman bassist David Izenzon recently introduced his new quintet at Slug's, New York. With him are Carlos Ward (alto, flute), Gato Barbieri (trp), Karr Berger (vlbn) and Barry Altschul (drs).

CHRIS McGregor (drs in Radio On's Jazz Workshop on October 5) will play a line-up of John Surman, Mike Osborne and Evan Parker (saxes), Mongezi Feza (tp), Barry Guy (bass) and Louis Moholo Sextet (dr). . . . Graham Collier's Bluescot Arts Forum on October 2.

BRISTOL'S Old Granary celebrates its first anniversary on October 10. Among bookings for the club are Bill Coleman, Ben Webster and Charlie Shavers who will be featured between October 29 and November 1.

TUBBY Hayes' Quartet records a programme for Radio 3 tomorrow (Friday) and then plays dates at Maidenhead (27), Bull's Head, Barnes (29), Brunel University (October 11) and Swansea (12). The Hayes Big Band plays the Ronnie Scott Club on October 1.

THE Frank Ricotti Quartet visits the Goat, St Albans on September 31. . . . Anita O'Day has a dramatic role in a new MGM film, False Witness. Also filming is singer Joe Williams who has a role in Moonshine War.

TRUMPETER Al Aaron and trombonist Richard Boone have left the Count Basie band. Their replacements are Melvin Lonsky and Wyman Reed. Gene Goetz is also leaving the Basie trumpet section to form his own nine-piece which will feature former Duke Ellington bassist Jeff Castleman and his wife, singer Trish Turner.

SOUND CITY

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BLISS WAS used for his sideburns. Bill Haley had a cowboy hat. Hank Williams had what looked like a much shorter cowboy hat. But when it comes to why all hair styles, an American group called the Wild Thing beat the rest.

WILD THING'S HAIR BEATS THE LOT!

The four members of the group — Pancho Vidal (22 years), Jesse Brock (22 years), 26-year-old drummer Dennis Mitchell and Pat Stone — Mitchell, 26-year-old bass player — and their young manager, Mike Brannan, sport cut-offs that look like something worn by men from outer space in a Marvel comic drawing.

Each head is adorned with a metallic silver bow wave that took four years to grow and takes 45 minutes of concentration, teasing, combing and lacquering to get into place. They readily admit that it's a gimmick but it is an eye-catching part of their image. When I met manager Brannan and Pat Mitchell in Elektra's New York offices, I found it hard to take my eyes off their amazing silvered locks.

Once they get used to it, there are no other releases. "Mike said we're used to it, we walk down the street, but we'd feel friends if we walked down the streets without the hair styles. But after we reach a certain stage, we'll wear it down. We don't want to get it cut, but maybe cut it down a bit."

But when the group get too worked out for one reason or another, and can't manage the laborious hair arrangement, they democratically vote it a "bad night" and each has a special piece of headgear to wear instead of the hair but only on "bad nights" — only at weekends in order not to disappoint fans who come to dig the wild hair as well as the music. "If we have a bad night," said Pat, "a lot of people don't recognize us and won't believe it's the Wild Thing, so every big concert we wear the hair."

The group got together in the early 60s, in Norfolk, Virginia, which is home for Pat, Jesse Brock and Pancho Vidal. Mitchell dropped out of military college. Brock was a former member of the Left Bank Barabatsa disband band. Janette joined the group after a stint in the navy as an electrician's mate. His father was a one-time barber union president.

They were called the Dynamic Distants and served their musical apprenticeship in clubs in the naval town of Norfolk, where it could get pretty rough when the Beat was in.

They played the music of people such as Quane, Eddy, Chuck Berry and Otis Redding

and later the Beatles. "It was real rock stuff," recalled Pat. "Anything with funky beat to it."

They eventually moved territory along the Eastern seaboard and in the process came the name change and the silver hair. "A voluntary thing."

Most people accepted their hair style, although Mike remembers one bad punch-up caused by it "but we don't want trouble. We're just a group making money like everybody else."

The group have now based themselves in Hudson, living in a 42,000 dollar ranch house, in one of the suburbs where they were considering settling, the local newspaper ran the headline, "Lock Up Your Daughters, The Wild Thing Are Coming!"

The group have their first single "Old Lady" released in America on Elektra and have completed two albums, one of their old rock stuff, one of some newer material.

Says Pat, "We've been doing some writing lately but when we play clubs it's hard to do something original because everybody wants to hear something else. But the more we write, the more it improves."

"We're playing Beatles and Rolling Stones, anything in the Top 40 that we like." One of the most popular parts of their act is a Beatles medley. "It goes over real good," added Pat. One of the biggest followings for Wild Thing is among the motorcycle teams, the bikers.

The Nell's Angels have been coming to a lot of our gigs during the summer but people are becoming paranoid about it so as a favour to us they never bother any people in the clubs. If there is any bother, they take it outside," Pat told me with a wry grin.

"We've been partying with the Angels all summer. The bike clubs are quite a tough thing. They know how to get loose. When we party we party hard. The Nell's Angels ran me ragged. A lot of people don't understand the bike clubs. You find a lot of nice people in them actually."

And you know, when you party with the Nell's Angels, you feel it's a man's world. And we always put the lives of us guys before anyone." — T.W.



IAN ANDERSON: 'We've got good studios here'

THE MELODY Maker Pop Poll results last week revealed a hefty swing to the progressively musical groups and singers although this was to be guessed at anyway looking back over the changes in the music scene of the last couple of years.

One group who did well in both British and International sections of the poll were Jethro. Their last single "Living In The Past," was featured in both sections' singles placings and the group was voted second most popular British group and in the Brightest Hope ratings.

It's certainly been a good year for the Tull, "Living In The Past," having been a big hit and perhaps more important, their second album "Stand Up," high in the album chart, the group look set for an even better 12 months ahead. They are currently working on a third album and a new single, "Sweet Dream," is due out on October 3.

"It's a good song, more in keeping with what people imagine us to be," said Jethro Tull leader Ian Anderson, over lunch in a Fleet Street pub, where his long hair and casual appearance caused raised eyebrows among the short back and sides and grey suits of the "normals."

"It has a good guitar solo from Martin Barre, and judicious use of horns and strings. There's a very delicate blend of strings, horns, two electric guitars and 12-string guitar, all playing a tight pattern. It's nice to use extra instrumentation properly. The flute makes a brief appearance, but there is much more vocal."

Success, but no musical sell-out

The new album will be wider instrumentally as far as the group are concerned. Martin Barre will be heard on flute, drummer Clive Bunker will probably use glockenspiel and various types of drums "and I'm learning piano, organ, balalaika and guitar," added Ian, who has already been seen playing mandolin on "I Don't Want To Be A Fat Man."

Although they are getting into other instruments, the group don't want to make too much of it, particularly on their live appearances. There are obvious difficulties that prevent this anyway. "There's the danger that if you play all these instruments on stage, people will say 'Yah boo, multi-instrumentalists.' We don't really play these instruments but we play the desired thing given time enough for rehearsal."

"I'd hate to add a piano or organ, I want to learn them anyway and if we had a proper musician, I'd have no reason to learn. We have a sufficiently large enough variety of things to use. The only things we can't play are the violins and cellos. Everything we play, we have complete control over."

The group have been busy with tours both in Britain and in America and have another British tour, with Savoy Brown and Terry Reid, coming up. "There's too many live gigs," grinned Ian. "People don't understand what America means to groups to have to play there, even with six or seven months allocated, you have to play every day to cover the ground."

While some groups prefer American studios to record in, Jethro Tull are happy to cut their sides in British studios. "We don't want to record in America," said Ian. "We've got good studios here."

The demand for the personal appearances of Jethro Tull in Britain has made it impractical for them to play small clubs any longer and they now go out on

concert tours instead. Ian thinks that this allows more people to see them at any one time and added, "The people in America are worse off. They only see us once a year usually, wherever we play. The recording side of the Jethro Tull working life is one that Ian has thought hard and deeply about and believes there is more production in their records,

particularly singles. In most records, a side of recording that he sees as not having enough time spent on it. Of the group's singles, Ian said, "We aim at the commercial market but not to sell-out musically. It's much harder to write for a single because certain requirements have to be taken into account."

"When you write an album, you can just write the songs but with the single, you've got to confine yourself to three or four minutes. It rates a lot more conscious effort because you must still apply musical principles. I would imagine people who write for Engelbert or Tom Jones must have an even harder job because they've got to think of style—we don't worry about style."



WILD THING: eye-catching silver bow waves

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BY TONY WILSON



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All the stars, plus Boozo The Wonder Drink

THERE WERE those among the pop business who seemed a trifle baffled by the MM Poll results this year — because they heavily featured musicians and artists from quality groups. "Never 'eard of 'er," muttered one piqued showbiz figure, when Christine Perfect accepted the award for the best girl singer in Britain.

The poll results generally were proof of the tastes of the vast majority of young people in Britain today — they want pop that is progressive by musicians who are honest. And they don't want old-style showbiz-type pop.

Gilt

At the MM Awards at London's Waldorf last week, many of the country's top group artists were sipping the champagne once reserved for the gilt and tinsel brigade.

Eric Clapton and Jack Bruce were there on behalf of Cream and Blind Faith to receive their silver cups and champers. And Keith Moon and John Entwistle were on hand to receive the award for the Who's "Tommy" album which came second to the Cream's "Goodbye."

Pipe

Thunderclap Newman, sporting a curiously-shaped wooden pipe, was the next brightest hope to Blind Faith, and Keith Emerson, the Nice's amazing young organist, was delighted to find himself next to Eric Clapton in the best musician section.

John Peel, who walked away with the top disc jockey award, once again



ERIC CLAPTON: Musician of the Year



FLEETWOOD MAC

presented the awards which included one for Jimmy Savile, who came second.

John was earlier in one of those strange scenes which always seem to happen to him. A German photographer who saw him holding a cup pounced and in a display of shock tactics designed to obtain a showing of Peel teeth shouted: "You sing don't you? Then smile!" Jimmy Savile travelled overnight from Manches-

ter in a caravan driven by his green-haired chauffeur Dave.

The caravan was parked overnight outside Bloomsbury's Adrian Hotel and Dave slept inside — parked on a meter bay. At dawn a warden called the police when they could not shift the van. They tried to break into the van and says Jimmy: "The cop nearly died when he saw that green barnet waking up!"

— and afterwards, much of it downed by the entire MM staff, which turned up for the occasion, looking unnaturally smart.

Photographers kept wanting to know what layout man Bill Walker (in his poof's shirt), had won. They seemed to believe it when they were told he was the famous Jiving K. Boots.

The silver cups were found to hold exactly two and a half pints of bitter — and Christine Perfect was seen later filling hers up

in that famous Jewish pub, the Kosher Horses, in Poland Street.

Much of the mob went to the Cottage Club, a haunt of musicians and journalists, where Roy Eldridge won a who-can-down-a-half-the-quickest contest.

Keith Emerson had to rescue his girl friend from Denmark, model and dancer Elinor Lund from certain MM staffmen, while Thunderclap cheerfully chatted on about Bix Beiderbecke.

Home

Some of the exploding galaxy of boozers ended up at Apple digging Beatles and Jack Bruce albums and others went to Chicken Shack manager Harry Simmonds' Battersea home with Christine Perfect and Stan Webb.

Many people pooch-pooch pop polls, (thus "pooch, pooch"), but while some may argue over the results, or the validity of the exercise, there is no denying it is a splendid way of indulging in compliments and appreciation, not to mention Boozo The Wonder Drink.

REPORTS ON THE MM
POP POLL PARTY

Next

Maurice Gibb accepted Lulu's award for top female TV artist, who had just flown to Las Vegas. Maurice and Lulu are currently setting up a new home near millionaire's row, at Bishop's Avenue, Hampstead.

The girls were also represented by Mary Hopkin who came next to Christine Perfect, and looked slightly out of character clutching her magnum of champagne. It was a time for reunions and intergroup nattering. A triumvirate of bass players — Jack Bruce, John Entwistle and Glenn Cornick of Jethro Tull, the group which came second to the Beatles, stood swopping American stories and there was a happy if unlikely drinking team which included Eric Clapton, Thunderclap Newman, Peter Green and Keith Moon.

Deal

In fact, a great deal of alcohol was consumed during the proceedings — which ran from midday to three in the afternoon



MARY HOPKIN AND JOHN PEEL

What could Charles do if the family business folded?

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MAMA CASS ELLIOTT MAKES IT ON HER OWN



... and Julie finds a happier way of life

SINCE HER return from America some five months ago Julie Driscoll, now parted from Brian Auger and the Trinity, has been living in virtual seclusion.

But she did go to the Isle of Wight to see Bob Dylan, which has apparently affected a change in her and since then she has been in a much happier frame of mind. "I've felt so happy since then," Julie told me when I visited her at her South London home last week. "I was really near to a breakdown when I came back from the States. I was in such a state!" On her return, Julie wanted a complete rest and change from the hectic, high-pressure life of performing and travelling all over Europe and America with Auger and the Trinity.

She was, however, committed to telecord a play. Titled *Season of The Witch*, it will be one of the BBC-TV's Wednesday drama series and is expected to be screened early in the New Year. It is Julie's first serious acting role, in a part specially written for her and based on herself. The play is in the form of a documentary. "I nearly didn't do the play," said Julie. "In fact, at the time I said I wasn't going to do it. But it had been planned for a year, it had taken a whole year to get together. So I did it but I was glad when it was done. I enjoyed doing it but I was glad to get it over." The withdrawal from singing for the past few

INTERVIEW BY TONY WILSON

months and the rest from working seems to have done a lot of good for Julie. She was looking fresh and healthy and there was no trace of depression as we chatted.

"It's taken a long time for me to get out of the way I've been feeling," said Julie. "I've had some incredibly bad scenes but the festival changed me. It was so lovely. I've been to similar things but always as a performer and I was never relaxed. I was always thinking 'I've got to get it together' but this time I felt fantastic. I was just smiling at everybody. It was really nice."

During the time Julie has taken off from singing, she has been doing a lot of songwriting, which, she says, has helped her during this obviously difficult period in her career.

"I locked myself away. I wouldn't see anyone, I couldn't see anyone. I wrote some songs which helped with the unwinding but since the festival I've felt great."

Continued Julie, "I've been very calm and things have been on a much nicer level. It's the first time I've felt free for four years. I just feel that I want to do what I want to. I start an album in three weeks and I shall do it in my own time, although it's not going to take months to record.

"FANTASTIC!" said Mama Cass Elliott when told over the transatlantic phone how well her single, "It's Getting Better" is doing in the MM Pop 30.

"The success of the record is important to me," she admitted. "It shows I am being accepted on my own — and that is something I've worried about ever since I left the Mama's And Papa's."

"Musically, though, it's not quite what I want to be doing. It doesn't satisfy me. It's a good recording for what it is, but you wouldn't exactly call it social commentary and musically it's not very complicated."

"It was relatively easy to record, it didn't require weeks of time in the studios. If music is what I am meant to do then there should be a little more in it to satisfy me."

"Bubblegum music is very pleasant to listen to, and maybe that's what I am supposed to be doing. But it's like they say about Chinese food — half an hour after tasting it you are hungry again."

There's a theory in the music business that it is always more difficult for a girl singer to find material because there just aren't too many songs written specifically from the female point of view.

Cass agreed: "I do find it difficult finding material. My voice is very light and more suited to things like 'Dream A Little Dream'

But it's a drag to work under pressure. I'm going to put everything into it. They'll be all my own things. It'll be me. What I want to say, I don't want to feel any limitations."

At the moment Julie is not thinking in terms of live gigs. "I get moments when I want to be on stage," admitted Julie.

"There's nothing like being on stage and having people with you. In the studio, you miss the communication, which is beautiful when the audience is with you, but I can't go on like I did, to that extent. I'm glad I did it because I learnt so much but that's behind me now. There were a lot of times when I was on edge and felt completely messed up."

"Working with Brian was incredible and it was very strange to leave people who you've got so close to. It was weird but I had to. I just couldn't go on like that."

When she does eventually get back to live work, Julie is hoping to play guitar as well as sing. "And I have a few people in mind who I think will be nice to work with. I want to find my own pace. With Brian it was his pace, the pace of something beginning to happen. I want to find my own level, my own rhythm, not musically, but of living and working. You can't work efficiently in someone else's music."

"And I want to change the way I live. With Brian, I saw a lot of things and I didn't see lots of things. I didn't see much, travelling all the time. There's so much to see and learn and find out, outside of working and being on the road."



CASS: difficult finding material

BY BOB DAWBARN

than 'Natural Woman.' That's another reason I'm not totally pleased with the single. I just can't sing heavy material like Aretha Franklin for example — not that I particularly want to sing soul.

"It would be great to have the versatility of a Paul McCartney who can do a beautiful ballad then come on with a real heavy thing."

"The main problem in finding material is, of course, that there are more men writers and as they write from experience their songs really have to be sung by men."

In the days of the Mama's And Papa's, the

publicity hand-outs seemed rather fond of describing Cass as "cynical." "I supposed that's more fair than unfair," Cass admitted. "I tend to be a little sarcastic, maybe, but with a kind of a humorous tinge to it. Actually, I'm very gullible and if anybody tells me anything I believe it."

Will we be seeing Mama Cass in Britain now she has a new hit?

"I shall be over on October 16 to do a Tom Jones Show," she told me. "We seem to do it every year. I am to be in London for around two weeks but I don't think I will be doing any personal appearance."

For one thing I don't have a band together at the moment.

"Right now I'm busy doing a Hollywood Palace TV show with Sammy Davis Jr and a few days ago I did an Andy Williams Show. I also have a new single out in the States next week. It's called 'Make Your Own Kind of Music' and it was written by the same people who did 'It's Getting Better'."

"I do miss appearing in front of audiences but it's a bit difficult at the moment. I don't want to go on tour right now, I want to stay at home with my little girl. And anyway I do enjoy recording and doing television."

"I probably will do a tour again soon, though I can't say when. It will probably be a mammoth tour taking in the States and Europe. The Mama's And Papa's never worked over there and I don't know what the audiences are like."

"At least it doesn't look the same over there. In England I always have a great sense of freedom and it gives you a new perspective on your own country when you leave it. That's particularly true of England where you don't have any language problems."

In view of her constant search for material, I wondered if Cass was writing any songs herself.

"I haven't written anything for years," she said. "I used to when I first started singing with a group called the Mugwumps, but my songs weren't really very good."

I said I was sure she was just being modest.

"I'm being dead accurate," said Cass.

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JAZZSCENE

GARY BURTON is currently getting occasional "flashes of discontent." This means, he says, that changes in his music may be imminent.

"Two months ago I started to think that maybe next year I'll try to make some kind of change in the concept of the music," said the very articulate young vibist whose quartet is currently providing its now-customary delights at the Ronnie Scott Club.

"I can usually tell when something's coming, because I get these flashes of discontent occasionally when I'm playing. That means that a change is imminent."

However, it does not, he told me, necessarily mean that the line-up or even the personnel of the group will alter.

"I'm very happy with the line-up. I feel that this is the ideal instrumentation for a four-man group; it gives you much more flexibility than you'd have with a piano or horns. With the guitar and vibes both being able to play chords, we can all play all the time, instead of standing around waiting to solo."

"A larger group would be an economic burden, and it's getting harder every year to keep a group financially. Expenses are going up, but fortunately the amount of work is increasing too."

Over the three years of the group's existence, only the leader and bassist Steve Swallow have remained constant members of the line-up. Drummers Bobby Moses and Roy Haynes and guitarists Larry Coryell and Jerry Hahn have come and



BURTON: flashes of discontent

A change is due for Gary Burton

gone. "I've been in favour of every change except when Jerry Hahn left," said Gary. "Every time someone new arrived it added something to the music. But at the beginning of this year, before Jerry left, we were getting into some very interesting things and I was sorry to see him go."

His replacement, of only a few weeks standing, is Dave Pritchard, a young man from Los Angeles whom Gary met when the quartet played with Pritchard's group in a concert at the guitarist's college.

"He was writing a lot of interesting material for his little group, and I kept

bumping into him. He also sent me some tunes for our band, and when Jerry left I got in touch with him. In fact Jerry gave Dave some lessons several years ago in L.A."

"Dave has practically no experience at all in jazz, and he resembles Larry inasmuch as they are both basically self-taught, and approach the guitar from a harmonic, chordal standpoint unlike Jerry, who is a more linear player."

The group's other new boy is drummer Bill Goodwin, also from Los Angeles, who has played with Paul Horn, Art Pepper, and many other bands in the area.

While Goodwin is by no means as brilliant a drummer as Haynes, he seems to fit the quartet better, and the music sounds more comfortable.

"That's exactly it," said Gary. "Roy and Elvin Jones are probably the two best drummers around. I've played with them both, but I didn't really like it. That kind of drummer really needs to lead his own group, which is what Roy left us to do."

"It was good musically with Roy, but it wasn't very well integrated — and that's Bill's central aim. Roy, being an older player, was also somewhat reluctant to play the newer material, most of which is not in straight 4/4 jazz time."

"As that is the way the

"General Mojo's Well-Laid Plan." I asked Gary if he still enjoyed playing these numbers, which have been in the group's repertoire for a long time.

"Certainly I do, because they're good songs. We play them mainly to warm up on, when we're not sure of the acoustics of a room and when, as with Ronnie's, we haven't got adjusted to things like the time-change after crossing the Atlantic."

"Fortunately we don't have one major hit tune — we've got about a dozen really popular numbers, so the requests are spread about a bit."

After eight years with RCA, Gary has signed a contract with Atlantic, and his first album for the label, "Throb," is just out. "It's got the quartet with a violinist called Richard Green, who started out in country music and now plays with a fine group called Sea Train."

"I was happy with RCA for a long time, and they let me do anything I wanted, but then Steve Scholls died and my A & R man left in the reshuffle, and I found I didn't know anyone at the company."

"Nesuhi Ertegun signed me to Atlantic, and he used to come down and watch the quartet quite often. I'm quite happy with the change, and I think they'll let me go my own way — as long as I don't lose too much money for them!"

Gary has one major project in the offing: a new work by British-based trombonist Mike Gibbs, who has been a constant contributor to the quartet's library.

The piece, about an hour long, was commissioned by the Belfast Festival, and will receive its first performance there by the quartet and an ensemble including rock musicians and strings in November. If it goes well, says Gary, it may be recorded next year.

RICHARD WILLIAMS

music has gone in the past year, Roy began to fit in less and less, and the time was coming when we needed someone more sympathetic to the music."

"Most of the numbers the quartet now play are in an eight-to-the-bar bag. Does Gary ever find this restricting?"

"I find it very interesting, and the way we do it there's more freedom than there is in the normal 4/4. Of course, if we had a drummer just banging out a solid eight with no variations it would be restricting."

"But it's no different if you've got a jazz drummer playing ching-chinga-ching on his top cymbal all night. That's just as bad."

"I'd played over a straight jazz rhythm for years, and I got a bit fed up with it, so I either had to play free or to go in some other direction rhythmically. This was it. We do still play the straight jazz things occasionally, mostly when we need a change."

This brought us round to the opening night at Ronnie's last week, when the first set consisted entirely of the old reliable numbers like "Walter L," "Sunset Bell," and



MAGGIE Nichols improvising singer

Maggie's music

WHAT constitutes a jazz singer has been a vexed question for many years. Opinions have varied so much that the range would seem to extend from Frank Sinatra to Muddy Waters, and where female singers are concerned there has always been a great deal of controversy.

However, no-one who has heard Maggie Nichols' duet with altoist Trevor Watts on the Spontaneous Music Ensemble's recording of "Oliv 2" would deny her claim to be a true jazz singer.

Maggie is an improvising singer, not just a cabaret artiste who steamrollers every song into the same tired pattern.

When I talked to her last week, she told me that she used to have an inferiority complex about singing with groups like the SME.

But the musicians have always been so beautiful and kind to me that I eventually got over it," she said.

Maggie first started to learn dancing when she was ten years old, and at the age of 18 she worked at the Windmill Theatre as a dancer.

"I went to Ronnie Scott's Old Place a few times, and I really loved the music. I always wanted to get up and sing with the musicians, but I was very young and very scared, and nobody would take me seriously."

"Eventually I got a job dancing in North Africa, Italy and Greece, and when I came back in 1967 I met a beautiful piano player named Denis Rose."

"He was into a Charlie Parker thing, and I worked with him. He taught me such a lot."

"Then I started doing a few odd gigs with Les Gordon and the London Jazz Four, and soon afterwards I got my first regular gig with a group when I met the Bird-Curtis Quintet."

A big moment for Maggie was when she met and became involved with the SME. "Norma Winstone introduced me to John Stevens, and then I met Trevor Watts. We got talking and I went along to the Little Theatre Club to hear them."

"I sat in, and although it was a little strange at first, I soon got into what they were doing, and while I was there we did some really beautiful things. It was fine for the first six months, but towards the end I was maybe a little less involved in the music."

But from John I learned how important it is to get inside the music you're playing. His ideas are so right. He taught me that if you play dishonest music, the audience will be able to tell. That's why I don't believe in compromise."

"When I left John I didn't know where to turn, but fortunately I started meeting musicians I wanted to play with, like tenorist Alan Wakeman and drummer Paul Lytton."

"I'm also singing with the Mick Hamer Quintet. He's doing a lot of arranging and he's using me as a front-line instrument, which is what I love. I'm also working with the John Williams Octet, which is a completely different bag but very, very nice."

"I want to get into music that's serious but unpretentious, the kind that covers all sorts of moods. If you can get into everything, something will emerge eventually." —M.W.



COURTELEY: own style

WRITING an obituary is never a pleasant task. When it is for somebody I have known as long, and liked as much, as Bert Courteley it is doubly difficult.

Bert died last week just a couple of days after his 40th birthday, after three years of ill health.

Though perhaps never in the very top flight of jazzmen he was, in one sense, ahead of his time in that during the major part of his career when it was expected of British musicians that they should sound like particular Americans he always managed to be original and entirely himself.

Taste

Again, he wasn't an easy man to categorise and his tastes ranged from his first idol, Tommy Ladnier, through many of the mainstreamers to the fringe of the avant garde.

The last time I interviewed him — can it really be over two years ago? — he told me: "Are we modern jazz? Or mainstream? It doesn't matter any more. When Tony Bennett was here I sat ten feet away from Bobby Hackett. I don't give a damn what you call it — it was just absolutely beautiful music."

Bert—a true original

He was at that time attempting something of a comeback on the jazz scene doing duo dates with his wife, tenorist Kathy Stobart and Dick Heckstall-Smith on tenors. Gordon Beck on piano, Dave Willis on bass and a young drummer called Ginger Baker, who caused reviewers to predict big things for him.

Next came the Jazziet, which he co-led with Ronnie Ross and was certainly one of the most original and professional jazz groups on the British scene of the time.

In 1961 Bert formed a sextet with a line-up that included the most original and professional jazz groups on the British scene of the time.

Next came the Jazziet, which he co-led with Ronnie Ross and was certainly one of the most original and professional jazz groups on the British scene of the time.

Next came the Jazziet, which he co-led with Ronnie Ross and was certainly one of the most original and professional jazz groups on the British scene of the time.

Once again the group's talent outstripped its economic

prospects. There followed a three year spell with Ted Heath's band and, apart from occasional jazz club dates, Bert settled for life as a session man.

He once told me: "Optimists are always talking about jazz coming back. The point is that it has never been a paying proposition and is never likely to be. Consequently you have to get into the studio field — if you are lucky enough and talented enough."

Sessions

As a sessionman he was on dozens of recordings of all types of music, including the Beatles' "Penny Lane."

But Bert's first and last love was jazz and he could never keep away from the jazz scene. And, for him, originality remained of prime importance. He told me: "I feel that I don't have to imitate anybody else's style. I've found my own way of playing and I play exactly and utterly the way I want to play."

Bert Courteley gave me a lot of pleasure — both as a musician and as a warm and frequently witty human being. I'm sure the whole jazz world will join me in expressing heartfelt sorrow to Kathy Stobart.

BOB DAWBARN



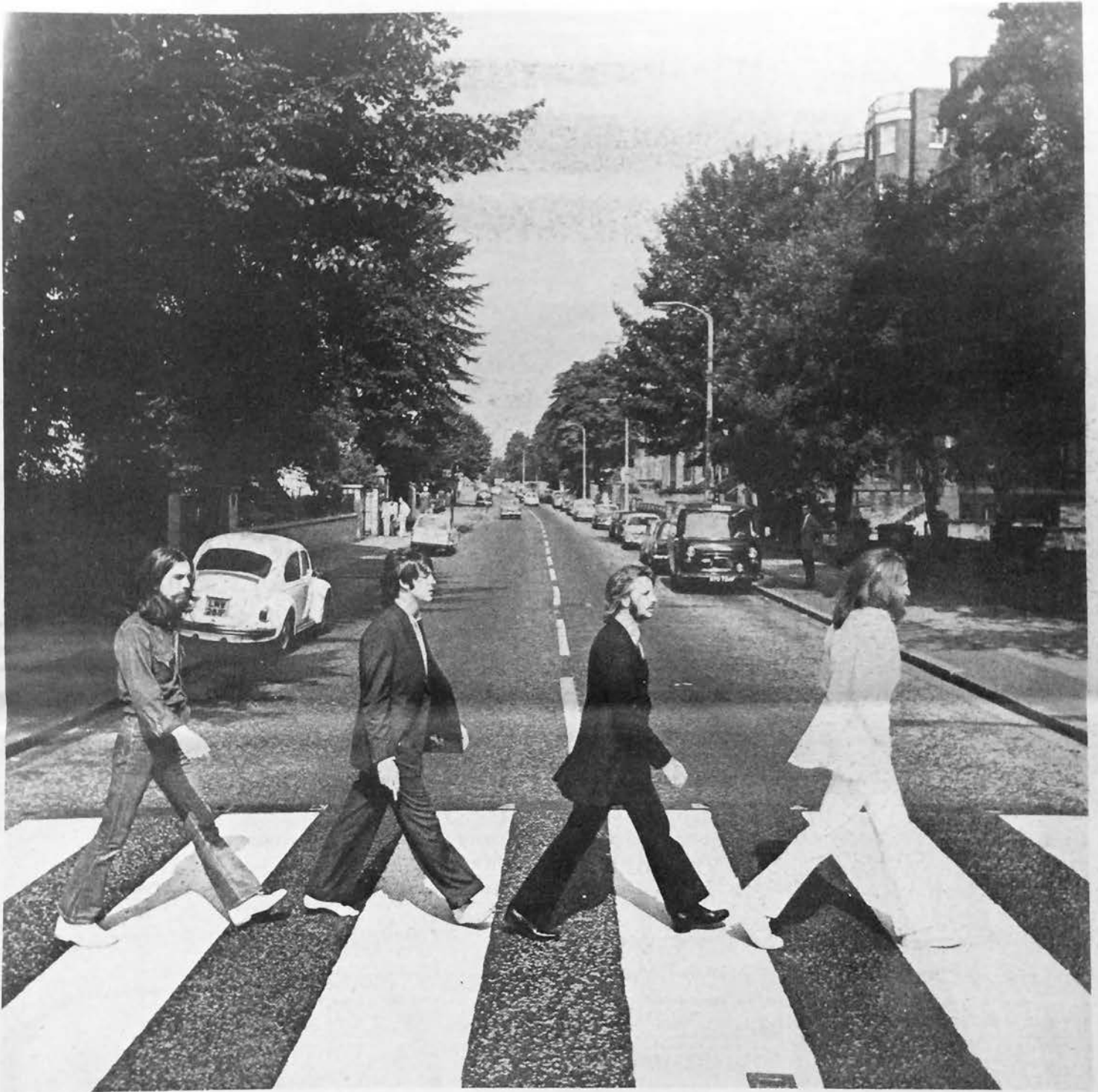
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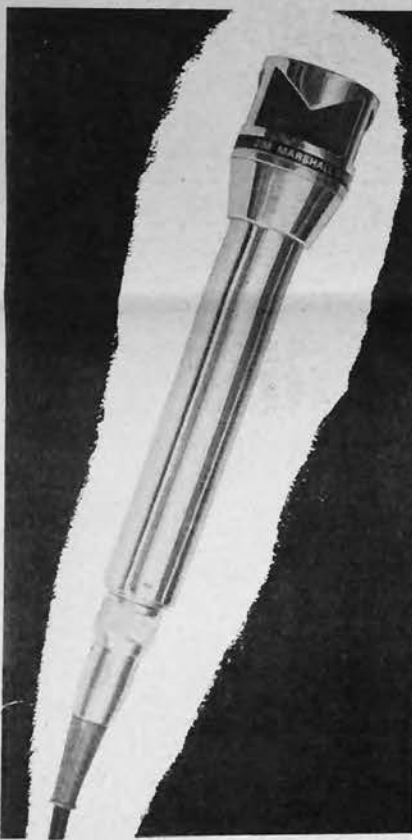
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INDIAN FLUTES, HARP AND GUITARS — LOS CALCHAKIS Titles; Antara (solo, SIKU), Isla Saca (solo, HARP), La Boena (solo, PINGULLA and TIPLE), La Rosa y La Espina (solo, CHARANGO), Pago Largo (solo, GUITAR), La Huafiana (solo, KENA), The Cari Cari (solo, GUITAR), La Trepilla (solo, HARP), Perdi Mi Ruta (solo, KENA), Cuatrecando (solo, CUATRO), Senka Tankana (solos, TARKA and CHARANGO), Madrecita (solo, HARP), Llamada de Pastoreo (solo, PINGULLO), Concierto en La Llanura (solo, HARP). (CBS 63622 stereo.)

THIS is a special collection of authentic South American folk music. It shows the wide range of unique wind and string instruments which are used, and have been used for centuries, by the South American Indians. It also shows, as a point of interest, the influence of Spanish music, particularly the technique of the Flamenco guitar and some of the complex dance rhythms unique to Spain.

The South American Harp adds the unmistakable sound of this type of music which is known and enjoyed all over the world. The South American flutes which come in various shapes and sizes are something which I have not heard much of in connection with South America, but this record features four types of flute with such exotic names as Siku, Pingullo, Kena, and Tarka.

As well as the normal Spanish guitar, others used are the Tiple — a guitar with twelve steel strings tuned in groups of three, the central string of each group being tuned an octave above the others, the Charango — a kind of Mandolin made from Armadillo shells, and the Cuatro — a small guitar, rather like a ukulele, with four gut strings. The different tracks on the record are linked ingeniously by sounds of the countryside — rushing water, trees rustling in the wind, and bird calls, all of which manage to convey the atmosphere of the South American Tundra and provide a suitable background to the music. Unsophisticated music is always a pleasure to listen to because it always comes up with something original, therefore refreshing and new to our sophisticated ears.

ROBERTO GERHARD (b. 1896, Composer) COLLAGES (Symphony No. 3 for Electronic Tape and Orchestra) (1960); **BBC SYMPHONY ORCHESTRA** conducted by **FREDERICK FRAUNSNITZ**; **PETER MAXWELL DAVIES** (b. 1934, Composer); **REVELATION AND FALL** (Soprano and Sixteen Instrumentalists) (1966); **MARY THOMAS** (soprano); **PIERROT PLAYERS** conducted by the composer. (HMV ASD 2427 stereo.)

ROBERTO Gerhard and **Peter Maxwell Davies** are two of the most prominent composers currently working in England; this record gives a further opportunity of hearing their work which up until now has rarely been recorded commercially. Both composers present individual styles which are fascinating to listen to but which require at the same time a fairly deep knowledge of the intellect behind the work. Without this fairly detailed knowledge it is possible to say that these works are difficult to come to terms with; a fact which seems to be commonplace in most forms of modern art. It is certainly true in progressive pop and jazz, but also true I think is the fact that prolonged exposure to this kind of music can eventually win its acceptance in the eyes of the public, even if it is a watered-down version of the real thing. It can prove the validity of the avant-garde by changing the musical background to lives.

Roberto Gerhard's Collages is specially interesting to the followers of contemporary music because it uses ex-



KARLHEINZ STOCKHAUSEN: most influential modern composer in Europe.

Unsophisticated, but something original

perimentally the technique of combining orchestral and electronic sound. As the title suggests the work is like a picture made up by superimposing different qualities of sound material on top of one another.

Revelation and Fall is something entirely different. It is based on a spine-chilling expressionist prose-poem by German poet Georg Trakl. The music, in contrast to *Collages*, is small and crystalline in its sound and employs specially constructed instruments like oiltrium and knife grinder and glass smasher to achieve some quite novel effects. Having attended the premier of this work in February 1968 I must say the work does lose something without its visual effect.

As I say, difficult music to enjoy, but interesting to listen to.

AVANT-GARDE KARLHEINZ STOCKHAUSEN (b. 1928, Composer); **GRUPPEN** for 3 orchestras (1955/57); **COLOGNE RADIO SYMPHONY ORCHESTRA** conducted by **KARLHEINZ STOCKHAUSEN**, **BRUNO MADERNA**, **MICHAEL GIELEN**, **CARRE** for 4 orchestras and 4 choirs (1958/59); **NORTH GERMAN RADIO SYMPHONY ORCHESTRA** conducted by **MAURICIO KAGEL**, **KARLHEINZ STOCKHAUSEN**, **ANDRZEJ MARKOWSKI**, **MICHAEL GIELEN**. (DG 137062 stereo.)

KARLHEINZ Stockhausen is the most influential and perhaps the most well known modern composer operating in Europe today. He is also one who is absolutely in control and certain of his direction in music; this is despite the derisive comments and uproar from insensitive critics which have sometimes greeted him in the concert hall. The fact remains that his music is still the subject of much controversy in musical circles. Some people think it a complete con while others herald Stockhausen as the new messiah, a second Beethoven or less!

Stockhausen's music abandons altogether the idea of tonal harmony and melody; instead he thinks in terms of pure sound and the distribution of that sound within the bounds of time and space. If you can understand this concept and I think this record will help you, then you have extended your range of aural experience and can, I hope, possess a view in greater perspective of other more or less conventional sounds. It may help you to

shed new light when encountering avant-garde pop or jazz.

The contents of this record consist of two monumental works for large groups of conventional instruments. The first *Gruppen*, or groups, for three orchestras is a seething mass of almost random-sounding material; the piece moves along like a kaleidoscope, presenting an ever-changing pattern of sound.

Carre for four orchestras and four choirs is similar in sound, but the whole atmosphere of the work is altered by the introduction of human voices which adds a kind of human quality to an otherwise rather cold sounding music. The voices do not sing words, apart from the occasional name, which has no significance at all in the music, the parts are phonetic, i.e. they are used simply as another sound source.

Of the two pieces I prefer *Gruppen* probably because I have heard it live and therefore know it a bit better

than *Carre*. It is always a better experience to hear these pieces live because the overall effect is often lost when transferred to disc.

This record is another in the series entitled *Avant-garde* issued by the German company Deutsche-grammophon. This individual record won the Grand Prix du Disque in Paris and it is an excellent recording taking full advantage of 2-channel stereo. I can recommend this set of five recordings wholeheartedly — they provide a comprehensive representation of a group of very important composers and their music.

HINDEMITH (Composer); **SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER** (1945); **JANACEK** (Composer); **SINFONETTA** (1926); **LONDON SYMPHONY ORCHESTRA** conducted by **CLAUDIO ABBADO**. (DECCA SXL 6398 stereo.)

ACCORDING to at least one eminent music critic I read concerning this record, this is probably the best recording, from a technical point of view, to date of these two works. Whether you are interested in this fact or not, it is still nice to know, at least that you possess the nearest possible impression of an actual live performance, even possibly better than a live performance.

Hindemith's *Metamorphosis* is very popular among concert goers. Its popularity in repertoire is undoubtedly due to the direct accessibility of the material — its attractive melodies and expert orchestration.

Paul Hindemith (1895-1963) is a notable figure in modern music if only for his theoretical writings on music in which he really gets down to basics. His somewhat abortive attempts at putting his theory into practice, however, have never really caught on. Nevertheless he has a place in musical history and his writings are thought-provoking material for any musician to read.

The sleeve-notes say the music is for amusement only, an intellectual amusement, obviously, for musical egg-heads. But this need not put off less academic listeners; the music is there for anybody who cares to open an ear. It is worth adding as a footnote that a jazz feeling can be detected in certain parts of the composition, which is a direct result of Hindemith's stay in America.

On the other side is an equally well recorded version of Janacek's *Sinfonietta*.

Leos Janacek (1854-1928) is one of a line of Czech Nationalist composers which also has as members *Dvorak* and *Smetana*. He was called a Nationalist because, like the other composers, his composition, he used as material Czech folk tunes and adapted them to suit his own needs. This gives the music its unique sound.

Sinfonietta is perhaps the most popular of his works, like *Metamorphosis*, it is because of the catchiness of his tunes. Originality is another feature of his work which contribute towards the feeling of freshness and vivacity.

Considering the record as a whole, it is full of enjoyable melody, and thus a pleasure to listen to. The good technical recording is an added bonus and the actual performance is, of course, excellent by the LSO, one of the world's finest orchestras.

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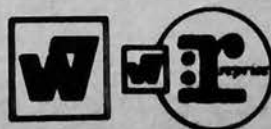


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JAZZSCENE

I'm a one gig a week man says Dave



HOLDSWORTH: A day gig at Woolwich Polytechnic

THE AIM of most jazz musicians is to be able to play as often as possible. Not so Dave Holdsworth, the trumpeter who is best-known for his work with Mike Westbrook, and now leader of his own quartet.

"I'd like to be able to play one gig a week with my own group," he says. "That would keep me quite happy."

The reason for this attitude is that Dave is not a professional musician. In fact he's quite happy with his "day gig," which is lecturing in Liberal Studies at Woolwich Polytechnic.

"But at the moment I'm lucky if I get one gig a month for the quartet," he adds. "The next date in the book is sometime late in October, and it doesn't seem to be getting better."

Born and reared in Morley, near Leeds, Dave's father was a pianist, and when he was seven Dave began to play cornet in a brass band.

He was a trad enthusiast at a fairly early age, and at Keele University from 1960-64 he played with a variety of bands.

Certainly

In 1964, he reached the final of the Inter-Varsity Jazz Contest at the Fairfield Hall with his own trio, a trumpet-bass-drums unit which didn't win anything but which certainly gave the judges a shock.

"I'd never heard Ornette or any of the free guys at that time, but I had a good drummer and a lousy bass player and we just played three of my numbers in a pretty avant-garde fashion. We were lucky to get to the finals at all, really, because we got the last place going, and we wouldn't have got it at all if Peter Clayton hadn't stood up for us.

"The things which turned me on at that time were the Gerry Mulligan quartets with Chet Baker. That was until I heard the 'Mingus Plays Mingus' album, with Dolphy and Ted Curson."

Holdsworth came to London in 1964 to teach and play jazz, and spent some time in the wilderness before joining Westy last year.

"I phoned him in 1967 and asked if he wanted a trumpeter, but he didn't. A year later he called me and asked me to join him."

"Westy's a funny writer. When you see his charts for the first time you think 'Oh no, this'll never work,' but somehow it always comes out sounding really great. You're just permanently knocked out when you're in his band."

Dave is a bit of a rarity in that he does not do commercial gigs.

"I've done two commercial gigs in five years, and I hated them both. I'm glad I'm not like some of these cats who have to take terrible jobs just to make ends meet."

I asked Dave if he had any desire to record his quintet, which includes Alan Wake-man (tr), Barry Guy (bass) and Paul Lytton (drs), and met a surprising response.

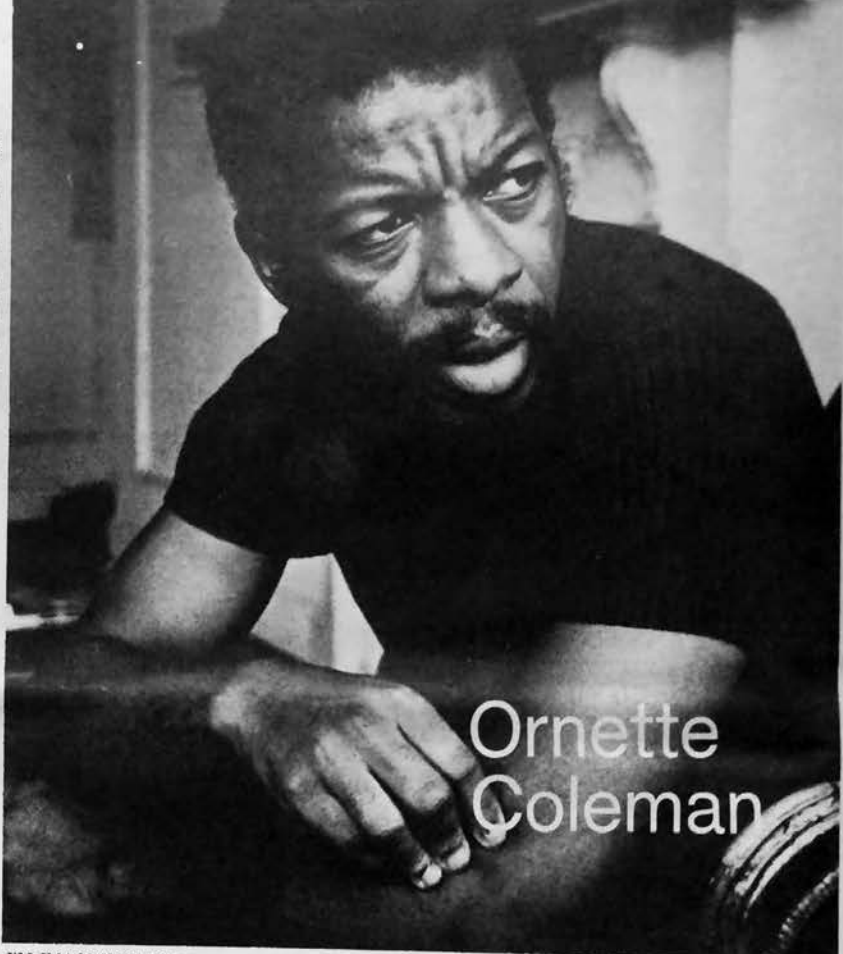
"I'm very suspicious of British jazz records. Apart from Westy's things they don't seem to sell, and I'm not at all sure that they do any good for the musicians in the long run. Anyway, we're still shaking the quartet down and I don't feel ready."

"It's very difficult being a leader. If you put your name on a group you have a certain responsibility, and it's very difficult not to become a kind of Fascist. You've got to give your men as much freedom as possible without it becoming chaotic."

"In our group we try to use the themes I write as a platform for improvisation. It's not just a question of playing the theme and then jumping off into freedom: if you're going to write a theme, then you might as well use it, that's what we're trying to do."

RICHARD WILLIAMS

Second Opinion



Ornette Coleman

I'M IMAGINING things — imagining for a moment that I've never heard of Ornette Coleman. Then someone turns up with, let's say, "An Evening With Ornette Coleman" and plonks it on the turntable. What would my reaction be? Some members of the establishment would still have us believe that the saxophonist is a musical freak, but show me the man who really loves jazz and wouldn't jump for joy at Ornette's happy urgency!

I mean, just feel the alto's singing opening foray on "The Happy Fool" in which Coleman has reached the ultimate in self-revelation. This is what jazz is all about, and if you cannot be moved by his exultant approach, you don't love jazz as a living music.

The very essence of the entire jazz tradition is embodied in Coleman's music. It's entirely spontaneous for a start; it's highly emotional, insistent and powerful, and rooted in the blues.

Now that the saxophonist has been recording for over ten years, I find it hard to believe that people still talk of him as though he were a musical illiterate, but they do. Ironically, the passage of time is such that he now sounds relatively conservative along-

side Albert Ayler or Pharaoh Sanders. Like Charlie Parker and Louis Armstrong, Ornette is one of the few single-handed jazz innovators. But would music in fact be the same today without his influence as it would have been without that of the late John Coltrane?

The truth is that Coleman was the very first musician to come along and kick aside chord changes, barlines and key signatures, leaving the way free for total improvisation at a time when jazz was stagnating from too much reliance on chords as a basis for improvisation. From out of the South West he came, shouting his own kind of blues, framing his happy-sad heartiness in imperious tones.

Where Coltrane's complex style evolved gradually for all to see and follow the how and the why, Ornette's unique concept was already formed when he went into Contemporary's studios in 1958 to record "Something Else" and "Tomorrow is The Question." Unlike the academic, introspective Coltrane, the rough-hewn Coleman burst out of his Texas cocoon as a perfect virtuoso chose to experiment in front of the public, Coleman had been marking time for years.

and the quartets have always played total group music, the men interlinked and dependent on each other like a human body functioning through a heart-lung-kidney machine.

This is a complete group improvisation without the pain and the toil that most of the free musicians undergo, and yet the leader's ego is dominant throughout also. In fact, the only time that Coleman has ever not dominated the proceedings on one of his recordings is on "Free Continuous Improvisation featuring such as Eric Dolphy and Scott LaFaro that was the forerunner of Coltrane's "Ascension."

Coleman still records infrequently, but lately he has lost something of the impact he had four years ago. On "The Empty Foxhole," the controversial trio date where he used his 9 years old son in some beautiful music, particularly on the trumpet which he has at last succeeded in mastering, but on "New York Is Now," the revolutionary Dewey Jackson, whose uninspired tenor saxophone plays a purely subsidiary role, fails to provide Coleman with the inspiration he seems to need at this point.

There is much in Coleman's music that is deceptively flippant, especially in his trumpet and violin playing, but with few exceptions the always shown a sense of humour.

If Ornette Coleman had done nothing other than write his music, whoever claimed that he was a "poor melodist" did melody a great

diservice. Apart from the soaring masterpiece, "Chappagusa Suite," where the composer actually put pen to paper for a lengthy film-score, he is always bursting with memorable tunes.

A completely self-conscious artist initially, Ornette has — for me — become increasingly self-conscious since making his legendary Croydon appearance in 1965. But in jazz as in much art we, the listener-critic, often wish for our idols to remain as pure and primitive as when they first shook out complacency.

We elevate them to a certain level and then get distressed when they talk back and insist on doing their thing. Now that Ornette has a grant-bestowing foundation to answer to and the adulation of thousands, his music has moved slightly away from its earthy origins. Man and music have changed.

Or rather, the music hasn't changed that much; it's just stopped still. The same thing happened to Monk ten years ago, for those artists whose creativity spans a lifetime are rare anywhere. But if Ornette Coleman never plays another fresh idea, he has already made his contribution by clearing the way for a myriad freedom marchers.

Ornette is the man who bridged the gap between the conventional and the free. He is also, for me at any rate, the new Charlie Parker — whatever that means. I know of no-one else playing jazz today who has the ability to make my heart sing so.

VALERIE WILMER

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CAUGHT IN THE ACT

THE SUCCESS of Soul music lies in the ability of the artist to convey emotion or at least excitement. Unfortunately there are few singers capable of producing even excitement today and prior to Wilson Pickett's appearance at the Albert Hall on Friday the "Soul" seemed to be dwindling.

Erma Franklin, the sister of Aretha, was a disappointment. She lacks her sister's attack and even allowing for her vocal "mistakes" only her hit single "Piece of My Heart" and her "Sister" show stopper "Respect" made any real impact.

The second half saw Pickett's own band the Midnight Movers, come on. They had a nice solid sound and first backed singer Danny White who did a couple of hits. Redding hits like "Dock of the Bay" and "Can't Turn You Loose."

Pickett though was in a class of his own on this bill. A supreme showman and an excellent singer he had the Albert Hall on its feet from the first number. "You're Looking Good" Pickett built the audience up and up until eventually the stage was invaded by enthusiastic soul fans to whom Pickett was like a manna from Heaven after the first half. "Hey Jude" and the Beatles' "Midnight Movers" were followed by the Pickett classics. In the Midnight Hour during which everyone seemed to be doing their thing a wild version of "I've Got a Feeling" with Johnny Nash, Danny White and Erma Franklin helping out closed the set. Soul isn't dead yet.—ROYSTON ELDRIDGE.



PICKETT: had the Albert Hall on its feet

THE WHO

FORGET the supergroups. The Who are now the band against which the rest of rock must be judged.

The one-hour concert at Fairfield Hall, Creydon on Sunday was a shattering tour-de-force. It was exciting, moving, frightening and musically brilliant. And if their performance of "Tommy" did not qualify as art, it certainly was a work of meaning. Not that the Who concern us with anything so abstract. Their music is excitement and the violent beauty of their performance said everything about youth, rock and revolution.

As a record, surely their finest appearance to date. The acoustics were perfect, the sound came over with clarity and the group were so together they seemed to be sharing the same nervous system. Riffs and patterns flashed and exploded between Townshend, Moon and Entwistle. Daltrey sang with strength and precision and the group's harmonies were perfect.

They thundered into oldies like "Can't Explain," "Fortune Teller" and "Moss Allison." "Young Man Blues," which included a few lines from Daltrey about the Piccadilly squatters. Then came the mini-opera "A Quick One," "Substitute," "Happy Jack" and "I'm a Boy." But it was "Tommy" that the people had come for. They performed it in full, with a few additions and an extended overture.

As a record, "Tommy" is a masterpiece. But on stage it took on a stunning new dimension. The group's amazing movements with Pete more acrobatic than ever, gave it added drama. Even their clothes were part of the effect with Pete in his bell-bottoms and bikerboots and Roger, resplendent in his own familiar fringed leather outfit. Time and again they proved their mastery of the rock medium and all its electronic paraphernalia. They pushed their equipment and their technique to their furthest limits but never lost control. At times it was difficult to believe there were only four men on stage. "Tommy" was over and we were into definitive versions of "Summertime Blues," "Shakin' All Over"

and, of course, "My Generation" with those amazing bass runs from John. A standing ovation brought them back to do "Magic Bus," which started with just Pete's guitar and Keith on woodblocks and built up to a crashing climax.

This was their last British appearance for some time. But even if they never play another note they have earned their place as the most dynamic group of them all. —ALAN LEWIS.

OSCAR PETERSON

ON FRIDAY, Oscar Peterson's Trio — with Sam Jones (bass) and Bobby Durham (drums) — came to Worthing's thousand-seater Assembly Hall to begin the 1969 tour of Britain. The hall wasn't full, but the three-quarters crowd didn't take long to make its enthusiasm clear.

The pianist walked briskly on stage, bowed his acknowledgement of the applause, sat at the keyboard and sped into a finger-cracking version of "The Lamp is Low," complete with solo bass and drum passages of commensurate agility. The hall's recently acquired Steinway gave out for the next hour and a half or so the kinds of ten-fingered sound piano were made for—sometimes thick and compact like a reduced band arrangement, sometimes delicate with single-note embellishments, other times fast and fluid or heavily blues-tinged, but always characterized by swing, discriminating taste and extreme virtuosity.

Peterson is so businesslike in technique and manner that it is easy to miss what he's doing. What I suspect is one of the hallmarks of a practised artist. Number follows number without fuss or false bonhomie, and too often without an announcement. Only the grunting and humming which accompany many of his rubato flights or moments of

hard improvising on unaccompanied choruses bear witness to inner emotions or even conflict within the power-packed frame. An occasional unidentified original escaped me; otherwise this opening recital gave us, in addition to the songs mentioned, "Yesterday," Schifrin's "Down Here in the Ground," a solo "I Concentrate on You," Jobim's "Triste" and "Wave," "You Look Good To Me" (featuring Sam Jones), "Some Day My Prince," "Lil' Darlin'," "Waltzing in Hip" (featuring Bobby Durham), "Green Dolphin Street," "Let's Fall in Love" and, as an encore, Oscar's "Hymn of Freedom."

The trio, it need hardly be said, works closely as a group. The demand for frisky Latin-American beats or one of those long crescendo endings which has Oscar trilling masterfully while Durham rolls furiously on two cymbals. Each of the famous partnerships has affected Peterson in a different way and this present one has inspired a socking bluesy sort of groove which made this, for me, the most enjoyable of all Peterson Trio concerts. It was the first time the Worthing Corporation had sponsored a jazz event by a major figure and it should be pleased with the result. Peterson certainly socked it to 'em.—MAX JONES

COUNTRY JOE

IF ANYBODY really wants to start a revolution, they should try holding a concert with Country Joe and the Fish. For they certainly have the ability to create and stir mass emotions as they proved at the Royal Albert Hall on Monday.

At the end of the concert there were almost as many of the audience on stage as there were actually sitting in the auditorium. This will give some idea of how poorly attended the

concert was. However, at the beginning of the concert which was a solo effort from Country Joe and the Fish, guitarist Barry Helton urged the people to "come on and fill up the more expensive seats which were empty."

Musically Country Joe and the Fish are surprisingly effective, switching from heavy rock to country and western to soft rock and all points in between. High points of the show were Country Joe's solo song, sung to a cosmic guitar accompaniment, "The Baby Song," celebrating the start of '69 family; and organist Mark Kappner's mixture of Tiny Tim and Jimi Hendrix which involved the singing of a two Twenties song and the smashing and burning of the ukulele.

A long version of "Rock and Soul" brought the audience to its feet, and onto the stage, and by the time the group played their final number, "Flaxin' To Die Rag," the stage was packed with dancing people. The evening built up to this point of great excitement and certainly was one of the best shows seen at the Albert Hall for a long time. —TONY WILSON.

HERMAN

THE sophisticated setting of London's Talk of the Town might not appear the obvious venue for Herman's Hermits. But the group showed considerable aplomb in following the dazzling display of showgirls and young male dancers — who featured in an impressive package production complete with ascending rocket — and produced a well-balanced act of song hits and comedy.

Despite five years at the top, Herman still lacks some of the brashness of stage deportment one might expect from a six a side performer. But

perhaps his boy-next-door appeal enhances his crowd appeal. Certainly the audience loved him. And Herman's Hermits used their microphones with more subtlety than the preceding show singers, seemed intent on rivaling the noise of a rocket launch.

—LAURIE HENSHAW.

HYDE PARK

ELECTION kicked off the last free concert to be staged in Hyde Park this year. Although the set was competent and had a nice summery feel to it, there was no real communication between them and the audience. The Edgar Broughton Band held the audience from the start, and although they tended to over-do the anti-establishment theme, the audience seemed to like it, replying with cheers of delight.

Quintessence succeeded in following the Broughton Band well with an original approach to the Indian music scene, and although some of the numbers were long, no interest was lost. The crowd warmed to them, dancing in an almost hypnotic way as strains of flute, crisp guitar phrases, and strong vocals poured out.

Next, a surprise appearance from Al Stewart and although his numbers were adequate, I think the audience were waiting for the heavier material, next to be supplied by the Deviants. Simple, heavy beats with harsh vocals from Mick Farren gave the crowd what it wanted and a surprise Buddy Holly number from them went down really well, even if it was musically lacking.

After the Deviants, D.J. Jeff Dexter announced the Soft Machine, who proved to be the greatest success after The Edgar Broughton Band. Their music can't and indeed needn't be categorised, just enjoyed. Mike Ratledge showed some brilliant

CARIBBEAN FEST

WEMBLEY'S Empire Pool was taken over on Sunday by nearly 9,000 people who'd travelled from all over Britain to attend the Caribbean Music Festival. But there was a surprising lack of reggae and only a handful of skinheads. Instead we had a very R&B influenced show and a really beautiful audience.

Black Velvet seemed out of place playing progressive rock and Bob & Jennie Jackson recited heavily on Gospel material. Jimmy James included the "Temptation" "Ain't Too Proud to Beg" as well as O'Jays Redding's "I've Got Dreams" and his own hit "Red Red Wine." The Tanya Trio who came on afterwards, Jimmy had a soulful voice and the backing was more Memphis than Jamaica.

Desmond Dekker was perhaps the biggest attraction and he proved to be a complete professional on stage. Max Romeo was good, his version of "We Dem Long" lasting three times longer than usual. Jackie Mittoo was good. "Keep On Running" for Spencer Davis and "Come On Home" for the Wayne Fontaines. Both these hits but it was "Baby Doll" which showcased his vocal range and showed him the greatest response.

Derrick Morgan's discotheque hit "Seven Letters" was received well as were the shapely Howkay Dancers and a strange character called Freddie Knowles who throws somersaults on stage. Topping the bill was Johnny Mass who's distinctive voice came over really well on "Then You Can Tell Me Goodbye" and "Capitol Avenue." Undoubtedly a success the Festival showed that Caribbean music is to be reckoned with.—ROYSTON ELDRIDGE.

JOHN SURMAN

LAST Monday at the 100 Club when the young generation of British Jazz.

The occasion was the "farewell blow" of John Surman, general manager of the London Jazz Centre Society. Surman, leaving next month to conquer new pastures in the States, took advantage of it to present music which showcased the very best of the younger generation of British Jazz.

The first half of the evening was devoted to a solo act, surely one of the most stimulating aggregations around. Paradoxically, the set was stolen from Surman during this set by Mike Osborne, who solo on the up-tempo "Stand By" was delivered with such ferocious intensity and passionate lyricism that it had the entire crowd roaring. Osborne, a scoldem have played better.

What happened after the interval can barely be described. It seemed as though every young musician in town was up on the stand, and the sound was fantastic.

At one time Mike Spinks, Mike Surman, Osborne, Harry Beckett and Menezes Peza (bts), Malcolm Griffiths (mb), Alan Skidmore (tr), Chris McGregor (pno), Barry Guy and Johnny Dyson (bass), and Louis Moholo and Selwyn Lisack (drps) of the music kicked, yelled and pulsed through a haze of smoke of life-sounds. Surman was amazing, masterfully prompting the entire band and at one point introducing the theme of "Sound Midnight" which received an engaging mauling from the ensemble.

A backed house screamed approval, and it seemed though the beautiful noise could go on forever. When it did stop, one reflected sadly on the gap Surman's departure will create. —RICHARD WILLIAMS.

TONY OXLEY

THE more avant-garde jazz isn't normally my first choice for a quiet evening's listening, yet hearing the Tony Oxley Quintet, opening for the week at Ronnie Scott's upstairs Room on Monday, I found, by the end of the evening, that the barriers had been swung away and I was caught up in the general excitement of it all.

Of course, individually, the Quintet — Oxley (dr), Kenny Wheeler (spt. flugel), Evan Parker (tenor sax), Larkin Bailey (tr), and Jeff Clyne (bass) — are all fine musicians, so any case, start from the premises that even when apparent chaos reigns it is intentional.

Some of the arranged passages, particularly in the first. I found created anti-climax, but the soloists, particularly the remarkable Parker and admirably Clyne, each created their own moods in sound. Clyne, incidentally, seems to me to be in this genre who is not afraid to create a lyrical solo, mixing aggression with more tender feelings. My one complaint is that each set last a full 45 minutes, but that doesn't mean that each set gives his listeners a chance to rest their ears occasionally.

There was a good dose of jazz in the West End on Monday which no doubt explained why only about 100 people were found their way to the upstairs Room. This original and highly experimental sound deserves to be heard by as many people as possible. —BOB DAWBARN.

ATOMIC ROOSTER

ATOMIC ROOSTER was a sensation at London's Marquee Club recently, stunning the crowd with the most exciting new group sound since the Nica.

Essentially an organ band, in the tradition of the Nice et al, they have a unique approach — heavy, slow, with a powerful Mike Crane at the organ and Carl Palmer on drums!

They are playing a rather quaint, bizarre, outrageous, but always driving and highly original. There are reminders in his compositions of some of the work he did with Arthur Brown. They are a part of the assault on music. Carl's drumming was staggered. His playing was dazzling and enthusiasm infectious. Taking his shirt off to free the sweat, while playing a bass drum solo with deadly accuracy, flashing sticks around the kit like Buddy Rich's favourite son. Carl is generally too much.

Nick Graham on flute, bass guitar on the side, too valuable asset to what must prove the big new group of 1970. —CHRIS WELCH.

STAN TRACEY

THE Ronnie Scott Club is presenting a different supporting attraction every night. On Monday it was the Stan Tracey-Peter King Quartet who due to the absence of regular drummer Bryan Spring, were unable to play some of their more arranged pieces.

However, Spike Wells made an excellent deputy for Spring and with the dependable Dave Green on bass the two leaders were Peter King's favourite son. Peter King remains a most fluent alto player though I find some of his rear playing a little less convincing than when speed of thought is a conventional ballad sequences.

It is, however, Tracey's musical personality which dominates the group. His style is such a personal one that it can surprise us any change in musical fashion and still sound as fresh as ever. Brian Auger and the Trinity Trio, who tonight's (Thursday) guests at the club followed by Chris Barber's Band (tomorrow), Keith Tippett (29), Indo-Jazz Collective (30), Tubby Hayes Big Band (Oct 1), National Youth Jazz Orchestra (2), Ray Warlick (3) and Ronnie Scott's Band (4). —BOB DAWBARN.

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ROGER CHAPMAN

of FAMILY on the latest sounds in Blind Date

COUNTRY JOE AND THE FISHER: "Here I Go Again" (Vanguard).

What's this? It really reminds me of someone. It has a very American sound, but nowadays lots of English groups have that sound. In fact they could be English. Whoever it is they're not doing much for me. The vocalist sounds a bit like Tim Buckley. Who is it? Well they were doing some interesting things about a year ago. But this is really weird.

GRIFFIN: "I Am The Noise In Your Head" (Bell). This really doesn't get to me. Oh, what! Give that one a miss. The guitar sounds a bit like Luther Grosvenor of Spooky. It sounds like a demo disc. Who is it? Well that's a drag because I know the singer, Graham Bell. I don't think this makes it, which is a shame for Graham.

LEVITY LANCERS: "Oh Play That Thing" (Mercury). Mary Hopkins? No — (the New Vaudeville Band. I really don't like this at all. I can never understand what these people are trying to get into. Ever since that Vaudeville scene there have been session men trying to get a hit with that sound, and the Bonzos are the only ones who can do it. Give it a blank.

JIMMY YOUNG: "You, No One But You" (Polydor). Oh turn it up — what? Ha ha! Who CAN it be? Is it the Golden Shot — Bob Monkhouse? I bet I know who it is — Des O'Connor. No — it's Jimmy — Jimmy what's his name, the disc jockey. It really is terrible. I keep expecting him to give a recipe for stewed rice at any minute.

DELIGHTS ORCHESTRA: "Do Your Thing" (Aco). Is it the NDO trying to be

groovy? Bands who try to play what they think is commercial pop never make it because that's the way they think about it. This is a good old sequence. Yes, I think I have heard this tune before.

DON PARTRIDGE: "Going To Germany" (Columbia). You've really got some wacky singles here, you really have. Can we leave this one? Who is it? Well that's funny because I really liked "Blue Eyes" and "Rosie." They were very honest and simple.

RASCALS: "Carry Me Back" (Atlantic). Ah, is it Otis? This is something like Lee Dorsey would do but not as good. It's a bit ordinary. Is it called "Carry Me Back"? It should be. Who

is it? Really? They're trying to get into a soul bag. They started out doing some incredible things like "Groovy." This sounds as if they are trying to make a 1963 coloured vocal group record, and I'm afraid it doesn't make it.

ESTHER OFARIM: "Saturday Night At The World" (Phillips). Oh Phillips — that looks promising. Ha ha! I haven't got a clue who this is. So many of these chicks sound the same these days. I dig Mary Hopkins, but I just don't know who this is. The Carvelles? Let me think — oh, Esther Ofarim. She's got a great voice. She reminds me of Barbra Streisand, but I don't dig this at all.

DOORS: "The Soft Parade" from the LP The Soft Parade (Elektra). Jimi Hendrix and the Morrison. I really like his lyrics. Yeah, he's very strong this fellow. I don't dig him on stage but he comes across well on record. This sounds a bit like the Mothers. There used to be an aura about their total sound, but I don't know if I dig what they are doing now. Their singles aren't what Doors are about. I like their old albums a lot better.

BEATLES: "Come Together," "Something," "Maxwell's Silver Hammer," "Oh! Darling," "Octopus's Garden" and "I Want You She's So Heavy," from the LP Abbey Road (Apple). I don't know — the Beatles are doing a Humble Pie now. This sounds very moody for the Beatles. And I've heard this tune "Something" before somewhere. In the past the Beatles have been able to borrow things and put themselves into it. This is a bit too obvious though. And "Maxwell" doesn't make it for me. This is really a drag, because I really dig the Beatles. This is an inferior version of "When I'm 64." Shall we try another track? "Oh Darling" doesn't make it at all. They'd better turn up with something good soon. "Octopus's Garden"? It's Ringo. Ha ha! Now if any other group did this, it would be a complete washout. No, I can't get into this at all. Let's hear the next one, yeah? I know this one — it's like Mel Torme's hit "Coming Home." Ever since their last LP they have been making records as if it is something they have to do because they are Beatles. Maybe the whole thing has got beyond them. If this album had been by anybody else it would have been a complete washout.

The Beatles have been a major influence on the whole music scene, but I don't see them being an influence anymore.

"LOUIS ARMSTRONG?" said the tough, grizzled white cab driver as we sped through New York's Spanish Harlem towards the bridge from Manhattan to Long Island. "He's a great man, a credit to America and a credit to his race."

We drove on across the bridge towards Corona, where Louis has lived for more than 27 years now in an unpretentious, clapboard house in a quiet, friendly suburb, with neighbourhood kids playing outside his front door, and three generations of friends scattered all over the district.

Louis and his charming wife Lucille had invited me to have dinner with them at their home—a great thrill for a lifelong Armstrong fan and a chance to see for myself and MM readers just how Louis is today, after months of illness, anxiety and doubt about whether he will ever play again.

TRIM AND FIT

And I can report, after six delightful hours in the company of Satchmo and Lucille that he is fit and well recovered from his serious kidney illness, happy to be active again and already thinking of his first engagement with a new band.

The music world may not realise it, but 1969—Satchmo's 69th year—was almost the year when the obituaries were written for the greatest trumpet player the world has known. Louis knows that and appreciates his recovery. And so does Lucille, who told me, in their elegant, thickly carpeted lounge: "We nearly lost him. There were times when he was in hospital when we felt he was going to die. Thank God he didn't. Now see how well he looks; he looks better than he has for years."

Weighing in at 136 lbs (just under 10 stone) Louis was indeed trim and fit.

The Armstrong's home is a detached, narrow house standing in around an acre and a half of land. Steep steps lead up from the roadway to a finely carved wooden front door and you step into a cool, tiled hall, with tall plants to the right and a thickly carpeted staircase immediately ahead.

On the left is the lounge; formerly two rooms it is spacious and comfortable with two sitting areas — one at the front of the house, which has two large, capacious settees facing each other and another sitting area at the other end near the gramophone. Large portraits in oils of Louis and Lucille are on the walls and there is a bookcase full of a wide range of books, as well as a small bar and a record cabinet.

The house has 10 rooms. There are two bathrooms, one on each floor.

Upstairs, Louis' bedroom leads from their bedroom and is colourful and lovely with gay, printed wallpaper and tiled walls.

DEN

Louis also has his den on the first floor with a verandah leading off. This verandah overlooks the front of the house and the street and Louis can, and does, watch the kids playing outside. The den is wood-lined with a large desk and several easy chairs. Behind the desk is a huge cupboard, which houses his stereo player, a tape deck, a large selection of records and books and a huge library of musical tapes.

There is also, of course, a TV set. It is a colour set and is one of seven sets in the house — four colour and three black and white — including a tiny transistor portable TV set in the bathroom.

Today, Louis at home is a study of a man who is thankful to relax after decades of hustle and travel, of late gigs and

Louis Armstrong is recovering New York from a near fatal illness. Here, in an exclusive series, Louis talks to ALAN about his health, his home, hopes, his future

early rises, of draughty cars and long plane flights, with rarely enough time for proper meals. This, in a nutshell, is the main reason why even a tough old constitution like Satchmo's finally buckled under the pressure.

I asked him about his illness as he stood shaving in his bathroom, with the tiny TV twinkling by his left elbow. "Every now and then you know, tiredness and that rough schedule... I used to get pretty tired travelling so much. So it's best that I got it over with. Now I'm home and restin'! The doctor said take it easy and that's what I did. In the future I won't travel as much."

"My manager, you know, used to think: 'grab it while you can.' So I used to play until late at a gig, then have perhaps four hours sleep, get up, take a car perhaps 50 miles to the airport; ride a plane all day, then maybe, change and ride another, then go on the stand and play again for the folks. That's what caused it. I could feel it coming on; I used to get so tired... my body, my legs used to be so tired I could hardly work."

"I was in bad shape. A kidney ailment can do a lot of harm and affect the heart and I've seen so many musicians pass since I was sick that I'm just grateful to be here anyway whether I

play music or not. I'm still alive and that's happiness and I feel good. Just like I say, long as you're breathin', you got a chance."

"The illness didn't effect my blowin' at all, it was just my body was so tired."

Louis was confined to bed for some time during his illness, both in the hospital and after he returned to his home in Corona where he was nursed by Lucille.

DUKE

The measure of his recovery is that he goes out one or two nights a week. While I was at his home, a telephone call from a leading New York hotel invited him to go to dinner and hear the Duke Ellington Orchestra. Lucille accepted the invitation and Louis commented that it would be nice to have dinner at the hotel and hear Duke again. "Those two together can't be so bad," he growled, with a grin.

He also dropped in at one or two New York clubs, including the Round Table where his trombone player Tyree Glenn leads a four-piece.

"I don't want to overdo it. I don't wanna just be hanging round just to be doing something jazzy when I can stay home and watch the ball game and cool it, like we say."



Transatlantic

Where the Electric Children Play

The Deviants
Jody Grind
Circus
Little Free
Rock

NEXT WEEK: Louis talks about his

SATCHMO '69



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But he goes out and is even thinking about business again — he recently re-signed with his agents Associated Bookings, the head of which was Joe Glaser, Louis' manager since 1935, who died earlier this year just after Louis got out of hospital himself.

Louis visited Joe in hospital. "But he didn't know me," said Satchmo, with genuine sadness at the loss of a man he admired and whom he regarded as "a good friend" as well as a business manager. At Joe's funeral Louis had a wreath which contained a few bars of music in flowers.

"The inscription," said Louis sadly as he played me a recording of the news bulletin broadcast on American radio about the funeral "that was simply 'Till We Meet Again.' And I meant it."

One of the invitations Louis accepted recently was to the birthday party of Count Basie at the band-leader's home. Basie entertained a number of injured servicemen from a nearby military hospital at his swimming pool and Louis and Lucille went along to the party. He didn't perform on that occasion however — just "ate a lot of food and came home to two packets of Swiss Kriek," he said.

At the party, the music

was provided by Brooklyn Bridge, an American heavy rock band. With his characteristic open-mindedness about music, Louis told me he really dug listening to the band.

"I enjoyed it. Everyone was dancing round the pool or having a swim. It was real nice. The band were very young kids, but they told me they were earning 16,000 dollars a night and that ain't no joke! I appreciate these young cats. They appreciated us when we was young. I think it was nice. They got something on the ball. You wouldn't expect me to do all that but they used a valid style, and it all came from us anyway, you know. But I wouldn't say it weren't good. I enjoyed listening to it.

BOOTIN'

"Some people say it's not music. But it's gotta be music, but what kind of music? There's all kinds of music and the most of it is two kinds — good and bad. I see people swinging to it. Those boys were bootin' them saxes. To me it was something, you know, I'd been in so long. I enjoyed it."

I asked Louis if his enforced lay off and hospitalisation gave him the chance to think about things — about his life and his music.

"I wasn't depressed or

nothing like that. My life has always been the same whether I'm sick or well. So, no tears, I never have to ask nobody for nothing. I get three meals a day and that's more than I've been getting. Some people want too much anyway. See, I've been right in this neighbourhood for 29 years, seen three generations, and all my neighbours, we love each other.

"I go into other neighbourhoods and everything's destructive and things are so bad, but here, every generation respected us. They all come back to visit Aunt Lucille and Uncle Satchmo. That's the warmth. People here knew that I wasn't feelin' good. They didn't bother me. I just had the friends I wanted to come here. That birthday I had — all the neighbourhood kids came round. Those are the things I live for."

Outside the cries of the kids had stopped as it grew dark. We went downstairs and joined Lucille in the dining room where she served a delicious salad and chicken meal, cooked by herself "Southern-style" although she was born in New York City. And even though Lucille is Catholic and Louis is not, they say grace at every meal.

During the meal, I asked Louis what his plans for the future were once he was given the okay to go back to work. He had already told me that his chops were

still in good condition — indeed, he proved it with a few bars on his favourite Selmer trumpet — and that he practised the trumpet every day without fail.

"Well, I always want to stay before the public. Music's my life. I'll always be around music. Maybe I'll teach and I was just saying, I came from the church singing and I still have my lip salve, that keeps my lips strengthened—as strong as the day when I finished before my illness.

PERFECT

"But I'm warmed up and I'm ready to go back to work anyway. I do plan to get the band together again and I'm hoping to start again round Christmas time or something like that. I don't know whether I can get the same musicians as I had before, but there are always good boys about and around November-time I'll probably go into rehearsals again to get things together."

After a perfect evening with two courteous human beings, Lucille called a hire-car to take me back to my Manhattan hotel. With many invitations to "come again soon," I left with Louis' parting remarks in my mind.

"Sure am glad you came, Pops," he said, "You sure did bring me up tonight!" Likewise, Satchmo, likewise.

DAVID RUFFIN



I've Lost Everything I've Ever Loved

Tamla Motown TMG711

DON PARTRIDGE



Going To Germany

Columbia DB8617



THE MOOD MOSAIC

A Touch Of Velvet -A Sting Of Brass

Columbia DB8618

RAY CHARLES

We Can Make It

Stateside SS2155

J. J. BARNES

Baby, Please Come Back Home

STAX130

CARLA THOMAS

Unyielding

STAX131

book, his records, his philosophy and New Orleans



SINATRA: Well up to the challenge

DECEMBER 12th, 1915: A son—named Francis Albert—is born to Martin and Natalie Sinatra. Sinatra, Sr., was a bantamweight boxer, boilermaker and bartender. Mother was an active participant in Democratic political activities. Place of birth for F. A. Sinatra—Hoboken, New Jersey.

1933: During this year, Frank Sinatra took part in his first Amateur Contest as a vocalist. He travelled, too, in company with a local impresario—the legendary Major Bowes—on the vaudeville circuit.

September 9th, 1935: As a member of the vocal group, the Hoboken Four, Sinatra— he was lead singer—appeared on-stage at the New York Capitol Theatre. The quartet won first prize on the Major Bowes Amateur Hour.

1937-38: Began singing at the Rustic Cabin, a roadhouse on Route 9W near Alpine, New Jersey. Starting at a salary of \$15 a week, young Sinatra sang solo with a group called Three Flashes. Oranges, croissants—and sometimes even waited at the tables.

February 4th, 1939: Wedding No. One: to childhood sweetheart, Nancy Barbato.

June, 1939: First big break came in June, '39, when after band leader/trumpeter Harry James had heard him sing at the Rustic Cabin, he joined the newly-formed James band.

July 13th, 1939: With the James orchestra, Sinatra cuts his first recordings. Titles were "From the Bottom of My Heart" and "Melancholy Mood."

25th January, 1940: Commenced career with the Tommy Dorsey Orchestra, after Dorsey had made James an offer for his services. First Sinatra recording date with the band took place on 1st February, 40 ("The Sky Fell Down," "Too Romantic"). In all, he appeared on record approximately 100 times in company with the Dorsey Orchestra.

8th June, 1940: First child born to Frank and Nancy Sinatra. Named Nancy Sandra.

1941: Frank's first film appearance—in Las Vegas Nights (retitled The Gay City in Britain).

19th January, 1942: Sinatra cut his first solo recordings on 19th January, 1942. He still band singer with Dorsey, he made four titles—"The Night We Called It a Day," "Time and a Day," "The Lamp-lighter's Serenade," "The Song Is You"—with orchestration by T.D. staff arranger, Axel Stordahl, later to become Sinatra's own M.D. for many years. During 1942, Sinatra appeared (together with Dorsey, et al) in his second picture, Ship Ahoy.

September 10th, 1942: Sinatra left Dorsey (in Indianapolis) to go out as a solo artist. (Dick Haymes took his place).

30th December, 1942: The first Sinatra solo appearance on leaving Dorsey took place at the once-famous New York's Paramount Theatre. Then, he was billed as "Extra Added Attraction." Also featured: the Benny Goodman Orchestra/Sextet/etc., Peggy Lee, Jess Stacy. The roar of greeting for Sinatra when he walked on stage caused Goodman to ask, with incredulity: "What the hell is that?" The Swoon Age was upon us.

Signed by Columbia Records. Due to his immense popularity, a Columbia recording of "All Or Nothing At All" was reissued—and had sold half a million copies by June, 1943. Voted Top Male Vocalist by Down Beat Magazine.

6th February, 1943: Started period as resident male vocalist on Your Hit Parade coast-to-coast radio. During 1943,

■ This week, the Melody Maker is proud to pay tribute to Frank Sinatra in a comprehensive review of his 30 years of stardom. It opens with Milestones in the Sinatra Story—from birth to the present day—as compiled by Stan Britt, Editor of "Perfectly Frank," journal of the Sinatra Music Society.



1951
wets Ava Gardner

Sinatra's third film was re-released—Reveille with Beverly.

14th August, 1943: First appearance at the Hollywood Bowl. Thereafter, began work for RKO film in his first starring film—Higher and Higher.

12th October, 1944: An appearance at the New York Paramount caused Columbus Day bobbysoxers to riot.

10th November, 1944: Franklin Wayne Sinatra, born at the Margaret Hague Hospital, Jersey City. During 1944, another RKO film—Step Lively, starring Sinatra.

1945: For MGM, Frank made the highly-respected Anchors Aweigh. During the same year—in which he also cut 38 more sides in the recording studios—he starred in a film short on racial intolerance. Titled The House I Live In, it won a special Academy Award.

7th December, 1946: After being elected by Metronome readers as top male vocalist, Sinatra recorded with the Metronome All-Stars for Columbia.

Classic

13th October, 1947: Frank Sinatra Day was celebrated in Hoboken. It happened in Brooklyn (MGM), in which Sinatra sang "Styne-Cahn songs such as "Time After Time" and "I Believe," saw him starring opposite Jimmy Durante, Kathryn Grayson and Peter Lawford. One of his most prolific recording years, Sinatra made no less than sixty-nine sides during 1947!

20th July, 1948: The Sinatra third child—Christina—(shortened later to Tina)—was born at the Cedars of Lebanon Hospital, Hollywood.

1949: Not a particularly inspiring year for Frank Sinatra, either in the recording studio or on the film set—except for the delightful On the Town, to this day looked upon as something of a minor classic.

July, 1950: British debut at the London Palladium, where reviews were usually excellent.

7th October, 1950: Sinatra makes his first TV appearance, courtesy CBS.

30th October, 1950: Nancy secures interlocutory decree of divorce.

7th November, 1951: Marriage number two—to actress Ava Gardner, in Philadelphia.

Columbia on September 17th a poignant, beautifully-sung "Why Try To Change Me Now?"

9th January, 1953: Signed for role of Angelo Maggio in From Here To Eternity (for which he won the Academy Award as Best Supporting Player—the springboard for the biggest single comeback in showbiz history). Signed with Capitol Records, the Award-winning actor engaged in his first session for his new label on April 2nd, 1953.

Titles waxed at this session: "Don't Make A Beggar Of Me," "I'm Walking Behind You," "Lean Baby" and "Don't Worry 'Bout Me" (this was Sinatra's first collaboration with Nelson Riddle).

9th December, 1953: Recorded "Young At Heart," which went on to sell a million.

April, 1954: Academy Award presented for Best Supporting Male Performance of 1953. Portrayed a sadistic gunman and potential Presidential assassin in Suddenly in '54. The classic Sinatra album, "Songs For Young Lovers," recorded the year before, becomes a best-seller.

1955: Doris Day, Gig Young and Ethel Barrymore are featured opposite a Garfield-inspired Sinatra in Young At Heart. Apart from the big-selling title tune, Frank sings a new number—"You, My Love"—and standards like "Just One Of Those Things" and "One For My Baby," in an "One For My Baby," in a Run."

19th December, 1955: Dr. Frank Sinatra, together with Olivia De Havilland and Robert Mitchum, in hospital-based in Not As A Stranger. And it's Sinatra in top-top comedy form, with wisecracking David Wayne and long-suffering Celeste Holm, also doing admirable things in The Tender Trap.

1956: Sinatra's classic film. Still in film-land, Frank stars as Nathan Detroit (opposite Franko, Jean Simmons, Vivian Blaine) in the classic Frank Loesser musical, Guys and Dolls. On record, completes the superb LP set, "In The Wee Small Hours." More tremendous single hits with "Love and Marriage" (from a much-praised TV, Our Town) and "Learnin' The Blues."

1957: Sinatra made a clean sweep of the musical magazines' readers' polls.

1958: The Man With The Golden Arm acts as his finest acting achievement—Eternity notwithstanding. Brilliantly portraying a drug-ridden jazz drummer, he was coaxed by Shelly Manne, who also appeared in the film, Sinatra was at peak acting form.

1959: Sinatra's first independent production. Frank was the cowboy anti-hero, Bing Crosby, Grace Kelly, Celeste Holm, Louis Arnes as his finest acting achievement—Eternity notwithstanding. Brilliantly portraying a drug-ridden jazz drummer, he was coaxed by Shelly Manne, who also appeared in the film, Sinatra was at peak acting form.

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THIRTY YEARS OF SINATRA

EDITED BY LAURIE HENSHAW



BACK IN '44 WHEN THE BY SOUVENIRS REPORTED

slightly-hilarious spoof on the Robin Hood saga, set in Gangsterland, Chicago. The Sinatra-Basic team got together for their second album in June, this one with Quincy Jones doing the arrangements (Neal Hefti charted the first).

1965: Fiftieth-birthday year: The beautiful, autobiographical "September Of My Years" album was easily the highlight of a none-too-fantastic selection of recordings in 1965. Fittingly, it was awarded a Grammy award as Popular Album of the Year (male Vocalist). Sinatra directed his first film—None But The Brave (he starred in it, too). From a South Pacific Marine picture to one set in war-time Germany—this one starring a train: Von Ryan's Express, no less.

Frank Sinatra made his debut, accompanied by the Basic band, at the Newport Jazz Festival. And the TV spectacular Sinatra: A Man And His Music copied Emmy, Peabody and Edison awards.

11th April, 1966: That was the date when Frank Sinatra entered the Reprise studios and recorded a Bert Kamp-ferry called "Strangers In The Night." Not only did it turn out to be Frank's first-ever No. 1 Chart-placer in the US, it topped pop charts in many other countries, including the UK. It is his biggest selling single. Another single "That's All" did not do so well. Sinatra played a practical sex diver in the critically-received Assault On A Queen. A "live" set in fact—materialised at last! This, with the powerhouse Basic crew in pulsating support, was titled "Sinatra At The Sands."

1967: The often laud and gripping The Naked Runner just missed being a very good film. And Sinatra's acting just lacked that little extra to make it very good indeed. A cross-country tour with Buddy Rich and Sergio Mendes lacked nothing! Another smash-hit single—this time in company with daughter Nancy. Their duet "Somethin' Stupid" rocketed up the pop charts—particularly in this country—to top sales all over the world. And, with superlative assistance from Claus Ogerman and Antonio Carlos Jobim, he cut a beautiful music-making. Not quite so successful, but another first-timer—the talents of Frank Sinatra and Duke Ellington are joined together for an album data part of which takes place on the occasion of the singer's 52nd birthday.

1968: Sinatra goes "pop" successfully, with a delightful single called "Cycles" which climbs high in the US charts, but doesn't make it here. The LP of the same name, also in a modern vein, shows that, in his 53rd year, he can still make good records. As The Detective, Sinatra was an intense, believable character.

1969: Lady In Cement has private eye Francis Albert sleuthing his way through some of the kinky situations which prevailed in Tony Martin. Each comedy success. But the big news of the year is the kidnapping of Frank, Jim and the selling of Reprise Records to Warner Bros.

1964: Robin And The Seven Hoods, with Sinatra, Pete Falk, Sammy Davis, Dino and Van Heusen, was a

1957: During May and June of this year, Frank recorded, in company with Nelson Riddle, one of his all-time great albums—the magnificent "Only The Lonely."

1958: Some Came Running. A Hole In The Head (with the hit novelty, "High Hopes") and Never So Few were the trio of Sinatra films for the year. Another fine album, "No One Cares," was recorded at sessions in March and May during the year.

1960: Shirley MacLaine, Maurice Chevalier and Louis Jordan joined Frank in the screen adaptation of Cole Porter's Can-Can. Ocean's 11 had most of the Clan engaged in a scheme to rob the Vegas casinos.

19th December, 1960: First recording session for his own company, Reprise Records (with "Dino" Sinatra). A January, 1961: Stages: Inaugural Gala, at the late John Kennedy's inauguration as President in September. Clete O'Clock (Spencer Tracy) was not a memorable movie. Recorded for the last time for Capitol in September (Point Of No Return LP)—an album of No. 1 records for the first time. The numbers recorded in concert at the Sands have never been released.

1962: The Clansmen (Davis, Martin, Lawford, Bishop) were on hand for Sergeant's Three, a Western Cavalry comedy that sagged a bit. A completely different vein, turned out to be one of the best vehicles for Sinatra in years.

June, 1962: As part of a hugely-successful world charity tour (in aid of underprivileged children), Frank Sinatra plays four London concerts. A sell-out album with British musicians—British material—with arranger/conductor, Sinatra waited 20 years for this. Sinatra declares after the concert that the meeting on record between the Count Basie Band and himself. The album "Sinatra-Basie" is the net result of a 20-year wait.

1963: Come Blow Your Horn (with brilliant Lee J. Cobb) and Four For Texas (Dean Cain, Martin, Funn, and address) were moderate comedy successes. But the big news of the year is the kidnapping of Frank, Jim and the selling of Reprise Records to Warner Bros.

1964: Robin And The Seven Hoods, with Sinatra, Pete Falk, Sammy Davis, Dino and Van Heusen, was a

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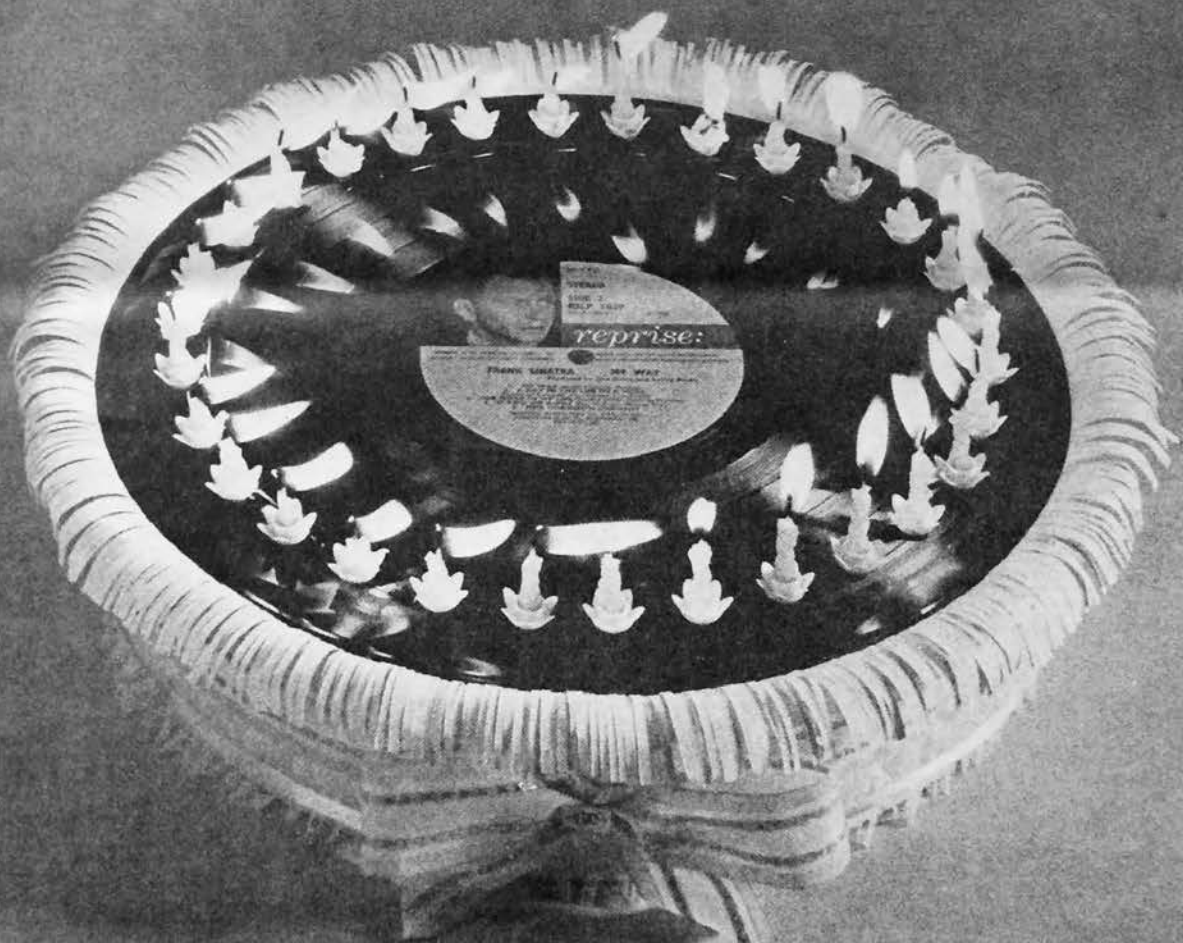
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SANG ON ALL

HOW many people, I wonder, feel they know this man Sinatra intimately, and yet never met him—never been within a thousand miles of him. I felt this way for I don't know how long. Somehow this man from the days when he sang with Tommy Dorsey, communicated with me.

SINATRA IN SESSION BY ALAN DELL

honorary president of the Frank Sinatra Music Society and famous deejay.

Sinatra deftly replaced the flash unit in its original place, and when Ted at last discovered its return, realization made him fix a beady eye on his boss — who maintained an impeccable straight face — but by then the rest of us were falling about and gave the game away.

Of course there were serious moments at those sessions. In "London By Night" for instance, which opens with the woodwinds subtuned, scored very deliciously for atmosphere.

As the recording started, Sinatra stepped out of his cubicle, stopped the orchestra and said "Gentlemen, please if you can, half as soft again." Second take — but no, it was not right yet. "Just whisper it — as quiet as you can and then softer than that." They played it the way he directed.

It was obvious the orchestra appreciated his attentions — the rapport was immediate, the respect undoubted. I asked Nelson Riddle, who was there that evening, just how good a musician Sinatra is. "Show him a full complicated orchestral score," he replied, "and he'd take a while to figure out what's happening there, but what he has inside his head and heart is the kind of natural musicianship that is God-given."

Then, and on many other occasions, Nelson and I have discussed the Sinatra legend. We've talked over the old question of just how much of a jazz singer Sinatra is. Nelson's thoughts on that one: "Surely a man with as good an ear as Sinatra has — for the delivery of a phrase — for the bending of a note or a line, with all the years and training he had touring with Dorsey and before him, James, and the hours he must have spent listening to the good and the bad in other singers, let alone his own intelligence, these must count for something."

"He's moved and worked with jazz-orientated musicians all his professional life — I reckon he knows where it's at!"

But what is a jazz singer anyway? And who is and who isn't — where's the demarcation? As a ballad singer on the other hand — Sinatra is unsurpassed. I don't know whether he's expressed a

WHEN FRANK SANG ON ALL FOURS

preference for one album over another, but in the hallway field Riddle has — "Only the Lonely."

Why, I wondered? "Well, mainly because I had time to spend on the arrangements," said Riddle. "You know Frank, he'll call you some evening with an idea and expect you in the studio next morning at 9.30 to cut six titles! So you're up all night writing charts, and drying the ink in the taxi on the way to the session."

"But 'Only the Lonely' was different. Some of those arrangements run five minutes and I had time to create the orchestral colour they each deserved."

"How much time?" I asked. "A week," he replied blandly.

By now, Sinatra had rehearsed and recorded another song for the London album. Again just a few feet in front of Robert Farnon stood Sinatra, arms full of manuscript. At the best of times a long arrangement, concertina-folded, is a bit unmanageable so Sinatra looked round and requested a musicstand on which to rest this bulk of paper.

George, the valet moved like lightning. The stand was provided and onto it went the paper and rehearsal began again. But George had omitted to tighten the locking screw to hold the stand at its set height. So slowly, very slowly the weight of the paper took it down. Sinatra started to bend lower. Bob Farnon, hypnotised, continued to conduct automatically as Sinatra was now doing a full knees bend in the best PT fashion.

Still lower dropped the stand until on all fours. Sinatra finally raised a hand and stopped the orchestra. We all held our breaths. Slowly Sinatra looked round and with a look of feigned puzzlement remarked to the studio at large, "Somehow, I don't think this song should be sung in this position. Complete and utter eruption. And that's Sinatra — devastating!"



DAMONE

FRIEND or foe — Frank Sinatra is never a man to do things by half measures. "If you're Frank's friend," says Vic Damone, "there's absolutely nothing — but nothing — he wouldn't do for you."

"But if you're an enemy of Frank Sinatra, then I feel sorry for you. Any time he gets the chance, he'll take a pot-shot at you — wordwise, I mean."

"This man is absolutely fearless. But if he's taken a dislike to anyone, then you can bet there's a good reason."

"Believe me, Frank is not so slightly built as some people may think. He's about five-feet eleven-and-a-half — the same height as me—and he can really take care of himself."

"He's quite a useful boxer, land took lessons from a professional named Al Silvani — the same trainer I had when I was going to make a movie about a boxer. I went to Al for six months, and he got me in pretty good shape."

HOW CAN ANYONE DO JUSTICE TO A LEGEND?



SINATRA: 'He's quite a useful boxer'

until the following night. That I would meet him again in that same restaurant at 7.30.

"The man said I'd better have the money with me the next day — then left."

"Immediately, I started looking around for someone who would back me up — act as my equaliser. Would you believe it? Everybody I knew was out of town."

"I didn't know what to do. Finally, I decided to call Frank Sinatra. He was just winding up a season at the Sands Hotel in Vegas."

"I told Frank the whole story. 'Maybe the guy is a punk just trying to make a bit,' said Frank. 'Don't do a thing until I get over.'"

"But Frank, I said, 'I'm in Los Angeles — you're in Vegas. I don't expect you to come all this way. I just wanted your advice.'"

Enough

"7.30 did you say?" snapped Frank. "I'll be there. Before I could say another word, he hung up."

Sure enough, right on the button — exactly at 7.30 — Frank walked into the restaurant. You could have timed him with a stopwatch.

And he hadn't brought anyone with him. He was absolutely alone. Frank and I both knew the manager, so we went into his office.

Example

"Let me give you an example of how Frank will stand by you when you're in trouble."

"Some years ago, I used to play the horses. (I stopped when I got married.) I always carried about a thousand dollars on me. Most gamblers have a similar habit. You never know when you may fancy placing a bet."

"Well, I was sitting in a restaurant one day when a man came up to me. 'Are you Mr. Damone?', he asked."

"I said yes. 'Well,' said this guy, 'You'd better get up — I want to talk to you over in the corner.' 'You don't know me,' he added, 'but I've come to collect eighteen hundred dollars — a bet you made three years ago.'"

Settled

"I said I always settled my bets. That I didn't owe a thing. So the man said, 'I'm a collector. I've been hired to collect. So do you pay up, or do I have to break your back, your legs or your head?' 'I told him to give me

he's suffering from a touch of laryngitis, he'll go for notes or phrase carry-overs that just seem an impossibility. But he always makes it. He has so much confidence, I want to kill him!"

"I'm sure I speak for a lot of my colleagues when I say we've never known such confidence. It's aggravating."

Meeting

"My first meeting with Frank was over the phone. I was about 17, and trying to make it over a little radio station in New York. I'd come over the air at night at 10.15 three times a week."

"Now, I had studied Frank's singing so closely I could mimic every phrase to fact. I tried to do him."

"One night, after the show, the phone rings. A voice says: 'Hey, this is Frank Sinatra.' 'Yeah,' I said, 'and I'm the President.' So I hung up."

"Again the phone rings. The same thing happens. Again I hang up."

Latest

"About a year later, I did get to meet Frank. Apparently he had been in a poker game and they had had the radio on Frank, listening casually, mentioned that his latest record was being played. When it came to the end of the song, and the announcer said it was Vic Damone, he almost died. I had got that close to his style!"

"So he did ring me up. And I hung up on him — twice."

"Reminding me of the incident, Frank said: 'Are you some sort of wise guy?'"

"Frank — Mr Sinatra! I did realise it was you," I spluttered.

Friend

"He's certainly one of the most courageous people I know. I'd do anything for him — and I'm glad to count him as a friend."

"Long before I met him, I admired him as a performer. When I was about 14 or 15, I used to listen to his recordings with Tommy Dorsey."

"You could say he was my biggest influence at that time. He is a marvellous interpreter of lyrics. An absolute spell-binder. He can weave a spell with a song."

"And everything he does is so professional. He's certainly one of the most confident men I've ever met. Like Crosby, he's a completely natural singer."

"I've been trained professionally, and Frank does things with his voice I would never dare to attempt. Even if

Grinned

"Frank just grinned. Actually, it turned out he was never bothered."

"We've been friends ever since. Of course, no-one can match Frank Sinatra. The man is a phenomenon. How can anyone do justice to a legend?"

How the 'others' rate Sinatra

BY JOHN GEE OF LONDON'S FAMOUS MARQUEE CLUB

I HAVE been amazed to meet hundreds of fans and musicians who have "discovered" Sinatra in recent years.

So I thought it would be interesting to sample the views of a cross section of today's pop music scene on the subject of Frank Sinatra.

The views expressed will come as a surprise to many fans with preconceived ideas of their favourite pop-musicians. Anyone who has ever seen Stan Webb of the Chickens Shack are maybe startled, for example, to hear Stan voicing such sincere enthusiasm for Sinatra. "As a singer everybody must

entertainer and as a personality. Any younger people who don't dig him must surely be missing something."

Alvin Lee of Ten Years After reminded me of Sinatra's stature in the States "He is a way of life — a super, super star" and was merely content to quote lyrics from rare Sinatra ballads like "Violets For Your Furs" and "Sinatra At The Sands."

Colleague Ric Lee of TYA commented that although he exerted a tremendous influence on solo singers up to a few years ago he doesn't think he does so today. "But he keeps up with today's scene — as for example his 'Cycles' album."

Robert Frapp of King Crimson: "I doubt the direct influence of Sinatra on groups today since the ideas they promote and represent are more from the compositional approach of people like Dylan and Lennon. One turn to Sinatra for a subtle flavour in singing. I admire and respect his precision and profes-

sionalism but dislike his vocal tone."

Steve Ellis of Love Affair frankly admitted his doesn't dig Sinatra. "I couldn't see myself sitting down and listening to one of his albums, but I must admit I've never tried."

Harry Hughes, one of the best young drummers with Clouds answered Ellis indirectly. "The majority of young people don't dig him because they haven't tried to appreciate his highly personal interpretation of a lyric, his phrasing, his

of many of the older standards superficial and I don't think they can have much meaning for the kids today. Those group musicians who say they don't dig singers like Sinatra however, may as well give up."

Record Producer, Michael Aldred admits he is a fan in no uncertain terms: "I admire him for his honesty and integrity and the way he uses his position musically and socially. He doesn't seem to be afraid to face a challenge and he moves with the times as his last TV spectacular with the 5th Dimension showed."

Brian Auger, a highly respected musician, shared similar views. "Sinatra was the first person to come out of the big bands and make it as a solo singer. He had the personality and the image. Any singer today, and I mean those with groups, can learn so much from him. As a musician myself, I have the greatest regard for him."

Chris Barber, an enthusiastic as ever about music and motor cars,

spoke at length and with great eloquence, and I think summed it up on behalf of the majority of musicians; "Sinatra is one of the very few non-jazz artists who give me the same excitement and feeling as do the great jazzmen. In the last ten years he has developed an unbelievable maturity of style and this coupled with his impeccable taste make him the most exciting singer around today. What makes Sinatra valid today is his musical style. In the same way, as say, B. B. King plays a simple phrase and makes it uniquely his own, so does Sinatra. He makes it sound important



BARBER

and mature. It's still the same way as it's always been. It's not what you do but the way that you do it — and that's what makes Sinatra still sound so great."

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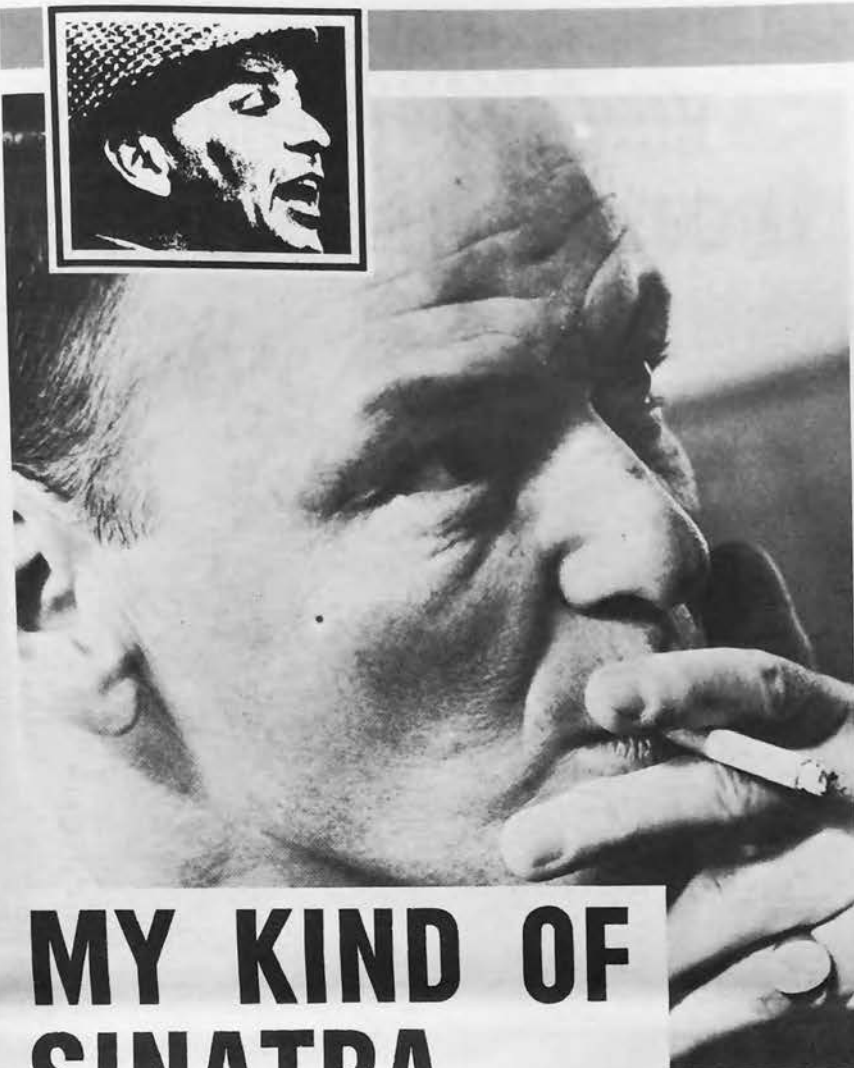
look up to him as a focal point — a very important focal point in the musical profession. He's greeted with great subtlety. I admire him, not only as a singer, but as an



FRAPP

control, and his feeling for a song, but I do think they respect him. One D.J. Pete Drummond commented on the songs closely associated with Sinatra; "I find the lyrics

THIRTY YEARS OF SINATRA



MY KIND OF SINATRA

SITTING in his luxurious offices in Regent Street, London, Harold Davison spoke of Frank Sinatra. He does not give, he does not like giving, interviews, discussing such friends as Frank Sinatra in a personal fashion. But he had relaxed his policy this time for two reasons, he said, "... first because it is for the Melody Maker, and secondly because of the occasion."

How does Harold view his relationship with Sinatra?
"For me, he has the prime qualities of being a friend — that is, that if things go wrong, a friend should be around to help. If you are one of Frank's — he would be around all right."

Have you heard Sinatra record recently?
"Yes, I was in New York and he invited me along to the studio... and contrary to some conceptions, he is not a 'loner' with only a massive orchestra in the studio."

What are your personal preferences in Sinatra's music?
"I like all Sinatra's recordings — but if I had to say exactly the type I like best, I think I would plump for Frank with a big swinging sound."

Basically I am a big-band jazz fan — I like the sound of the Basies and the Ellingtons. I have always been this way, way back to early Benny

HAROLD DAVISON gives these impressions of Sinatra — the man and his music — in an exclusive question and answer interview

Goodman and Tommy Dorsey days. Personally, I think the combination of Sinatra and Bill Basie is the tops.
"Even when Frank does a ballad, I like that sound of Basie behind him rather than a studio orchestra."

Does Frank Sinatra have agents or managers?
"No. He is an institution, he is an enormous business. All I do is to carry out certain functions for him in this country on his behalf — these matters I do not discuss. It would be wrong, and a breach of confidence."

You have met him often. What is he like as a host, a companion? Has he an almost hypnotic presence when you are with him?
"Yes, definitely... he is not just Frank Sinatra the singer, Frank Sinatra the entertainer or Frank Sinatra the industrialist or the writer. He is a very dominant man and if, I think, he had decided to do something else other than being a great singer, he would have succeeded just as well."

"He has an air about him — not just because he is The Sinatra, it is something you are born with, Frank Sinatra comes into the room and you have to take note — not just because it is him.

"Yet, after you have been in his company for a while, you forget he is probably the greatest singer and entertainer alive today. You find a man who is alertly interested in art, literature and politics and he will discuss them with the reasoned manner of a man well-read."
There have been many

stories of his retentive memory for detail...

"Yes, I remember I got a call from Frank from Palm Springs and we were talking about casual things — not business — and then he said 'Yes, now I remember why I had to call. What was the score today — how did Chelsea get on?' I don't know whether he is interested in Chelsea in fact, or whether it is because he knows that I am interested in them."

"He remembers little incidents that you think a man of his calibre would never recall. A casual remark you might have made some time ago like 'Blue is my favourite colour' and next time he comes around he will tell you 'I know blue is your favourite colour... You raise an eyebrow, you forgot the incident. He didn't.'"

You recently denied that Frank Sinatra was coming to Britain in September — time has proved that the reports were wrong, you were correct. Do you think there is a likelihood of Sinatra ever coming back here?

"Let's put the answer in two parts. Frank Sinatra coming back here as a visitor could be at any time. London is one of his favourite cities, he has friends here and he thoroughly enjoys himself — I would not be surprised if he arrived next week."

"As a performer, there is nothing in the plans certainly for the near future, definitely not for this year. If you are saying to me would he ever come back and play this country, I think only Frank Sinatra himself can give you that answer, and he probably doesn't even know."

"I would think that sometime in the future he may — but if I even hinted that sometime in the future he may come here, my office would be inundated with letters, callers, I have no tickets — I am not saying he is coming here. I am just saying I hope he will and it could happen."



Frank Sinatra
Strangers In The Night
"WE Three" (with Axel Stordahl and Tommy Dorsey & their orchestras) RCA RP.27104 (mono) (deleted).

FRANK Sinatra's Greatest Hits: The Early Years" (Two LPs) C.B.S. 66201 (mono).

"THE Essential Frank Sinatra (Vols I-III)" C.B.S. 63172 / 3 / 4 (mono) (available separately).

"SOMEONE To Watch Over Me" Hallmark HM.592 (stereo/mono compatible)

"SWING Easy! / Songs for Young Lovers" Capitol W.587 (mono)

"SONGS For Swing-in' Lovers" Capitol LCT.6106 (mono).

"IN The Wee Small Hours (Parts I & II), Capitol LC.6702 / 6705 (mono) (available separately — deleted).

"COME Fly With Me" Capitol SLCT.6154 (stereo); LCT.6154 (mono).

"FRANK Sinatra Sings For Only

SINATRA ALBUMS WORTH HAVING

BY STAN BRITT

"THE Lonely" Capitol SLCT.6168 (stereo*); LCT.6168 (mono) (* the stereo version has two tracks less).

"THE Connoisseur's Sinatra" Capitol T.20734 (mono).

"THE Best Of Frank Sinatra" Capitol ST.21140 (stereo); T.21140 (mono).

"SUNDAY & Everyday With Frank Sinatra" Music For Pleasure MFP.1324 (mono).

"NO One Cares" World Record Club ST.868 (stereo); T.868 (mono).

"I REMEMBER Tommy" Reprise R91003 (stereo); R1003 (mono) (deleted)



Frank Sinatra
A Man Alone & Other Songs of Rod McKuen



"SINATRA & Strings" Reprise R9.1004 (stereo); R1004 (mono) (deleted).

"SEPTEMBER Of My Years" Reprise R9.1014 (stereo); R1014 (mono).

"FRANK Sinatra: A Man & His Music" (Two LPs) Reprise R9.1016 (stereo); R1016 (mono).

"SINATRA At The Sands (Two LPs) Reprise RSLP.1019 (stereo); RLP.1019 (mono).

"FRANCIS Albert Sinatra and Antonio Carlos Jobim" Reprise RSLP.1021 (stereo); RLP.1021 (mono).

"CYCLES" Reprise RSLP.1027 (stereo); RLP.1027 (mono).

"MY Way" Reprise RSLP.1029 (stereo); RLP.1029 (mono).

"A MAN Alone" Reprise RSLP.1030 (stereo); RLP.1030 (mono).

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NEW POP SINGLES

BY CHRIS WELCH



An epic from the Mac

FLEETWOOD MAC: "Oh Well Pt. 1" (Reprise). An extraordinary project which succeeds on all levels, and will undoubtedly give the group their biggest hit to date — if there is any justice. They have boldly plunged into a two sided epic, which runs the gamut from violent rock to classical Spanish guitar sounds. The vocal on part one has the same kind of aggressive impact of the Who's "My Generation," and is recorded with a most curious kind of echo. The guitar work is extremely exciting and part one will make natural radio programme material.

Balance

FAT MATRESS: "Naturally" (Polydor). Noel Redding's little band made a rather unfortunate first impression by their non-appearance at Plumpton, then by their actual appearance at the Isle of Wight when their performance was seriously affected by poor sound balance. On record however, they have something to offer and Noel is playing surprisingly good guitar after his years as a bassist.

FORTEBELLO EXPLOSION: "We Can Fly" (Carnaby). Remember "I Can Fly" by the Herd, which was an attempt at psychedelia which earned good grumbles of protest from the then burgeoning Underground? That was in the days when John Hopkins was the MM's photographer, and he first advertised International Times with an announcement written on a piece of toilet paper pinned to the wall of the MM loo. This is not particularly underground or anything else. It sounds like a record to me.

MOOD-MOSAIC: "A Touch Of Velvet — A Sting Of Brass" (Columbia). If life becomes too depressing in the next few weeks owing to the danger of hearing, this bilge on the wireless, one can always play "I've Lost Everything I've Ever Loved" by David Ruffin on Tamla Motown. This is a pointless orchestral arrangement with one of those dreaded "hon-wah" choirs of girls whom one pictures leaping about in sanitary black boots, on sports car bonnets, with either Simon Dee or a male model from Mayfair magazine.

TONY TRIBE: "I'm Gonna Give You All The Love I've Got" (Down Town). Production men in newspapers work under incredible pressure, yet despite their high degree of training and intense dedication to accuracy, small printing errors slip through the net (by some million to one chance). For example, if I use the word "dress" to describe a performance, it invariably appears as "dress." "Judgement" mysteriously becomes "judgement" and

introductions to interviews with Ginger Baker are rendered meaningless by adroit editing. Undoubtedly the most unfortunate slip was when Tony Tribe was recently billed as "Tony Tripe." However Mr Tribe was not too upset and carried on by producing a blue reat version of Jimmy Ruffin's hit. And it's not bad. Or "jot klav" as they say in the print.

VALVERDE BROTHERS: "River Of My Mind" (CBS). Not the Canyons of the Mind made famous by Vivian Stanshall o' the Bonzo Dogs, nor even a kind of juggling act. The Valverdes may practice trampoline and high wire walking in their spare time, but their main activity is singing somewhat soulless Bach-elors type material.

Blessed

CARLA THOMAS: "Unyielding" (Stax). Jimi Hendrix type wash-guitar intro to a choppy beat dance tune transmitted by the blessed voice of Miss Thomas, which grooves without screaming. Good discotheque material for bright-eyed youngsters in suits to jig to under ultraviolet lights between chatting dollies and ordering edible hamburgers.

PETER CARR: "Angel And The Woman" (DJM). Peter claims to be "basically miserable and unimaginative," in his press release which has a refreshing touch of honesty and by the bounds of hell it sums up his first release.

DAVID RUFFIN: "I've Lost Everything I've Ever Loved" (Tamla Motown). Bert si-stone eight and attended

West Ham University. He started in a skiffle group when he was 33 and later took up indoor golf. I seem to be discussing the wrong artist. There is nothing to say about Mr Ruffin except he has unleashed a superb record which must top to the top before Christmas, Tamla at its best.

DAVE KAYE AND THE DYKONS: "Yesterday When I Was Young" (Major Minor). A Charles Aznavour song given a kind of P. J. Proby treatment by Emperor Roko's discovery Dave Kaye who was a success at the Elvis Presley Annual Convention. He comes from Ripley in Derbyshire and the group are always requested to perform at the Convention in lieu of "the King," as he is known to his countless fans and admirers.

NRBQ: "C'Mon Everybody" (CBS). A convincing recreation of the old Eddie Cochran hit by an American rock band, brings back memories — of ration books, and votes for women, not to mention the Zeppelins. Now why on earth should I remember that? An interesting exercise, but not much point as a single.

JASON MERRYWEATHER: "Abigail" (Crystal). Jason has been lead singer with the Chessmen Showband and has just completed a successful week at Batley Variety Club. He will shortly be flying to Africa to tour Hilton Hotels. I thought you might be interested in these snippets of news. Quite experimental backingwise, rather like some of the stuff by the Bee Gees and Barry Ryan. There will be fog in coastal areas this evening and cattle should be moved to higher land.



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NEW POP ALBUMS

Beatles are better

BEATLES: "Apple Road" (Apple). A vast improvement on their last album being far more concise and positive. The tunes are nearly all good, although Paul McCartney's penchant for twentysongs are a matter of taste. "Maxwell's Silver Hammer" for example is in the "When I'm 64" bag, but does not quite come off. But from the first bars of the moody "Come Together" one senses Beatle magic at work, with the minimum of effects and the maximum good playing. McCartney's drumming on several tracks is quite a revelation and it's nice to hear John in best rock and roll vocal form. "I Want You (She's So Heavy)" is the type of riff most bands would find difficult to stop playing, and the Beatles only manage it by cutting the tape with abrupt finality. Undoubtedly the least pretentious set from them in a long while, even down to the cover which is refreshingly "straight."

ROLLING STONES: "Through The Past, Darkly (Big Hits Vol. 2)" (Decca). It seems as if since the first volume appeared and this octagonal sleeved set covers another large chunk of Stone's history, from the doom and depression period of "We Love You" the mixed-up confusion of "2,000 Light Years From Home" to the revival time of "Honky Tonk Women." The Stones haven't exactly moved in a straight line development since their inception as an extremely authentic R&B group. They have been influenced by the various fashions in pop, but between them Jagger and Keith Richard have written some lasting tunes

DOORS: "The Soft Parade" (Elektra). Jim Morrison in declaiming style on the title track is rather pathetic after a few plays — "one cannot petition the Lord with prayer," he screams, Who cares — frankly. It's rather like yelling "the tram no longer leaves for Elephant And Castle from the Thames Embankment!" However Mr Morrison sings in a pleasant and meaningful style and the group play reasonably well — a vast improvement on their disastrous live appearances here. There is talent within the group, even if it has been obscured by Morrison's awful image. Robbie Kreiger (guitar) writes some fine tunes and his lyrics are far better than Jim's inconsequential burbling, as on "Wishful Sinful." The album is padded by a number of singles tracks and runs rather short on playing time.

JONI MITCHELL: "Clouds" (Reprise). A superb second album from one of America's best singer-songwriters. Joni sings beautifully and with great feeling, throughout and her songs are underlined by simplicity and lucidity. All she has written is of a highly personal nature dealing with tangible situations and reflecting her reaction to them. She successfully communicates various emotional responses with songs like the exuberant "Chelsea Morning" or the sad "I Don't Know Where I

Stand." Also included are "The Gallery," "Both Sides Now," "Roses Blue," "The Song About The Midway" and the dramatic anti-war "The Fiddle And The Drum." Joni Mitchell is a great talent and this album more than confirms it.

VELVET OPERA: "Ride A Hustler's Dream" (CBS). Varied and enjoyable set from an underrated British band who could teach many West Coast groups a thing or two. Now minus Elmer Gantry, they have moved into a wide range of styles, including country, rock, blues and jazz. The mainly self-written material, with strong vocal and guitar from Johnny Joyce and Paul Brett. Particularly good are the restrained "Money By" and "Warm Day In July" and a pleasingly fresh version of "Eleanor Rigby." Unlike most progressive groups, they sound like they're having fun.

ANDROMEDA (RCA Victor). Impressive debut from a British group who comprise John Cann (guitar), Mick Hawkesworth (bass) and Ian McLane (drums). Their sound is heavy but clear and the self-penned material sustains the interest right through, which makes a most of the "heavy" clichés and display a nice sense of subtlety on the gentler stuff, like the excellent "And Now The Sun Shines." Other standouts are "Return To Sanity," which has shades of Holst, and "Turns To Dust," with its exciting guitar work.

TONY HAZZARD: "Sings Tony Hazzard" (CBS). Hits like Manfred Mann's "Fox On The Run" and "His Ha Said The Clown," Herman's "You Won't Be Leaving," Lulu's "Me The Peaceful Heart" and the Hollies' "Listen To Me" are re-worked here by the man who wrote them. Nice to hear so many good songs on one LP and Mr Hazzard sings pleasantly enough, backed by some good musicians. But his versions are no real improvement on the originals, and are not even strikingly different. Difficult to know who might buy this.

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CHERRY: couldn't be dull

DON CHERRY: "Where Is Brooklyn?" Awake Nu; Taste Maker, The Thing; There Is The Bomb; Unite. (Blue Note BST 84311.)
 Cherry (cnt), Pharoah Sanders (tnr/piccolo), Henry Grimes (bass), Ed Blackwell (drs). Recorded New York City, November 11, 1966.

RECORDED just eight weeks after Cherry's classic "Symphony For the Improvisers" album, this set has been well worth the wait.

The quartet is a splinter group from the "Improvisers" ensemble, and it's just about perfect. All the members mesh together so well that they manage to convey exactly the kind of wild, loose freedom attained by the best New Wave bands.

Cherry's playing has matured somewhat since the early day's with Ornette, but it hasn't really changed at all. His airy melodies, thrown out with casual grace, still have the same electrifying effect, and he couldn't be dull if he tried.

Pharoah is also on good form, making an interesting contrast with Gato Barbieri, who was Cherry's previous front-line foil.

Sanders is an aggressive

player, chewing up his phrases, spitting them out, and finally stomping them into the ground. His variations of tone, in moments of extreme excitement, must be unparalleled in the history of the saxophone.

The rhythm team play as well as their reputations would suggest. Grimes, still underappreciated despite his long list of achievements, plays with steel fingers and a supple swing, soloing brilliantly on "Unite."

One of jazz drumming's great originals, Blackwell has retained his African flavour, and his spot on "Awake Nu" compares well with his solo on Coleman's "T&T," cut almost a decade ago. I find him much more interesting than the energy-flow drummers like Raschid Ali, but his influence seems to have been limited, to say the least.

Cherry hasn't recorded as a leader, to my knowledge, since this album was cut. It would be nice to hear what he's doing now. But until that moment arrives, "Where Is Brooklyn" will have to suffice. — R.W.

Electrifying stuff from Don Cherry

GEORGE WEIN

GEORGE WEIN'S NEWPORT JAZZ FESTIVAL ALL-STARS: "Midnight Concert In Paris"; Sweet Georgia Brown; When My Sugar Walks Down The Street; Blue And Sentimental; Lover Come Back To Me; Blues Four Commencer; Sugar; I've Found A New Baby. (Mercury International SMWL 21047.)
 Ruby Braff (cornet), Vic Dickenson (tnr), Pee Wee Russell (clt), George Wein (pno), Jimmy Woods (bass), Buzzy Droolin (drs). April 22, 1961.

THIS ALBUM is worth buying for one track alone — "Sugar." Pee Wee's clarinet solo. It's a gem of rare beauty, full of breathy tone, unique timing and charming little twists along the way.

But the whole album will make a valuable addition to any Dixieland/mainstream collection. Ruby Braff, still one of the most underrated cornetists of all time, is fantastic on "Blue And Sentimental." Vic Dickenson tells musical jokes on his trombone all the way through and drummer Droolin belts things along in the manner of the great George Wettling. I had the good fortune to

be at this concert eight years ago in Paris and can remember the good feeling among the musicians. It comes across on every track.

The ensembles are at times a bit messy though they rarely lack excitement. But the solos, like the soloists, are superb. In Russell, Braff and Dickenson you have the giants of an idiom and on this album they are in brilliant form.

Maybe the fact that they were recorded in concert at midnight — plus a little cognac — had something to do with it. — J.H.

GRAPPELLO SMITH

STUFF SMITH, STEPHANE GRAPPELLO, JEAN-LUC PONTY, SVEND ASMUSSEN: "Violin Summit"; Summit Soul; Pentup Hoop; Timmy's Blues; I Don't Mean A Thing; Pennies From Heaven; Only Time Will Tell; Hot Toddy (Polyder Special 045103).
 Smith, Grappello, Ponty, Asmusen (vlns), Kenny Drew (pno), Niels Henning, Orsted Pedersen (bass), Alex Riehl (drs). Basle 30/9/66.

FIDDLES galore... and if you don't esteem stomping strings you'd better ignore this item. All these are practised

violinists and good swingers. The late Stuff Smith was the stupendous jazz improviser of the instrument, not at all orthodox but, to use Mezzrow's title for him, "the mad genius of the violin."
 Most jazz fiddlers have taken something from him. You can hear it all over the place here, except perhaps in Grappello. Steph has a mature style of his own, and his is the sweetest tone.

Asmusen, the Danish musician, has always admitted to a healthy admiration for Stuff, and the influence is evident in his hard-attacked soloing and duetting on "Timmy's."

As for Ponty, nearest thing to an avant-garde bowman, he has called Smith his greatest inspiration. "Such a shock. I heard one of his records and played it all day long, every day, for three months," he told Leonard Feather.

Bassist Pedersen and the rhythm team open "Summit," an enjoyable Latin-streaked affair, carried out by a trio without Stuff. Ponty engages in some particularly wild wailing towards the close. "Pentup," a duet by Steph and Ponty, has the latter employing so many Smith phrases that I thought Stuff had stepped in unannounced. Side two brings on — for this is some kind of concert performance — the Famous Four to fight it out over "Don't Mean," follows up with solo numbers from

JAZZ RECORDS

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

Grappello and Smith (Stuff's own "Only Time") and ends with a trio of violins once more.
 I've heard bolder, badder playing from Stuff Smith, even so, this could be a fiddler's dream and also an instructive LP for people who don't believe the violin can play anything illegitimate. — M.J.

WAYNE SHORTER

WAYNE SHORTER: "Schizophrenia"; Tom Thumb; Go; Schizophrenia; Kryptonite; Myako; Playground. (Blue Note BST 84297.)
 Shorter (tnr), Curtis Fuller (trn), James Spaulding (alto, flute), Herbie Hancock (pno), Ron Carter (bass), Joe Chambers (drs). Probably recorded New York City, 1966.

DURING his five-year association with Miles Davis, Wayne Shorter has matured into one of the finest of modern tenor players, fulfilling all the promise he has shown since his early days with Art Blakey.

Judged by the standards of his most recent work (his own "Adam's Apple," Davis's "Filles De Kilimanjaro,")

this three-year-old set is slightly disappointing, although it does contain much of value.

The leader's solos, while not up to his best, are never less than competent, even on "Tom Thumb," a run-of-the-mill soul tune which is a little out of character for this inventive composer. He turns in excellent efforts on "Go," where his solo unfolds steadily to a logical climax, and "Playground," where he dives in over suspended rhythm and worries a little motif to death, brilliantly harried by Hancock.

Spaulding continues to develop into a player of authority, and his solo on the title tune is typically devious, while displaying a more diffuse tone than usual. Fuller, mercifully, is given only two short solo outings, and is used mainly for ensemble colour.

Magnificent is the only word for the rhythm section, and the work of the piano-bass team is too well known to require further comment from me. Chambers enhances his considerable reputation, particularly on "Playground," where he weaves in and out of the staccato theme sounding like a lighter Elvin.

All in all it's a nice album to have, but Shorter is doing so much more now that it's difficult to recommend "Schizophrenia" as a worthy example of his work. R.W.

Slowdown on motown



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MARVIN GAYE
 M.P.G.
 TML/STML11119



THE TEMPTATIONS
 Cloud Nine
 TML/STML11109



EDWIN STARR
 25 Miles
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 TML/STML11110



FOUR TOPS
 Four Tops Now
 TML/STML11113



CHUCK JACKSON
 Goin' Back To Chuck Jackson
 TML/STML11117



Bacharach and progressive pop

BURT BACHARACH, one half of one of the most prolific songwriting partnerships in the world, has a background steeped in jazz, creates pop of classic proportions and is acutely aware of progressions and progressives in the musical world.

With lyricist Hal David, he has two songs in the MM chart at the moment. One is Engelbert Humperdinck's "I'm A Better Man". The other is a song by Bobbie Gentry from the Broadway musical "Promises, Promises" which opens in London at the Prince Of Wales theatre in just over a week's time.

It is this musical that has brought Bacharach to Britain again. In the middle of rehearsals he found time to talk about such diverse topics as the need for change in the theatre, the so-called jazz-pop entente and current "super-groups".

Fuse

Does Bacharach, with his jazz background, believe that the two musical forms are starting to fuse together? "Sure, take someone like Blood, Sweat and Tears, the musicianship in that group is incredible. They are fantastic. A lot of groups

BY ROYSTON ELDRIDGE

are spreading out, they're not limited by just having two guitars and drums and a singer.

"The only thing that worries me is that a lot of groups aren't staying together. Buffalo Springfield were one hell of a group, they should never have broken up.

"Neil Young is tremendous... and I hear he's great on stage with Crosby, Stills and Nash.

"I think the reason they break up is because they have a lot of personal hang-ups and possibly in some cases there's dead wood in the group and that stops them from expanding their musical limitations."

Promises

Bacharach had just finished rehearsing with the orchestra for "Promises, Promises," and he was relieved that they measured up to his high standards.

"But I've always had good luck with your musicians. When I was at the Queens Theatre with Dietrich it was good. Their attitude is great, they have a fine discipline.

"I like to work with people who have joy in what they are doing. I can't tolerate musicians who are clock watchers."

Bacharach believes that changes are needed in the theatre so that musicals can be improved on. And the changes, he says, should start in the theatre structure itself.

Theatre

"Everything's got to change in the theatre starting with the structure. Changes are needed in the pit, you need a new sound system so that the sound in the theatre approximates what you hear at home.

"And you've got to have a good sound mixer who won't work exactly by the book. You've got to break down the rules about union help which is a very hard union to crack in the States."

in brief

HOWLIN' WOLF, American blues star, begins a British tour with the Joco Partners at the Blues Loft, High Wycombe, doubling the Strand Lyceum, London, on October 24. The tour ends at Salford University on November 7.

Long John Baldry, whose new single, "Wait For Me" is out tomorrow (Friday), opens for three days at the Casino Club, Manchester, tonight (Thursday).

Oscar Peterson Trio plays Croйдon's Fairfield Halls tonight (Thursday), followed by Manchester (tomorrow, Friday), Chatham (Saturday), Birmingham (20), Southend (Oct. 1), Bristol (3), Queen Elizabeth Hall, London (4), and Leicester (5). Granada TV's Discotheque



BACHARACH: two songs in the chart.

With a myriad of hits behind him, Bacharach is finding it harder to write now and he is undecided about what to do next.

"I'm always late when I'm writing for Dionne and she's the only artist we produce. A.M. are very good, they've just worked two years between releases of mine but the last album 'Reach Out' sold 285,000 copies which is incredible for me as a non-artist. I'm deeply astonished."

"I find it harder to write now. I don't really know what I want to do now

having just finished a movie.

"I want to do something different, I'd like to do a musical but a really different kind of musical. I haven't got any ideas about it at the moment."

Bacharach's partnership with Hal David is one of the most potent in show business. Would he consider writing with another partner?

"We're very compatible and we have a way of working together which is very easy but I suppose it is possible sometime."

Dusty Springfield and Norma Tanega guest on a new Tom Springfield album out on Decca on October 3.

Steve Ellis denies reports—not in the MM—that he is leaving Love Affair. "I'm a bit fed up with outsiders trying to run my career. I'm very happy with the band and have no intention of leaving," says Steve.

Petula Clark returns to Britain for her first concert in six years at London's Royal Albert Hall on Wednesday, October 29.

Jazz singer Marian Montgomery makes her most-gomery debut in a revival of Cole Porter's Anything Goes opening a tour at Wimbledon on Monday (29).

"I GUESS I'm the last of the teenage idols," said Lou Christie.

We were seated in a New York hotel bar where the air conditioning was so cold, even the icceburns in the drinks were shivering.

The name of Lou Christie will be familiar to record buyers of long standing for his hit of a few years ago, "Lightning Strikes".

Now Lou is enjoying a new run in the US chart with "I'm Gonna Make You Mine" on the Buddah label. Lou, 26, is the last of a bunch of clean-cut, All-American boy types that produced such singers as Fabian, Ricky Nelson and Frankie Avalon back in the very early sixties. Rock and Roll teenage rages, oiled to perfection.

Lou had several chart successes in the USA with records such as "The Gypsy Cried," "Two Faces Have I" and "Lightning". Looking somewhat shattered after a strenuous all-night recording session, Lou recalled his "teenage idol" days.

In those days you stayed 19 for about thirty years. Everybody in the business was 19. The kids don't pick up on that so much these days. But I've managed to keep on going through all the changes, the British invasion, I've managed to go in a opposite direction and sustain it."

Lou, who now writes all his own material, first hit the chart headlines with "The Gypsy Cried." "It was the first song I wrote, that was about six years ago. When later "Lightning Strikes" made it in Britain, Lou came over for a visit.

"If the single breaks, I would make time for another trip. People really go for reviews over there. Here they don't mean a thing."



CHRISTIE: the clean-cut type

Last of the teenage idols

feel if a record sounds like a hit, it will be a hit, and it happened in Britain, I'd definitely come over."

Since "Lightning Strikes," Lou has seen many changes in the music business, particularly as far as singers and musicians are concerned although he is critical of some aspects.

He told me, "There are more kids taking up music now and they are fantastic players than they were years ago. They are really into the music thing."

One of the noticeable changes in the style of dress among groups. Few groups, white groups, wear a stage

uniform, preferring to wear whatever takes the individual fancy.

"I've never gone into an auditorium without a suit and I've never smoked on stage. I always wear some kind of show business clothes on stage. It's hard to break a habit although I'm tired of wearing suits."

"There are certain things you don't do when you are entertaining, like burping into the mike or throwing your instrument on the ground but it seems people want to go into a fantasy thing and say "Oh, wow, isn't that great."

"Look at evergreens like Sinatra, Dean Martin, they've got class. They go out and sing, entertain. They don't give out a bunch of bullshit. I think that a lot of the older singers are still the better end of the entertainers."

Lou's on-stage appearances are mainly in concert. "I don't do cabaret," he said. "Never put me in a category. I don't want to do clubs until I can do them my way, the way I want to do it."

Lou Christie, as he said, has managed to keep going and much of this has been due to his own determination to do things the way he wants to. This includes his songwriting.

He doesn't write for anybody else because he feels that his style is identifiable with him and that other artists are shy of doing songs that are essentially Lou Christie vehicles.

"I made a whole big change about a year ago and I put out a record called 'Canterbury Road,' which I think was one of my best records. But the designs turned off and said 'That's not Lou Christie.'"

The American dejects, it seems, don't want anything but the usual Lou Christie.

—TONY WILSON.

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FOCUS ON FOLK

How the revival reached Down Under



BILL TAYLOR: 'the government gives grants'
folk albums

THREE SCOTTISH singers, Alex Campbell, Hamish Imlach and Matt McGinn, are featured on Transatlantic Samplers. All the tracks on the three albums are from previously issued albums and give a fair representation of each artist's work.

There's a strong traditional bias on Alex's album (TRA SAM6) and his treatment of the traditional material is sincere and honest, which is more than can be said for some so-called traditionalists. Among the songs are "The Overgate," "I'm a Rover," "Gesca Paddy," "Kissing In The Dark," "My Singing Bird" and "Love is Pleasing." Also included three of Alex's own compositions, the sentimental "My Old Gibson Guitar," "Don't Put Me Down," and his good protest song, "Been On The Road So Long," and two Woody Guthrie songs, "Why Oh Why" and "Plane Wreck At Los Gatos."

Matt McGinn (TRA SAM8), is a prolific songwriter and

twelve of his own songs make up his album. The styles vary from traditionally oriented to music hall and street song. While not everything Matt writes is good, there is always a certain distinctiveness about his songs and most have a strong vein of humour in them. But he can turn his hand to serious writing as "The Ballad Of The O4" or "Ballad Of John McLean."

The cheerful rotund form of Hamish Imlach is a popular performer with his strong, robust singing style which he puts to good effect on TRA SAM5. Like Matt and Alex, Hamish doesn't observe pretentious musical boundaries, consequently both contemporary and traditional songs rub shoulders on this record. Hamish's ready wit and throw-away gags are much in evidence as well as songs like "The Tall Tale," "Oyster Girl," and the classic "Cod Liver Oil And Orange Juice." "The Twa Corbies," with its interesting sitar backing, and "The Men Know'dart."

IN TERMS of the folk music revival we tend to think of Britain and America but, in fact, the revival has spread much further. One place that has had a strong folk scene for some time is New Zealand.

"The folk scene in New Zealand is good," Bill Taylor told me. Taylor, a young New Zealand singer recently arrived in Britain from Down Under.

"About five years ago there was an upsurge in interest in folk music and now in Auckland, for instance, there are about ten clubs and all the towns all the way down the islands have got folk clubs. I was getting quite a bit of work before I left, on the radio particularly. I worked for three months on a radio ballad which covered the history of New Zealand folksongs."

"There is a folk love society, even the government's given grants to research on the old songs from the goldfields and whaling and sealing days. "A lot of the songs got lost because people didn't worry about them."

Over the past few years, a fair number of groups and singers have visited New Zealand, Redd Sullivan, Malcolm Price, Mike and Pete Seeger, the Dubliners, Robin Hall and Jimmy McGregor and the Clanceys among them. Bill, born 25 years ago in the exotic sounding Tamarunui, became interested through a friend of Alex Campbell's Francis Kayper, who was in New Zealand some years ago. Since then he has steadily built up his reputation and become one of New Zealand's top performers.

"A few singers are beginning to make a living now," said Bill. "The Dubliners made quite an impact too. In fact, they put a lot of people on to folk music. Irish music always goes down well, anyway. But the Australian scene, compared to

BY TONY WILSON

New Zealand, is terrible. They had their scene about five years ago, now they've only got a few clubs." A couple of years ago, one of the London folk scene's personalities, Curly Del Monte, emigrated to New Zealand and began to open up the folk scene. He also imported British talent such as Redd Sullivan and Malcolm Price as well as helping local talent.

"Curly woke up a lot of people," said Bill. "He was mainly responsible for getting people on to records, radio and television. Before he came over there were no folk records being made of local singers." Bill himself has recorded Redd Sullivan on album which included other New Zealand acts. Notably the Hamilton County Boys, a country band who are doing well for themselves at the moment.

Bill, whose repertoire includes traditional British and New Zealand songs and some country material for variety, has been settling into the British way of life since he got here, but hopes to be working regularly on the folk scene. About the British folk scene, Bill commented, "The ordinary, floor singers are about the same as they are in New Zealand. There isn't the emphasis on guitar and banjo playing here. At home everyone was trying to learn all the different techniques. "I've sung in the Troubadour in London and I've got a few jobs coming up. I've been sorting out who to sing. It's seems funny coming to England and singing British traditional songs. But I've sorted out some New Zealand songs that I think will go over well."

folk news

ONE OF the folk world's true giants, Pete Seeger, makes his first British concert in three years when he appears at the Royal Albert Hall in November 18. As well as the concert, Pete will fulfil some television dates.

The Valley Folk have decided to quit professional folk singing and play their last date at Folk Union One Hull, on Sunday, October 19. The group, however, will do the odd weekend club and concert date. Stephen Heap will continue to sing professionally. John Dickinson is moving to Oxfordshire and Jean and Elaine Carruthers are returning to their jobs in Lancashire. Anyone wishing to contact the group can do so through Jean at 10 Hargreaves Drive, Rawtestall, Rossendale, Lancashire.

PLUSH

Scottish duo, the Corries, play London's plush Savoy Hotel for three weeks from November 24 - follow that, Spinners' big gig is usually filled by artists like Cilla Black, Francoise Hardy, etc. David Campbell has completed his first album on the Mercury label. Titled "Mr Everywhere," the record features twelve original songs by David, among them "Passion Flower," "The Waiting Game," "Lilac Lady," "Pic-

tures of Pomeroy" and "Sun Fever." Johnny Scott has done some very good arrangements and the album could well do very well. It's certainly the best one he's made to date.

Singer-songwriter Peter Sarstedt begins a series of half-hour shows on Radio One on Sunday. Peter will be backed by Ben Steed, Roger Rettig and Peter's brother, Clive. Guests on the first show are the Election. Other acts lined up for the show include the Pentangle (October 5), the Johnstones (12), Bridget St. John (19), the Straws (26).

Roy Harper, Ralph McTell and Ron Geesin appear at Liverpool Studios on Union on the Philharmonic Hall as mentioned previously. Magna Carta visit Belgium, France and Holland during October and November for radio, television and live dates. By mid-October, their first album will be released in all three countries. In October 12 they play their first gig at London's Marquee. Tonight (Friday) they appear at Leicester Polytechnic, with Derek Brimstone and Colin Scott and on Tuesday appear at Cardiff University. Flamenco guitarist Pepe Martinez appears at Halifax folk club tomorrow (Friday), and is followed by Hamish Imlach (October 2), Tony Rose (16), Rosemary Hardman (23) and Christy Moore (30).

FOLK FORUM

THURSDAY

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SITAR FESTIVAL, Friday, October 3, 8 pm. With Clem Alford, Menish - Kansara and Indian Dancer at Cecil Sharp House, 2 Regents Park Road. Tickets at door or 7s 6d to 14 Seath House, Chisna Road, Sydenham

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ANN BRIGGS
Next week Dave Van Ronk. All night sessions:
DAVY GRAHAM
AL JONES

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PEANUTS, KINGS ARMS, 213 Bishopsgate. Farewell Party for one of the Penny Gaffs. Proceeds to buy a new alpaca coat for HARRY KEN MAY. HOST: NICK HARRISON.

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VOCALISTS

1/- per word
EXCITING VOCALIST, 15. requires creative pop group - Box 8672
SINGER, COMPERE, 20s, seeks evening and weekend work - 327 4140
VOCALIST seeks guitarist to form duo - Box 9689

ENGAGEMENTS WANTED

8d per word
Minimum 2/6d
A ABLE accomplished accordionist - 375-4542
A ABLE accomplished pianist. - 478-4542
ACHUNG! THE MIXED MOTHY Dancin' Team have arrived, also versatile. GO 90 girls - Bookings, Par 1096 (evening) March 21st - 01-874-4811
ALF / TENOR dir. - 01-431-4811
AMPLIFIED VIOLIN / bass guitar - PUT 3146
BASS, DOUBLE, amplified, read / 3148 0515
BASS DOUBLE, experienced - 789 2522
BASS GUITAR available, Monday Tuesday sessions. - Tel. 01. 574 4967
BASS GUITAR - Kelvin 7402
BASS GUITARIST, Gibson, passport, transport, seeks working group - 618-2323
BASS GUITARIST, gigs/seminars experienced, transport - 428 8156
BASS GUITARIST, read ANYTHING (ALMOST), YOUNG. - 01-874-4967
BASS GUITAR, PRO VOCALS ANYTHING CONSIDERED - RING BLACKSTAIR 43588
BASS GUITARIST seeks organ group - Steve 01-368 3897

BASS-GUITARIST

German, experienced, seeks progressive professional group which plays Blues and pop/funk, extreme modern. Own transport, fender. **Phone contact: J. Peiry, 56 Wuppertal-Elbf. Reichsprofenstr. 25, West Germany, or call Wuppertal 427786**

BASS-GUITARIST

seeks professional working group, Passport, travel own 6 wheel transit. No time wasters please. - Telephone 01-204 3254
BASS (1k) - Writer for the Familyzone type group, South London - Box ABC
CHET ATKINS influenced guitarist wants semi-pro eye group. N.W. London area. - Write Peter Griffin 135 Pleewood Road, Dollis Hill, N.W.11
COLOURED DRUMMER, Soul, jazz, R&B. - Seek working group, Tel: 254 9813
DRUMMER AVAILABLE, gigs - Tel: 350 5218
DRUMMER AVAILABLE - 01-888 2265
DRUMMER - Box 866 5476
DRUMMER-BOGUES, Young reader, top pro experience in Glenn Martin, 27 Wheatley Ct, Hales

DRUMMER, EXPERIENCED

plays anything, but first own transport. **3186, 23 Wainwright, 84 9274**
DRUMMER, EXPERIENCED, relevant progress blues or jazz based scene, but all good offers considered. - 01-775 7475
DRUMMER FINISHING session, September 28, requires West End or London area residency. Reads, jazz, LA pop. - Phone Slough 20180 Eric Cox
DRUMMER GRETSCH kit. - 01-772 4272
DRUMMER, lounge, anything. 2 Raffle St, N1. Lewis 986-3186, 23 Wainwright

DRUMMER, PROFESSIONAL

Reader, Dave Barry 721 9834
DRUMMER SEEK GOOD SEMI-PRO PROGRESSIVE GROUP - Phone 01-872 9333 (7 pm onwards)
DRUMMER (1st, 2nd) available, Fred, AMR 3232, Tel: 341 9818 (even 9.32 am - 4 pm)

DRUMMER / VOCALIST

Experienced, reads, versatile, no time wasters. Available September 29, for London residency - 828 9170
DRUMMER with all round experience seeks to join working trio or larger group. Please phone MEL 01-458 4620
D R U M M E R, experienced, transport - Tel: 445 9588

DRUMMER (29), gigs / residency

of relief - 01-899 2185
DRUMMER, 19s, read, very experienced, club, cabaret, palace, etc. No rubbish please. - Phone 848 5888
DRUMMER, GIGS - Simon, 648 4431

DRUMS IN VAN must go places

with pop/bass/jazz group. Tel: 01-573 7944
DRUMMER / VOCALIST, experienced, read, versatile, no time wasters. Available September 29, for London residency - 828 9170
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DRUMMER, GIGS - Simon, 648 4431

PLEASE TURN TO PAGES 24, 25, 29 & 30 FOR FURTHER CLASSIFIED ADVERTISEMENTS

PUBLIC NOTICES

1/4 per word
EMPLOYMENT AGENCY LICENCES. FAIR ENTERPRISES LTD intend to apply to the Westminster City Council for an Employment Agency for persons in the entertainment industry at No 22 Kent Street, London, W.1 which agency is to be known as FAIR ENTERPRISES LTD. The directors of the company are: SHAWN BEARY, BITA JARVIS, ALL OBJECTIONS, and the grounds therefore, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, London SW1, days from the date of the publication of this advertisement.
WE GERRY CLIBBON AND STEPHEN FRANKLIN, known as Goblin Enterprises, intend to apply to the Council of the London Borough of Hammersmith for a licence to carry on an employment agency for musicians in Pinner, Middlesex, such agency to be known as Goblin Enterprises. All objections and the grounds therefore, must be submitted in writing to the Medical Officer of Health, The Medical Officer, Lyon Road, Harrow, within 7 days from the date of publication of this advertisement.

WE RICHARD TAYLOR AND TONY HEDDY intend to apply to the County Council of Derbyshire for a licence to carry on an Employment Agency for Persons in the Entertainment Industry at 28 Abercrombie Street, Chesterfield. Such agency to be known as Heddy Taylor Agency. All objections and the grounds therefore, must be submitted in writing to the Town Clerk, County Offices, Mallock, Derbyshire, within 14 days from the date of publication of this advertisement.

SPECIAL NOTICES

1/4 per word
ACKNOWLEDGED as the best! IVOR MAIRANTS' POSTAL COURSES for **VIOLIN**, and **FINGERSTYLING GUITAR**. Largest selection of **VIOLIN** in stock - **Particulars** - **IVOR MAIRANTS MUSICIANS**, 26 Bathhouse Place, London, W1-PAB.

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1/- per word
APPLY TO Ken Crosby, 97 Westfield Lane, Mansfield 2733 for good regular work and recording opportunities outside UK. Specially requiring bands, soul groups with girls also girl vocalists, dancers and musicians. London auditions monthly, elsewhere by arrangement.
REQUIRED for attractive long engagement abroad band of 4-5 young musicians with comprehensive rehearsed repertoire of dance music. Essentially line acts. Looking for BST type group. Semi-pro. Own transport - Tel: 834 4814
PIANO / ORGAN, modern, read, suitable for residencies. - 01-272 4041
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POP GUITAR, young, reader - 977 3250
TENOR alto, gigs - EWE 8000
TENOR-BARITONE, Both double line acts. Looking for BST type group. Semi-pro. Own transport - Tel: 834 4814

TENOR / FLUTE / clarinet

young, fully experienced, all round - Tel: 445 9588
TENOR/VOCALS, seeks semi-pro gigs, residency. - Tel: 459 7490
TRUMPET / **DRUMMER**, good pro band, good, available mid-October - Box 8638
VERSATILE PIANIST vocals - 354 6526
YOUNG, EXPERIENCED drummer, seeks professional residency in London - Tel: 471 8081
YOUNG TENOR saxist, 21, seeks to join jazz group, comprising other young players, read etc. Likes Coltrane, Shepp, Shorter, Coleman, etc. - Mark Labrooy, 454 6901
YOUNG TRUMPET seeks working semi pro band. - Dave 726 4223

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Required for London Circuit 10 to 7.45 week rock. Write to: **Music Manager, The Charlestown 1 Hammarburgh Broadway London, W.6**

ARE YOU READY TO RECORD NOW?

Independent recording company with two records of present receiving heavy airplay want 2 fully professional working groups for recording sessions already booked for October.

WE NEED (i) HARMONY GROUP (Hollies)

(ii) **SOULY GROUP** (with Cupid's Inspiration/Foundation-type lead vocalist)
We have hit material. We are interested in **COMMERCIAL MINDED - IMAGE - GROUPS**. Send recent tapes and photos to: **Box 8663, c/o Melody Maker, 161-166 Fleet Street, London, E.C.4**

RECORD MANAGEMENT

An Italian Record Company has major plans for an English Group interested in promotional work on the Continent. Send audition tape and resumé to: **Piper Records and Management Piazza Minio, 2, 00198 Rome, Italy**

GROUPS SOLO SINGERS

Independent producer affiliated to major record company seeks... **PHONE JOHN KONIGS 01 385 3713 (anytime) 01-734 5933 (messages only 10.5 p.m.)**

ATTENTION ALL DRUMMING ENTHUSIASTS

JOIN NOW THE BRITISH DRUMMERS' ASSOCIATION for the development of an association of your very own

Form, send an application form and details of membership.
NAME: _____
ADDRESS: _____
Post to: The British Drummers Association 19-18 Oldham Street, London, E.C.2

TUITION 1/4 per word

A BRAND NEW guitar studio now open. Professional tuition, classical or modern. From 10.00 daily. — Modern Sound, 138 Charing Cross Road, WC2 0JY 1147.

ACCORDION, ORGAN — 684 8314

ACKNOWLEDGED BRITAIN'S best teacher. **SAXOPHONE/CLARINET** private lessons. Beginners / advanced. **ADVISED!** I test select instruments. Also postal courses saxophone — **LESLIE EVANS**, 275 Colney Hatch Lane, N11 Enterprise 4137

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AMERICAN STYLED drum tuition — 684 2835

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. 192 The White House, N.W.1, EUS 1206, ext. 192.

BELL MUSIC STUDIOS. Tuition all instruments. — 478 7685

BLUES GUITAR, 15s. p.h. — Cruickshank, 183 Bromwood Road, S.W.11

CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced, jazz improvisation. — Tel Winston, Ingram, 01-439 2343. Instrument supplied.

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. POL 8324.

DRUM TUITION, pop / jazz / reading techniques taught. Beginners / advanced — 01-874 8619.

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1/- per word

A ABLE accomplished band available — 478 4442

A ABLE AGENCY. Groups, discotheque. Reasonable prices. — 91-885 2836/2907

ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. — Clayton Agency, 78 High Street, E.C.3. Tel BIS 5531 (10 am-6 pm)

ADAM KENT Trio, versatile — 81-778 9279

ALEX PAGE Trio — 892 5133

AMBASSADORS. Dances, weddings, socials, amplification, complete. — 847 309

APOLLO SOUND, featuring Bob Barber and Julie Stevens — 01-293 8439

AVAILABLE TOP CLASS work, versatile organ trio — Tel 903-130 (10 to 5 pm)

A VERSATILE BAND, jazz to symphony, weddings, parties, etc. — 847 309

THE NEW BUREKA JAZZ BAND, phone 894 2385

CARRINGTON - SHARPE ASSOCIATES LTD. Groups, bands, trios, disc-jockeys — 01-437 9959 (10 am to 5 pm)

DUO/TRIO, Lowery/Hammond organ. — Finchley 4376

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FIRST CLASS showband available good readers, wide experience, backing cabaret. All double. Will travel. — 02-483 1609

FRESH from the Cellar. **MUM & GRUNDI** AND **THE GIANT STRAWBERRY** — 639 5032

G O O D VOCAL instrumental trio, available anywhere, from October 11th. Organ, bass guitar and drums, all musicians singing, catering for the majority and not the majority. Very well rehearsed with up to date library of pop. Night club or restaurant preferred. Phone after 7.30 p.m. Thursday or Saturday Newquay 2345 or Friday St. Margon 272 or writer. Trio Leader, Hedruthan Steps Hotel, Newquay.

HOWARD BAKER Bands Cabaret, anywhere. — 69 Glenwood Gardens, Ilford 01-550 4943

LOU PRAGER'S PRESENTATIONS. Bands and Cabaret—69 Glenwood Gdns., Ilford 01-550 4942

MAURICE EARLE BIG BAND — 756 4223

MODERN PIANO trio, require residency excellent readers, experience in cabaret, dancing, willing to travel home or abroad. — Box 862

ORGAN-DRUMS duo, with vocals, young readers, top experience — Glenn Martin 27 Wheatly Court, Halifax, Yorkshire

ORGAN DUO, first class, require work, gigs resident, W. Troy, 7 Minely Road, Penhill, Swindon, Wilts.

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THE NEW JAZZ BAND — KIW 3255

THE TREVOR HALL band is working well this year. Enquiries to 01-253 4822 during daylight or Leatherhead 4976 when darkness falls

TRIO with female vocalist, readers, for night clubs, etc — 229 5389 Mick Hamper

TRIO 778 9918

VERSATILE TRIO girl singer — 234 6487

WEST END trio seek good class pub, very near West End. Vocals — CAN 4338 after 3 pm

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NAME (Block letters)

ADDRESS

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1/4 per word

Advertisements under this heading are NOT accepted with BOX NO'S.

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EARN MONEY songwriting. Amazing free book tells how. — LSS 18-11 31 Dryden Chambers, 1139 Coventry Street, London, W1 4d stamp.

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted FREE details — Musical Services, 713 M West Knoll, Hollywood, California, USA.

MUSIC TO LYRICS. Voice/Tape — 36 Sudbury Avenue, Wembley, 01-902 3459

SONGWRITERS. Demo recordings from £2 is. Top lines. Singers arrangements. Melodies to lyrics — Brothure, 74 Lavender Hill, Enfield, Middx. 363 9564.

TURN your pop song ideas into cash. — Dee Music Co., 3 Copeland Street, Stoke.

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AVAILABLE for group, vocal and instrumental practice. — New rate — Tel 799 1010

BAND REHEARSAL studio available — Studio 51, 10-11 Gt. Newport Street, W.C.2 (896-2071)

CHEAP REHEARSAL premises available. Notting Hill — Tel 91-445 4225

LARGE REHEARSAL room, stage, ground floor. — 837 2318

REHEARSAL ROOMS at George IV, Brixton Hill 874 2846

REHEARSAL ROOM wanted for group around Earl's Court. — Tom, 623 3531, Ext 16 (day), 376 2324 Room 6 (nights)

SOUNDPROOFED STUDIOS. — Bell Music Studios, 478-7685

THE CABIN. The greatest rehearsal room around. Records / Cassettes / Tapes. — SHE 4567.

FAN CLUBS

1/4 per word

KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1

E.G. MANAGEMENT LTD.
wish to apologise to all the patrons of the
of the
VILLAGE BLUES CLUB, ROUNDHOUSE, DAGENHAM
for the non-appearance of
KING CRIMSON
on Saturday, 20th September
due to illness of Ian

We will be appearing at the
ROUNDHOUSE, DAGENHAM on
SATURDAY, 18th OCTOBER
Bob, Greg, Ian, Mike



STARLITE ROOM, BOSTON Tel. 3579

This Saturday, 27th Sept.:

THE NICE
THE ART MOVEMENT • RICKY TEE
Bors • Refreshments • Meals • Dancing 7-12 • Adm. 10/-

Saturday, 4th Oct.:

AMEN CORNER

KING'S HALL — Romford Market
FRIDAY, 26th SEPTEMBER, at 7.30

BLODWYN PIG
supported by
STONE THE CROWS

ROUNDHOUSE Lodge Avenue, Dagenham	KING'S HALL Romford Market
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SATURDAY, 27th SEPT.
KEITH RELF'S RENAISSANCE
Doors open 7.30

MONDAY, 29th SEPT.
EDGAR BROUGHTON
LICENSED BAR

THIS SATURDAY, 27th SEPT, 1969
WINTER GARDENS, MALVERN

YES
CARAVAN

GRACIOUS
IN SYMPHONY, MARQUEE, SATURDAY

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D. A. BOOTH MANAGEMENT, Esher 62764

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YOU WILL KNOW SOON ENOUGH
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CIVIC HALL NANTWICH, CHESHIRE
LOVE AFFAIR
Full supporting programme
SATURDAY, OCT. 4th
Doors open 8 p.m.

FRIDAY, 26th SEPTEMBER
PUCKLES BLEND + PURPLE GLOBE + SCREW
8 p.m.-1 a.m. 6/- at door
Westwich Polytechnic, Calderwood Street Westwich, S.E.18
(2 mins. Westwich Arsenal Station)
Unaccompanied Men S.U. Cards

Bob Kerr's WHOOPEE BAND
BLONDE ON BLONDE
Ralph Denyer DEVLIN

Enquiries:
Bob Kerr 01-789 5804

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present the
EXCITING SOUNDS
RAW MATERIAL
make on
TIME & ILLUSION
Evolution E2441
Released Sept. 19th

All communications:
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The appearance of the fabulous
COLOURED RAISINS
at the
WHISKY A'GO GO
SEPTEMBER 29

QUINTESSENCE
any questions
ISLAND ARTISTS
(01) 229 1229

FOLK BLUES CONCERT at CHISWICK POLY with
STEVE MILLER'S DELIVERY
IAN ANDERSON
MIKE COOPER
SERMON
ROCK ISLAND LINE
Wednesday, October 1st
7-10.30 p.m.
Tickets 4/- At the door 5/-

CROWN HOTEL MARLOW
MONDAY, 29th SEPTEMBER
CHICKEN SHACK
Open 8 p.m. Adm. 10/-

FIRST GERMAN BLUES FESTIVAL
KONRAD MALLISON
IN CONJUNCTION WITH
PLANNED ENTERTAINMENTS
PRESENT THE ESSEN POP AND BLUES
AT THE GRUGA - HALLE - ESSEN - W. GERMANY

Thursday, 9th October, 1969 7 p.m. till 3 a.m.

FLEETWOOD MAC
PRETTY THINGS • SPOOKY TOOTH • YES
KEEF HARTLEY • WARM DUST • FREE • HARD MEAT

Friday, 10th October, 1969 7 p.m. till 3 a.m.

MUDDY WATERS • ALEXIS KORNER
CHAMPION JACK DUPREE
AYNSLEY DUNBAR RETALIATION • TASTE
KEEF HARTLEY
STEAM HAMMER • HARDIN AND YORK • AMON DUUL II

Saturday, 11th October, 1969 6 p.m. till 3 a.m.

NICE • PINK FLOYD • DEEP PURPLE
AYNSLEY DUNBAR RETALIATION • TASTE
KEEF HARTLEY
HARDIN AND YORK • AMON DUUL II • CUBY'S BLUES BAND
LIVIN' BLUES • BRAIN BOX

Tickets 30/- per day or 70/- for all three days

For advance tickets send stamped addressed envelope and P.O. to
PLANNED ENTERTAINMENTS, 348-360 High Road, Chiswick, W.4
Phone 01-994 3526/7

THE TEMPO TRIO
(SHOWBAND)

Fully Booked for Summer, 1970
Now Booking 4th October onwards with exceptions

All enquiries to: Personal Manager
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THERE'S SHADES OF BLUE, SHADES OF BROWN, SHADES OF MIDNIGHT AND BLOODY SHADES OF EVERYTHING, BUT THERE IS ONLY ONE

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plus
TRAIN & THE BREW

SATURDAY, 27th SEPTEMBER, 8-11.45 p.m.

WRITING on the Wall

BOOKINGS:- 01.437.3493

The Polytechnic Ents. Committee presents intro to session 69-70

BRIAN AUGER TRINITY

GYPSY

Saturday, 27th Sept., The Polytechnic, Little Titchfield St. London, W.1 (Oxford Circus tube)
7.30-11.30. Licensed Bar. D.J.; Pat Boland
Admission 10/- . Information—Phone 580 5903

CHISWICK POLY PRESENTS—

PRETTY THINGS

JODY GRIND

GROUNDHOGS

FRIDAY, OCTOBER 3rd

at RICHMOND ATHLETIC CLUB
7.30-11.30 p.m.
Tickets 10/-. At the door 12/6
Enquiries: 994 6602, Ext. 32



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ALL SAINTS' HALL Powis Gdns., W.11 (Nott. Hill tube)

THE STRAY + EGG

Lights by MIDWINTER EYE + sounds
FRIDAY, 26th September 7.30 p.m.

Sorry—Andy Dunkley not appearing

FARX

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SUNDAY, SEPT. 28th, 7.30 p.m.

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Plus JADE
D.J. ANDY DUNKLEY LIGHTS BY APHRODITE'S RAINBOW

Next Sunday: STONE THE CROWS

MUSIC EVERY NIGHT

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Buses: 63, 134, 137, 214 or Kentish Town Tube Station

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DAVE SHEPHERD QUARTET
STAN BRAKE
Roger Nade (Vibes), Barry Richardson (Bass), Johnny Richardson (Drums)

Thursday 8.11 p.m.
BRIAN GREEN NEW ORLEANS STOMPERS
Friday/Saturday, 8.11 p.m.
BRIAN LEMON (Piano)
JOHNNY RICHARDSON (Drums)
COLIN PERBROOK (Bass)

Fri. 8.11 p.m. **TED WOOD JAZZ BAND**
Saturday, 8.11 p.m. **JOHN WILLIAMS**
Sunday Lunchtime, 12.2 p.m. **BILL NILE'S GOODTIME BAND**
Sunday night, 8.10.30 p.m. **FAT JOHN COX WITH GUEST SINGERS**
Monday, 8.11 p.m. **JOHN WILLIAMS TRIO**

Monday, 8.11 p.m. **DAVE SHEPHERD** Clarinet
BRIAN LEMON on Piano
JOHNNY RICHARDSON on Drums
Tuesday, 8.11 p.m. **DENNY OGDEN OCTET**
Wednesday, 8.11 p.m. **ALAN LITTLEJOHN/TONY MILLNER SEPTET**

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET



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BRON AGENCY LIMITED
29-31 Oxford Street, London, W.1. GER 5063/6

Bob Kerr's WHOOPEE BAND

Management: Bob Kerr 01-789 5804
Agency: Nems Enterprises 01-629 6341

OPEN EVERY NIGHT

WHISKY A' GO GO

PRESENTS

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Saturday September 27th **SURPRISE**
Sunday September 28th **GLASS MENAGERIE**
Tuesday September 30th **SPLINTER**

33-37 WARDOUR STREET, W.1 01-437 7676

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Oct. WED. 1st **EQUALS**
OCT. SAT. 4th **SKATALITES**
OCT. SAT. 11th **PAT KELLY + RUBY JAMES**
OCT. SAT. 18th **NOEL AND THE FIREBALLS**
OCT. SAT. 25th **INTER-STATE ROAD SHOW**
OCT. WED. 29th **MAX ROMEO**

Sole Bookings: THE RED BUS COMPANY REG 9466

JOHNNY HOWARD BAND

LAURA LEE • DANNY STREET • TONY STEVEN

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IMPLOSION AT THE ROUNDHOUSE

Chalk Farm Road, N.W.1
SUNDAY, SEPTEMBER 28th
3.30-11.30
Admission 7/6

DEEP PURPLE AUDIENCE

CHICAGO CLIMAX BLUES BAND
KELLY JAMES • CAST
JEFF DEXTER

Lights by EXPLOSIVE SPECTRUM

FRIARS AYLESBURY FREE

MONDAY SEPT. 29th

ANDY DUNKLEY, OPTIC NERVE UNITED FROG NICE PEOPLE
BODIES ALIVE - MAGIC IS A FOOT

SPACE

Bookings: Don Kingswell

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Initiation

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PAVEMENT

Sole Management: SATRIL MANAGEMENT, Henry Hadaway 4 GERRARD STREET, W.1. TEL. 437 2898, 734 9807

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THE MOHAWKS
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ONYX (broadcasts and overseas)
THE SUN
RAW MATERIAL
74 Wigmore Street, W.1 (01) 933 4244/3105 & 2043
All enquiries VICTOR SUTCLIFFE



3A PRAD STREET, PADDINGTON, W.2
TEL. PAD 5274

Monday-Thursday
COUNT SUCKLE SOUND SYSTEM
WITH BAND

Friday, September 26th
THE COLOURED RAISINS BAND

Saturday, September 27th
FREDDY NOSE & THE RUDDIES BAND

Sunday, September 28th
THE EXIT BAND

Club open 7 nights a week
Please apply for membership
Ladies' free night Tues., Thurs. & Sun. Gent's free night Wed.
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Bring back the band, Jones—Lewis, of course

THAD JONES and Mel Lewis have the best jazz orchestra in the world — bar none. I hope there is every chance of seeing them back in England as soon as possible.

Jazz lovers who have not heard them play have missed one hell of a sound. — GEORGE BENNETT, Solihull, Warwick.

● LP WINNER
WITH ALL respect to the publicity given to the vocals groups, is it not time some light was thrown on

the fantastic Ventures. One is fully aware that instrumentals do not strike gold with the greater majority of the record buying public but these boys sell albums in phenomenal quantities all over the world.

Statistics prove that the Ventures have sold more than 20 million of their recordings in Japan alone and at one time had five albums in the American charts at one time. — KEITH GLEESON, London, W5.



BLIND FAITH: 'to say Clapton is overshadowed is rubbish'

AFTER reading all the criticisms of Blind Faith I was expecting to hear an album dominated by Stevie Winwood. But I listened and found all the tracks to be absorbing, interesting and a brilliant combined effort.

To say Clapton is overshadowed is rubbish. Ginger Baker is as good as ever, Stevie Winwood is a much improved performer and Rick Grech is a real prospect. — IAN CLARKSON, Menston.

AT A TIME when the musical barriers between differing forms of music are at last crumbling why is there so much bias against West Indian and Jamaican music?

Surely the only answer is hypocritical narrow mindedness. Readers and writers of Melody Maker should make an effort to live and let live with this type of music. After all everybody is entitled to their own taste. — ASHMORE MACLOUD, London, N14.

I WANT to thank you for a very good article on Ray Charles (MM September 13). An artist like that is worth publicising; so many other magazines have ignored him in the past few years. — KATHLEEN WELL, Royston, Yorkshre.

EVERYBODY is entitled to follow and listen to the music they appreciate but

BRILLIANT EFFORT FROM BLIND FAITH

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

is it not time the BBC woke up to their responsibilities to encourage not only teenyboppers to listen to Radio One but those who want progressive music as well?

Possibly they could find time to allocate more than a couple of hours a week to these listeners. — K. O'CONNOR, Grantham, Lincs.

CREAM's records were a gas and Blind Faith's album knocks me out but I'd give them all away to see Clapton back with John Mayall again. — ROBERT BALDWIN, Heston, Middx.

WILL WE ever see the day when big transfer fees come to the pop world?

For example: "Eric Clapton bought by the Love Affair for £150,000." Or "Clapton will be fit to play on Saturday after having

therapeutic treatment on sprained wrist." — MUNRO TEALE, Southport, Lincs.

IF "SHANGRI LA" is a typical track from the Kinks "Arthur" album, what an album it is going to be. This is Ray Davies writing at his best. — MICK STANCZEKWKI, London, N8.

THE LYCEUM's Midnight Court really was some scene, second only to the Roundhouse. It's a pity it has to end, let's hope someone else comes up with something equally good. — DAVID LUMB, Cleethorpes, Lincs.

SURELY no list of Ronnie Scott's classic jokes can omit: "You don't have to go home, you just have to get out of here." — ADRIAN LOVE, BBC World Service.

WITH the demise of the EP, singles costing 8s 6d and album production now exceeding that of singles, surely the time has come for record companies to try and save the British single from the fate of its North Atlantic counterpart, that of harbingers of the LP.

The increasing release of stereo singles is one way, but quantity, as well as quality is required to combat the challenge of the budget album.

Surely the introduction of three track singles, as demonstrated by Ember with a recent Glen Campbell single, could do much

to revive the fortunes of the ailing 45. Rally round record companies, let's have a fair deal and save the British single. — S. C. COLLINS, Huntingdon, Chesh.

TALKING OF "super-groups" and "superstars," what about the legendary John Coltrane Quartet. — DAVID JAMES, Abedale, Glam.

ISN'T it time that the great American singer Neil Diamond had a smash hit in

Britain? He's always in the American charts but never seems to make it over here. Surely his fantastic new record "Sweet Caroline" must make the British charts in a big way? — NEIL GROOM, Northwich, Cheshire.

THE MONKEES music has become much better yet now they are producing such wonderful records we never hear them. Come on RCA release the new Monkee music so people will hear what they've been missing. — SHARON EMERY, Warrington, Lincs.

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SUN., OCT. 12th	SOUTHEND-ON-SEA CLIFFS PAVILION
MON., OCT. 13th	PORTSMOUTH GUILDHALL
TUES., OCT. 14th	HORNSEY TOWN HALL
WED., OCT. 15th	LIVERPOOL PHILHARMONIC HALL
THURS., OCT. 16th	SHEFFIELD OVAL HALL
FRI., OCT. 17th	MANCHESTER FREE TRADE HALL
SAT., OCT. 18th	YORK UNIVERSITY OF YORK
MON., OCT. 20th	BRISTOL COLSTON HALL
TUES., OCT. 21st	BIRMINGHAM TOWN HALL
WED., OCT. 22nd	LEICESTER DE MONTFORT HALL
THURS., OCT. 23rd	CROYDON FAIRFIELD HALLS
FRI., OCT. 24th	CAMBRIDGE REGAL CINEMA
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Oct 18 (U) ALAN PRICE	Dec 3 (U) FAMILY, YEL, MARSHA
Oct 24 (U) FLEETWOOD MAC	DEPT. STEAKHAMMER, EDGAR
DEEP PURPLE, HOWLING WOLF	BRUGHTON, SPIRIT OF JOHN
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ARDYARK, ANDROMEDA	Dec 13 (U) JON HISEMAN
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Nov 8 (A) ALAN ELSDON	U — KINGSTON LANE, URBIDEON
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WITH so many of today's leading groups featuring rock and roll, could not some enterprising record company produce an album of rock and roll classics like Little Richard, Jerry Lee Lewis, on similar lines to the Blues Volume series? — PETER BECKLEY, London, SW18.



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RAYMOND FROGGATT
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JOHNNY PATRICK ORCHESTRA
(The Voice and Writing of Raymond Froggatt)
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