

Melody Maker

NOVEMBER 1, 1969

1s weekly

Mendes, Feliciano, Glen Campbell, Bill
Cosby, Johnny Mathis, Monkees, Nina Simone

STAR TOURS

A letter from Johnny Cash

Thank you, England,

For remembering me....I have always hoped that some of my music might be accepted by the people of England, Scotland, Ireland and Wales.

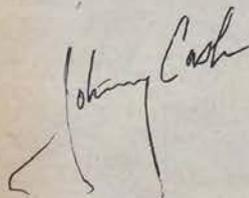
I have always believed that people are people, no matter where....and that something that touches the heart of one person could touch all hearts....Especially if that something is LOVE-LIFE-HUMANITY. Here's hoping that more and more of my songs please you.

Mervyn Conn and my agent here have discussed the possibility of a tour of Britain for summer of 1970, as well as other parts of Europe.

I'll see you again England, sometime in 1970 if my schedule can be arranged.

Till then, thanks again for not forgetting me.

I'll not forget you.



Mancini with orchestra

VIC Lewis, NEMS Managing Director, this week revealed his plans for British tours by top American stars, following a visit to New York and Los Angeles.

Set for 1970 visits are Glen Campbell, for April or May Sunday concerts at the London Palladium; Sergio Mendes and Brasil '66 for a series of London and provincial concerts in May; Jose Feliciano for a season at a London venue, yet to be announced, in April; comedian and I Spy TV star Bill Cosby for the London Palladium on March 29; and a London-made TV series is being negotiated for Lainie Kazan in January or February.

Under Discussion

Other 1970 visits under discussion include trips by Johnny Mathis and the Monkees.

During the rest of 1969, Claudine Longet, Andy Williams' singer-wife, arrived in London on Tuesday (28) to tape a Tom Jones TV show.

Nina Simone will play four British concerts during an extensive European tour — Birmingham Town Hall (November 15), two shows at the London Palladium (16) and Manchester's Palace Theatre (17).

Henry Mancini arrives for concerts with his orchestra and chorus at Birmingham Town Hall (December 5), Manchester Palace (6) and London Palladium (7). He will also guest in Cilla Black's BBC-TV series.

Shani Wallis arrives in early December for a spot on the Tom Jones show and Jim Backus for an appearance in Thames-TV's Max Bygraves Spectacular.

Benny Goodman big band tour



BENNY GOODMAN, the legendary King of Swing, will make his first-ever big band concert tour of Britain in the Spring!

Benny will be bringing over a sextet of American musicians, who will be augmented by British musicians to a full Benny Goodman Big Band lineup. It is also planned to include TV during the trip.

Benny will make one or possibly two appearances in London at a major concert venue — possibly the Albert Hall, Festival Hall, or at Hammersmith. He may also play one or two dates in the Provinces.

Robert Paterson, impresario handling the tour — which also includes the Continent — told the MM on Monday: "Benny and I have been discussing this project for two years. Back trouble prevented Benny's coming before, but now he is definitely going to do it."

Benny Goodman, in fact, is already in Britain preparing for the tour. At press-time, he was awaiting MIU permission to record with British musicians for a possible LP release.

Personnel of the American sextet Benny would bring over for the tour has not yet been fixed. Added Robert Paterson: "It would be wonderful if it could include such previous Benny Goodman stars as Cootie Williams, Teddy Wilson, Lionel Hampton and Gene Krupa. But they are now very heavily committed."

**SEE PAGE
SEVEN**

Last of the teenyboppers? CENTRE PAGES

Melody Maker POP 30

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

ALL SET FOR POPS IN COLOUR

IT'S "All Systems Go" for the first screening of Top Of The Pops in full colour on Thursday, November 20.

Producer Mel Cornish and his production assistant Brian Whitehouse are already planning a spectacular edition of Top Of The Pops that will give full scope for the first of the new colour presentations.

The public audience of 50 will be increased to 100, and the Pops unit will move to larger studios at the TV Centre from its current Lime Grove venue. Brian Whitehouse is already on the lookout for attractive dancers — both male and female — to swell the public audience.

"But it's no good people writing to the BBC for tickets," he stressed this week. "We already get over 200 applicants a week when we now include only 50."

When Top Of The Pops goes into colour, the present time of 25 minutes may be extended to half-an-hour. "This will enable us to include another two numbers," adds Brian.

MARMALADE BATTLE

MARMALADE are planning to rush-release a new Decca single in opposition to "Butterfly", released by their former label, CBS, last week.

A spokesman for the group told the MM: "'Butterfly' was recorded as an album track and the group is not happy about its release as a single."

The probable new Decca single is an original by the group, "Take Me Back To My Home Town."

Dates for Marmalade include: Imperial, Nelson (November 1), Royal Albert Hall (3), Carlton Ballroom, Slough (7) and Dreamland, Margate (8).

REGGAE LABEL

A NEW Reggae label, Attack, will be launched with two singles on November 7. The singles are "Gentle On My Mind" by Pat Sandy, and "Phoenix Reggae" by the Family Circle.

MOVE PLANS

THE MOVE returned from America last Friday and have already signed to go back for a three-week tour in January and February 1970.

Carl Wayne will fly to Germany on December 3 to appear in a Munich Court to answer a summons by the pwner of the Hithouse following a near-rat at the club when the group played there last June.

A spokesman for the group told the MM: "It isn't at all clear as the moment exactly what the summons is all about."

The group plays Nantwich Civic Hall on November 1 and then goes into the studios for three days to try and get a new single.

KINKS RAVE

NEW YORK, Tuesday. — The Kinks did sensational business in their Stateside opener at Fillmore East last week along with the Borzo Dog Band and Spirit (reports Ren Grevatt).

They got a stomping, howling ovation for four shows virtually sold out, despite stiff competition including Donovan at Madison Square Garden and Led Zepelin at Carnegie Hall.

MONKEES DISC

A NEW single by the Monkees is due for release on the RCA label on November 14. Titles are "Mommy And Dadday", written and sung by Micky Dolenz, and "Good Clean Fun", a country-style number written and sung by Mike Nesmith.

NEW SMALL FACE

ROD STEWART, one of the two new Small Faces, will continue to record as a solo artist for Mercury as well as recording with the Faces for Warner Bros. Reprise. Like the other New Face, Ronnie Woods, Rod comes from the Jeff Beck group. New lineup of the Small Faces is: Rod (vcl) Ian



YOKO: wedding album

NEW JOHN AND YOKO ALBUM

AN ALBUM planned around the wedding of John Lennon and Yoko Ono will be released by Apple on November 7.

The first side includes interviews with the couple recorded in Amsterdam, while the second side contains "messages of love in music" from John and Yoko.

The Plastic Ono Band's album, "Live Peace From Toronto," will be available on November 14. It features John and Yoko, Eric Clapton, Klaus Voorman, and drummer Alan White.

COLOSSEUM TOUR

COLOSSEUM fly to Czechoslovakia tomorrow (Friday) and appear on Saturday (November 1) at the annual Prague Jazz Festival which is headlined this year by Duke Ellington, Oscar Peterson and the Clarke-Boland Band.

Colosseum then follow with an eight day European tour for TV, club and concert work. They will visit Austria and Denmark. The group's second LP, "Valentynne," is the first album released on the new Vertigo label on November 7.

PIONEERS DUE

THE PIONEERS, who this week climbed to 23 in the MM Pop 30 with "Long Shot (Kick The Bucket)," will start a six weeks British tour on November 28 for Commercial Enterprises.

On the same day, as previously reported, the Upstetters, currently number eight with "Return Of Django," also start a tour for the same management.

CANNED HEAT

AMERICAN blues band Canned Heat may tour Britain early in 1970. The group's Liberty Records' press officer Barbara Scott told the MM: "Negotiations are taking place for a tour in the first part of next year, but there are no details yet."

SCOTT DEAL

RONNIE SCOTT Directions have signed an exclusive three-year production deal with Philips Records. Initially involved are Ronnie himself, as solo musician and bandleader, and two

Duke Ellington in sacred concert

DUKE ELLINGTON and his orchestra will be the subject of a "Tribute To Ellington" benefit evening in Paris during what Ellington fans there are calling Ellington Month.

On Saturday (November 1), Duke and the band play a concert at Salle Pleyel in Paris. They perform a sacred concert at the Church of St Sulpice, on the Left Bank, on November 16, and four days later perform at the Alcazar night club for the Union des Artistes benefit.

In Britain, the band will play the following dates:

Colston Hall, Bristol (25), Free Trade Hall, Manchester (26), City Hall, Newcastle (27), Wakefield Theatre Club (28), Odeon, Hammersmith (29) and Winter Garden, Bournemouth (30).

REGGAE HOT 20

- THIS LAST WEEK
- 1 (13) GIRL WHAT ARE YOU DOING TO ME Owen Gray CASI-25
 - 2 (—) MOON HOP Derrick Morgan CRAB-39
 - 3 (1) HOW LONG WILL IT TAKE Pat Kelly GAS-113
 - 4 (2) MY WHOLE WORLD IS FALLING DOWN Ken Parker BAMS-5
 - 5 (—) WITHOUT MY LOVE Little Roy CRAB-39
 - 6 (3) WET DREAM Alex Romeo INST-503
 - 7 (5) IF IT DON'T WORK OUT Pat Kelly GAS-125
 - 8 (9) SOCK IT TO ME SOUL BROTHER Big Moe PAMA-765
 - 9 (4) STRANGE Bobby Dookey FUMCH-4
 - 10 (6) BUFF BOOM The Tenors CRAB-26
 - 11 (14) WHAT AM I TO DO Tony Scott RECO-163
 - 12 (12) SUNNYSIDE OF THE SEA Slim Smith Unity-524
 - 13 (7) HISTORY Harry & Rodcliffe Camel-26
 - 14 (11) SAVE THE LAST DANCE Lloyd & Moe RECO-209
 - 15 (8) THROW ME CORN (Salamita) Ronny Williams GAS-130
 - 16 (16) TOO EXPERIENCE Winston Francis FUMCH-5
 - 17 (10) MAN ON MOON Derrick Morgan CRAB-30
 - 18 (19) TOO PROUD TO BEG The Uniques GAS-117
 - 19 (—) HELLO DOLLY Winston Francis FUMCH-5
 - 20 (—) DREAMS TO REMEMBER The Piggy Boys UNITY-528

PAMA RECORDS
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Phone: 01-965 2367/8/9

POP 30 PUBLISHERS

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top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 3 (3) THROUGH THE PAST DARKLY Rolling Stones, Decca
- 4 (4) BLIND FAITH Blind Faith, Polydor
- 5 (7) SSSSH Ten Years After, Deram
- 6 (5) HAIR Hair, East, Polydor
- 7 (9) STAND UP Jethro Tull, Island
- 8 (—) IN THE COURT OF THE CRIMSON KING King Crimson, Island
- 9 (6) THEN PLAY ON Fleetwood Mac, Reprise
- 10 (10) OLIVER Soundtrack, RCA
- 11 (8) SONGS FOR A TAILOR Jack Bruce, Polydor
- 12 (11) NASHVILLE SKYLINE Bob Dylan, CBS
- 13 (16) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 14 (13) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 15 (12) NICE Nice, Immediate
- 16 (19) A MAN ALONE Frank Sinatra, Reprise
- 17 (15) THE SOUND OF MUSIC Soundtrack, RCA
- 18 (20) THE COUNTRY SIDE OF JIM REEVES Jim Reeves, RCA
- 19 (16) ACCORDING TO MY HEART Jim Reeves, RCA
- 20 (—) THE BEST OF THE SEEKERS Seekers, Columbia

u.s. top ten

- 1 (4) WEDDING BELL BLUES As listed by Cashbox, Fifth Dimension, Soul City
- 2 (—) SOMETHING NEW Beatles, Apple
- 3 (1) SUSPICIOUS MINDS Elvis Presley, RCA
- 4 (2) SUGAR SUGAR Archies, Calendar
- 5 (8) BABY IT'S YOU Smith, Dunhill
- 6 (9) TRACY Cuff Links, Decca
- 7 (3) I CAN'T GET NEXT TO YOU Temptations, Gordy
- 8 (5) LITTLE WOMAN Bobby Sherman, Metromedia
- 9 (7) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 10 (—) SMILE A LITTLE SMILE FOR ME Flying Machine, Congress

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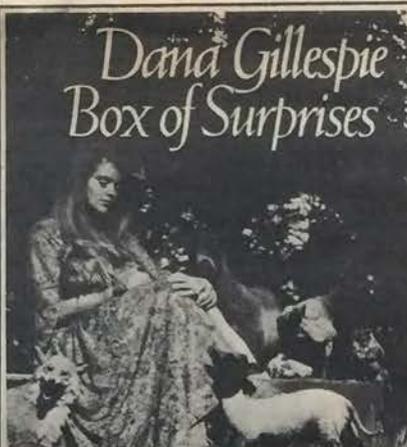
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EDWIN HAWKINS SINGERS: Coventry date

VINCENT, PROBY AND HARRIS IN CONCERTS

DELANEY AND BONNIE FILM

GENE VINCENT, P. J. Proby, and Richard Harris with Jim Webb are the main attractions in a new series of pop concerts which start at the Theatre Royal, Drury Lane, on November 16.

The concerts are to be staged by Joseph Halami and Peter Turton of Concert Tour Promotions Ltd, and the first will feature Proby, who is producing the show, and Christine Perfect.

Gene Vincent stars in the second concert on November 23, and signed to appear in February are Richard Harris and singer composer / conductor Jim Webb.

The concerts will all be on Sunday nights, and publicist Tony Brainsby told the MM: "We will not be in competition with the Sunday Lyceum, because they are underground concerts and these are straight pop concerts."

The theatre holds approximately 2,500 people.

ALPERT SELL-OUT

THE CONCERT by Herb Alpert and his Tijuana Brass at London's Royal Festival Hall on November 14 was sold out within one-and-a-half hours.

"Hundreds have had to be disappointed," promoter John Coast told the MM on Monday. Herb's tight itinerary does not permit a second concert in London. And there are no plans for an early return to Britain.

The only other date for



GENE VINCENT

P. J. PROBY

RICHARD HARRIS

Herb and his band in Britain is the Royal Variety Show on November 10 at the London Palladium.

IVIES SINGLE

A NEW Ivies single, written and produced by Paul McCartney, will be released by Apple on November 28.

The song, "Come And Get It," is from the film Magic Christian, which will have its Royal Premiere at the Odeon, Kensington, on December 11 before Princess Margaret.

LULU SOUNDTRACK

LULU has recorded the soundtrack for the film Jerico,

which stars Patrick McNeel. The film has been chosen as film of the week for American TV and will subsequently be screened in Europe.

TV dates for Lulu include a guest spot for Lonnie Donegan's forthcoming ATV series, Top Of The Pops (November 5), Frost On Saturday (8) and the first of the BBC-1 colour shows with Harry Secombe on November 15.

Lulu flies back to America for an appearance on Hollywood Palace on November 21.

MAYALL'S BACK

JOHN MAYALL flies back to Britain from the States this weekend to play British one-

nights throughout November.

He has now signed for a 30-day tour of Germany in January. Mayall has also been offered a debut tour of Japan in February.

CLIFF RETURNS

CLIFF RICHARD arrived back from Japan last week. The Shadows, who were also touring Japan, were due back on Tuesday.

Cliff and the Shads, as already reported, start an eight-day tour at the Portsmouth Guildhall on November 5. Cliff, with Hank Marvin, kicks off his 12-week series for BBC-TV on December 28.

THE DELANEY and Bonnie concert with Eric Clapton at the Royal Albert Hall on December 1 will be filmed and shown on British TV.

Granada-TV producer, Jo Darden-Smith, who directed the Stones in The Park film, has had preliminary discussions with the concert's promoters, the Robert Stigwood Organisation.

Two American film companies have also expressed interest in filming the show.

Delaney will also be arriving early to produce Eric Clapton's first solo album before the concert. It is likely that Delaney and Bonnie will also cut an album with Clapton — possibly on one of their British concerts.

The concerts are: Royal Albert Hall (December 1), Birmingham Town Hall (3), Sheffield City Hall (4), Newcastle City Hall (5), Liverpool Empire (6), Fairfield Hall, Croydon (7).

P. P. Arnold was this week added to the tour line-up.

The group open their European trek in Paris on November 24. Travelling with Delaney and Bonnie will be their American group, the Friends — Bobby Whitlock (organ), Jim Price (spt), Carl Radle (bass), Jim Gordon (dr) and Robert Keys (sax).

STONES IN USA

NEW YORK, Tuesday. — All five Rolling Stones arrived in Los Angeles this week and immediately held a wild press conference to announce their tour (reports Ren Grevatt).

The tour opens at the Los Angeles Forum on November 8.

Melody Maker
 161 Fleet St. London, EC4
 Telephone: 01-353 5011
 EDITOR-IN-CHIEF
 Jack Hutton
 ASSISTANT EDITOR
 Bob Dawbarn
 NEWS EDITOR
 Laurie Henshaw
 CHIEF SUB EDITOR
 Bill Walker

STAFFMEN
 Max Jones
 Chris Hayes
 Chris Welch
 Royston Eldridge
 Alan Lewis
 Richard Williams

ADVERTISEMENT DIRECTOR
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ADVERTISEMENT MANAGER
 John Jones

PROVINCIAL NEWS EDITOR
 Jerry Dawson
 Stagham House
 Talbot Road
 Streeter
 Manchester
 M32 0EP
 Tel: 061 872 4211

EDWIN HAWKINS SHOW

THE Edwin Hawkins Singers, who had a massive hit with "Oh Happy Day," are to give a special concert in Coventry Cathedral as part of Coventry's second Lanchester Arts Festival from January 23 to February 1.

The Festival's Artist Booking Consultant, Colin Richardson, said this week: "Negotiations are in their final stages for BBC-TV to make a TV spectacular of the Cathedral concert on January 28."

Other bookings for the festival so far are: Chickie Shack and Duster Bennett (January 23), New Jazz Orchestra and Jon Hiseman's Colossium (24), John Peel, Ivor Cutler, Ron Geesin and Principal Edwards Magic Theatre (25), King Crimson (30) and the Roland Kirk Quartet and Jackie Thackeray (February 1).

Thelma Houston tour

THELMA HOUSTON, Mississippi-born protégée of composer Jim Webb, makes her first British tour in December.

Thelma's latest single — a version of the Stones' "Jumpin' Jack Flash" — is already a fast-seller in Britain.

Her tour opens at the Mardi Gras and Victoriana clubs, Liverpool (December 5),

followed by Imperial, Nelson and Twisted Wheel, Manchester (6), Place Club, Hanley (7), Penthouse, Sheffield (8), La Valbonne, London (9), Rebecca's Club, Birmingham (10), Club Anabella, Sunderland (11), Civic Hall, Nantwich (13), and Clouds Club, Derby (14).

TV dates are also being fixed for Thelma.





LOU television series

CHRISTIE RETURNS TO BRITAIN

LOU CHRISTIE, currently at number three in the MM chart with "I'm Gonna Make You Mine," is set to return to Britain on November 16.

He plans to form a backing group in this country, and then tour Britain and the Continent from November 26 to December 14.

His new record, "She Sold Me Magic," is released on the Buddah label on November 21, and he is also scheduled to film a television series in Holland during his European stay.

Bowie tours Scotland

DAVID BOWIE, currently riding high with "Space Oddity," makes his first tour of Scotland this month.

Opening at the Salutation Hotel, Perth, on November 7, David follows at Grand Hall, Kilmarnock (8), Kinema Ballroom, Dunfermline (9), Electric Garden, Glasgow (10), Albert Hall, Stirling (11), Music Hall, Aberdeen (12), Town Hall, Hamilton (13), Radio One Club, from BBC Glasgow (14), and Caird Hall, Dundee (15).

David's second LP is due out on November 15.



BOWIE

BLUES-POWER artist Albert King, Mississippi-born singer and guitarist now on his first visit to Britain, appears tonight (Thursday) with his Blues Band at London's Odeon, Hammersmith.

He is one of an outstanding bill for the Melody Maker's American Folk, Blues and Gospel Festival '69, which opens its tour at Hammersmith tonight with two shows (at 6.45 and 9.10).

The other festival stars are Chicago's leading blues pianist, Otis Spann, who will be playing and singing; Mississippi guitarist-vocalist, John Lee Hooker; Champion Jack Dupree, New Orleans pianist-singer who now makes Britain his home; and the gospel-singing Stars of Faith, who first visited this country with Marion Williams in the Black Nativity musical play.

For tonight's shows only — they are part of Jazz Expo '69 — the bill will also feature the Robert Patterson Singers, an American gospel group.

After tonight's Expo opening, the Folk, Blues and Gospel Festival, sponsored by the MM in conjunction with Harold Davidson, moves on to Colston Hall, Bristol, tomorrow (Friday). Sports Centre, Bracknell, on Saturday (November 1), then to De Montfort Hall, Leicester (2), Town Hall, Birmingham (3), City Hall, Sheffield (4), City (Grange) Hall, Glasgow (5), Market Hall, Carlisle (6), City Hall, Newcastle

KING OPENS MM FOLK, BLUES AND GOSPEL FESTIVAL



JOHN LEE HOOKER: stars on the outstanding bill

(7), Fairfield Hall, Croydon (8), Guildhall, Portsmouth (10), Theatre Royal, St Helens (11) and Pavilion, Hemel Hempstead (12).

Tickets for this outstanding blues and gospel caravan are selling fast, and fans are advised to book without delay (See page 40).

DONOVAN RECORDS

DONOVAN WILL spend eight days in the recording studios in Hollywood at the end of his current 29-city tour of America.

The tour ends in Honolulu on November 8 and he will fly directly from Hawaii to Hollywood for the sessions. As reported in last week's MM, Donovan will star in An Evening With Donovan at the Royal Festival Hall on December 6.

At the end of January he starts recording six colour TV shows for which he will select his own British and American guest stars.

BUDDY RICH DUE

BUDDY RICH arrives in London early next week for

Owens has suggested that the tour will be held in April, and agent Mervyn Conn will be working out new details when he returns from his honeymoon next week.

CARIBBEAN FESTIVAL

DESMOND DEKKER and Max Romeo — who learned this week that his new record, "Mini Skirt Vision," has NOT been banned by the BBC — top the bill of a Caribbean Pop Festival to be held in London's Lyceum from midnight to 6 am on November 7.

Also on the bill are Pat Kelley and the Mohawks, and the compere will be Count Prince Miller. The following night the whole package moves north to play the Jubilee Hall, Leeds. Other dates for Max Romeo are the Bamboo Club, Bristol (October 31), Newcastle's Memorial Hall (November 1), Poplar Youth Club, East London (2), Town Hall, Hammersmith (3).

MAC TOUR EXTENDED

FLEETWOOD MAC'S third American tour, which starts on November 18, has been extended by a month to three months and they will not now return to Britain until mid-February.

During the last three weeks the group has been recording in London and they also plan to spend time in the Reprise studios in Hollywood to get a new single and album tracks. A concert tour of Britain is planned for next Spring.

COUNTRY TOUR OFF

THE PROJECTED Country and Western tour starring Buck Owens and Skeeter Davis has been cancelled.

The tour, which was to have started in Britain on November 20, will not take place because Don Rich, lead guitarist with Owens' group the Buckaroos, is in hospital in America with kidney trouble.

JAZZ NEWS

JOHN SURMAN will return to Britain from the Continent to tour from February 2 to 28 for Ed Faulstich's Modern Jazz Productions.

The tour will start at the Purcell Room on February 2 and the last date (28) will be at the Guildford Festival, being promoted by MJP. Also at the Festival will be Dick Morrissey, Terry Smith, the Frank Ricotti Quartet and Alan Skidmore Quintet.

THE Spontaneous Music Ensemble — John Stevens (dr) and Trevor Watts (alto) — are back at the Little Theatre Club, St Martin's Lane, on Friday's between 10.30 pm and 1 am.

THE new Mike Pyne Octet debuts at London's 100 Club next Monday (3) and appears in concert for the London Jazz Centre Society with the Alan Skidmore Quintet at the London School Of Economics Theatre on November 13. Mike (pno) leads Art Themen and Ray Warleigh (saxes), Kenny Wheeler (tp), Chris Pyne (tmb), Karl Ron Mathewson (bass) and Spike Wells (dr).

GUITARIST Grant Green has re-signed with Blue Note Records and recently cut a new album with Claude Barteaux (tr), Yam Evans (vibes), Clarence Palmer (elec pno), Jimmy Lewis (elec bass) and Leo Morris (dr).

LOUIS ARMSTRONG is being featured in a ten-minute film for the U.S. Information Agency. It will feature a capsule history of Satchmo and contain excerpts from films and TV. It is said it will be shown to around three billion people in the next three years.

THE Tijuana Jazz Band returns to Andover Jazz Circle's Jazz At The River on Saturday (1). Steve Lane's Southern Stompers are the

guests on November 29. Doreen Beatty guests with the Bowen-Henry group at the Swan, Caledonian Road, Kings Cross, on November 2.

TEDDY WILSON, with the Dave Shepherd group, appears at Bristol tonight (Thursday), Newcastle (tomorrow), Manchester (11), Dublin (13 and 14) and the 100 Club (5), York (8) and Basildon (9).

HARLIE SHAVERS plays the Old Granary, Bristol, on November 1 and at London's 100 Club the next day. BBC-TV show the recording of Mike Westbrook's Metropolis on November 4.

JAZZ At The Joustings, at the Elm Park Hotel, Hornchurch, presents the Frank Ricotti Quartet on November 5, followed by Dick Morrissey, Terry Smith and the Ed Faulstich Trio tomorrow (6). The Bird-Curtis Quintet visit Redhill on November 2.

BILLY CLARKE and his Jazz Band celebrate their first anniversary at the Hay Wain, Cadnam, near Southampton, on November 1. The band also plays Thursdays at the Great Harry, Warsash.

THE London Jazz Four open a new club at the Imperial Hotel, Brighton, tomorrow (Friday). Tonight (Thursday) they are at the Torrington, Finchley, and on Saturday (1) they have a BBC Jazz Club airing.

TENORIST Dave Gelle this week records an LP for RCA with Frank Ricotti, Chris Lawrence and Mike Travis. Graham Collier's Sextet plays the Torrington, Finchley (November 2), Bull's Head, Barnes (3). Three Tuns, Beckenham (6), Nuffield Theatre, Lancaster (7) and Theatre Royal, Lincoln (10).

ANDROMEDA

Record Mirror

ANDROMEDA, RCA SF 8031

In my review of the High Tide's 'Sea Shanties' album in the last IT, I reflected that a lot of other acid-rock groups had influenced that group's music. I feel that the music of the same group has been drawn from by Andromeda for many of their musical ideas. (to mention just two) on their first album (although it must be pointed out that Andromeda, like High Tide, are excellent musicians, Mick Hawksworth, in particular, laying down some technically brilliant bass lines.

Melody Maker

ANDROMEDA (RCA Victor). Impressive debut from a British group who comprise John Cann (guitar), Mick McLane (bass) and Ian Hawkes (drums). Their sound is heavy with a clear and the self-interest material sustains which makes a right through "heavy" clichés change the "nice" sense of most of the "gentler" stuff, and display an excellent "stand-out" like "Return To Sanity" which has shades of Holst, which has shades of Dust, with its exciting guitar work.

Record Retailer

ANDROMEDA Excellent first album from a group well known on the club and college circuit. Good very accomplished guitar and some very successful transition playing mark a successful transition to record of one of the most exciting acts in the country. RCA SF 8031

Disc

ANDROMEDA—A trio of relative newcomers to the scene—have a very good first album. Their music is fairly reminiscent of early Pink Floyd days, with some excellent guitar work from John Cann. He wrote all the numbers except one, who did the sleeve design and the group arranged and produced the album. So it's a vocal.

Music Business Weekly

ANDROMEDA: "Andromeda" (RCA SF 8031). Three-man London-based progressive group who came together through recording a demo. One of bass guitarist M.K. Hawksworth's good together sounded they decided to form the group. An appearance on John Peel's "Top Gear" has given them the seal of approval. The album was written mainly by lead guitarist John Cann and they come over as one of Britain's more worthy progressive groups and sales very interesting as they are appearing in clubs throughout the country.

IT

MORE acid-rock, plenty of those ear-splitting guitar sounds, better than usual and an incredible sound for a trio. John Cann's songs are inventive and the group are produced. The LP has been well received.

Beat Instrumental

And everyone who has seen Andromeda has enjoyed them too. Beyond that the best thing to say is "Go and see them for yourself, then you'll know." And you won't be disappointed, that I guarantee. M.H.

Big Zig

... of the tracks could go on forever. The album has been boring, but they're not. The arrangements are clever and the playing is sympathetic. The guitar rock lines as well as the cool swaying riffs. Try and hear them live if you can. — or listen to the record. It should be played at well above room temperature and at full volume. That should bring Andromeda home. Dick Lawson.

RCA RCA SF 8031

enquiries Tim Sharman 01-736 7980

PINK FLOYD



PINK FLOYD are a visionary group of creators. Their music flies so high and wild that it can bring a kaleidoscope of images to your mind's eye.

And, best of all, the Floyd are the only group to have mined a rich seam of inspiration which can best be described as "science-fiction music."

Exclusive interview by Richard Williams

Faithful Numbers

Their new double album, "Ummagumma," contains new versions, recorded in concert, of their old faithful numbers, "Astronomy Domine," "A Saucerful Of Secrets," and the miraculous "Set The Controls For The Heart Of The Sun," which all provoke in me such a subjective reaction that, when I hear them, I'm THERE, at the controls of the giant spacecraft, heading straight into the fiery heat of the sun.

So I asked Roger Waters, singer, guitarist, and one of the group's composers, whether such a reaction was intended on the part of the group, and whether he felt it while playing.

"I don't tie it down to real images," he said. "I did when I wrote 'Set The Controls,' for example, but now it's more of an abstract kind of sound-picture."

Most of these things are abstract — the titles are just tags which are there because that's what it meant at the time.

"Set The Controls' still has relevance to the sun as the life-giving force, but perhaps it was never a real image — more of a head image."

"Two or three years ago I used to read a lot of science-fiction books, and that's where it must

have come from. "But now I feel that we're getting closer to real experience, rather than ideas generated by reading science-fiction."

The second record of "Ummagumma" contains tracks composed by each member of the group in turn, and one of Roger's things, 'Grantchester Meadows' is a gentle and reflective song which refers back to his 'Cirrus Minor' cut from 'More' sound-track album. They're both slightly outside the normal Floyd scope, and I asked him about them.

"They were both bits of memory, I suppose. They're about living in Cambridge — Grantchester Meadows are fields south of the town — and it just happened

that I wrote two songs about the same thing, although 'Cirrus Minor' is about something else as well."

Now that the group have been performing their concert programme for some time, I asked Roger why they had chosen to record an album of old numbers, instead of the newer compositions.

"The four songs on the first album are a set of numbers that we'd been playing all round the country for a long time, and we decided to record them before we jacked them in. And they've changed a lot since we first recorded them."

Only one song is missing: the famous 'Interstellar Overdrive,' which, says Roger, "we don't dig very much."

But there are plans to produce 2,000 acetates of the "live" version of this song, which was left off the album, and distribute to the many people who have shown interest in it.

"We gave one to John Peel and he really liked it, so we may make up these acetates for people."

Certain of the Floyd's recorded works would seem to indicate that they are heavily into modern electronic music. Would they be the ones eventually to preside over the complete disintegration of conventional harmony and rhythm in pop?

"I can't see us ever getting into complete disintegration," he replied. "We're interested in experimenting, of course, but not in intellectual academic pursuits."

"If it comes out sounding academic and 'modern,' I think it means that whichever of us has done it has failed. I don't think it was ever our intention to go that way. To put it a better way,

you may experiment with some kind of modern technique, but if you get it right the feeling behind the music comes through, assuming that the listener has the capacity to hear it."

"I think we've got a very strong feeling for rhythm, and I'm not so keen on things that come out sounding clinical."

"We may move in different directions, and the moves you make depend to a certain extent on what you're asked to do."

"For instance, there's nothing I'd like to do more than the music for Arthur C. Clarke's next screenplay." Clarke was the man who wrote the screenplay for the film 2001.

"The possibility exists for science-fiction films — not the cops-and-robbers-in-space type, but some of Theodore Sturgeon's stories would make incredible screenplays. That may or may not happen."

"We're now going to do the music for an Alan Aldridge TV cartoon series, called Rollo, which will be in 26 half-hour instalments. It's being put together by a private company for sale to the States, and I saw the pilot programme recently — it's rather Yellow Submarine-ish, about a little boy in space."

"We're not going to sit down and tape 13 hours of music, of course. What we'll probably do is record a four-hour 'kit' of music, which can be fitted to the film — like there'll be so many take-offs, so many landings, so many impacts, and so forth."

"We'll be doing the dubbing ourselves, and that takes a hell of a long time." Their previous venture into the world of soundtracks came with the film More, which Roger says is currently doing

very good business in France and America, but which has yet to be seen in Britain.

"But it might not do so well in Britain, because the dialogue in English is a bit odd. But to the French audiences, reading the subtitles, it's probably okay."

There have been noticeably long gaps between the release of Pink Floyd's albums, and Roger says that they intend to make more albums in the future.

"We'll be in the studios for ten days in December. I don't know exactly what we'll be doing, but it will probably be a life-cycle thing of some kind."

"The concerts we did with the 360 degree stereo gear earlier this year were a gas, and we're going to do some more, maybe around Easter time."

"We'll be improving the co-ordinator equipment, because we've discovered that many of the principles on which it was built were wrong."

"I'd like to get a bit more quality, because involving the audience depends to a large extent on it being real, and the better equipment, the more real it becomes."

With that, Roger launched into a dissertation on the techniques of recording stereo sound, and how it could be improved. It was all highly fascinating, particularly when he played a brilliant recording of Berlioz' "Fantastique" for me.

He also took me across the lawn of his Islington garden into his embryonic recording studio, where he said: "You know, there must be thousands of people in this country who have the ability to create, if they're given the chance to use tape-recorders and things like that. They just don't have the facilities."

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This amazing man Cash...

IT'S ODD how some artists have the ability to strike a response from the public which cannot be explained by their vocal talents or the significance of the songs they sing.

Johnny Cash — whose "A Boy Named Sue" has reached number 3 in the Pop 30 and whose "San Quentin" album has climbed to number two in the LP chart—is a case in point.

His voice occasionally has trouble finding the middle of a note and it is inclined to slip when trying to hang on to it. His songs have the subtlety of an old-time Bible preacher and, in other hands, many of them would be sickeningly sentimental in a typically American Mom's apple pie way.

And yet he not only strikes an instant rapport with the listener, he has become an important figure on the pop, as well as the country scene. A man like Bob Dylan is proud to record with him — their association in fact goes back many years.

Cash is certainly an imposing figure. Preferring to dress in black his face has the sort of rugged masculinity of a John Wayne — one American writer described it as looking as though it had been ripped from a wanted poster. At interviews he tends to be

polite but laconic, weighing his words as though each was costing him money.

Many of his songs are naive. But they are true and Cash, despite nearly fifteen years of continued success, has remained very much a man of the people. If his songs are sentimental or violent it is because he feels sentimental and has known violence.

It is this ability to convey common emotions naturally without any of that show-biz self-consciousness which strikes an instant chord with the vast majority of his listeners.

Cash was born in Kingsland, Arkansas, on February 26, 1932. His father took just about any job that came along in order to scratch a living and the family were very religious. His first musical memories are of singing hymns. Those hymns, and the blues he heard as a child, have, he believes, had a lasting influence on his music.

His mother taught him to

BOB DAWBARN TAKES AN IN-DEPTH LOOK AT THE KING OF COUNTRY



play a few chords on guitar and by the time he was 12 he was writing songs as well as stories and poems. But it wasn't until he joined the American Air Force at the age of 22 that he began to take his guitar playing and singing seriously.

After his demobilisation, Johnny tried to make a living as a singer but was forced to take a day job as a salesman for electrical appliances. Then, in 1954, he found himself in Memphis and with two friends — billed as Johnny Cash and the Tennessee Two — did an audition for Sun Records who had just discovered a certain Elvis Presley.

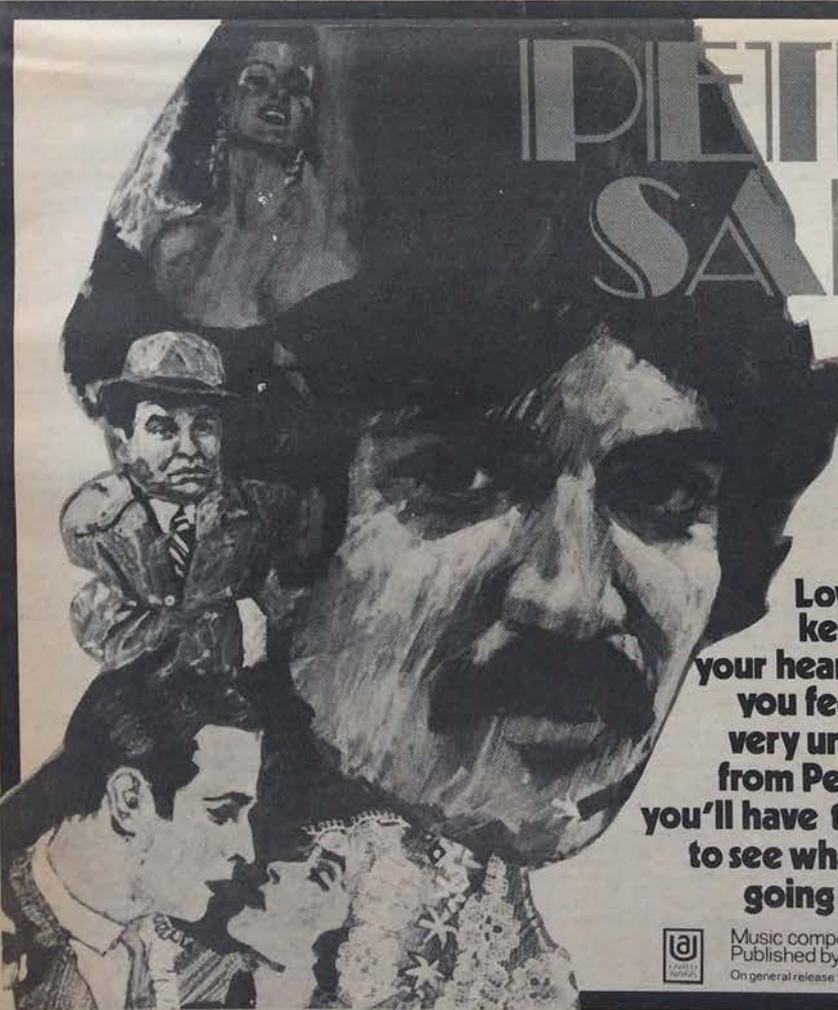
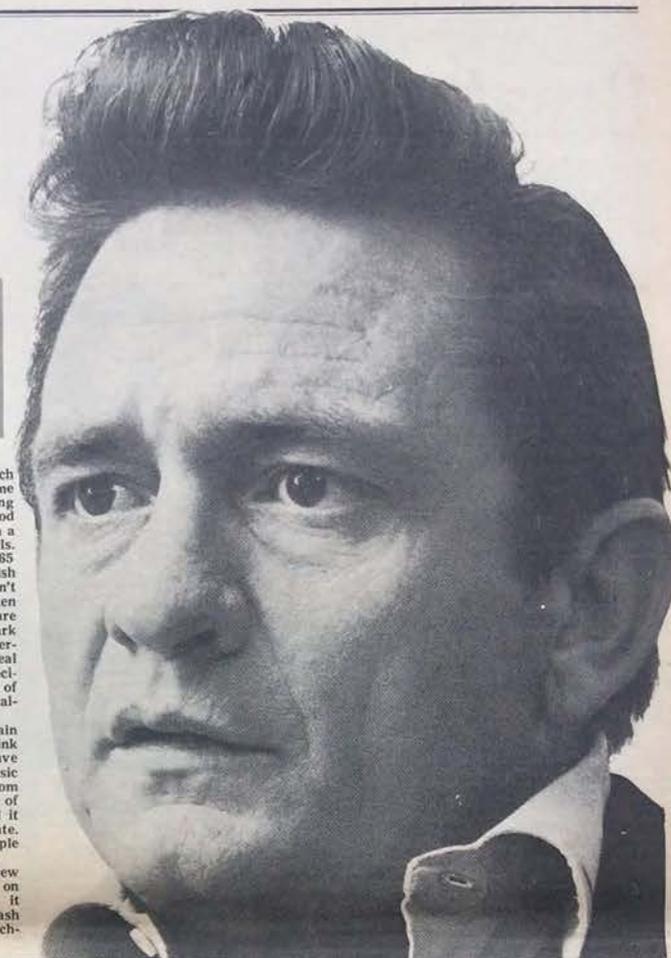
Sun signed him up and he wrote his first single, "Cry, Cry, Cry," which was an immediate hit. In 1956 he recorded "I Walk The Line" which sold well over a million copies. He had other big ones, including "Ballad Of A Teenage Queen," "Big River," "Guess Things Happen That Way" and "Come In Stranger," but somehow

none of them made much impact in Britain. He came here in 1959, when that King of talentspotter Jack Good brought him in to guest in a TV show, Boy Meets Girls.

But it was not until 1965 that he first had British chart success with "It Ain't Me Babe." In the past ten years his album sales are around the five million mark and he has become an international star whose appeal reaches far wider appreciation than the hard core of country fans who have always known his worth.

On his last visit to Britain he told the MM: "I think that a lot of things have come out as country music that are far removed from it. They make a mistake of putting a label on it and it makes the music stagnate. It stops it reaching people who want to hear it."

As a man who drew 53,000 paying customers on his last British tour, it doesn't seem that Mr Cash has too much trouble reaching people.



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melody maker reviews jazz expo 69

SATURDAY

THIS YEAR'S Jazz Expo was opened shortly after 6.15 pm last Saturday in prudent manner by the theme of Maynard Ferguson's Big Band.

When Maynard leaped onstage, galvanic as ever, he announced that the first number would be a tribute to Duke Ellington. Which must be appropriate for any jazz festival, though the presence of Ellington at the festival would have given it more point.

So away into "A Train," arranged by Don Sebesky, with Maynard snapping everyone into action from the front, then clearing a passage back to the trumpet section to take over on top.

An Ernie Wilkins blues followed. It had been rechristened "Moss Is Boss," and it featured Danny Moss's rich, thrusting tenor in an arrangement with a Basie-like cut.

Then came Monk's "Round Midnight" — a Slide Hampton score with some fleet trumpet and good soul piano from Pete Jackson — and a zesty new Keith Mansfield original, "This Man's Field," which Ferguson told me later was titled during the two seconds it took him to reach the mike for the announcement. Keen also from Peter King, a long piano interlude and a short burst of "Freedom" music helped to make this interesting.

Another longish piece was Don Menza's "Menz Suite," slightly modified by M.F., if he'll pardon the initials. The various movements featured Maynard, using an oddly choked open tone (with half-valving), plus an initial bit of string-stroking by the pianist; Maynard again, sounding more "down" than usual on valve trombone, and John Huckeridge (flugel) and the leader in an excellent dialogue. Brian Smith on soprano, and finally the gu'nor back front for a clear, high-class A to close.

The brass was one trumpet short (Alan Downey) for the first show, but the brass sounded out nicely and I liked the general sound of the band. This can be a really impressive orchestra with Ferguson's undoubted ability as a bandleader.

Sarah Vaughan, working with a fairly new trio

which, I fear, left something to be desired in the way of force, sparkle and swing-power, got immediately into her queenly stride — in spite of some unregal waltz-clobber.

It is all but impossible now for me to find words for the range and purity and extraordinary control of her singing. Something chaste in her art, at its peak, seems to call for manner and material to match. Thus I am still disappointed by a song like "Broken-Hearted Melody" — long a non-favourite of mine — despite the perfect light touch and moments of inspired phrasing.

And I find myself in two minds about the impishness of her approach, and the comedy-routine bits with pianist John Veith.

She is entitled to entertain, and audiences respond accordingly. As to voice-lovers who aion ago placed Sarah on a pedestal, I guess it's something like a goddess appearing topless which come to consider it, they do.

Anyway, there can be no denial of the loveliness, the underlying heat and jazz feel, the breathstopping skill of her work on "Shadow Of Your Smile," "Passing Strangers," "I Could Write A Book," Jim Webb's "Didn't We," even vast areas of "Misty" after all this time.

She is divine indeed, and singers who missed the chance of hearing her concerts can restore their cool by locking out for the television programmes which were recorded at Ronnie Scott's on Sunday. — MAX JONES.

SUNDAY

A PART from the familiar genius of Gary Burton, the man who gave me most joy at Sunday's Jazz Expo concert (second performance) was a 52-year-old mainstream trumpeter called Charlie Shavers.

Shavers, in a 20-minute spot which had me smiling throughout, proved conclusively that the best qualities of middle-period jazz can be summed up in one word: warmth. His style seems to be directly descended from Louis Armstrong, and he has that golden tone and bags of vitality, although his playing has been shaped to a great extent by the contexts in

which he has performed. He kicked off the concert, and his good humour immediately infected the audience. With eyes popping and feet dancing, he blew hot blasts before jamming in a mute to converse with Spike Heatley's bass.

Gary Burton's set was cut very short, to the surprise of both players and audience, but despite poor amplification the group performed well up to their enormously high standards.

The growing compositional talents of bassist Steve Swallow were featured (all four numbers were his), and he also played wonderful bass.

The leader was brilliant, guitarist Dave Pritchard played a really interesting solo on "Doin' The Pig," and if Bill Goodwin's top cymbal was a little obtrusive, well that could be put down to the somewhat dubious acoustics of the Hammersmith Odeon.

The Kenny Clarke-Francy Boland Big Band, who played the entire second half, proved that although their arrangements may be a little undemanding, there is no cooing solo-wise.

The flugelhorn of Benny Bailey and Art Farmer filled the hall with sound on their features, respectively "I'm Glad There's You" and the 3/4 "Evanescence," while trumpeter Idrees Suleman (boppish and aggressive) and trombonist Ake Persson (fluent and urbane) each had a pair of solos out of the top drawer.

The two-drum set of Kenneth Clarke and Clare had a ball on "Drum Encore," and the tenors — Johnny Griffin, Tony Coe, and Ronnie Scott — had a fine battle on "Sax No End" which the relaxed Griffin won by a knock-out.

Salena Jones, the singer, appeared in a first-half spot, but I don't feel inclined to judge a cabaret artist by a jazz yardstick.

So here are three bits of information: (a) her band consisted of three guitars, harp, piano, vibes, bass, drums, and Latin percussion; (b) musical direction was by Keith Mansfield, which must have made a change from the Love Affair; and (c) among the songs she attempted were "You Don't Know Me," "Summertime," and "Right Now." — RICHARD WILLIAMS.

MONDAY

AS FAR as the customers were concerned, veteran violinist Joe Venuti was the star of Monday's show. They greeted his first solo with a roar of approval, which must have surprised the tubby violinist who looks like a bank manager. But he quickly showed his appreciation of their warmth and entertained with amazing attack. Rich, melodic runs and a lot of humour, a real star is Joe!

And so are most of the Newport All Stars. Ruby Braff proved that he only gets better — warmer toned, more inventive and, if possible, more tasteful. Red Norvo swung prodigiously and was enormously popular with his swooping attack and puckish features.

Barney Kessel, a dynamic member of the All Stars, was featured earlier in the guitar workshop with Grant Green and Kenny Burrell. All were superb. My preference was for Burrell because of his virile attacking style and his exploratory and interesting solo flights.

Grant Green was decisive and got a strong sound; Kessel was dazzling as he switched from single string playing to chords with complete ease over both. But his sound was muffled in comparison to the others.

Singer Dakota Siaton completed Monday's bill. She seemed out of place among such interesting instrumental music and performed perfunctorily on songs like "Cherokee" and "Foggy Day." But Peter King, weaving about like a tightrope walker, did a fine accompaniment job. To sum up — a money's worth evening of superlative jazz. — JACK HUTTON.

Why Miss Vaughan isn't recording . . .

IF Sarah Vaughan never sang another heavenly highnote she'd have earned her place, and a top place, among the immortals of jazz singing.

And if she never made another record, several of the more than three dozen bearing her name would endure as historic examples of the most sumptuous voice and technique in the realm of jazz and popular song.

But of course, you may be thinking, Sassy (if you should happen to think of her in that chummy fashion) is recording regularly as clockwork. But no; she isn't making records at all and, incredibly, hasn't cut an album since early '67.

Quick Seller

This, at any rate, is what she told Leonard Feather in an MM interview last December. And when I raised the matter during her Expo visit over the week-end, she said: "No, I haven't made any. So it's two-and-a-half years since my last session."

The main reasons, I gather, are these: that companies tend to pressure you to record what they want to record rather than what you want; and are reluctant to pay the price you think you deserve. In her case, it's a high figure.

Sarah, honest about these things, doesn't pretend that companies are swamping her with offers.

"All they seem to want is the quick seller — a single that hits the charts within a week or two," she observed. "All they can see is money."

"Maybe I don't make that kind of record, but I hear that one of my old ones, with Billy Eckstine, has been doing pretty well over here."

"It's funny really," she laughed throatily (not a bad sound, either). "Billy told me about it."

"He said, 'Sassy, we got a hit in England.'"

"I said, 'What hit?'" And he told me. All I could say was "Passing Strangers"?

She erupted again and indicated that the record went back to some almost forgotten Early Period Vaughan. But she's featur-ing it in her programmes in Europe and, as she says, its success proves the durability of her work.

"You know what? I have not really wanted to make records all that much. You get no royalties; half the time you're working for gangsters. Who needs it?"

Terms

"They say you must have records, but I've been managing all right without 'em. I've worked consistently since I saw you last in 1967. But I may sign with Bell Records when I get back home."

It is also a possibility that Sarah's next album will be recorded in a British studio. She has been approached on the subject of touring and recording here. If the terms are right, she's definitely interested.

"I've dug England so much this time," she assured me, pointing to dresses and costume jewellery bought last week in Knightsbridge. "What's happened to London? It's a wild scene, everybody's gone out of their mind here."

Certainly the singer has got herself geared up on this trip. And doubtless she surprised the first-show



SARAH: no albums for over two years

BY MAX JONES

audience at the Festival Hall by wearing black boots, a fringed black satin mini, Lurex tights and an armoury of chains. "I've done nothing but shop since I arrived," she explained to me earlier.

Crazy

"There's so much to get; the clothes are crazy, everything in the shops is so far-out. I think I'll come back here to live for a while and just go shopping."

In fact, Sarah did a few things besides shop. One of them was to visit Ronnie Scott's on a couple of evenings to hear Salena Jones and the Clarke-Boland Big Band.

She joined Salena ("I hear she's doing very well over here") on stage and had a ball duetting with her.

Sarah, who has always enjoyed good big bands, found the CBBB performances something of a revelation.

"That's the most exciting band I've heard in years. It's got everything I like the writing, it's got very good soloists and the drummers knock me out."

"When I first saw there were two, I thought: Oh no! What have they done? But when I heard them together — boy! And that Kenny Clare, he's excellent. I thought I knew him as soon as I saw him. Yes, I worked with him once over here."

I had heard Sarah was having all the band's tapes and records sent to her by Gigi Campi, and she confirmed that her interest was more than theoretical.

"I may do a tour with the Clarke-Boland band," she said. "I've been talking to Gigi, their manager, about early next year. I'd really dig that."

Somebody (not me) asked her how she'd compare the band with Basie's. Sarah is an old Basie admirer, but her verdict was this:

"Kenny's band would make Basie reach down and get out everything he's got, and ever had. And then he'd be sorry he'd heard it."

Such enthusiasm augers well for a Vaughan-CBBB tour if it ever happens.

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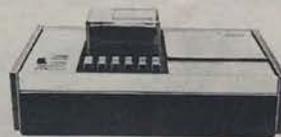
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GEORGIE'S NEW band is on the road. Fame and friends, including some of the brightest names on the British scene, came into the open this week with a debut appearance at a rag ball.

Almost

It was almost ten years to the day when Clive Powell, a lad from Leigh, first became Georgie Fame.

Sandwiched between the Tremeloes and a local group made good, the new band treated Nottingham students to a very different sound from that Fame made ten years ago.

It was a different sound even to the Fame of a few months ago. Only guitarist Colin Green, a veteran Blue Fame, remains in the new line up which includes Frank Ricotti on alto, sax and vibes, tenor man Alan Skidmore, trumpet star Harold Beckett, trombonist Chris Payne, John Warren on baritone, Brian Odges on bass and drummer Harvey Burns.

"They all liked the idea of working together,"



GEORGIE FAME: opening date in Nottingham

Georgie's back, with a little help from his friends

BY ROYSTON ELDRIDGE

said Georgie. "It doesn't matter if they are doing their own thing apart from the band. I don't want to go

out and work ten times a week. There's a group feeling and everything should work out fine."

to the States a few months ago with former session men Odges and Burnes and Colin Green. But it was an idea he dropped as he considered forming the new big band.

"I'd been thinking about going into the studios with hand picked guys

for some time. There was a lot of freedom with the old band — Jamie Peters, Colin, Tony Crombie and myself — but I wouldn't be able to do the things I've done tonight and on the album with that line up as it was.

"We've nearly completed the album and it represents what I want to do musically. Perhaps I should have laid back and waited before going on the road but I think it went okay although I may have to cut it down a little, there wasn't much room out there."

Studios

In the studios Georgie also called on the wizardry of saxophonist Art Themen, former Blue Flame John Marshall and Pete King.

"Art played on two of the tracks, he plays the solo on 'Is It Really The Same.' Pete King plays in the section on 'Somebody Stole My Thunder.' I wanted Pete especially for 'Bird In A World Of People.'"

Most of the material on the album is original apart from the title track, Mose Allison's "Seventh Son," which is likely to be released as a single.

"Jeff Ryan wrote most of the lyrics. He's comparable to Pete Brown — a tremendous poet. There's a tribute to Blossom Dearie which Jeff wrote the lyrics to, I'd written the tune about two months ago.

"Bird In The World Of People" and another track were done by Mike O'Neil but I like to think of them as my songs. They are all original as they appear to me."



JIMMY PAGE: some fine bottle-neck

Led Zeppelin and the music of Now

THE FUTURE historian researching into the type of music that took us into the 1970s will be able to turn to an album, "Led Zeppelin II" (Atlantic 588198) as typical of the best of it.

This really shows how rock-and-roll has developed over the past 14 years. While the accent remains on the heavy beat, the music has become rough, tough, uncompromising. The musicianship has improved out of all recognition, even if some of the lyrics have not.

The opening track, "Whole lotta Love," sums up the Zeppelin approach. The singer more interested in the rhythmic effect of his words than their meaning. The wailing, challenging guitars moving into complete freak-out and then building up the tension by repetition and sheer walls of sound.

"What Is And What Should Never Be" is full of contrasts between soft and loud, light and shade and its interesting the way Robert Plant changes the texture of his voice. There's some fine bottle-neck from Jimmy Page

'The Lemon Song' is less successful and could really be any one of a dozen lesser groups.

"Thank You" is a gentler love song including nice organ.

"Heart Breaker," the opener on side two, is a real crowd rouser and a chance for Page to display his technique while John Paul Jones' bass and John Bonham's drums fill out the sound until it seems to burst out of the record.

"Livin' Lovin' Maid" is another hard rocker with all stops out and excitement building.

"Ramble On" starts quiet and builds via some Slavonic sounding guitar, alternating the pretty and the rough.

"Moby Dick" features Boham's drums and he really attempts to build a meaningful solo rather than just flashing round the kit at top speed.

"Bring It On Home" has nice mouth-harp and goes way back to the blues origins of rock

This is the music of Now — certain of itself and needing no apologies. Excitement added to good musicianship. A fine LP.

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Gotta Groove
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With a little help from my Friends
Stax SXATS 1008

Carla Thomas
Memphis Queen
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Jimmy Hughes
Something Special
Stax SXATS 1010

The Mar-Keys
Dem! I Know!
Stax SXATS 1021

Stax Soul Explosion
Various Artists
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The two sides of Deep Purple



THE VARIOUS recent attempts to wed rock and classical music are one of the strangest and, to my mind, more disturbing aspects of recent months.

BY BOB DAWBARN

Just as some jazz musicians in the 1950s became obsessed with the idea of a third Stream music combining jazz and classical techniques, several of our better pop musicians are now flirting with the same problems.

Is it that they feel the classical ambience offers respectability and serious consideration to their music? To my mind, it is all so unnecessary and by attempting to graft classical forms on to their music, the rock musicians are more likely to destroy exactly what is valid in their own thing.

I put the point to Ritchie Blackmore, guitarist with Deep Purple who, under Jon Lord's guidance,

recently appeared in concert at the Royal Albert Hall with Malcom Arnold and the Royal Phil.

"I'm inclined to agree," admitted Ritchie, "although I felt the concert was a success and this was only an experiment. It isn't the direction that we, as a group, are going in at all."

"There are two sides to the band, Jon, with his training, is classically influenced and my influence is rock-and-roll."

"I believe that rock-and-roll has not yet been developed, whereas jazz, and classical of course, has. I mean, you can't imagine anybody better than Segovia so why pursue that line."

"Rock is a very weird art and although there are so many good groups now, I've yet to hear a rock and roll band which has perfected the art."

"But whatever you do has got to be exciting in

order to reach your audience because you have to remember that people don't understand music. However complicated it may become it has to have that excitement to attract their attention."

Why, I wondered, were there so many good musicians on the pop scene now.

"It's the same musicians three years later," answered Ritchie. "You keep hearing of new bands being formed but it's the same old

faces and naturally they get better. I've been playing 13 years now and you must improve if you keep at it."

Drawing on his American experiences, I asked Ritchie why it was that so many American groups, great on record, were a disappointment in the flesh.

British groups, it seems, are, even if unconsciously, much better stage performers.

"They have this thing about being natural in the States," he told me. "If you dress up to go to a club or to perform then you are not being natural. American

audiences like to think the group has just come up on stage from among them. Here, they like to think the musicians are something a bit above them, so you have to put on a show. And I prefer it that way."

"Another thing, America has got a lot of fantastic

individual musicians but not many good groups. Of those I've seen, I can only think of the Flock — whom John Mayall has recorded — the Serfs, Spirit and Vanilla Fudge. I saw good recording groups like Love who were quite messy on stage."



PHIL COLLINS
ex-Artful Dodger

Justice for Flaming Youth!

IT'S NOT often a new group or a new record comes along that sends me leaping through the dictionary for superlatives. This time it's both. The group is Flaming Youth and the album is "Ark 2," due for release by Philips — you may already have heard the single, "Orion," from the LP.

On paper, "Ark 2" could have turned out to be a load of pretentious rubbish. It's a suite dealing with the escape from burning earth by the last space ship.

In fact it's superbly done. The lyrics are adult, biting, witty and sophisticated. The tunes have both instant appeal and are memorable — a rare combination. The group are the most promising I have heard in a long while — "Flash"

Gordon Smith (vcl, gtr, bass gtr), Brian Chilton (organ, piano, vcl), Ronnie Caryl (bass gtr, gtr, vcl) and Phil Collins (drums percussion, vcl).

The group was originally formed as Hickory to back the Gladiators who were, as Phil puts it, "doing a Four Tops thing." They ended up backing John Walker but decided they wanted to go their own way.

They were approached by the writers of "Ark 2" and spent 200 hours working on it, doing the arrangements themselves. The writers, incidentally, wish to remain anonymous because they feel their previous associations might harm the image of the record and the group.

In the West End production of "Oliver," seems to have most to say in the group and explained to me what exactly their "thing" was.

"We do some writing ourselves and play some of Flash's numbers," he told me. "But mainly we take other people's numbers apart and put them together again so you can hardly recognise them. We also attempt to play some jazz."

Flaming Youth are all good musicians. As organist Brian put it: "The audience got to the limit of the three-chord stuff. Now they won't listen if you can't play your instrument. And they really are willing to listen now. It took somebody like Eric Clapton to say: 'I'm going to play what I want to

play' and it opened the way for everybody to be able to do their own thing."

"We also like to think we are an entertaining group," interposed Ronnie.

Flash, the group's resident cynic, feels their future must eventually lie abroad.

"England is played out," he said. "They only go to a dance now because there is nowhere else to go. Audiences on the Continent will really listen, they don't just go to drink."

Flash, in fact, spent a long time on the Continent as a member of the Crawdads. Brian was formerly with a group called the Warriors and Phil and Ronnie with the Freehold. If there's any justice they have a smash hit album on their hands.—B.D.

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Transatlantic
Where Trends Begin

jazz scene

PLYMOUTH, strangely enough, seems to have been the birthplace of much of the best contemporary British jazz. After all, Mike Westbrook and several of the members of his band originated there.

So, quite coincidentally, did Bob Downes, a 32-year-old tenorist and flautist who is currently getting into more interesting scenes than you could hope to count.

Like many young musicians, Bob dislikes having his music typed as "jazz." But that's not because he looks down on the term, it's simply honesty.

Overdubbing

For instance, his first album, which should be out by the end of the year, has one side given over to a piece of ballet music he wrote for the Ballet Rambert, titled "Dream Journey," and it deviates a long way from the jazz straight-and-narrow.

The second side uses musicians like John Stevens (dr), Harry Miller (bass), and Chris Spedding (gtr).

Bob is using overdubbing on several of the cuts, and he says: "That's why I don't want to call it jazz, because jazz is, by definition, spontaneous. But even with the overdubbing, I feel that the music retains the life and spirit of jazz."

On the ballet music, he used several session trumpeters, and comments: "It's funny, but they started off really into it, but when the jazz guys got warmed up the session-men dropped off."

The ballet music was originally a 24 minute piece, but Derek Hogg, a tympanist who plays with the Ballet Rambert, heard it and told me to expand it. Then the choreographer, Norman Morris, asked me to do it for the company."

Fitter

Bob took up the tenor ten years ago, when he was an apprentice electrical fitter.

He first became interested in jazz through groups like the Jazz Couriers, but soon became depressed when he

found that everyone was playing the Stan Getz style, which he felt didn't suit him.

"I was about to give up the tenor — I couldn't see any way out. But then I heard a Rollins record, and that showed me that there was another route."

Bob names Rollins and Miles Davis as his greatest influences and inspirations, and his beautiful Siamese cat is called Rollins in commemoration.

When he left the RAF in 1964 he came to London, and straight away joined the John Barry Seven: "We were playing 'From Russia With Love' and all those moody things — it was a groove."

Then he went through the mill of Jimmy Nicol's Shub Dubs, Chris Andrews' backing band, and night-club work which, however lucrative, was artistically stultifying.

"I went into night clubs because I chickened out, people were laughing at what we were doing in a jazz context, so I went for the bread."

"But once I'd got myself a good horn and a flat I cut out to do what I really wanted."

Recently Bob has turned down several financially rewarding prospects with commercial artists, and was offered a place in Manfred



DOWNES: first album features ballet music

Bob Downes' many scenes

Mann's Chapter Three, which he declined partly because of the travelling.

Modern

"I'm very much into modern classical music now, people like Berio and Penderecki," he told me. "My favourite flautist is Severino Gazzeloni, who's really the boss." Gazzeloni, you may remember, had a track dedicated to him on Eric "Out To Lunch" album.

For some time now, Bob has been involved with his trio, called Bob Downes' Open Music, and after playing residencies at Cornucopia and a small art gallery in Seymour Place, they are now resident on Saturday nights at the Crucible, where Bob also plays with the Westbrook Concert Band — an association which began four years ago and which has recently been renewed.

Ballet

He is also working on a one-man ballet with avant-garde dancer Alan Beattie, and is already planning a second album.

"It will be on a kind of heavy R&B kick, with John Stevens playing really strong drums and Chris Spedding on electric guitar. I want to go and play in Trafalgar Square, and I hope people's comments. The ruler they are the better they'll sound on record."

Sense

In a sense, Bob Downes is a hustler. He'll go out looking for work, rather than waiting for it to come to him. Enthusiasm is just one of his qualities, and it's an asset which bodes well for the future. — RICHARD WILLIAMS.

"GOODTIME NIGHT" run the MM ads for the 100 Club on Thursdays. Adding "with Bill Nile's Goodtime Band."

In fact, a Thursday evening at the club is like putting the clock back ten years. Bill Nile's Goodtime Band is a complete throwback to the heyday of trad. They wear fancy waistcoats and Bill even bears more than a passing resemblance to Mick Mulligan—both in looks and in his ribald humour.

He is also one of the most honest men I have met.

"Why don't I take a solo?" he echoed my query. "Because I'm not a good enough trumpet player. I don't play jazz myself. I'm a band-leader, the guy who does the organisation. I see myself as the right bloke to get the musicians there."

Earlier, Bill had muttered an unprintable re-jonker to Dave Bilk, Acker's brother-manager who on spying the band's fancy waistcoats, had jested: "Get yourselves some bowler hats and I'll make your fortune."

Bill agrees the band is a throw-back and that the reasons are not entirely musical.

Since leaving school, where he played violin and trombone, he has always led his own band and has led groups almost continuously.

"We've gone through lots of phases," he says. "Back in the West Country we were on the New Orleans bit. Then we went mainstream—but that was all a bit pseudo. And anyway most of the bands who try to play mainstream in Britain just don't have the soloists, with one or two obvious exceptions. The average run of local musicians aren't capable of doing it convincingly."

"Finally, I decided that the public are not attuned



NILE socking it to 'em

Bill, the honest throwback

to jazz the only thing to do was to sock it to them, make it live.

"In a nutshell, what I am after is the clubs. I know I'm not going to break down the institution of Barber, Ball and Welsh in the clubs so I have to try other ways. And if I have to drop my trousers to get the crowds then I will do it."

"The guys in the band have a diversity of talents but if somebody isn't happy doing the showman bit then there is no point in him being with us. If a guy is serious about his music we work out numbers to give him his head—but we don't play them until after we have the crowd in the palm of our hand."

"You talk about us being a throwback. Well Acker was a throwback to Ted Lewis—so what is new?"

I'm not sure Acker would agree but I can see what Bill meant. And I wish him luck.—BOB DAWBARN.

THE MODERN JAZZ QUARTET UNDER THE JASMIN TREE



'SPACE' MODERN JAZZ QUARTET





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This Double-Album set sells at the recommended retail price of

57/6

All tracks published by Lupus Music



THE BLUES

WELDON "JUKE BOY" BONNER, who is currently touring in Europe for the first time, is one of several one-man-band exponents operating in the blues field.

He is a Texan still in his middle thirties, which seems rather young for so traditional-sounding an artist.

He was born on a farm, worked for his father, just outside Belleville, Texas. The date was March 22, 1932, and Weldon was the ninth and last child of Manuel and Cary Bonner. The family was poor, and shortly after his father died (in '33) Weldon went to live with foster-parents.

His mother died when he was eight, and by the time he was 13 Weldon had moved to the home of an older sister. Already he was doing plantation work during the cotton season, and used his earnings to buy a cheap second-hand guitar.

"I was always singing from a kid," he told me during his visit to London with the '63 American Folk Blues Festival.

"I used to sing at school. I was leader in a group of kids about six years old. I started on the guitar when I was 12, teaching myself on a little bitty one I got from a friend."

Later, the young Bonner settled in Houston. He won a weekly talent show at the Lincoln Theatre and, as a result, was given a local radio spot. Other dates followed. Many were in juke joints and barrelhouses, and it is from the juke joints that

Juke Boy—the young traditionalist from Texas

MEN WHO MAKE THE BLUES

BY MAX JONES

Bonner took his name.

He has also called himself, on early records, "The One-Man Trio." As for the harmonica, third "voice" in his music, Weldon says he took it up after he got married. "My wife didn't like me playing guitar."

He quit guitar for about four years, he said, from 1950. "While I was off, I learned harp. When I came back to music I started playing both.

He became a professional musician in California during '56 and a little later made his first records, in Oakland. They couldn't have sold very well, because he didn't make any more until 1960.

Bonner was traveling most of the time, and he arrived in Lake Charles, Louisiana, from New Orleans in '60. These records for Goloband label — on which he was accompanied by piano and drums or guitar

and drums — give an excellent idea of his quality, a personal kind of city-country blend.

"Just Got To Take A Ride," "Can't Hardly Keep From Crying" and the dilly melancholic "Blus River Bang" are good examples of what he can do. They are all on "The Louisiana Blues" (Storyville). Here, and on his other records, are tracks on which his easy-riding music is reminiscent of



JUKE BOY BONNER: one-man-band.

Jimmy Reed's — and the same could be said of much blues from the Gulf Coast.

Juke Boy allows that the resemblance has often been commented upon, adding: "People have compared me to Reed, but his style, I think it's a lot different."

In truth, Juke Boy does create a world of his own. You can enter it via Arhoolie's "Juke Boy Bonner" or, if you can locate a copy, Flywright's limited

edition of "Juke Boy Bonner" which holds a dozen tracks recorded in Houston in 1967.

Touchas of Lightnin' Hopkins and Sonny Boy Williamson No. 2 can be discerned in the music, too. But Bonner writes most of his own material.

"I seldom use other guy's stuff, and I don't record with other people if I can get around it. I like to get a few coins in for myself."

His songs give him the necessary dash of individuality, and though there is an undeniable sameness about some of his recordings, he does break up the mass with lively, dance-worthy boogies such as "Call Me Juke Boy."

Those who wish to sample this triple-threat bluesman in a small dose could try a Blue Horizon single, "Running Shoes," which captures his folksy flavour admirably.



RED RUMAY

melody maker LP supplement

blues

MICHEL BLOOMFIELD, TAJ MAHAL, NICK GRAVENTAS, ETC. "Live At Bill Graham's Fillmore West" (CBS 63816). A pleasant infusion of modern blues and the like by the above (three plus drummer Bob Jones (all of whom sing) plus sax, trumpet and rhythm. Thrilling guitar jamming on the instrumental "Carnegie Skiffle." **RECOMMENDED**

CLIFTON CHENIER. "Black Snake Blues" (Archhoolie 1038). Chenier's third Archhoolie album, it presents his vocals and driving accompaniment in just the right setting, with drums and brother Cleveland's rub-board, and added rhythm on one track. **RECOMMENDED**

STEVE CROPPER, ALBERT KING, POP STAPLES. "Jammed Together" (Stax SXATS1020). Something old, something new, a few vocals (one by each of the three) and a lot of guitar jamming by the trio backed by the Stax team. A super session of a sort.

JOHN DUMMER. "John Dummer Band" (Mercury 20167SMCL). A lively collection of British-type blues and allied song which gets away from the contemporary Chicago image.

"THE GREAT HARMONICA PLAYERS, VOL. 1" (Savoy's e-Roots RL320). There's a lotta harp here, mostly by far-out characters like Blues Birdhead, Palmer McAbee, De Ford Bailey and William Francis. Primarily instrumentals from '25 to '29.

"THE GREAT HARMONICA PLAYERS, VOL. 2" (Savoy's e-Roots RL321). A further assembly of harp players, many obscure and folksy, makes better value for blues buffs as it includes tracks by — as Williams (not Big Joe, apparently), Sonny Boy No. 1 and Robert McColoy, and Sonny Terry and Oh Red.

EARL HOOKER. "Two Bugs And A Roach" (Archhoolie F1044). Those who didn't hear Hooker (or enough of him) at the recent Folk Blues Festival can make good by getting this first-rate LP on which his double-necked guitar is used to great effect. **RECOMMENDED**

LIGHTNING HOPKINS. "The Blues" (Ace Of Hearts AHT180). Admirable reissue of a Mainstream label Hopkins cut around '50-'51

BLUES LP OF THE MONTH

Hallelujahs are in order for Littlejohn

JOHN LITTLEJOHN. "John Littlejohn's Chicago Blues Stars" What In The World You Goin' To Do, Treat Me Wrong, Catfish Blues, Kiddoo, Slidin' Home, Dreams, Reelin' And Rockin', Been Around The World, Shake Your Money Maker (Archhoolie 1043). Littlejohn (voc. gtr), Monroe Jones, Jr. (gtr), Alvin Nichols (bass), Robert Pulliam, Willie Young (trns), Booker Sidgrave (drcs), Chicago 14/11/68

NOT an easy month, this month, to choose a blues LP. There are so many fine albums, even outstanding ones like the Blind Lemon Jefferson on CBS and Sonny Boy Williamson Saydisc, that a final selection became next door to impossible. I narrowed it down to seven rather than reissue material and this led to a

close-run race between the Earl Hooker and John Littlejohn LPs. I plumped for the latter because the artist is virtually unknown here, and really striking new talent is always an event. So hallelujahs are in order. Here is a Chicago bluesman — on the right side of 40 — with a Mississippi grounding which imparts the required down-home character to his singing and playing. His real name is John Littlejohn Funchess and he

was born on a farm near Jackson in 1931. He heard blues in the country, and tried out the guitar by the time he was 14. Since 1951, he has earned some kind of a living from his amplified guitar, working in and around Gary, Indiana, and Joliet. On this record he sings and swings fiercely, displaying a strong, undiluted vocal style variously reminiscent of Muddy and Elmore James. On guitar, too, his roots are in the

Mississippi Delta tradition. There are many likenesses to James, Muddy and the rest, mixed with influences from the "crying" guitar school of B.B. and the Kings. "Catfish Blues" with its debt to Muddy Waters and James, and "Dream are blues to reckon with; last, and Elmore's "Money Maker," are redolent of James and knockouts at that. The one instrumental, "Slidin' Home," again has Elmore associations, while



BOBBY BLAND, JUNIOR PARKER, ETC. "These Kind Of Blues" (Action ACLP0099). A mixed, interesting bag of blues by famous and little-known artists from the Duke-Parsons label.

MAGIC SAM, LUTHER ALISON, BIG MOJO, ETC. "Sweet Home Chicago" (Delmark D8618). Chicago blues of the mid-Sixties, hard and drivey, is represented here by Magic Sam's Blues Band, guitarist-singer Allison, harp-singer Louis Myers, singer Mojo, saxist Eddie Shaw and guitarist-singer Leo Evans. Well worth hearing.

OTIS SPANN—FLEETWOOD MAC. "The Biggest Thing Since Colossus" (Blue Horizon S-763217). An effective Anglo-American collaboration, produced by Mike Vernon in New York last January, this features Otis singing and playing with style in the company of drummer S. P. Leary, guitarists Peter Green and Dave Kirwan and bass man John McVie. Satisfying.

SUPER DUPER BLUES (Blue Horizon PR31). A 15s sampler covering a wide range of blues sounds from locals like Fleetwood Mac, Chicken Shack and Duster Bennett to Eddie Boyd, Champion Jack Dupree and Sunnyland Slim.

SONNY TERRY AND BROWNIE MCGHEE. "Home Town Blues" (Ace Of Hearts AHT182). Terry-McGhee fans will welcome this early Fifties collection from Mainstream.

SONNY BOY WILLIAMSON. "Sonny Boy And His Pals" (Saydisc-Matchbox SDR169). The one and only John Lee Williamson, who died in '48, is represented here by a lot of beautiful and exciting items from 1938-41, working with such champs as Big Bill, Walter Davis, Blind John Davis and Big Joe Williams. Essential for harp students.

JOE WILLIAMS. "Don't You Leave Me Here" (Storyville Special 616011). Big Joe's hairy voice and guitar are captured in fine true form on this reissue of Storyville's "Samblin' And Wanderin' Blues" — recorded in Copenhagen in '63.

JIMMY WITHERSPOON. "The Blues Singer" (Stateside SSL0289). It's a new look Spoon on show from the sharp cover pic to the contemporary backing provided by Charlie Mackleswhite, Danny Kals, Barry Goldberg and others. The rocking support suits his treatments of "I Don't Know," "Going Down Slow" and the rest. A loving Spoonful. **RECOMMENDED**



FRED McDOWELL



EARL HOOKER



SONNY BOY WILLIAMSON

Includes his early sellers like "Hello Central" and "Coffee Blues."

RECOMMENDED
J. B. HUITO. "Hawk Squat" (Delmark DS617). Hutto, Georgian guitarist-singer working in Chicago, makes powerful and quiet original music on these 13 tracks.

HOME SICK JAMES, ELMORE JAMES, FREDDY KING, ETC. "This Is Blues" (Island IW95). You cannot go wrong here unless you own the Sue Leps from which these are drawn. This sampler

offers the best in the Island catalogue (Sonny Boy, No. 2, Buster Brown, Otis Rush, Big Mama, Tarheel Slim and so on) for 14s.6d.

RECOMMENDED
BLIND LEMON JEFFERSON. "The Immortal" (CBS Milestone 63738). A marvelously varied set of songs made by the great Lemon in the mid to late Twenties. Out here on Milestone last year. Invaluable to collectors.

"MAGGIE JONES" (VJM VLP23). Oldtime Texas singer Maggie Jones, one of the good

women blues artists of the Twenties, is here with 16 titles cut between October '24 and April '25. Louis Armstrong accompanies on half a dozen tracks.

RECOMMENDED
JO-ANN KELLY, TONY MCPHEE, ANDY FERNBACH, ETC. "I Asked For Water, She Gave Me Gasoline" (Liberty LBS8332). Produced by Tony McPhee for the Groundhog Series, this puts a selection of local blues artists on display. Others include Graham Hines, pianist-singer John Lewis, Jim James, and

Brett Marvin. Good for followers of our scene.

ALBERT KING. "King Does The King's Thing" (Stax SXATS1017). Suddenly, a burst of Albert on record. This one has him reinterpreting some Presley material.

FRED McDOWELL. "Long Way From Home" (CBS Milestone 63735). First-rate country singing and bottleneck guitar by Mississippi Fred, recorded solo at the University of California in late '66.

RECOMMENDED
BROWNIE MCGHEE. "A Long Way From Home" (Stateside SSL0291). The old dynamic duo are back with a new, '69 recording made with Ray

Johnson (pno), Jimmy Bond (bass) and Panama Francis (drcs).

BLIND WILLIE McTELL. "King Of The Georgia Blues Singers — 1925-35" (Saydisc-Roots RL324). Georgia's Willie McTeli has become a widely known name through his reissued records. This offers tremendous rarities from the '29 to '33 sessions, assisted sometimes by Kate McTeli or Curley Weaver. A historic set.

JIMMY REED. "Down In Virginia" (Action ACLS6011). Reed's fourth BluesWay collection, out on the Action label this time, includes one oldie, the title number, and ten new songs.

FENTION ROBINSON. **RECOMMENDED**

p.c. kent

STAGE AND SCREEN

FRED AND ADELE ASFAIRE. "The Bandwagon" (RCA). Original cast recording of Bandwagon with Fred, Adele and the Leo Reisman Orchestra. Very thirties camp.

LEONARD BERNSTEIN. "Symphonic Dances From West Side Story/Symphonic Suite From On The Waterfront" (CBS). Heavy stuff and the beautiful melodies are rather swamped by the New York Phil.

DAMES AT SEA (CBS). London cast performance of the current hit musical that recalls the 1930s.

WALT DISNEY'S PETER PAN (Music For Pleasure). Film soundtrack. A good Christmas gift.

THE LOST MAN (Uni). Quincy Jones' music from the film starring Sidney Poitier. Excellent stuff with vocals by Nate Turner, Ernestine Anderson, the Pree Sisters, Venetta Fields and Geraldine Jones.

SLEEPING BEAUTY (Disneyland). Original soundtrack music complete with picture.

ALAN TEW ORCHESTRA. "The Magnificent Westerns" (CBS). Music from 17 Westerns including "High Noon" and "The Magnificent Seven."

MIKIS THEODORAKIS. "Original Soundtrack Recording Of The Film Z" (CBS). Theodorakis shut up by the book. Excellent value for the kiddies. Greek colonels in a mountain village, must feel glad that his superb music used for this film will be heard by thousands. He is featured on piano and singing on two tracks smuggled out of Greece.

THE WILD BUNCH (Warner Bros). Jerry Fielding's soundtrack music from the western, starring William Holden and Ernest Borgnine.

QUINCY JONES

HUMOUR

SPIKE MULLIGAN. "The World Of Beachcomber" (Pye). Highlights from the TV series. Brilliant.

STEPTOE AND SON. Best episodes featuring Harold and Dad in "The Bird," "The Gentle Art Of Selling," "Choppers For Sale" and "The Holiday." Paths and humor.

ANDY STEWART. "Sings Chorus For Those with Hairy Knees."

VERTIGO

THE BEATLES 'Something' 'Come Together' OUT NOW Apple Records ●



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POP LP OF THE MONTH

A great leap forward for Mac

A GREAT leap forward by the Mac, who have produced an album which will enhance their reputation and surprise anyone who thought they were just a straight, bashing blues band.

FLEETWOOD MAC: "Then Play On" — Coming Your Way; Closing My Eyes; Fighting For Madge; When You Say; Show-Biz Blues; Under Way; One Sunny Day; Although The Sun Is Shining; Rattlesnake Shake; Without You; Searching For Madge; My Dream; Like Crying; Before The Beginning (Reprise RSLP 9000).

Christine Perfect, are beautiful in conception and performance. Christine, incidentally, plays piano on Danny Kirwan's "Coming Your Way."

Vocals

The Mac's three-guitar line-up gives them a wide variety of sounds and styles, and Peter Green's vocals are excellent throughout, particularly on "Although The Sun Is Shining" and "Closing My Eyes."

Heavy

They are well into experiment without pretension, and heavy

rock with a soul of its own. Not that blues is forgotten — Jeremy Spencer's guitar is as prominent as ever, particularly on "Show-Biz Blues," and "Like Cry-

ing" is another excellent blues track.

Melody is also an important weapon in their approach. Tunes like "When You Say," recorded as a single by

HIGHLY RECOMMENDED



CREAM: "Best Of Cream" (Polydor). A chance to appraise the musical growth from a London club attraction to the toast of America. There was fire and personality in everything they did.



KING CRIMSON: "In The Court Of The Crimson King" (Island). Confirms their reputation as one of the most important new groups for some time. Gives little idea of their true power on stage, but still packs tremendous impact.



KINKS: "Arthur" (Pye). Ray Davies' finest hour. A pop cavalcade that is beautifully British — and the songs are all great. Possibly the Kinks' best album.



PENTANGLE: "Basket Of Light" (Transatlantic). A brilliant album, their best yet, covering a vast spectrum of music. And at times they build a fantastic swing.



PINK FLOYD: "Ummagumma" (Harvest). At last! Unutterably superb space music, which will take your mind away out of the solar system and into another dimension altogether. Double-album containing new versions of some of their best numbers.



SOFT MACHINE: "Volume Two" (Probe). Truly under-appreciated group, truly great music. Soft sounds, very melodic and ingenious, with lots of unusual organ from Mike Ratledge.

ASSOCIATION: "The Association" (Warner Bros.). Typically smooth harmonizing on some typically smooth songs with bags of melodic content. Oozes professionalism, and may be just a little too slick for most.

BAMBOO (Elektra). Quietly interesting music from a mature-sounding West Coast band.

SHIRLEY BASSEY: "Does Anybody Miss Me?" (United Artists). The dynamic Shirley Bassey interprets some interesting material in her own sensual style. Rod McKuen's "We" and "As I Love You" are very good.

BEE GEES: "The Best Of The Bee Gees" (Polydor). Beautiful reminder of the group's great days before the fuzz. Hearing these tracks afresh reveals what superb writers the Gibb brothers are.

WILLIAM BELL: "Bound To Happen" (Stax). Excellent. Bell with tremendous clean brass and heavy guitar. Tightly produced and arranged.

TONY BENNETT: "I've Gotta Be Me" (CBS). The man Judy Garland and Frank Sinatra call the best singer in the world. Impeccably orchestrated, arranged and performed.

CHUCK BERRY: "Concerto In Johnny B. Goode" (Mercury). The title track lasts over 13 minutes. Berry fans shouldn't miss this at any cost.

THE BEST OF COUNTRY MUSIC VOL TWO (Capitol). Country music is growing in popularity and these albums are a good way to get into it. Sixteen hits from the past 20 years from big names like Buck Owens, Jeannie C. Riley, Wanda Jackson, Ferlin Husky, Merle Travis and Jean Shepard.

BIG HITS (Music For Pleasure). More highly competent imitations of hit records including "I'll Never Fall In Love Again" and "Bad Moon Rising."

MICHAEL BLOOMFIELD: "His Best Working Me" (CBS). Mike Bloomfield sings and plays guitars and piano on this interesting, unusual set of blues influenced and other sorts of original songs.

PAT BOONE: "Departure" (Polydor). He has a pleasant voice but can never rival himself of that sing-along sound.

BOX TOPS: "Dimensions" (Bell). Memphis-produced slice of white soul and pop with gruff vocals and fairly funky guitar-organ-brass arrangements. Includes their hit "Soul Deep" and a nine-minute "Rock Me Baby."

BREAD, LOVE AND DREAMS (Decca). The strength and simplicity of their pop-folk songs are often swamped by over-production.

BRIXTON MARKET: "Black Funk" (Beacon). Budget album of reggae hits from a British based group.

SAVOY BROWN: "A Step Further" (Decca). Side two is quite remarkably boring consisting of one riff recorded "live" at Cooks Ferry Inn. Yet when the band get into thinking about music they have some nice ideas. The first studio, side includes several top session men blowing some tight arrangements.

RANDY BURNS: "Evening Of The Magician" (Fontana ESP). Depressing, because there's too much of this stuff around and only Leonard Cohen brings it off really well. Very delicate, but nothing to it.

MAMA CASS: "Bubble Gum, Lemonade And Something For Mama" (Stateside). Well-produced LP with excellent musicians and quality songs though at times her vocal equipment leaves something to be desired.

THE CHARLATANS (Philips). Boring instrumental work dirge-like vocals and dreadful harmonies. The songs are shapeless and the arrangements a mess.

CHARTBUSTERS MOVIN' (Marble Arch). Clever reconstructions of recent hits by studio men. Includes "Bad Moon Rising" and "Wet Dream."

THE CHECKMATES LTD.: "Love Is All We Have To Give" (A&M). Phil Spector produced this album for the Checkmates who include the superb "Black Pearl" in this set.

CHICKEN SHACK: "100 Ton Chicken" (Blue Horizon). A solid set with the Shack stomping along with healthy energy.

CHRISTMAS CAROLS FROM EXETER CATHEDRAL (Music For Pleasure). A present for Grannie.

CHRISTMAS WITH PINKY AND PERKY (Music For Pleasure). All the jolly Christmas songs by the jolly piggies.

CRAZY ELEPHANT (Major Minor). Lightweight but pleasant album from one of the better bubblegum groups.

DION AND THE BELMONTES: "Together Again" (B&C). A superb reissue of those Dion "comeback" classics, "Movin' Man," "My Gals," "The Month Of May," and "New York Town." Dion DiMucci is a gas.

JOE DOLAN: "Make Me An Island" (Pye). Old and new ballads pleasantly sung.

AYNSLEY DUNBAR RETALIATION (Liberty). A great improvement on his previous albums with better recording quality and more original ideas. Generally quite satisfying for lovers of heavy blues.

ALLISON DURBIN: "I Have Loved Me A Man" (Decca). A new girl from New Zealand who sings out strong with a rougher voice and packs more vitality than quality into her performances.

ETHIOPIANS: "Reggae Power" (Trojan). Much West Indian music has great charm. But not this record.

EYES OF BLUE: "In Fields Of Ardrath" (Mercury). Ambitious, interesting album from a Welsh group who clearly impressed composer-arranger Quincy Jones, who wrote the sleeve-note. Styles range from hard rock to baroque via jazz and folk on some good original material.

MARIANNE FAITHFULL: "The World Of Marianne Faithfull" (Decca). Marianne's early singles on which she sang straight versions of rather good songs.

THE FAMILY DOGG (Bell Records). Contains their hit "Way Of Life" and 12 others. The distinctive singing style is gentle and compelling. The arrangements are excellent and so are the musicians who include John Paul Jones, Clem Cattini, Alan Hawkshaw and Jimmy Page.

JOSE FELICIANO: "Bag Full Of Soul, Folk, Rock And Blues" (RCA International). As the title implies, Jose covers practically everything on this album. Nice voice, nice guitar and nice feeling.

THE FIELDS: "Fields" (Uni). An exciting, soulful set by a powerful American heavy rock outfit supported by Brenda Holloway and the Raylettes.

GRACIE FIELDS: "Our Gracie" (Marble Arch). New recordings of some of her big hits including "Sally" and "Perfect Day."

ELLA FITZGERALD: "Ella" (Reprise). Ella, recorded in London, on pop material, some of it worthy of her and some of it not. It goes without saying she is in great voice.

EDDIE FLOYD: "You've Got To Have Eddie" (Stax). Something of a disappointment, lacking the punch of his last album.

FOREST (Harvest). Traces of the Incredible String Band, but Forest play and sing with more guts. Nice, unaggressive music.

THE FOUNDATIONS (Marble Arch). All their hits, with some of the earlier ones, which featured Clem Curtis, re-recorded with Colin Young.

FREE: "Free" (Island). One of the few bands to come out of the Blues Room with any credit. They have a distinctive hard-edged style, thanks mainly to Paul

Rodgers' vocals and Paul Kossof's guitar, and use acoustic guitars effectively.

ASTRUD GILBERTO: "The Astrud Gilberto Album" (Verve Forecast). Reissue of perhaps the best of Astrud's LPs, dating from 1965. It features her throw-away voice with the guitar of Antonio Carlos Jobim and the Marty Paich Orchestra.

DANA GILLESPIE: "Box Of Surprises" (Decca). Dana's first for quite a while. Her singing is a bit deadpan but she has written 12 nice songs and the varied backings include some fine guitar. Not at all bad.

GOLDEN HITS (CBS) Odd mixture with proceeds going to the Scout Association. Among those represented are Johnny Cash, Aretha Franklin, Ray Conniff, Percy Faith and Julie Andrews.

ROBBY GOLDSBORO: "Today" (United Artists). Pretty slushy songs in Robby's "college boy" style.

DAVY GRAHAM: "Hat" (Deram). Aimed at both folk and blues fans, this LP contains material drawn from pop, through folk to jazz and blues — and even Purcell.

GRATEFUL DEAD: "Aoxomoxoa" (Warner Bros). If you're into the Dead, you'll dig it. If not, not really. They're rougher voice and packs more vitality than quality into her performances.

HAIR RAVE-UP (Pye). Wild, roaring album recorded after hours by the London cast of Hair.

GORDON HASKELL: "Sail In My Boat" (CBS). Fresh-sounding album from a singer-writer who doesn't burden us with his personal hang-ups. Mostly well-constructed love songs.

HOLLIES: "Reflection" (Regal Starline). Complete collection of 12 Hollies numbers from 1965. Good value for their fans.

IDLE RACE (Liberty). Refreshing songs and excellent harmony work. A highly talented group.

"IN LOVING MEMORY" (Tania Motown). A tribute to the late Loucy Wakefield, a vice president of Tania Motown. Diana Ross and the Supremes, Gladys Knight and the Pips, Temptations, Martha and the Vandellas, Stevie Wonder, Marvin Gaye, the Miracles, Four Tops, Voices of Tabernacle and Jarvis Fugus sing hymns and spirituals.

JAKLIN (Stable). A good first album by writer and singer Jaklin who is backed by solid musicians. A strange, teenybopper name but a good sound.

JEFFERSON: "The Colour Of My Love" (Pye). Pleasantly sung tuneful set from the former Rocking Berry.

KINGSTON TRIO: "Once Upon A Time" (Polydor). A memorial double album comprising 24 songs and dozens of photos commemorating ten years of hit making.

JOHN KONGOS: "Confusions About A Goldfish" (Dawn). Stream-of-consciousness lyrics allied to tuneful melodies, thoughtfully orchestrated by John Schroeder and warbled by the bespectacled Kongos. Nice, actually.



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FOLK LP OF THE MONTH

American folk

"THE MID-NIGHT SPECIAL" — An album of classic versions of American folk songs. Alabama Bound, Round The Bay of Mexico, Tom Dooley, Devilish Mary, Poor Lazarus, Sportin' Life Blues, Crawdad Song, Raise A Ruckus, The Midnight Special, Glory, It Was Said When That Great Ship Went Down, 900 Miles, Cindy, Don't Lie Buddy, Leadbelly, Skinner Woody Blues, Who's Cisco

Best of all from the performance point of view, for my money, is the amusing and jazz-flavoured "Don't Lie Buddy" (also known as "Mammy Logan") which is done by Josh White in his peak form, with assists by an unusually good-humoured Leadbelly. It is an uncommon example of these two champions in a form of duet, and it dates from 1944. It's an interesting answer-back type of folk song, too.

Other groups presented on this slice of Americana are Guthrie and Houston with Sonny Terry on "Crawdad" and "Great Ship"; Guthrie, Houston and Seeger on "Mule Skinner"; and a jolly country dance band manned by Woody, Cisco, Beth Lomax and Baldwin Hawes, which hammers out the railroad opus, "900 Miles." It is all offered at low price behind an attractive train cover.

"Butterfly" All in all it sounds rather dated.

VARIOUS ARTISTS: "Country and Western Favorites" (Music For Pleasure). Excellent collection of all time C&W favourites ranging from Carson Robinson's 1948 "Life Gets Tese-Jee Don't It," the late Hank Williams' "Lovesick Blues" to Marvin Rainwater's "Why Did You Have To Go And Leave Me."

VARIOUS ARTISTS: "Souled Again" (Page One). Nothing very exciting on this collection of soul hits from Una Valli, The Globe Show, The Chants, Flames and Pic and Bill. Routine stuff.

THE VOGUES: "Memories" (Warner Bros / Reprise). Big sounding, old-fashioned versions of songs like "Shangri-La" and "Once In A While."

THE WATTS 103rd STREET RHYTHM BAND: "In The Jungle Babe" (Warner Bros). Really great soul album from a band who pack enough punch to rival Sly and The Family Stone.

YOUNGBOODS: "Elephant Mountain" (RCA). Really beautiful and unpretentious country-rock from the American band.

FELIX DE YPACARAI AND HIS PARAGUAYANS: "The Music Of Paraguay" (Pye). For Latin fans.

CLEO LAINE: "Cleo's Choice" (Marble Arch). Nice selection of standards, swinging, big band and Cleo's always welcome voice.

JERRY LEE LEWIS: "Sings The Country Music Hall Of Fame Hits, Vol. 2" (Mercury). He's still the juv'nor rocking along with stupendous voice and crazy piano. And look out for duets with his sister, Linda Gail Lewis. Both albums are great.

LINN COUNTY: "Fever Shot" (Mercury). Good solid stuff from a competent, jazzy American band strong on vocal and guitar.

LOVE: "Four Sail" (Elektra). First album for two years from one of the best of all the groups to emerge from the West Coast rock revolution. Excellent.

DEAN MARTIN: "I Take A Lot Of Pride In What I Am" (Reprise). The most relaxed singer of them all on a typical set.

HANK MARVIN (Columbia). An exceedingly well played album by Hank showing his various guitar talents. Nice drumming from Brian Bennett.

JOHNNY MATHIS: "Romeo And Juliet" (CBS). A fine singer and yet his albums seem slightly boring of late.

SERGIO MENDES AND BRASIL '66: "Crystal Illusions" (A&M). Ethereal music, wissy and intangible.

MERRY CHRISTMAS FROM MOTOWN (Tami Motown). All those Christmas songs like "Rudolph" and "Santa Claus Is Coming To Town" done, somewhat early, by such as Diana Ross and the Supremes, the Temptations, Stevie Wonder and the Miracles.



GRATEFUL DEAD: second-rate blues-rock

LEE MICHAELS (A&M). Singer-organist Michaels and drummer Bartholomew Smith-Frost recorded this "seven hours. It produces a "live" feel and a lot of impact, notably on side two, but comes unstuck on side one with the drumming going on and on and on.

LULU: "Lula's Album" (Columbia). Exceptionally well produced, orchestrated and sung. The arrangements are great too.

BILLY MESHEL: "The Love Song Of A. Wilbur Meshel" (Probe). Mr Meshel writes nice songs and sings them in a soft voice. The lyrics are adult and clever.

STEVE MILLER BAND: "Brave New World" (Capitol). One of the few American bands who are consistently worth a listen.

MILLION SELLERS POSTACULAR (RCA). The Orange Pipers on a medley of hits.

THE MONKEES: "Head" (RCA). You need to be very much a Monkees' fan to get

much out of this soundtrack for their new Columbia film.

MOTOWN CHARTRUSTERS, VOLUME 3 (Tami Motown). A selection of hit singles from the Isley Brothers, Junior Walker, Stevie Wonder, Martha and the Vandellas, Diana Ross and the Supremes, etc.

MYSTIC NUMBER NATIONAL BANK (Probe). There are better British groups than this white, blues-influenced

MILTON NASCIMENTO: "Courage" (A&M). You've got to have courage to make an LP of this mediocrity.

PACIFIC GAS & ELECTRIC: "Get It On" (B&C). American groovy instrumentals like "Wade In The Water," by a pleasant swinging little band. Not too startling.

THE PARAGUAYOS: "Golden Hits" (Phillips). In mid-winter you can re-live your Continental holiday with these sunny songs.

PETER, PAUL AND MARY: "Peter, Paul And Mommy"

(Warner Bros). Commercialised folk sung pleasantly but without a lot of conviction.

P. J. PROBY: "Three Weeks Here" (Liberty). P. J. sounding very Johnny Cashish in parts.

QUATRIN: "Quatrain" (Polydor). Pretty boring and pleasant album, stuck well into the progressive rut.

SOL RAYE: "Not Nat" (Music For Pleasure). As the title implies he could almost be mistaken for Nat Cole and increases the chance by singing Nat's songs.

TERRY REID: (Columbia). His first album and well worth waiting for. Excellent.

CLIFF RICHARD: "I'll Be Me" (Starline). Good value for 19s 11d from Cliff and the Shadows, and the Norrie Paramor Orchestra.

JIM REEVES: "Jim Reeves And Some Friends" (RCA Victor). Jim featured on sides he made with Dottie West, Leo Jackson, Ginny Wright and others. Beautifully recorded and sung.

JOHNNY RIVERS: "A Touch Of Gold" (Liberty). Mr Rivers' nasal voice on a pleasant, if not particularly outstanding set of pleasant contemporary ballads.

JOHN ROWLS: "That Lovin' Feeling" (MCA). A "love" piece which somehow lacks identity. But he can certainly sing.

SAM APPLE PIE: (Decca). A blues-based band with a wholesome, earthy approach and not afraid to use arrangements.

THE SAVAGE ROSE: "In The Plain" (Polydor). Starts well with a neat Jefferson Airplane imitation, but goes rapidly downhill. Ultra nice cover, though.

ROBIN SCOTT: "Woman From The Warm Grass" (Head). Combination of heavy rock and folk with originality supplied by Mr Scott and his compositions.

THE SHADOWS: "Same Old 'Else" (Regal Starline). Another good 19s 11d worth featuring such Shadows' memories as "The Breeze And I," "This Hammer," and "Saturday Dance."

NINA SIMONE: "To Love Somebody" (RCA). The haunting voice of Nina Simone on a lot of contemporary material from Dylan, Cohen and the Bee Gees.

NINA SIMONE: "Nina Simone At Newport" (Marble Arch). Her singing is less mannered than usual and her piano swings nicely.

FRANK SINATRA SINGS THE SELECT COLE PORTER (Capitol). An excellent grouping of previously recorded instrumental tracks recorded between 1954 and 1960 with those swinging Nelson Riddle arrangements.

FRANK SINATRA: "A Man Alone" (Reprise). Her singing is so good and the songs are so beautiful and so is Sinatra's voice.

SINGING STEWARTS: "Oh Happy Day" (Marble Arch). The Stewart brothers, Oscar, Ashmore, Frank and Tim with sister Phyllis have been living here for ten years but their music is authentic gospel.

SMITH: "A Group Called Smith" (Stateside). White soul from an American group with a great asset in a young lady called Gayle McCormick. An uneven set but with enough good tracks to make it worthwhile.

TOM SPRINGFIELD: "Love's Philosophy" (Decca). An intelligent writer and pleasant singer but there are few "highs" on the LP. The best moment is when sister Dusty sings "Morning Please Don't Come."

CHARLIE STARR: "Just Plain Charlie" (Mercury). A talented singer-guitarist who has been influenced by a variety of people from Ray Charles to a host of country and western artists.

STATUS QUO: "Spare Parts" (Pye). Well-performed set with some good songs and the group supported by interesting brass and string arrangements.

STEFFENWOLF: "Early Steffenwolf" (Stateside). Recorded in 1967, this shows the group's roots have always been in the blues. The material is dated but it's quite an interesting set.

CARLA THOMAS: "Memphis Queen" (Stax). Beautiful Carla and she can sing too! A whole collection of soulful sounds.

SUMMERHILL (Polydor). Competent but rather dull American West Coast group

BARBRA STREISAND: "What About Today" (CBS). She has perfect diction and pitch and she's an intelligent singer. A beautiful album.

THE SWEET INSPIRATIONS: "Sweets For My Sweet" (Atlantic). Title track apart this is a magnificent set from Emily Houston, Myrna Smith, Sylvia Shennell and Estelle Brown.

TEN YEARS AFTER: "SSSSSH" (Deram). TYA still haven't captured on record the excitement of their live appearances though this combines good production ideas with some solid playing.

JOE TEX: "Buying A Book" (Atlantic). Joe's stage personality doesn't fully come over on this album but it's still entertaining.

THREE DOG NIGHT: "Suitable For Framing" (Stateside). Very proficient band, good at adapting other people's hits, but little else to commend them. Aural wallpaper, really.

FLIME (Liberty). They sound relaxed and together and, at best, generate a gentle, but heavy sound in the Buffalo Springfield mould.

TINY TIM: "For All My Little Friends" (Reprise). Once you get past a that filthy double-entendre this is a nice one for the kids.

TRAFFIC: "Best Of Traffic" (Island). Beautiful souvenirs of one of the most influential bands in recent years.

ALAN TRAJAN: "Firm Roots" (MCA). Gutsy music from an impressive new talent.

IKE AND TINA TURNER: "In Person" (Minit). Recorded at Basin Street West, San Francisco, all the excitement of an Ike and Tina live show comes across.

UNIT FOUR PLUS TWO: (Fontana). An album of mainly original compositions with a couple of exceptions that include the Bee Gees

POP INSTRUMENTAL

AUDIO FAIR SAMPLER (Phillips). Beautifully recorded stereo sampler with pop one side, classical the other. Includes songs like "South's Stereo Brass, John Dankworth Orchestra and Ray McVay."

BREAK-THROUGH (Music For Pleasure). Subtitled "An Introduction to Studio Two Stereo," it has beautifully recorded sounds by Frank Purcell, Norrie Paramor, Manuel, Garry Blake and Semprini.

FRANK CHACKSFIELD AND HIS ORCHESTRA: "South Sea Island Magic" (Eclipse). The mystery is — who buys this type of album? But, whoever you are, this is superbly played and recorded.

RUSS CONWAY: "Plays Jolson Hits" (Music For Pleasure). A tribute to one of the greatest entertainers who ever lived — according to Russ. Includes such favourites as "Toot Toot Goodbye," "Red Red Robin," "Swanee" and "By The Light Of The Silvery Moon."

REGINALD DIXON: "The World Of Reginald Dixon" (Decca). For those who like singalongs beside the seaside.

JOHNNY DOUGLAS AND THE LIVING STRINGS (RCA International). Finely played stereo versions of standards.

PANCHO GONZALES: "Happy Juanita" (Page One). Pancho Gonzales indeed! Brassy Mexican style versions of songs like "Those Were The Days," "Light My Fire."

TONY HATCH ORCHESTRA: "Brasilia Mission" (Pye). Well-played versions of recent tuneful ditties.

TED HEATH: "Recalls The Fabulous Dorsey" (Eclipse). Crisply-played versions of numbers associated with Tommy and Jimmy Dorsey.

VIC LEWIS: "The Beatles — My Way" (Nems). Beautifully played orchestral versions of Beatles hits.

HARVEY MANDEL: "Righteous" (Phillips). A peculiar LP of mealy arrangements by Mandel and Shorty Rogers, heavy drums, wawa guitars, rifting organ, etc.

MANTOVANI: "The World Of Mantovani Vol 2" (Decca). Beautifully played versions of a wide range of songs.

BOOTS RANDOLPH: "With Love" (Monument). The versatile Randolph sax slurs through standard love songs.

CYRIL STAPLETON: "Dance In" (Pye). Follows the James Last formula of giving a big band treatment

to current pops with a party handclapping background.

CYRIL STAPLETON: "Great Tangos Of The World" (Pye). Just what the title says. For dancers.

BOOKER T AND THE MG's: "The Booker T. Set" (Stax). Booker T. Jones, Al Jackson (drs), Steve Cropper (gtr) and Donald Dunn (bass) are probably the greatest instrumental group in the world as this album proves. Listen to "The Horse" and Booker's organ on "Sing A Simple Song."

BOOKER T AND THE MG's: "Green Onions" (Atlantic). Re-released yet again, "Green Onions" was recorded in 1962. Still sounds good too.

VENTURES: "More Golden Greats" (Liberty). They must make more albums than Grandmothers knit socks. That good old Ventures sound is still as "raunchy" as ever, as they used to say in 1961.

THE VIENNA CONCERT ORCHESTRA: "Waltzes For You" (Marble Arch). Budget album of waltz music from an orchestra who should know all there is to know about the waltz. Includes "Wine, Women and Song" from Strauss and Waldteufel's "The Skaters Waltz" among the better known pieces.

SOUNDS sensational!

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KEEF HARTLEY

reviews the latest sounds in Blind Date

THE BEATLES: "Something" (Parlophone).

Obviously the Beatles and this is possibly the best track of the album. Contrary to some of the reviews, I think the album is tremendous.

What I was waiting for was that guitar solo because George Harrison is just about the only guitar player I know of who can plan a solo so it doesn't sound as though it is planned. And I liked the drummer — whoever it is.

CHURCH

THE SHADOWS: "Slaughter On Tenth Avenue" (Columbia).

(After first few bars) What! It's got to be Hank Marvin. Is this "Slaughter On Tenth Avenue?" Marvin has that sort of sound that never dates even though as soon as the guitar comes in you immediately think of church halls and trying to start a group at the age of about 18. I don't particularly like this arrangement but it will probably be a big record because it's the Shadows.

MAX ROMEO: "Mini-Skirt Vision" (Unity).

Oh no! That's enough! Take it off! There's just nothing I can say about it except that as soon as I hear that Reggae thing I switch off.

ESTHER PHILLIPS: "Tonight I'll Be Staying Here With You" (Roulette).

Sounds like one of those very capable American coloured girl singers having yet another try at the charts. I've no idea who it is, but it's a Bob Dylan song.

DETECT

KENNY CLARK & FRANCY BOLAND BIG BAND: "Villa Radiuse" (from the LP "Fellini 712," Polydor 583738).

Sounds as though it was recorded in England. Could it be the Clarke-Boland Band?

I thought it was, but I couldn't detect two drummers in there. I haven't seen them yet, but if that is an example of what they are doing then I am going to enjoy them.

I feel that big bands always depend so much on their arrangers — for example, we all admire Buddy Rich as a drummer but I don't particularly dig his arrangements.

Big bands are great to play with. We have stepped into that realm for a couple of BBC broadcasts and it's a wonderful feeling to be surrounded by all that power.



LED ZEPPELIN: "Heartbreaker" (from the LP "Led Zeppelin II," Atlantic 588198).

This could be any one of half a dozen bands. It's very guitar heavy which, nowadays, is becoming rather mundane. The rest of their album would have to be pretty ungit heavy before I was really interested. Could it be Led Zeppelin? Individually, apart from the singer whom I don't particularly dig, they are very good musicians. But as with so many supergroups there is a tendency to be too many egos in together and they don't really live up to their full potential as a group. I think this type of heavy guitar thing has had its day. The guitar can be very exciting but I don't see LPs with freak-out guitar any more.

BRIAN CHALKER: "Ballad Of Ned Kelly" (Luck).

Is it Roy Rogers? Trigger? It's Australian. Is it Ronnie Biggs?

It may sell because of the film about Ned Kelly but he reminds me of the Wally Whyton school of singers that do children's TV.

I can imagine this going over well on 5 O'clock Club but I don't see it as a big hit thing.

GLIMPSE

THE ALAN BOWN: "Gypsy Girl" (Deram).

I've no idea who it is but I caught a glimpse of the label so I know it's Decca — probably done in the Number One studio, with the emphasis on done.

It sounds like somebody new who hasn't quite got it together and they had to rehearse the song in the studio and recorded it as quickly as possible because they didn't have too much time. Instrumentally it's quite good, vocally too, but it's just not a very good song.

JOHN MAYALL: "Saw Mill Gulch Road" (from the LP "The Turning Point," Polydor 583571).

John Mayall, I wonder what he's like to work for. I've got this record, actually. I

got a free one from America.

John has so many critics — not so much of his music, which is by now very well accepted, but as a person. You hear so many rumours as to what he is like put about by people who don't know him.

I must say that this band was one of the best things that ever happened for John. Jon Mark, Steve Thompson and Johnny Almond are all fine players, especially Jon.

What I admire most about John Mayall is his tremendous guts. He will gamble like that you can win everything or lose everything but he seems quite unmoved by the possibility of failure.

I spent ten days at his beautiful house in Laurel Canyon while we were in the States and was impressed by the way he had matured almost beyond maturity. There were qualities there that I certainly hadn't noticed two years ago.

DEPEND

GLEN CAMPBELL: "True Grit" (Capitol).

Is it Glen Campbell? A singer like this, with a very good voice, always has to depend entirely on who writes their material.

In the case of "Wichita Line-man" his voice was perfectly

matched to the song which was written by Jim Webb. A singer like Glen Campbell is in the horrible position of always searching for a song rather than just exploiting his own talent. I don't think this is a good enough song for him.

MOODY BLUES: "Watching And Waiting" (Threshold).

It's the Moody Blues. They are a very frustrating group for me. The material and the way they do it is very good.

The only thing that bothers me when I hear their albums is that they lack not so much a star instrumentalist as one instrumentalist of a very high calibre so they could experiment instrumentally as well as vocally and in the writing.

The guy who plays the Mellotron is very clever but they need some earthy player on their sort of material. Nevertheless they are a very well-respected and good group. This particular song has no commercial potential.

JEANNIE C. RILEY: "Things Go Better With Love" (Polydor).

Things go better with Coca Cola. It started out to be a good thing and then fell apart.

That steel guitar made it sound as though it was going to be good but I'm sure she was out of tune at times. I didn't like it at all.

IN NEXT WEEK'S MM

FRANK ZAPPA CAPTAIN BEEFHART TALK-IN

Last of the teenybopper idols?

HAVE we reached the end of the teenage idols? Are the teenybopper heroes as extinct as the Dodo?

It seems that way. The old-style pop star with his legions of screaming, adolescent female fans would appear to be a major casualty in the remarkable acceleration of the pop revolution which has been taking place over recent months.

Pop music has suddenly grown up with amazing speed, and so have its fans. Even as little as a year ago, the old jibes about the three-chord trick still had a grain of truth. To achieve instant stardom you needed youth, good looks, slender hips and an image — be it the boy next door or the sulky fighter against adult values. Musical talent was of minor importance.

Now the whole scene has changed, suddenly and dramatically. It is no longer enough to have made a hit record. That, alone, won't fill the halls with fans screaming too loudly to hear whether you can actually play your own hit or not.

In fact, the importance of the old-type venues — the teenage clubs and local ballrooms — have largely been replaced by the colleges with their more sophisticated audiences. These, now important, audiences want a group or singer that can excite them musically and that can find no problems in playing a two hour set instead of the statutory 40-minute repertoire of a year or so ago.

Today's heroes are the guitarist who can play finger-busting runs, the organist who can show a knowledge of Bach and jazz as well as pop forms, the singer whose lyrics have a wider meaning for his listeners than the old boy-meets-girl doggerel or obsessions with so-called teen values.

The screamers still scream, but not with the same decibels they mustered a year ago — and they are as likely to reserve their top notes for George Best as for a close up of a 17-year-old singer's acne.

A look at the Pop 50 should convince you that teenage tastes no longer

dominate singles sales. The tastes of the young married couples, and even those misty creatures, the mums and dads, are just as evident. And anyway, the tyranny of the single has been broken. Today you can earn as much, if not more, bread by playing musically good progressive pop as you can by the traditional method of engineering a hit single.

With the decision of Andy Fairweather-Low and Amen Corner to split in search of new musical pastures, the field of remaining teenybopper idols has been drastically reduced. In fact it is just about a field of one.

History

Steve Ellis of the Love Affair could go down in pop history as the last of the teenybopper idols.

Oddly, such a description doesn't irritate Steve — at least he denied it when I asked him.

"It's a bit weird at the moment," he admitted. "There does seem to be only us left on our particular scene and I don't know quite what is going to happen. From one angle it could lead to a bad scene, but on the other hand it seems to be the way things are going and you can't stop progress."

Progress, in fact, is just what has happened to the pop scene. A fair proportion of the new progressives are not newcomers on the scene. They are yesterday's teenyboppers who started to grow up musically and found that adulation wasn't

enough — they wanted, in fact, needed, to produce music with more lasting qualities than the usual couple of months of a hit record. They realised that rock and roll had possibilities beyond music to dance or scream to.

Steve, while defending Love Affair's position, admits that they too have the urge to move on.

"As far as the record side is concerned then we are out to appeal to the mass as far as possible," he says. "But on stage it is a different thing. People come to see us expecting typical bubblegum music and find we do a lot of different things."

"Our single, 'One Road,' was, in a way, an attempt to progress — not that it was a very successful one. But, let's be honest. When we record a single we are after a hit record."

It is always dangerous to judge the scene throughout the country by London. But in the capital, at least, there are few places where teenyboppers can go these days to hear their kind of music live. Where, I wondered, does Love Affair find most of their work these days?

"In the ballrooms mainly, but also in clubs," says Steve. "But I agree that audiences have changed. When we first started it seemed to be all the girls up the front screaming. We still get the girls up front but now there are also people at the back listening and clapping after numbers."

"I admit we were really crap when we first started out. And the fact that we



VERTIGO

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**STEVE
ELLIS**

DAWBARN

had been up and down the MI 400 times didn't mean that we had become professionals. It's taken us until now to get things sorted out. Now we have those people at the back listening because we are playing better music.

"Another thing, we never really put much thought to LPs. Now we are just starting to. We are doing a new album of Philip Goodhand-Tait numbers and we are giving a lot of thought to the way we will do each track. I hope it will surprise some people.

"We also have two singles coming out. Next week there is 'Baby I Know' and then three weeks later there will be 'A Tale Of Two Bitters' which we originally did on our first LP. We were all out of our heads when we made it and some of the lyrics are a bit sick but I think it is very funny. We were planning to have it out last Christmas but the Small Faces brought out a similar sort of thing."

Blase

Steve agrees that audiences have changed, becoming more blase and cool, seeming almost ashamed to show emotion or appreciation.

"I went to see Zoot Money at the Speakeasy the other night," he told me. "They were all just sitting around saying: 'Come on then, knock me out.' Two years ago they'd have been cheering as soon as he walked on stage. In a way I think it's a pity they feel obliged to do the cool bit all the time."

Of the way things are likely to change for Love Affair, Steve says: "We are not going to do an Amen Corner, though I admire them for making the break. We are not going to split so that we can go straight on to, if you like to put it this way, better music. But we shall do it gradually. In two years time we won't be a teenybopper group though I don't agree that the audience is completely fading away.

"Look at the way the Small Faces progressed in their music. That's the sort of thing we might do."

Steve sees a lot of dangers in the replacement of teenybopper idols with musicians intent on playing more complex, and no doubt more artistically valid, music.

"Some groups are just too complicated and are bound to leave the vast majority of their fans wondering what it is all about," he believes. "Mind you, you get somebody like Jethro Tull pulling incredible crowds and some of the groups are really good. Some of the, for want of a better word, underground groups certainly make a lot of money.

"The trouble is that so many of these groups tend to go on stage feeling: 'Here we go again. Let's get this over.' It's an attitude that rubs off on the audiences and they soon get tired of it all. It ends up with them preferring to pay 2s. for a record night instead of paying 10s to see a live group.

"Let's face it. Unless you are Ray Charles you

can't just stand there for an hour and say 'Listen to this.' The rest of us must entertain however good the music may be."

British fans, it seems, will be seeing less of Love Affair anyway.

"We are cutting down on the work here in Britain," Steve told me. "I'm not knocking British audiences because we enjoy our gigs here. But we are going to do more abroad because it makes a change to go to say Switzerland where you are new to the audiences and they appreciate you.

Foreign

"To keep a group together you have always got to have something to look forward to — a tour, the next record, something to aim at. Visiting foreign countries with new audiences can help to do this.

"I admit that our enthusiasm waned in the last three months but suddenly we are full of joy again with things being planned for us in the future."

Overseas tours can help a group to take a new look, not only at itself, but at its fans and audiences in general in their home country.

A common observation from groups coming back from America for the first time is on the remarkable catholicity of tastes in an American audience.

In America, so they say, you can put on a real mixed bill — say a jazz big band, a progressive pop group, a blues group, a folk singer — and the audience will judge each act on its merits without preconceived ideas of what they ought to sound like and without pointless comparisons with the other acts.

In Britain, on the other hand, audiences accept, or even force, an image of a group. They go to hear them expecting a particular sound and type of song. For concerts they book for a show featuring a bill comprising groups and singers of the same school — attempts to mix a bill usually lead to disaster and one faction deriding the music of another.

Steve agrees that this is a problem. "This pre-judging of a group, the insistence that you conform to the image they have of you can make life very difficult," he admits.

"And it's all so silly. How could you compare the Love Affair with, for example, the Cream. Yet they do. You get people writing to Melody Maker saying 'Why don't Love Affair pack it in' because we don't sound like the Cream.

"I only have one answer to that. We are pleasing our audience. Other types of group are pleasing theirs. Why compare us. What's the point. Aren't we all allowed to be different?"

That then is Steve Ellis — last of the teenyboppers. If that is true then I hope he will also become the first of something else.

Steve has already become that something he admires — a professional. And an intelligent one who is well aware of the dangers of trying to keep things the way they are.

For that has always been the one certain thing about popular music. Things never stay the same — they're even different second time round.

And where are tomorrow's progressive audiences to come from if they are not to be weaned on the bubblegum of the teenybopper idols?

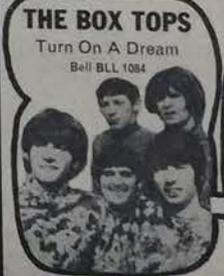
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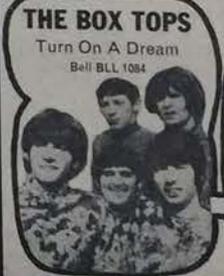
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EXPERT ADVICE

BY CHRIS HAYES

A message from Phil Cowan, director-general of the Musical Instrument Promotion Association



CAN you give me details of the mouthpiece and reeds used by Steve Gregory, who plays for Alan Price. — M. J. Dobson, Chelmsford.
I play a Selmer Mark VI tenor with a Larsen 119/0 M (stainless-steel) mouthpiece and Rico No. 3 reeds — STEVE GREGORY.

MY brother thinks that "Wreck Of The No. 9," sung by Jim Reeves on his LP "Yours Sincerely" (RCA Victor RD/SF 7906) was written by a friend of his, Alec Johnson, who was killed during the airborne invasion of Arnhem. Can you verify? — Jack Frederick, Barnes.
Sorry to burst the bubble, but "Wreck Of The No. 9" was composed by pre-war hill-billy star Carson Robison in 1927.

WHAT does folk guitarist Mike Cooper use as a bottleneck? — John Mitchell, Glasgow.

A piece of 1 inch stainless steel about three inches long, which I purchased from the local blacksmith. Most people prefer a bottleneck about 2 or 2½ inches, but I like mine longer. Most commercially-produced bottlenecks are useless for acoustic guitar, although they're OK for electric. For a clean sound to your playing, the action on the guitar should be higher than for normal playing. That's why I use two guitars. — MIKE COOPER.

WHICH songs did Bing Crosby sing in his first film, the Big Broadcast of 1937? — Mrs. W. Reader, Harrogate.

"Where The Blue Of The Night," "Dinah," "Please," "Herr Liedtchen," "Love." — LESLIE GAYLOR, secretary, International Crosby Circle, 114 Medina Avenue, Newport, I. of W.

WHICH instruments are played by the Pink Floyd? — Brian John, Penzance.
Lead guitarist Dave Gilmour. Fender Stratocaster and Telecaster. Bass guitarist Roger Waters. Fender Precision Bass and Rickenbacker. Bass Organists Rick Wright, Farfisa. Drummer Nick Mason. Premier kit comprising 14 inch snare drum, two 22 inch bass drums, two 14 inch, one 12 inch and one 16 inch tom-toms.

HOW does Dave Swarbrick tune his mandolin to guitar? — T. Lomas, Kingsbury.

Provided you know that the mandolin is tuned in 5ths, you can take A as a basis, tune to open A string on the guitar and work from there in 5ths. However, I learned to tune by ear. Mandolin tuning is E, A, D, G and the E is the first E above middle C on piano. Another method of tuning on guitar would be: 4th string 2nd fret = E, 2nd string 3rd fret = D, 1st string 3rd fret = G. — DAVE SWARBICK.

WHAT is the amplification set up used by Gary Thain's jazz guitar with the Keef Harty Band? — Roger Batchelor, Chesham.
I play a Fender Jazz Bass with two 100-watt Fender amplifiers. One goes through Impact 4 x 12 inch PA columns and the other through two heavy-duty 4 x 12 inch guitar cabinets. I use a split lead from the guitar. — GARY THAIN.

MY favourite C and W singer is Mel Haggard. Where was he born and discovered? — Mrs J. Lee, Basingstoke.

Mel comes from Bakersfield (USA) and was given a recording contract by Tally Records in 1963. His first disc sold only 200, but his next, Sing Me A Sad Song, got into the national C and W charts. Strangers reached the country Top 10 and Capitol bought his contract. The story of his life with illustrations and some of his songs is in Mel Haggard Song Album (Hansen, 12s 6d).

Discovering the world of music

THE AIMS and objectives of MIPA are truly simple. They aim to focus public attention on and strengthen public acceptance of music as a vital activity in modern life and to tell of the fun and joy to be derived from participation in musical activities.

has something to offer them. Admittedly, the past five years have shown some improvement in musical interest and facilities for musical education, but we still sadly lag compared with other enlightened countries. The work of MIPA will remain incomplete until every school in the land includes music in its curriculum, and every pupil has the opportunity to participate if he or she so desire.

It is as natural to make music as it is to breathe, but the innate desire in the young must be nurtured and guided correctly and carefully.

Benefit

The brilliant and gifted prodigy will perhaps need the mild assistance; it is the ordinary every day pupil who must receive encouragement, and above all understanding and sympathetic handling and tuition.

The very fact of your reading the Melody Maker indicates your musical interest, but it is just possible you might derive some benefit from a little expert advice. If so, you will find your local dealer a fount of knowledge ready and anxious to be of assistance.

Leading educationalists, agree unequivocally that learning music is a tremendous aid to learning other subjects. Music develops perception and increases reasoning powers and self-reliance. In addition to educational and commercial benefits, the satisfaction and gratification which ensue from creating beautiful sounds are enormous and rewarding.

Choice of instrument, choice of teacher are only two of the many problems he can help you solve, and when you require that immediate repair or adjustment you will find him a friend in need.

Wonderful

It would be foolish to postulate that we can all expect or hope to become great or even mediocre musicians, but nobody, especially a child, should be denied the opportunity of discovering whether the wonderful world of music

There is also the advantage of meeting kindred spirits in the shop — most music stores become the local musicians' Mecca. It is always interesting and often beneficial to discuss technical matters, musical gossip, the faults and virtues of various makes of instruments and perhaps pick up a gig for good measure. Should you have a musical problem and think MIPA may be able to help, drop a line. Write to Musical Instrument Promotion Association, 44 Berners Street, London W1P 3AB.



MUSIC FOR LEISURE

So you want to form a group...



GALLIARD: left to right—Geoff, John, Dave, Andrew, Richard and Leslie

YOU WONDER how to set about forming a successful group? Perhaps a brief survey of the career to date of promising Midlands group Galliard could show the way.

First the line-up as it stands today: DAVE CASWELL studied classical music at Birmingham School of Music before going on to become a well-known trumpeter at local modern jazz clubs. He scores the brass for the group.

JOHN SMITH, who plays soprano, alto and tenor axes, flute and clarinet, also graduated to modern jazz from the Birmingham School of Music. Lead guitarist RICHARD PANNELL, now very classically-influenced, first came on the scene with a blues group at Birmingham University around the time Spencer Davis was becoming the idol of the students.

GEORGE BROWN, the cornerstone of Galliard, began a musical partnership with Richard at university. Most of his songs start out rather folk-orientated before the group develop a more exciting arrangement.

Bass guitarist ANDREW ABBOTT actually set out as an accordionist, whilst the newest member of the group, drummer LESLIE PODRAZA,

accompanied Tim Rose on his latest British tour.

Galliard developed from another group, Immediate Pleasure, whose lead guitarist was a Richard Pannell. Members left over a period of twelve months and he replaced them with friends who shared his desire to produce something out of the ordinary in the field of contemporary music.

Says Richard: "It's much better to get a group together by gradually gathering around you musicians with similar tastes to your own, than by sifting through replies from an advertisement. It not only ensures musical compatibility, but one can be reasonably sure of everyone getting on well together."

Suited

"After all it's just as important that the members of a group should be well suited in temperament as well as in their musical ideas because of the hours they have to spend in each other's company."

So Galliard came into actual existence as a rehearsed unit, and having acquired a manager, the next step was to plan the group's future — musically and commercially.

You don't have a lot to lose by packing up your job to

turn professional if you happen to be a labourer, dustman or road sweeper. But it's a different matter if you have only just embarked on a career after years studying at university.

That's why the members of Galliard are not rushing to the boss to hand in their notice, despite having made an album at Decca for release on both sides of the Atlantic. For Galliard would probably come pretty high if a table was compiled showing the IQ of group members. Their line-up includes a computer programmer, plastics engineer, social worker, research engineer and a mechanical engineer.

"The boys appreciate that it is wiser to remain semi-pro for the moment," says Galliard manager, Alan Clayton, a booker with the Astra Agency in Wolverhampton.

"It means losing a bit of sleep on some of the out-of-town jobs — they got back from one gig at seven in the morning and had to be at work at nine — but it usually works out all right."

"They all have such good jobs that it would be unfair to ask them to turn pro without the work to justify it. At the moment, they are doing about four or five gigs a week at the most."

But more work is coming in as word about Galliard spreads along the grapevine of the progressive world. They are breaking into the college circuit and earning a place on concert bills featuring The Nice, Election, Aynsley Dunbar and others.

Success with the LP would probably bring enough extra bookings to make it worthwhile turning pro," comments Alan Clayton. "But the lads will be playing it safe by sticking to their jobs in the meantime."

Album

The album on which so much hinges for Galliard features eight numbers by their lead vocalist, Geoff Brown, who also plays guitar, harmonica, piano and harpsichord. Two others were written by their trumpeter, Dave Caswell.

Two titles are expected to be taken from the LP for release as singles. "A" side is likely to be Geoff's "Children of the Sun" with another of his songs, "Skillet," on the flip-side.

"It's hard to categorise our music," admits Dave Caswell. "It's a fusion of folk, blues, jazz and classical music. You see, we draw on so many sources. We've all got different musical backgrounds."

So there we have Galliard, six young men anxious to make a name for themselves as musicians, but content to remain semi-pro till the right time comes along. **JERRY DAWSON.**

SO YOU WANT to play an instrument! Then it is with you in mind that the Musical Instrument Promotion Association came into being.

Admittedly — as its title implies — the primary objective of the Association is to support its members by actively promoting the sale of musical instruments.

But — and this is important to the musical beginner — the Association's members must be prepared to back this promotion with service. And they do just that.

Buying an instrument is not quite like slipping into a multiple store for a tie, or a pair of shoes. First, the amount of money involved in the transaction is considerable. Secondly pre-sale advice and after-sale service are as important to the budding musician as they are to the motorist.

Says Miss Martha Chapman, managing director of Messrs Stock and Chapman Ltd., of Manchester: "When a youngster—boy or girl—asks to see any instrument we first make certain of one detail — that he or she has definitely decided that this is the chosen instrument, be it woodwind, reed, brass, string or what have you."

"Next—and this is where choice of staff is important — we demonstrate an instrument within the price range the potential customer has indicated."

"Once he or she has convinced us of initial keenness on the instrument we then — for their own sake — advise them on quality, pointing out that they will be getting exactly what they pay for."

"We also advise on such elementary principles as cleaning of mouthpieces after every use, where and how to oil the instrument and generally how to keep it in good condition."

"We also advise on a teacher and will very often delay a sale until a teacher has advised them on the type of instrument or accessory best suited to them."

"Once the instrument is chosen, payment is the next step. If the purchaser is under 21 or not a householder, we ask them to bring a parent along should they require hire purchase. We tell them exactly how much this will cost as against cash, check they can afford the monthly payments, and impress on them how important it is not to commit themselves beyond their resources."

"And we also offer them the alternative of six months free credit if they think that they can pay off the amount within that time limit. And 90 per cent of our customers do just that."

Charles Hewitt, managing director of Messrs Yardley's (Birmingham) Ltd., is also keen that the young customer must be made to see that the dealer is on his side.

He says: "When a youngster comes into the shop, whether alone or with a parent, we take great pains

Why the dealer is so important

to discover first of all if the instrument mentioned is his choice, or if the parent has talked him into it, or if a school teacher has suggested it because of a vacancy in a school orchestra or band!

"Next — the quality or standard of instrument is discussed and the would-be musician is tested for suitability. We usually take them into a studio, show them how to hold the instrument, point out the importance of embouchure and show them elementary fingering."

"Next we discover what arrangements they have in mind for teaching the youngster and try to make sure that at least he or she goes to a teacher of some standing."

"And we also make it perfectly clear to them that, should their chosen teacher not approve of the individual instrument we have sold them, we will willingly exchange it for whatever the teacher advises."

Service is the keyword too at the famous Leeds store of R. S. Kitchen Ltd. Managing director Ron Cooper lays down one golden rule to all his staff.

He says: "In dealing with young people we always try first of all to discover their suitability for the chosen instrument. If a youngster has an ambition to play a trumpet like Louis Armstrong we always take a long, hard look at his lips and jaw formation."

"Should we decide to advise against a particular instrument we will then show them how to play the alternative suggested and it is amazing how quickly we can convince them that we are right!"

"Next — we discuss prices and qualities, and point out right from the start that, should they be in any way dissatisfied with their purchase, and would like to exchange it for either one of a better quality, or even a different instrument — we will gladly cooperate."

"Having made the sale we encourage them to join our school of music where we teach all instruments in blocks of six lessons. Some stay as long as three years — others for one or two blocks of lessons, who then take individual lessons."

"Having sold the instrument we give the best possible advice on hire purchase terms, on cash transactions — or on our rental scheme. We prefer

HP or cash — but we do rent instruments, at the same time pointing out the extra cost, and the fact that they will never own it. The choice is theirs."

From all of which it becomes obvious indeed that the instrument dealer (whether old-established or comparatively new to the scene) has the interests of the customer in mind at all times.

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Album

The album on which so much hinges for Galliard features eight numbers by their lead vocalist, Geoff Brown, who also plays guitar, harmonica, piano and harpsichord. Two others were written by their trumpeter, Dave Caswell.

Two titles are expected to be taken from the LP for release as singles. "A" side is likely to be Geoff's "Children of the Sun" with another of his songs, "Skillet," on the flip-side.

"It's hard to categorise our music," admits Dave Caswell. "It's a fusion of folk, blues, jazz and classical music. You see, we draw on so many sources. We've all got different musical backgrounds."

So there we have Galliard, six young men anxious to make a name for themselves as musicians, but content to remain semi-pro till the right time comes along. **JERRY DAWSON.**

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MUSIC FOR LEISURE



LOOK: "With hobbies YOU take THEM up. Jazz took ME up."

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Healing

Music is healing as well as thrilling. Which is why, once hooked, you remain on it. Wally Fawkes — clarinetist, saxophonist, cartoonist and occasional bandleader — is a lively example of the part-time musician whose jazz pastime is much more than an agreeable recreation. It is that, of course, but it's always been more than a hobby. With hobbies, you take them up. Jazz took me up. The therapeutic quality of music is its power to concentrate your mind so that nothing else gets in. When you're playing, you just don't worry about the things you probably should be worrying about.

That's what good; you clean out all the little naggy bits. With me, I don't think whether I'm behind with the strip or worry about an idea for a political cartoon I've got to draw. There's no room for that when you're playing. I think anything obsessive is good in much the same way — things like week-end painting or sailing. Something more physical would be better for me, probably. Cricket used to be marvellous but you're not in for long, and then you have to wait another week. Golf would be good, and you can do it on your own.

Similar

In fact, music and drawing are rather too similar for me to get really cleaned out. You know, in a way they're close: the jazz thing's sort of like drawing in the air with sounds. Wally Fawkes, well known to jazz fans as the former Humphrey Lyttelton clarinetist and leader of

It's more than a hobby says the Flook man

the Troglodytes, now plays mostly in jazz pubs like New Merlins Cave, Clerkenwell where he co-leads a Sunday lunchtime band with trumpeter John Chilton.

In the non-jazz reaches of Fleet Street he's noted more for his Daily Mail strip, Flook, and the feature-page cartoons, all done over the signature "Trog."

Trends

His jazz life has helped his journalistic career in a number of odd ways. Most directly, it keeps him in touch with trends among the young. And as he once admitted "There's no other way of getting into deb parties." At one time, Wal was playing several nights a week and found himself away from home about three weekends out of four, also abroad on foreign tours. ("It's a good marriage-wrecker, no doubt about that," he remembers now).

Restrict

He had to decide which profession to put first. The drawing board won but the music continued and he tried out tenor, bass clarinet and soprano sax. "There came a time when I had to restrict the number of jobs but I never stopped playing. No, it's not really for the money, though that never spoils the blow in my experience. At present, the playing's down to about once a week — in the pubs where there's a demand, which we had to create

ourselves. Like everything, it's a matter of supply and demand."

And how much does a weekly jazz session satisfy Trog?

Steam

"One thing about it is you build up a fine head of steam. By Sunday you're really looking forward to it — you start thinking of numbers to play that you'd half forgotten. And, of course, at thirty bob or so the landlord can't easily tell you what to play."

As to whether it's enough, it is still a bit early to say. In addition to the blow I practise about twice a week. And, a kind of contradiction... the less often you play the more enthusiastic you feel."

I asked, before he left for a bout with the pen (or clarinet, as the case may have been), if he could envisage a day when he had to put one or other of the instruments down.

Force

"No," he said. "I can't imagine that at all. I do have a kind of driving force in both things. With a drawing, I'll watch it until I find its weakness, how it could be clarified. In the same way with the music, I give myself a hard time, and try to stop myself repeating little mannerisms. You know, you think 'that's good', and you do it again. That's the mistake. In both lines of work you have to be your own crap detector." — MAX JONES.

TWENTY-FIVE years a jazz pianist, Joe Palin has played with Johnny Dankworth and with Maynard Ferguson's Big Band.

With his trio or quartet he has backed such British jazz stars as Kenny Baker, Tubby Hayes, Ronnie Scott, Ronnie Ross, Tommy Whittle, Jimmy Deuchar, Don Rendell, and many more.

American jazzmen with whom he has appeared include Ben Webster, Art Farmer, Johnny Griffin, Lee Konitz, Jimmy Witherspoon, Hank Mobley, Leo Wright — and many, many others on concert and jazz club dates.

Yet Joe, a salesman for a large firm of timber importers and suppliers, has never even considered turning professional!

Not that he hasn't had many opportunities; he has often had to withstand extreme pressure. He once took three weeks of his holidays to tour with Johnny Dankworth.

Dave Lee had just left Dankworth and Joe could have joined the band permanently. But he stuck to his guns, and eventually it was Dudley Moore who became Johnny's regular pianist.

Recently he has been playing (on the sweeter side) with the Syd Lawrence Orchestra, whose faithful reproductions of the Glenn Miller sound have brought wide recognition. Syd started this — for kicks — while he was a member of the NDO, from which he recently resigned to become a full-time bandleader.

As a result, Joe Palin again faces the fact that he — a semi-pro — is a part of a professional band playing several dates per week all over the country!

"I don't know how long I shall be able to stay with the Lawrence band," says Joe. "For music to me is and always has been a hobby — my only hobby."

"Why? Because it leaves me free not only to pursue my commercial career, but to pick and choose when and where I play. I'm not snooty — I'm not particularly independent, but music has always been relaxation to me — not my living."

Which doesn't mean that he hasn't made money out of music. He certainly has — but he has always kept his musical activities under control. And now that he is a family man with two young children, he has to retain that firmness.

But despite constant refusal to join the professional ranks, Joe still sets



PALIN salesman

HOW TO BE A TOP JAZZ PIANIST AND REMAIN A SEMI-PRO

himself the highest possible standards — as is fully evidenced by the type of work for which he has always been in constant demand.

"I still practise whenever and wherever possible. I normally indulge in scales and exercises to retain my technique."

"I like to think that I can go into any job and hold it down on sheer merit. And this doesn't come too easily. Prior to joining the Syd Lawrence Band, often enough I didn't play piano for a whole week. Without

practice, I could not have maintained the standard I set myself.

"You will gather that music — as a hobby — is a very important part of my life. Ideally I would like to play perhaps two nights every week, and would be quite happy with this. But it doesn't always work out that way."

"I started, as do most youngsters, by taking classical lessons from a lady teacher from the age of 12, and at 15 I was playing in small dance bands."

"Jazz-wise, I first became interested in boogie-woogie which led to Dixieland and so on to modern jazz. And one thing is certain — music has been a great help to me in my commercial career."

"As a sales representative one has to learn to mix well with people — music made me aware of music and problems, and mixing in a wide circle has undoubtedly helped to broaden my whole outlook."

"Mixing with top jazzmen and orchestra musicians has proved invaluable to me, enabling me to talk to the top men in business — and with the artisan — without embarrassment!"

"To the musical beginner I would say — apply yourself to the job in hand to the limit of your ability. It will help in many ways."

"Lessons on your chosen instrument are essential in the first place in order to develop the ability to play correctly. After that — whatever path you choose — it is matter of listening to the greats in their field, both in person and on records."

"No matter how much you learn and practise — no matter how many scales and exercises you play — you will never play jazz, for instance, unless you listen to others."

"Don't copy — but adapt what you hear to your own requirements. This way you will develop a personal style."

"And mixing with musicians, fans and other interested parties, appearing in public, suffering disappointments and moments of satisfaction, entering into discussions — all of this will prove invaluable to you whatever your career. In or out of music." — JERRY DAWSON.

School — house rock!

MUSIC TUITION in schools can sometimes be a bit of a chore — both for pupils and teachers. But not when men of the calibre of Mike McNaught are around.

For Mike — now pianist-teacher of the London Jazz Four — introduced some pretty progressive ideas during his five-year spell as a teacher at a girls' comprehensive school in Sydenham, London.

Mike, a graduate of the Royal Scottish Academy of Music ingeniously introduced pop and jazz into the curriculum at the girls' school. When the school choir sang folk songs like "London Bridge is Falling Down" and "Strawberry Fair," Mike would write special arrangements with a pop and jazz flavour.

"I did 'London Bridge' in 5/4," he recalls, and I would give a jazz or rock 'n' roll feel to some of the other songs featured by the choir.

Beatles

"I even did arrangements of Beatles songs, like 'Hey Jude.' I was teaching youngsters from 11 to 18 years of age, and most of them were aware of the current pop tunes."

"Giving a pop and jazz feel to the folk songs stimulated their interest in choral singing."

"Some of the kids played drums, another played bass. I played piano. I kept the arrangements simple, but we got quite a rhythm section going."

Mike is now playing full-time with the London Jazz Four, and has also written a musical which played in the West End during the summer.

But, though his school-teaching days are behind him, he looks upon them as one of the most rewarding experiences in helping to make youngsters' music conscious.

"Sometimes, I see some of my old pupils at 'jazz concerts,'" he says. "Not many, it's true. But it's good to know they have sustained their interest in music." — LAURIE HENSHAW.

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By Brian O'Malley, MP, Parliamentary under-secretary to the Department of Health and Social Security.

"GROWING-UP as I did in a very politically-minded house it was natural that I should take an interest in politics. While undertaking post-graduate studies at Manchester University my only source of income was from my activities as a dance band pianist.

For 15 years all told I played gigs, around South Yorkshire. Wherever there is a hall in that area — I've played it. And make no mistake — being accustomed to appearing before the public helped me in my political career.

There is no doubt that the training and discipline required in order to become a competent musician is of considerable value in any career.

The early period of learning to play an instrument is possibly the most difficult and tiring. This early training lays down a pattern of application that becomes invaluable in later life.

Anyone who applies himself to his work in a manner similar to that which a budding musician must adopt to master his chosen instrument — must become successful in his chosen vocation. Yes — music is not only a joy in itself, it creates a feeling of achievement that can only encourage ambition."

IN THESE enlightened and permissive days, groups are demanding—quite fairly in most cases—a greater say in how their records are produced.

One band who have taken this trend into its most logical development are the Moody Blues, who recently announced the formation of a new label, called Threshold, under their own control and with the full blessing of their parent company, the mighty Decca.

In a way it's an obvious step, but it's also a big one, and I asked Justin Hayward, the group's lead singer, why they took it.

"After we'd completed each of our albums we found that we had so many ideas left over," he replied, "and we had nothing that we could do with them. As well as that, we felt that we weren't able to exercise sufficient control over our material. The rules of the game were getting too strong, so we decided that the best way out would be to make our own. We're going to make nine albums a year—but they won't all be Moody Blues albums, of course. Three of them will be by the group, and the other six will be other artists produced by us. John Lodge is recording a



MOODY BLUES: full control over things

New blood on Moodys' label

BY RICHARD WILLIAMS

group from Wolverhampton called Trapeze, and I'm producing a singer called Timon, who was with Apple but didn't do anything there. He just wandered into our office and started playing these beautiful songs. He writes, plays good guitar, and sings, and he just needs some backing. We've already done some things with him, using Danny Thompson on bass, and it should turn out quite nicely. We're able to use the full facilities of Decca for Threshold, and they're really behind us in the project and they're looking after us because, after all, it's in their

interest too that we should succeed." In view of this fairly major change in their situation, would the music change and become, say, more ambitious in concept? "No, I don't think the music will change at all. It will still be Moody Blues music, and Tony Clark will still be producing us. What we're after is artistic satisfaction. Every artist has a problem when other people control his output. You make a tape, it's whisked away, and that's the last you see of it until the record comes out. Now we have full control over things like sleeve

design and promotion, which are really important." I asked him if the responsibility of running a label might not prove too much for a group who spend much of their time travelling and working.

"I don't think so, because apart from the Moody Blues albums, we'll only be producing one LP a year each.

"It will all be quality stuff—no budget lines or anything like that." While the group's recent albums have had spectacular success, their singles seem to have been somewhat less than earthshaking in impact. Would they now try harder to crack the singles market?

"No," was the short answer. "Our singles have always been taken off the albums, because they make good trailers for them and they're good for plugging."

On December 5 the group start a theatre tour, with Trapeze and Timon, which will take them to London, Manchester, Newcastle, Bristol, Edinburgh and other towns.

"We could never have done this before," says Justin. "We simply weren't a big enough draw."

"When I joined the group, after 'Go Now,' we were taking a real dive in popularity, and we split to the States for a while.

"We were at rock bottom—but when we came back, suddenly everyone wanted to know us. There's nothing like being a success in your own country."

There's also nothing like being the boss of your own record label!

IN A SMALL BBC office dominated by a dramatic reproduction of Salvador Dali's Crucifixion, the Reverend Roy Trevivian each week plans a radio programme that provides a forum for a much-maligned section of the public: Britain's youth.

Maligned, that is, by members of the older generation who are often too ready to criticise youthful beliefs and attitudes without giving them a fair hearing.

It is to even up the balance that the BBC has now introduced its Saturday afternoon Speak-Easy series. The programmes have already dealt with such contentious subjects as Drugs, Mums and Dads, Nudity and Censorship.

And it was on the last named that MM Editor Jack Hutton vehemently spoke out against the BBC's banning of Miss Jane Birkin's vocal exercise in erotica, "Je T'aime."

Breathing

The Rev Trevivian obtained special dispensation from the BBC hierarchy to play "Je T'aime" in toto. Heavy breathing and all. This, coupled with link man Jimmy Savile's outspoken comment on the record might have been expected to provoke the sort of listeners' outraged outburst that obviously promoted the initial ban.

But there was absolutely no adverse reaction. "I think it was because the matter was treated seriously and objectively," says the Rev Trevivian.

Considering that more than a million people are



TREVIVIAN programme planner

Speak-Easy a case of compulsive listening?

already tuning in to Speak-Easy—and that the series is specifically aimed at the Radio One audience—this alone indicates that the young are more aware and balanced in their judgments than the BBC perhaps gives them credit for.

But let that pass. The fact remains that Speak-Easy could become as compulsive listening as Any Questions? And at last give young people a welcome chance to have their uncensored say. And battle it out with members of the Establishment, who are invited to take part.

How did the Rev Trevivian—the talks producer who presents the daily Ten To Eight morning religious items—come to present Speak-Easy?

Well, Speak-Easy is a

mixture of pop and talk, and the Rev Trevivian, a keen sportsman with a long-standing interest in jazz and similar youthful activities, would seem to be an eminently suitable choice to produce such a series.

"I'm in the pop world one minute and producing church services from Berlin the other," he says with an engaging grin.

He is assisted by Jeff Griffin, a 25-year-old producer in the popular music department of the BBC. "He keeps me abreast of the scene."

He also feels that Jimmy Savile is an ideal link man for the programme. "There's another side to Jimmy—a lot of people don't recognize," he says. "He is very seriously concerned about many things that interest young people, and does some wonderful work for the National Association of Youth Clubs."

The Saturday-afternoon programme timing of Speak-Easy is apt on two counts: it follows John Peel's Top Gear, and, under the "inherited audience actor" in broadcasting, many of John's listeners will stay tuned in—and switched on to another show catering for the more aware members of the pop scene.

Phoning

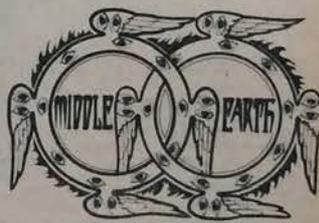
"Also, many youngsters are getting ready to go out for the evening, but they have their transistors on around the 5 to 7 period," says the Rev Trevivian.

Doubtless, as Speak-Easy gets under way, more and more youngsters will be tuning in as the weeks go by. And phoning the Rev Trevivian to get a chance to give their elders a verbal roasting over the airwaves. — LAURIE HENSHAW

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Swinging Torme is off and running again

MEL TORME is off and running again. He moves like a dancer who, seeing styles come and go, retains the limber looseness, the grace and individuality that can outlast fads and transcend fashions. He still swings. Is it unfashionable to allege that a singer swings? Too bad. Call me irresponsibly unfashionable, not Mel Torme.

In the past two years he has extended his scope so far beyond singing that his new multiple image needs a little sorting out.

Stretch

First he decided to stretch the mental muscles by writing his own arrangements. Next, to establish that he could play dramatic parts on television, he began to secure them by a devious technique. In order to show that he was an actor rather than exclusively a singer, he tilted at the windmills of the corporation mind by demonstrating first that

BY LEONARD FEATHER

he was a script writer, who could walk through the studio gates fully equipped with his own role.

"I wrote a Run For Your Life script and then a Virginian, simply to create acting parts for myself. Well, the end justified the means, because sure enough, later on I was assigned to do an episode in the new NBC series, The Bold Ones, and this time I didn't have to write it. Roy Huggins, the executive producer, and Jo Swerling, who gave me the biggest chance with Run For Your Life, apparently liked my acting well enough to cast me in this terribly important, highly dramatic role without my having to write it. The segment I'm in is called Crowd Pleaser.

Terribly

Another terribly important, highly dramatic behind-the-camera gig was his debut as Executive Producer. That was his function on The Singers, a special seen on CBS last month. The tech-

niques employed were such that the show might well have been called Sing-In, a vocal analog to NBC's Monday-at-eight regular.

Again Torme is proud to have been neither seen nor heard. He formed a partnership with Billy Foster, who produced and directed; Mel also was one of the show's six writers. The reviews were generally favourable.

Pilot

"It was a pilot," he says, "which I hope may lead to something. I'd like to see it get picked up for a series so I can stay around town because Jan's having a baby." Mrs. Torme is the British actress Janette Scott.

During the weeks before The Singers was airborne, their Beverly Hills home was cluttered with equipment such as a movieola, and a new machine that allowed Torme, he says, "to make my edits electronically from two pieces of tape that went through a computer-like process." (No fuller ex-



MEL TORME: extended his scope far beyond singing

planation from me; I wouldn't know how to change a light bulb.) The activities that might be curricular have not obscured his still continuous vocal direction. Delighted with his recent switch to Capitol Records he says with typical understatement "They have

spent a king's ransom on my new album. That was something I desperately needed for years — promotion." He credits three Joneses for the interest stirred by his first release: Willie and Laura Mae Jones, protagonists of the song by that name that has been

gaining him substantial airplay; and Jimmy Jones, who arranged it — "He's just incredible!" He is warm all over at the reunion with producer Dave Cavanaugh, who made some of his best records during a previous Capitol incumbency many years ago. ("Getting to

gether with him was like reuniting a broken marriage.") Since Cavanaugh played a vital part in building the careers of Nat Cole, Mel Torme and Nancy Wilson, Mel's optimism is understandable. The title song of the album is "A Time For Us", which restored to the charts after a 35-year absence the name of Old Bill Shakespeare (It's the love theme from Romeo and Juliet). Certainly 1969 is the time for Torme. So, for that matter, was 1959, when he was about as hot a singer as had ever done a veni-vidi-vici tour of Great Britain; or 1949, when he was riding high as an ASCAP writer (his biggest hits, with Bob Wells, are "The Christmas Song," "Stranger In Town" and "Born To Be Blue," or 1939, when he was a child actor on radio soap operas in Chicago; or even 1929, when his prodigious infantile squeals enlivened the radio remotes by the Coon-Sanders Orchestra from Chicago's Blackhawk.

Sorry, that's about as far back as he goes. You were expecting maybe 1919?

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OUT NOW

INSTRUMENTAL DUOS are not common in rock music. They call for a technical expertise and a considerable confidence which the majority of young musicians do not yet possess.

The exception which proves the rule goes under the name of Hardin-York, and is of course composed of those two ex-Spencer Davis stalwarts, organist Eddie Hardin and drummer Pete York.

Having seen them at the recent Essen Pop and Blues Festival, where they helped Alexis Korner to quieten the rioting crowds who couldn't gain entrance to the massive Grug Halle, I tracked them down to their publicist's dark and doomy Knightsbridge basement flat last week.

After hearing a few tracks of their attractive first album, "Tomorrow Today," I asked how much part improvisation plays in their stage performances.

IMPROVISED

"Funny you should say that," said Pete. "Everyone listens to us and says what a tight band we are, and what great arrangements we've got, but they don't realise that most of it is improvised."

"For instance, Eddie will play a figure, and I'll know he's going to play it again, so when he does I phrase it with him. Then we'll repeat it a few times, and everybody thinks it's something we worked out beforehand!"

With only an organ and a drum-kit going for you, it must be difficult to hold the interest of a young audience at times. I asked Eddie whether they consciously tried to vary the texture of their sound.

"No—the variation is in the songs. They're all so different that we don't need to mess about with the sound. It's no blues, jazz, folk, or any of those things, and we don't have any problem with variation."

"It's much more interesting than working with a larger group. The more people you



HARDIN AND YORK (LEFT)

HARDIN AND YORK IMPROVING THE SCENE

have, the more complicated it gets. With just the two of us, we can listen very closely to what the other is doing and respond to it much faster."

"They are a group who don't respond easily to pigeonholing, and their appeal would be very hard to pin down and classify."

"It's funny, but we seem to go down best with 'underground' audiences," said Pete. "I don't think at first that they'd like us at all, but then you never know how other people will react to your music."

"I was pleasantly surprised, because it's better to play for that kind of audience. They sit and listen to the music, so you can employ a full range of dynamics knowing that the music ain't going to be covered up by the sounds of breaking beer-glasses or stomping feet."

They are currently in the process of recording what may be their second single,

the first — "Tomorrow Today" — having been ignored through lack of promotion some time ago.

But their reactions to the thought of possible chart success are very ambivalent.

"It would probably spoil more things than it would improve," said Eddie.

"Some of the places we play don't like booking 'chart groups,' and as we enjoy playing at those places it would be a shame to lose them."

"I like playing in small places, although things like the Essen Festival are good because you reach a much bigger audience."

Pete nodded agreement, and added: "I like to have the audience close to me, like it used to be at the Middle Earth. It's all down to communication, really."

"There's a lot more competition these days," noted Eddie. "Groups listen to what other groups are doing, and that's improving the scene."

—R.W.

VERTIGO



Juicy Lucy

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Mama's back in town

MAMA'S back in town! The big lady with the sweet voice is in Britain for her first personal appearance since leaving the Mamas and Papas and to promote her follow up to "It's Getting Better."

Before her appearance on the Biafra concert at London's Royal Albert Hall this week, Mama Cass talked about the direction her career is heading since the split from the rest of the group:

"I'm being very cautious about the direction although I'm happy with the rate things are going. I want to go into films but I still enjoy singing. It only takes ten minutes to get to the studio from my house which means I can feed my baby, I don't like leaving her."

"The only reason I haven't been doing live appearances is because it means going on the road and leaving the baby. I want to stay with her."

"It's very difficult having a career and a home life. But I do it because I enjoy it, if I didn't have my career it would become so oppressive. I work as much as I want to earn some money but not enough to make me wealthy."

"It's now over a year since Cass left the group. Did the prospect of making live appearances again worry her?"

"No, I'm looking forward to it again. Before I was in a group, I used to sing in front of a lot of people and at one time the Mamas and Papas worked in front of 50,000 people."

"I'm used to hearing just my own voice now with doing the recordings. I haven't brought a group over with me, Annabelle-Churchill is arranging that. I like to have a full sound as I don't have any backing voices. I shall use about ten to fifteen musicians including brass and strings."

The follow up to "It's Getting Better," which is still in the MM chart, is to be released on November 7 ("My mother's birthday, so I hope that's a good omen"). It's titled "Make Your Own Kind Of Music."

"It's difficult to get the right material, I'm not Negro so Negro-type blues are out and I can't do the sort of things that come easy to people like Janis Joplin. I was brought up on classical music but you can't go round singing classical music all day."

On her first album Cass



MAMA CASS: first personal appearance since the split.

had Steve Stills of the Crosby, Stills and Nash aggregation, Harvey Brooks, who played with the Electric Flag, and John Sebastian among others helping out. But it was an album she feels was promoted wrongly.

"I don't feel it was promoted properly. It was advertised in all the underground press and I don't

think that was right. I told them if they spent half of what they spent in the Free Press on an advert in Playboy they would have had a hit."

Whatever problems Mama has had with her career, her last two records have been hits on both sides of the Atlantic and she's managed to shake off the Mama and Papa tag to

emerge as a solo star in her own right.

As someone said at the reception she's a whole lot of woman.

ROYSTON ELDRIDGE

"THERE is more work for big bands now than there has ever been." So says Ray McVay whose band has been resident at London's Lyceum for the past three years. It is a regular on innumerable radio shows and who last Friday kicked off BBC TV's new big band series, Dance Date. Phillips have also done a world-wide deal for the release of his albums.

TURNING

"I keep turning down work," Ray continued. "The heyday of the big bands was supposed to be ten, 12 or 15 years ago, but there is more work now. And the reason is that some of the pop groups have made such an arse of themselves."

"They get booked at a private function and blast the customers out of the place. People have come to their senses again and just don't want all that. They realise that big bands can do all that — and play quiet music as well."

"Of course there are different aspects to the big band scene. We specialise in ballroom work, private work and so on. Somebody like Maynard Ferguson couldn't play the ballrooms, but he concentrates on different things — clubs and concerts."

FUTURE

Ray says the customers no longer want the current hit tunes in the ballrooms.

"We only do 'Je T'Aime' out of the current Top 20 and that is because it is such a lovely melody. The boys and girls who go dancing today don't want the current record hits. They like soul music — and Continental music because they have been on holiday to Spain, Italy and places like that."

Not so long ago some people, including the Musicians' Union were beginning to worry about where future generations of brass and reed players would come from as anyone old enough



Great days for McVay

to hold an instrument seemed to be carrying a guitar.

"Five years ago I was worried about it," admits Ray. "But today there is no problem finding musicians except to fill a specific job. If you need a first-class lead trumpet then you might have a problem. But there are plenty of youngsters coming up."

"I suppose things don't change all that much. At school I wanted to play the trumpet because I saw Harry James in films. Herb Alpert comes up and all of a sudden there are plenty of kids playing trumpet again." — BOB DAWBARN.

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New Pop Singles

By Bob Dawbarn

Back to that Bayou beat



CREEDENCE: fine guitar and great voice



CHECKMATES: wild, raving Spector sound.

CREEDENCE CLEARWATER REVIVAL: "Green River" (Liberty). As the first British journalist to write about Creedence (plug, plug) may I say I still think they are the nicest thing to happen to the singles chart in a long, long time. This one, from their new album, is less sinister than "Bad Moon" but still reeking in that Bayou atmosphere. It swings like mad with fine guitar and that great, smokey Fogerty voice.

Strange

CHECKMATES: "Proud Mary" (A&M). The ways of record companies are indeed strange. This is a gas, big, wild, raving choir sound with soaring lead. But surely it can't be a hit so soon after Creedence's version. Pity, because it's an excellent record.

Maybe it will get people to buy their excellent album. Phil Spector lives — and proves it by producing a sound like this.

MARVIN GAYE - TAMMI TERRELL: "The Onion Song" (Tama Motown). The world, so the duo says, is just a great, big onion. And this is a great, big drag.

MAX ROMEO: "Mini-Skirt Vision" (Unity). I have a sneaking suspicion that this is as likely to give the BBC apoplexy as his "Wet Dream" did. It's only a suspicion because I don't understand a word of it. Great for clattering hobnailed boots to while writing "Chelsea Shed" on the wall of St Pauls Cathedral.

Nothing

BOX TOPS: "Turn On A Dream" (Bell). Now there's a suspicious title. A nothing song pleasantly done but without anything memorable about it at all.

GENE LATTER: "Tiger Bay" (Parlophone). Gene, doing his usual one-man hustle for Gene, phoned to say this was autobiographical. Tears are welling in these old eyes at the thought of the little Latter with no toys to play with in Tiger Bay. Seriously, if it gets the plugs this has just

enough originality to be a hit. Gene has written a very commercial song and the arrangement is nice.

NAT STUCKEY: "Cut Across Shorty" (RCA). One of yer old-fashioned country and western story ballads done with boogie woogie piano and a lot of verve. Not exactly my bag but he does it well and it gets the old feet jumping about. Good discotheque music.

Motown

THE FASHIONS: "I.O.U." (A Lifetime Of Love) (Evolution). More imitation Motown — of two years back. As an attempt to reproduce the Supremes sound it's fair. As an original pop record, it doesn't even begin. Come home Chris Welch, all is forgiven!

COUNTRY EXPRESS: "Watching Trains Go By" (Lucky). That's better. Another country record but this time with lots of guts and it swings along nicely. The singer convinces me and there is some very nice guitar. The sort of country and western record that should appeal to a pretty wide public. I like it.

LEVIATHAN: "Flames" (Elektra). Nice to hear something that isn't just aimed at the lowest common denominator in the singles market. I'm not sure it has all come off but at least they are

original and have taken trouble to get something distinctly their own. Some nice guitar, both acoustic and electric, and big, heavy sound even if the song doesn't amount to too much.

Jazz

HUGH MASEKELA: "I Haven't Slept" (MCA). South African jazz trumpeter has come up with a sort of K wela crossed with rock.

The result is pretty nasty right down to a non-vocal, presumably by Masekela. Back to the drawing board mate!

BRIAN PARRISH: "In Good Time" (United Artists). A sort of heavy Peter Saersted crossed with the Plastic Ono Band. The arrangement gets a bit messy but this sounds better second and third time round. He just could have a hit.

VALERIE MASTERS: "I Don't Wanna Play House" (Columbia). The song and the arrangement are so old-fashioned. I can't believe this has a chance of commercial success. And the lyrics are the sort of thing Max Bygraves or Norman Wisdom come up with when they want to prove they can switch from comedy to pathos. I prefer Miss Masters on something a bit more lively.

Rumours

ELKI & OWEN: "Groovy Kind Of Love" (Revolution). I hope rumours that Elki is that nice singer Elkie Brooks are entirely unfounded. This has the subtlety of two elephants at it and the swing of a broken leg. And that's not how they spelled Groovy last time down round.

PEGGY LEE: "Is That All There Is" (Capitol). Oh no, even Peggy Lee is bringing me down this week. This is full of American sentiment with Miss Lee chatting away between the odd bits of pleasant singing. The awful thing is the deejays will like it!

GLENN WESTON: "A Very Merry Christmas To You" (Columbia). And

long time since we had a silvery moon in a lyric.

PHIL BRADY: "Let The Whole World Sing It With Me" (Lucky). I'll say one thing about country and western — the records don't get me as agitated as reggae. This is your real traditional cowboy stuff. Done well. Throw another Indian on the camp fire Wyatt.

NELLIE: "I Who Have Nothing" (Gas). Ignoring a suggestion from an anonymous passer-by named Max Jones that it's Pinky and Perky I am left speechless. I just hope Pama Records were joking.

haired musicians. This must be a hard rock record. It isn't.

It's a sweet voiced girl, with occasional help from others of similar ilk, doing a folksy little ballad. Inoffensive if not exactly obvious in its hit potential.

Dead

GRASS ROOTS: "I'd Wait a Million Years" (Statenside). Who said teenybop music was dead. Here's two minutes 35 seconds of it for those who still have the strength to care.

GARLAND GREEN: "Jealous Kind Of Fella" (MCA). Average soul ballad with Mr Green over acting like mad. The strings don't do anything to calm him down. It's all been done a million times before and I suppose we have to resign ourselves to the fact it'll be done another million. With any luck I'll manage to miss about 786,243 of them.

Nut

THE POPPY FAMILY: "Which Way You Goin' Billy" (Decca). That last one drove me off me nut. I say the word poppy and thought, poppies produce opium, opium is a drug, drugs are associated in the minds of Sunday newspapers with long-

NEXT WEEK

JOHN MAYALL

BY LEONARD FEATHER

Advertisement

It's A Squalid World You Are Going To Inherit

and largely unnecessary. Take London Airport, for instance. The place is an outrage on humanity, situated so close to hundreds of thousands of homes. And it's yours, you young people, your inheritance.

Millions of you will marry and have families and find you have to bring them up in a world of ear-shattering sound that hardly seems to stop day or night.

Just think of this: the jet age has been with us for little more than ten years. In that short time Heathrow has become a curse, an intolerable nuisance to millions living around it. It's the biggest international airport in the world.

But what's it going to be like in another ten years' time? Air traffic will increase enormously. Jets will become bigger, more powerful, more noisy. The Jumbo Jet starts operating next year, and then comes the Concorde. Do you think that men, women and children should have to live their lives to the accompaniment of their shattering sound? Yet the Airport Authority is doing nothing about it: it plans always for expansion. We are told we will just have to put up with it. The machine is more important than human beings.

The fact is that siting a major airport at Heathrow has long been recognised as a mistake; but they go on investing money in it, and there seems no turning back.

But many citizens are now saying they have had enough, and a campaign has begun to force the Airport Authority to run down its operation and in time get the airport moved to a more sensible place where it does not intrude upon the lives of citizens. (Perhaps Foulness will be the answer).

The campaign is called CHAOS — Close Heathrow Airport On Sundays. We are demanding that for one day a week at least we shall be free from the intolerable noise of roaring jets. Does this sound unreasonable? Passengers can fly on six days a week; let us have the seventh in peace and quiet. And if we make Heathrow Airport a 6-day operation, they'll soon hurry on their plans to move to another site.

We are giving notice to the Airport Authority that starting next Easter Sunday we will not accept Sunday flying. This gives them six months to adjust their schedules. If they will not voluntarily change to a six-day working week, then we are determined to close the airport to Sunday passenger traffic ourselves, and we can do it.

We, very ordinary citizens, are having to do this ourselves. Our elected representatives are helpless to restrain the activities of this airport. Local councils can do nothing; MPs seem useless. So we are taking the matter into our own hands.

What must be realised is that today councils and Parliament appear powerless before the mighty commercial interests that make their profits from airports and aviation. Big Money is all-powerful. They take no notice of petitions or protests.

And yet are they so powerful? The ordinary citizen has enormous power when he organises. We are going to prove that human beings come before machines, and the profits they make for their owners.

But this is your world, too, you young people, and you should come in and help us (though we'll do it without you if you opt out). Youth has extraordinary vitality, courage, and a warm idealism that would help our movement. You have also this extraordinary ability to stage great protests, and here is a social menace which demands your enthusiasm and participation. If Youth will adopt CHAOS as their movement they'll soon change their ways at Heathrow.

Won't you come in and help us? Won't you make CHAOS your cause?

Now, how can you help? I would like support from your stars, your big name artists, your pop groups, good, mediocre and plain ordinary. Will you write to me (or phone) and offer your services? For what? Possibly a great protest — music against the jet noise — next Easter. We will provide the site, and we will provide the biggest audience you have ever had — a million grateful citizens, fed up with living under the noise of powerful aircraft.

I appeal to you. Please contact me now and offer your support. Write to Gordon Landsborough, 46 Ormond Avenue, Hampton, Middlesex. Phone: 01-979 3059.

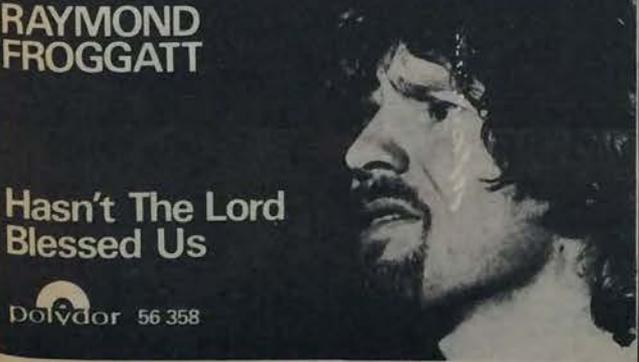


VERTIGO

RAYMOND FROGGATT

Hasn't The Lord Blessed Us

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CHAOS Close Heathrow Airport on Sundays

Pity the poor French pop fan

BRITISH PEOPLE — don't complain that records are banned by the BBC. You're lucky.

In France, it isn't records which are banned, but a big Pop Music Festival.

And this for the most stupid reason — they are afraid of 10,000 young people loving pop music, and listening to groups like Ten Years After, Anysley Dunbar, Pink Floyd, Nice, Pretty Things, Chicken Shack, Fat Mattress and Soft Machine.

"They," of course, being the French Government. — JEAN YVES ANTOINE, Montreuil 93, France.

● The festival has now been moved to Tournai in Belgium

Cocker

I THINK it's high time the knockers dropped the "poor man's Ray Charles" tag from Joe Cocker.

Obviously, Joe was initially inspired by the music of Ray Charles, but then Charles himself admits that he originally moulded his style on that of Nat King Cole.

Now, no one can con-

MAILBAG

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

vince me that Ray Charles still sounds like Cole, nor can they that Cocker sounds anything like Charles. — G. K. DOUGLAS, London, W12.

IN THE past six months, a lot of groups — i.e. Amen Corner, Small Faces — have broken up under the banner "We have gone musically as far as possible within the limitations of our group."

If this is the case, why didn't the Beatles, Stones or Hollies break up after they had had five or six hits? — ALAN CAREN, Ruislip, Middlesex.

WE HAVE just reached the third anniversary of the untimely death of the greatest female singer who has ever lived.

All these supergroups, progressive singers and scruffs can never repeat the tone or voice to match that

of the great Alma Cogan. — DOUGLAS SAWKINS, West Mersea, Essex.

WHATEVER happened to King Hendrix? Me and my friends are great fans of Hendrix, but there seems to be no news about him these days. — M. OSBAN, Whitechapel, London, E.1.

● Says Jimi Hendrix's agent, Dick Katz: "Jimi is still touring in America. We have no firm news of when he will be returning to Britain."

Soul

IN REPLY to Alan Paine (Mailbag 11/10/69), there's just one thing to say: I realise part of Soul died with Otis Redding, but to say that the whole soul scene is dead is like saying that millions and millions of people have just lost their soul. In future, Mr Paine, please say what you mean. — ANGELA CHARLTON, Cleethorpes, Lincolnshire.

COULDN'T Top Of The Pops do something good for a change and have a progressive spot on their show? Then perhaps groups like the Edgar Broughton Band, Family, Spooky Tooth and others would be seen by the public, which would appreciate what great performers they are. — FRASER WYETT, Thorpe Bay, Essex.

Radio One

I WOULD be interested to know why the BBC, after starting reasonably well with their new Radio One programme, have now reverted to their old policy of combining this with Radio Two's format of prewar music and played-out panel games during the evening.

British jazz— good or bad?

I WOULD like to reinforce Peter Sutcliffe's plea to give jazz a chance (Mailbag 18/10/69).

My early interest in jazz started by listening to the great American jazzmen, but in the last few years I have become increasingly aware of all the good jazz that is coming out of Britain.

Unfortunately, I seem to be in a minority group. It's a damn shame that our jazzmen not only have to look elsewhere for bread, but also have to leave the country in search of sufficient work to make a living.

Their music is so good I would even go as far as saying there is much more exciting music being produced here than in America. And this is true of both pop and jazz. — ANTHONY COMPTON, Maidenhead, Berks.

● LP winner.

THE REASON for the small audience for the type of music called jazz and played mainly at Ronnie Scott's is

On illegalising pirate radio, we were promised "continuous pop music" on the Caroline/London basis. This, as we all know, has never been fulfilled, but the latest arrangement completely contradicts the original idea.

This aside, can anyone explain the reason for the appalling reception on 247 metres, when the majority of the pirates seemed able to provide perfect reception day and night?

I have often been frustrated by the continuous interference of another station during the evening on Radio One. — KEITH HARRIS, SS Pando Strait, P&O, Hull.

Hollies

THERE'S no one more pleased than I to see the Hollies' latest and greatest single shooting up the chart.

For years now the Hollies have been the most talented fivesome on the British scene, and it's easy to see why.

The attitude of most groups is to go on stage and play their latest hit without a care for their stage presentation.

The Hollies aren't like that; and I believe this is the reason why they have stayed at the top for such a long time.

I hope their phenomenal success goes on forever. — LESLEY E. TURNER, Mill House, Lincs.

Spector

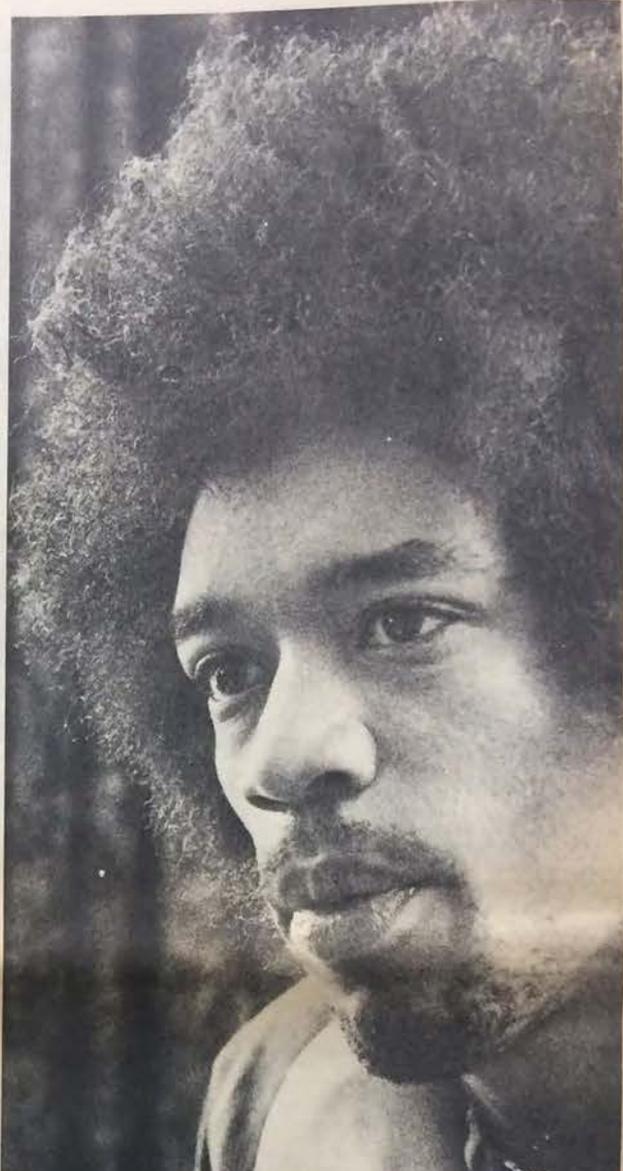
RE THE quote from Phil Spector in the Pete Senoff interview (MM 18/10/69): "It's not the young kids so much that are crazy about Tom Jones... even though they dig him."

Yes, we dig him all right. We'd like to dig a hole for him.

We know people in the generation between 20 and 30 who would like to do the same. — MAVIS JENNINGS, Brighton, Sussex.

I'VE just bought the Chicago Transit Authority and Beatles "Abbey Road" albums. Here's what I think of them:

Sorry, CTA, but you're the proof that jazz and pop don't mix. It's so easy to call "progressive" a group



HENDRIX: no news of him

trying to play jazz and doing it badly. The future of pop is not jazz.

Thank you, Beatles, for having understood that pop music must develop but REMAIN pop — not be a mere lift leading to jazz.

ROBERT LOLIVRET, 77 Provins, France. ONE MUST hope that Delaney and Bonnie do not turn out to be Tiny Tim in disguise. — M. S. DUNN, New Waltham, Grimsby, Lincs.

I WOULD like to say thank you for the great kindness that has been shown to my family and me since the death of my husband, Bert Courtney. In addition to good wishes and kind thoughts, a very generous amount of money has been collected by a session of musicians, radio musicians and through the tribute to Bert at the 100 Club last week.

This money has been put in a trust fund for the boys, as Bert would have liked. To all concerned, the boys are very, very grateful. And so am I. — KATHY STOBART, London.

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COUNTRY AND WESTERN

TO MOST PEOPLE the word Bluegrass conjures up pictures of Southern fried chicken, perfume and the State of Kentucky. To a growing number of fans, however, it applies to a style of music originating in the Bluegrass States of America.

Featured in the Top Fifty Charts early last year was "Foggy Mountain Breakdown," by Flatt & Scruggs — the theme from the film, "Bonnie and Clyde."

This was the first ever hit for Bluegrass music in the United Kingdom — and, ironically, the last, for this earthy country music styling is rapidly declining in popularity and most people, save for the country enthusiasts, have forgotten it.

In its basic workings Bluegrass can be compared to Dixieland Jazz; both are assembly forms, in that each instrument, whether it be Dobro, fiddle, clarinet or trombone, has a specific role to fulfill within the band and one that is strictly adhered to.

It would be inaccurate to say that Bluegrass music in its present form is an essentially "old" sound — three finger style five string banjo was introduced professionally until 1945. Carolinian Earl Scruggs was largely responsible for this revolutionary finger picking method. However, Bluegrass is accepted as being America's traditional music.

The Bill Monroe "father" of the modern Bluegrass sound is a widely acknowledged fact but it was many years before Monroe accepted that he had actually "created" a style of music.

Bill Monroe, with his band, The Bluegrass Boys, joined the staff of WSM Nashville in 1939. In the 1930's, he and his brother Charlie had been one of the most important groups in "hillbilly" music and their recordings had, according to Billy Charles Malone, of the University of Texas, "a tremendous impact upon modern country music."

In a newsletter prepared for the John Edwards Memorial Foundation, Malone wrote the following on the subject of Bluegrass:

Opry

In 1938 the brothers separated, each forming his own group. Bill and the Bluegrass Boys made some recordings in 1940 and 1941 and although Bill was a popular performer on the Grand Ole Opry, he had no hits during his first years with WSM. Monroe did not record again until 1945 and not until 1946 and 1947 did "Footprints in the Snow" and "Kentucky Waltz," the two hits which established his stardom, appear.

Recording on February 13, 1945, by a band which included an accordion, these songs featured Monroe's solo voice; they had little of the complex instrumental interplay for which Bluegrass is noted — they resembled most hits of the period. In the months prior to the market release of the songs, Monroe had hired "original" band (Flatt, Scruggs, Wise and

Rainwater). For Monroe's, as for most hillbilly groups, fluctuating pay, the strain of constant travel to shows and personality clashes between band members caused a high turnover of musicians. Because of the time lag between the recording and marketing of a record, Monroe's latest record release often featured musicians no longer with his band.

By the end of World War Two, hillbilly bands reflected a multitude of influences. Fiddlers' conventions, rural tent shows, river boats, home social dances and even churches had provided the ingredients for a wide range of instrumental and vocal styles.

Feedback of popular styles — ragtime, urban blues, vaudeville and jazz — into the rural Southern area added to the diversity of musical elements known to the hillbilly musician by 1945. The new Bluegrass sound of the "original" band shared much with the sounds of earlier hillbilly outfits.

Striking

In the opinion of Monroe, who was constantly seeking more capable musicians, his band differed little from his earlier bands, but its differences were striking to other instrumental musicians, and the instruments in the band took solos at various times, while the rest of the band provided rhythmic and melodic background.

The presence of three or four "lead" or solo instruments, coupled with the vocal combination of Lester Flatt, Monroe and other band member (Mac Wiseman, for example), gave the group an uncommon versatility.

Following the success of "Kentucky Waltz" and "Footprints in the Snow," Monroe was in constant demand. The Bluegrass Boys travelled extensively and Monroe's technique of presenting shows added to his popularity; he carried a large circus tent which was erected in small towns and drew tremendous crowds.

Although this "original" band did not record Monroe's first, biggest selling records, it did record twenty eight songs in 1946 and 1947 (some of which included "Little Cabin Home on the Hill," "Little Community Church" and "Will You Be Loving Another Man?").

Earl Scruggs left the Bluegrass Boys and returned to his home in North Carolina. A month later Lester Flatt left

the band, going to his home in Eastern Tennessee. The two visited frequently in the following months and by spring, 1948, they had formed their own band. Their first job was with radio station WCYB, in Bristol, Virginia.

Also employed by WCYB at that time was another newly formed band, the Stanley Brothers, who had previously recorded several songs for Rich-R-Tone, a small company in Johnson City, Tennessee; their band included, like Monroe's, fiddle, banjo, guitar, bass and mandolin.

The Stanley Brothers most recent recording at the time Flatt and Scruggs joined WCYB was "Little Maggie" (released April 17, 1948). On this recording Ralph Stanley played the banjo in the traditional two finger style. Between the time "Little Maggie" was recorded and the next Stanley Brothers recording session, Ralph learned to play banjo in the smooth Scruggs manner.

In September, 1948, the Stanley's recording of "Molly and Ten Brooks" appeared. As in the Monroe version of "Molly and Ten Brooks," the banjo and fiddle, but not the mandolin, took instrumental solos. Because in both bands the mandolin usually took solos, the absence of one in the Stanley Brothers "Molly and Ten Brooks" can be interpreted as a copying of Monroe's. Ralph Stanley's banjo playing closely resembled that of Earl Scruggs.

This was the first direct evidence that the Monroe "sound" was being copied by other Bluegrass outfits. It is open to conjecture as to whether this was in fact the first example of direct imitation. What is important is the fact that the Stanley Brothers "Molly and Ten Brooks" marks the transition from the sound created by the Bluegrass Boys, to the actual style of music known as "Bluegrass."

Accept

It took Monroe many years to accept that he had created a style of music and even then he would only admit it negatively — that is when the Stanley Brothers changed from the obscure Rich-R-Tone label to Columbia, the same company for which Monroe recorded.

In the same year, 1949, Flatt & Scruggs debut for the Mercury label had been released, which resulted in three bands playing the same style of music on just two

major labels. In November 1949, Monroe and the Bluegrass Boys changed to the Decca label; he felt the Stanley Brothers sounded too much like his band, the Bluegrass Boys.

Groups such as the Stanley's and Flatt & Scruggs presented an economic threat to Monroe and this "borrowing" of musical sounds could not be constituted as flattery when the sale of his recordings was at stake. Only in the 1960's did Monroe really accept that he had "created" a style of music.

Although Earl Scruggs did much to revolutionize the sound of Bluegrass music by introducing his three finger style banjo technique, it was not a style peculiar to Scruggs; other players had been using it for several years prior to him.

Ragged

Among them were Snuffy Jenkins, Smith Hammed and Fletcher Hendley — although theirs was a somewhat ragged and heavier sound to that of the smooth, easy flowing Scruggs technique. Before the advent of the "Scruggs method," string bands consisting of the traditional instrumental lineup associated with modern Bluegrass groups relied upon the frailing or drop-thumb method.

According to Earl Scruggs, the banjo had its origins in Arabia thousands of years ago; it consisted of a skin head stretched over a hollow body and strung with three strings. This instrument was carried to the East with the spread of Islam. Negro slaves brought it to the United States from Africa.

Other instruments similar to the banjo have existed in India (ravensastron) and Egypt, where it was known as the Banli. The true American banjo was invented by Joel Sweeney, a native of Appamatox, Virginia, in 1830. Sweeney made a revolutionary modification by adding a fifth string, higher in pitch and next to the lowest pitched string and secured by a peg halfway up the neck.

This new instrument became extremely popular throughout America where it held its place in the affections of the people during the nineteenth century. At the turn of the twentieth century a decline set in; Sweeney's fifth string was eliminated, the neck was shortened and the head enlarged. This modified instrument became known as the "tenor" banjo

and was featured in Jazz bands.

The year 1945, however, saw the advent of Scruggs and his revolutionary "three finger style." McCall's Magazine (1961) described Scruggs style thus: "Almost unbelievable virtuosity on the banjo," whilst Robert Shelton, music critic for the New York Times compared him to Paganini!

In spite of the great influence asserted on the overall structure of hillbilly music by the Monroe and Stanley Brothers outfits, it was the Foggy Mountain Boys, led by Lester Flatt and Earl Scruggs, who really established Bluegrass music as a commercial commodity by constantly experimenting with new sounds and fresh materials.

The majority of Blue grass groups preferred to keep within the confines of so called "traditions" by only featuring five basic instruments — five string banjo, guitar, fiddle, mandolin and bass — and adhering to an almost fixed repertoire of song material.

Flatt and Scruggs, however, added such instruments as the Dobro guitar (formed from a convex and concave diaphragm, supporting a spiderweb bridge. The bridge and diaphragm are covered by a metal resonator and the characteristic "whining" notes are produced by means of steel slide-bar, as opposed to normal methods of chording), and auto-harp, drums and harmonica.

Their songs, too, began to veer away from the somewhat restrictive field of true Bluegrass with material by Bob Dylan, Johnny Cash and Ian Tyson, forming a substantial part of their latter day recorded repertoire.

Death

But the death-knell had sounded for the legendary Flatt and Scruggs and the Foggy Mountain Boys — dissonance, due apparently to conflicting ideas involving future song policies (Scruggs was, according to reports, eager to experiment further with "way cut" sounds, whilst Flatt wished to remain a traditionalist), led to the break-up of the world's most popular Bluegrass outfit.

While Flatt and Scruggs experimented with relatively conventional instruments, conventional to Blue grass, that is — other groups like The Osborne Brothers introduced piano and steel guitars into their line-up but with little overall chart success.



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OSBORNE BROTHERS



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Bluegrass LP's

COUNTRY SONGS OLD AND NEW, The Country Gentlemen (Follows) FA 2095, THE DILLARDS 'LIVE' (Elektra EKS 726), HYLO BROWN SINGS THE BLUEGRASS (Rural Rhythm RK3 286), DON RENO & BILL HARRELLS, US Issue (Rural Rhythm RHD 17), IN THE GARDEN, Don Reno/Red Smiley (Melodie MLP 12-237), STANLEY BROTHERS & THE CLINCH MOUNTAIN BOYS (Polydor 42628), THE ORIGINAL BLUEGRASS SOUND, Bill Monroe, US Issue (Harmony HMA 758), OXY BLUEGRASS, Flatt & Scruggs (Hallmark HM 559), CODE OF THE MOUNTAINS, Bill Clinton, Canadian Issue (Spartan SLP 271), BLUE GRASS SYMPHONY, with Jim & Jesse/Red Allen/Red Miller/Lonnie Pine Fiddlers/Earl Starn/eric, US Issue (A&O TENNESSEE, Jimmy Martin (MCA MUPS 388), BLUEGRASS BANJOS ON THE HILL, Homer and the Barnstormers (Marble Arch MAL 1136), FOLK SONGS, Eric Weisberg/Tom Paley/Art Rosenbaum/Marshall Brickman (Polydor 236 532).

BLUEGRASS SPECIAL

and commercialism at the hands of a few. It would be unfair to place the blame on any one group, for many of them experimented with revolutionary sounds and material. Ironically, this once strictly American musical form, is now finding favour with English folk club audiences and in recent years a number of excellent Bluegrass bands have been formed, notably The Southern Ramblers, the now disbanded Anita and The Bluegrass Boys, The Morris Boys String Band, The Down County Boys and The Orange Blossom Sound.

Earl Scruggs wife, Louise, penned this apt description of Bluegrass music: — "American. Life yesterday, today and tomorrow. Purest of what this earth has to offer and unaffected by the passing of time. Earthy and spontaneous, uncomplicated, and rooted in the US folk music tradition."

BRIAN CHALKER

Bluegrass music, it would appear, is a spent force — a victim of over exploitation

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folk news

THE PENTABE finish their concert tour this Saturday at Newcastle, upon Tyne City Hall before commencing their third U.S. tour this year, they will fly to Canada to make a TV special for the Canadian Broadcasting Corporation, together with concerts and college dates.

They will play a solo concert at New York's Carnegie Hall on December 6.

"Judy Collins arrives in London next month for a ten day stay. She will appear on the Tom Jones and Georgie Fame TV

shows, and will do a solo concert at the Royal Albert Hall on November 14.

Judy recently taped a spot on the Andy Williams show in USA, which should be seen here.

"The Humblebees plan a club tour at the beginning of December, which comes handily on the heels of the success of their second Transatlantic album, Barry Myers is organising it.

"The Johnstons are on Monday's Mash on BBC1 next Tuesday along

with Alan Price and Slade, a four-man pop group who feature electric violin.

Scottish based folk group, Bread Love and Dreams, are with Peter Sarstedt in the Radio 1 show this Sunday evening. Members of the group are Angie Rew, Carolyn Davis and David McNiven.

"Pursuing his solo career, ex-YT Peter Bellamy tells me he is getting inundated with offers. Who says the time of the solo folk singer is over? He's at Windsor on October 31, the Fox on Nov-

ember 6, and Coventry City Arms on November 9.

"Was that Matt McGinn I heard on Radio 1 singing a jingle for Stuart Henry?"

"The undoubted hit of the recent London Folk Music Festival, Rosemary Hardman was at the Ramsbottom Folk Club this Tuesday.

"Mike Absalom is at Litchfield Blues Club at the Malt Shovel tomorrow (Friday). Next week they have the new-style Mike Cooper, and Cliff Augler on November 14.—KARL DALLAS.



VERTIGO

FOCUS ON FOLK



AL STEWART: "more talking than singing these days."

Stewart, becoming a citizen of the world

AL STEWART is becoming a citizen of the world, though it's a process that needs to take a little time. When it happens it may surprise his fellow citizens of the little city state of Soho, whose doings and comings he has chartered so accurately in the past years.

BY KARL DALLAS

Value

"I'm not ready yet, to say anything of any value of the world outside my own immediate scene," he told me shortly after his sell-out concert at Queen Elizabeth Hall the other week. "I don't want to write yet another song against the bomb or against the war in Vietnam. What does that prove?"

I can only write about things I really know about, and I'm in no position to set myself up as a leader. I don't even know if people need telling what to do. There was a girl at the Newport Folk Festival a few years ago, when Bob Dylan was still considered a protest singer, who shouted out to him: "Let us kill for you, Bobby. Just tell us who to kill and we'll do it."

Afford

That sort of situation is dangerous. On the other hand, the world is getting so small that no one can afford to opt out. What I'm trying to work on is exactly how I opt in. Al's present main sphere of activities — the Universities circuit — is helping him in this process. "I'm doing more talking than singing these days," he says. "After the show we always gather together and start arguing about everything under the sun. It helps me to get my thoughts together."

"In fact, one university asked me to take up residence and go to lectures and everything, which would have been great since I never got to university but quite illegal." "Still I'm doing a lot of studying in my own time, modern history, the Nazi war against Russia, things like that. It's not breaking through into my songs yet, but I think it may do."

If it does, it will surprise those who have identified Al so far with his chronicles of love lost and found, mostly with an adolescent bias. These are the sort of songs that built him a popularity that can fill a concert hall with virtually no hassle at all, descriptions of the sort of teenage hang-ups that most of his audience are still suffering, set to melodies that are often more profound than the words.

In fact, Al's treatment of this sort of material has changed almost imperceptibly in recent years. He has become less personally involved and distance has lent detachment, giving the story of his encounter with a nymph in Swiss Cottage a wry humour that was absent from it in its "constant nymph" days. "What happened was that I sang the song so often I got tired of it," explains Al, "so I stopped doing it. Then when I took it up again I found my whole attitude to it had changed, I started altering the words slightly, and now though it's not so different textually, the whole spirit has changed."

If they have noticed it, Al's teenage fans may not dig this new, less involved Al Stewart, but there is still enough in his lyrics for them to identify with. At the same time, he has continued to produce the intensely melodic musical lines that have distinguished his songs all along.

In a strange way, I think the melody of his "Old Compton Street Blues" tells you more about the realities of prostitution in

London than the rather Joan Crawford movie-script which is its ostensible story line. The rising cadence of the words "it could have been so different," falling almost immediately into the spiralling melody shape of "in circle turns and turns and turns" is a musical image of fantastic power, mirroring the story of disillusioned love which lies between the plot lines.

Al's wisdom in not straying too far outside his own milieu is indicated, perhaps, by the fact that his unautobiographical material is his least effective, even novelistic leaving his audience no wiser after he's finished.

In some cases this can be an effective way of getting the listener to do some thinking of his own, as the amazing two-part story of the Fosters, who seemed poised for a crisis in the third part of the song. But when you're expecting to hear what happens next, the song ends, leaving the Fosters in the purgatory that afflicts so many marriages that don't quite break up, even though they never quite made it.

Hordes

All this will be irrelevant to the hordes of finger-counting guitar technologists, who see in Al the first real individual technique to emerge from the West End scene after the Jansch-Renbourn folk baroque movement moved on to the Albert Hall.

The real point about Al, I feel, is that he can be so many things to so many people. To me he's a superb melodist whose tunes and accompaniments are welded into a unique whole. To the young, he's the older brother who tells them where it's at, with a reassuring word and a pat on the (female) bottom. To the guitarist, he's the latest guru'ner.

What happens next looks like startling all of us.

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QUEEN ELIZABETH COLLEGE Folk Club, Campden Hill Road, W.8. Friday, October 31.
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 doors open 7.30 tickets 20/- 15/- but most only 10/- !!
 tickets at door, or send S.A.E. and money to:
 H.A.A. (tickets)!! Hall Place Gdns, St. Albans.

ABRAXAS CLUB
 81 Belsize Park
 Gardens, N.W.3
 TELEPHONE
 722 6404
 OPENING OCTOBER 30th
 and each Thursday following
 8-12 midnight
DISCOTHEQUE
 Wine, food, dancing 10s.
 Each Saturday, 8 p.m.
 Dinner, Dancing and Informal
CABARET
 30s. inclusive

HORSESHOE HOTEL, Tottenham Court Road, W.1
 Sat.,
 Nov. 1
DON RENDELL
 with APOLLO SOUND
 featuring **BOB BARTER**
 Licensed Bar Admission 6/- Commence 8 p.m.

LIVE! AT THE FAIRFIELD
FAIRFIELD HALL, CROYDON
 Manager: Thomas J. Pyper, M.I.M.Ent.
SUNDAY, NOVEMBER 16th
 at 7.30 p.m.
 John & Tony Smith present
FAMILY
 IN CONCERT
 WITH FRIENDS, plus AMERICAN GUESTS
EMILY and MUFF
 SEATS: 17/-, 15/-, 13/-, 10/-, 8/-
 Bookable in advance from: BOX OFFICE, FAIRFIELD HALL
 TEL. CRO 9291; Open 10 a.m. to 8 p.m.

NATION WIDE CONCERT TOUR
 OF
THE LEGENDARY JOHN MAYALL
 Presented by JOHN & TONY SMITH

APPEARING:
 FR, 31st OCT. FAIRFIELD HALL, CROYDON Sold out
 SUN, 2nd NOV. A.B.C., EXETER at 5.15 & 7.45 p.m.
 MON, 3rd " THE DOME, BRIGHTON at 7.45 p.m.
 TUES, 4th " COLSTON HALL, BRISTOL at 7.30 p.m.
 THURS, 6th " TOWN HALL, LEEDS at 7.30 p.m.
 FRI, 7th " CITY HALL, SHEFFIELD at 7.45 p.m.
 SAT, 8th " CITY HALL, NEWCASTLE at 7.30 p.m.
 SUN, 9th " DE MONFORT HALL, LEICESTER at 7.45 p.m.
 MON, 10th " FREE TRADE HALL, MANCHESTER at 7.45 p.m.
 WED, 12th " TOWN HALL, BIRMINGHAM at 7.45 p.m.
 SAT, 15th " USHER HALL, EDINBURGH at 7.30 p.m.
 SUN, 16th " EMPIRE THEATRE, LIVERPOOL at 7.30 p.m.
 TUES, 18th " GUILDHALL, PORTSMOUTH at 7.45 p.m.
 WED, 19th " SOPHIA GARDENS, CARDIFF at 7.30 p.m.

THURS. ROYAL ALBERT HALL
20th NOV. at 7.30 p.m.
 SAT, 22nd NOV. WINTER GUNS, BOURNEMOUTH at 7.30 p.m.
 SUN, 23rd " A.B.C. THEATRE, GLOUCESTER at 5.15 & 7.45
 THURS, 27th " CIVIC HALL, GLOUCESTER at 7.45 p.m.
 FRI, 28th " ADELPHI, SLOUGH at 8.00 p.m.
 SAT, 29th " GRANADA, EAST HAM at 8.00 p.m.
 SUN, 30th " REGAL, CAMBRIDGE at 5.15 & 7.45 p.m.

THE KEEF HARTLEY BAND
 will be guests of JOHN MAYALL at EXETER,
 ROYAL ALBERT HALL, CAMBRIDGE and GLOUCESTER

FRIARS AYLESBURY
EDGAR BROUGHTON
 Monday
 November 3rd
 Optic Nerve lights. Andy Dunkley 800 shoes, or, in the words of the captain... Moonlight on Vermont affected everybody, even Mrs. Wooten as well as little Nitty.

FLAMINGO ENTERTAINMENT CENTRE
 Ross Road, Hereford Tel. 6022
FRIDAY, 31st OCTOBER
JIMMY JAMES & THE VAGABONDS
FRIDAY, 7th NOVEMBER
SAVOY BROWN & RAW MATERIAL

THE INTER-STATE ROAD SHOW
 Friday, Oct. 31st R.A.F. Brampton
 Saturday, Nov. 1st Guild Hall, Chord
 Sunday, Nov. 2nd Poplar Youth Centre
 Sole Agency: Red Bus Co. 01-REG 5466

JOHNNY HOWARD BAND
 LAURA LEE • DANNY STREET • TONY STEVEN
 Fabric Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2. 01-626 2816

THE KEY
 ENQUIRIES: 539 4962 — 504 8349

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.)
 KINGSTON, SURREY 7.30-10.30
 Opening Sunday, November 2nd CRAB NEBULA LIGHT SHOW
GRAHAM BOND & GRACIOUS
 Next Sunday: BLOSSOM TOES & AARDVARK
 LIC. BARS • ALL GOOD CLEAN MUSIC • Enquiries: Esther 62746

CALIFORNIA BALLROOM
 Wigmore Road, Dunstable 62864
SATURDAY, NOVEMBER 1st
 By public demand
BEN E. KING
 Car Park - Supporting Groups: Bar extra.

THE CLUB
 THE FIRST CLUB IN LONDON
 FOR ENTERTAINMENT
 2A PRAED STREET, PADDINGTON, W.3
 TEL. PAD 5374
 Monday-Thursday
COUNT SUCKLE SOUND SYSTEM
 WITH BAND
 Friday, October 31st
 From Jamaica
STRANGLEY COLE
 Saturday, November 1st
THE COLOURED RAISINS BAND
 Sunday, November 2nd
 From America, the Fabulous
BEN E. KING
 No Ladies' Night tonight
COMING ATTRACTION
 From America, Sat., Nov. 8th:
ARTHUR O'BRYEN
 Club open 7 nights a week
 Ladies' free night Tues., Thurs.
 Ladies' Night next Sunday
 Gent's free night Wed.
 Licensed Bar

NORTHERN POLYTECHNIC
 present
PETE BROWN & PIBLOKTO
NECRONOMICON
ELMORE GRAHAM RODEO
 APHRODITES RAINBOW LIGHTS
 DISCO - 84K
 Friday, 31st October, 8.11-30 p.m.
 6/6 advance, 7/6 door
 Tube-Holloway Road

THE GOLDEN STAR CLUB
 46 WESTBOURNE ROAD
 off Mackenzie Road, N.7
 Tel: 607 6572
 Saturday, December 13th
 The Fantastic
UPSETTERS
 arriving from Jamaica
 First appearance at the
 Golden Star Club
 Open 8 nights a week with
 Top D.J.
 Licensed Bar and Restaurant
 Saturday, December 27th
THE PIONEERS

RANCH ROAD DISCOTHEQUE
 LANGSTON HOTEL, KINGHAM,
 OXON. KINGHAM 209
 8.1-3.0 a.m. Drink till 12.30 a.m.
 All pub prices
 Snacks or full meals
 Now in fourth great year
 Friday, October 31st
 Adm. 5/- before 10 p.m. 7/6 after
INFINITY
 Saturday, November 1st
 Adm. 7/6 before 10 p.m., 10/- after
NATURAL GAS
 Every Sunday, admission free
 The Big Disco Show and D.J. Comp.
 No. 2
 Open to all - Cash prices

ALL SAINTS' HALL
 Pavia Gardens, N7, Portobello Road
 Tuesday, November 4th, 8 p.m.
ARCADIUM TITUS GROAN
 SIMON STABLE DISCOTHEQUE
 BLACK SUN LIGHT CIRCUS
 Admission 4/-

TANGERINE AGENCY
 representing
SOUNDS INC.
RAY KING
SOUL BAND
THE MOHAWKS
WISHLIF
THINKING
 (Drummers and overboard)
ONYX
 (Drummers and overboard)
RAW MATERIAL
 74 Wigmore Street, W.1
 (01) 935 4244/3195 & 2043
 All enquiries
VICTOR SUTCLIFFE

BRUNEL UNIVERSITY Kingston Lane, Uxbridge
 Buses: 204, 223, 207, Tube: Uxbridge
SATURDAY, NOVEMBER 1st, 7.30-12 midnight
CARAVAN IDLE RACE
 SCREW + GUEST GROUP
 DISCO + LIGHTS
 Admission 8/- adv., 10/- door, 6/- Ladies (Men must show S.U. cards)
 Next Friday of Acton: ALAN ELSDON!
 Booked through College Entertainments, GER 4000

KATCH 22 NEW RECORD — It's the Sunshine
 — CBS, 21st Nov.
SIR PERCY QUINTET
HEATWAVE
SPENCER MAC GREENFIELD
 SOLE REPRESENTATION —
JOHN EDWARD ENTERTAINMENT AGENCY
 01-806 4645/6494

FOUR SEASONS OF GOD
 CONTEMPORARY MULTI-RELIGIOUS MUSIC
 Written and played by Sidney Carter, Michael Garrick,
 Edgar Summerlin, Donald Swann
 World Premieres of all works Edgar Summerlin: Summer:
 Edgar Summerlin and Choir, Donald Swann: Autumn:
 Donald Swann and Choir, Sidney Carter: Winter: Sidney
 Carter, Michael Garrick: Spring: Michael Garrick Sextet,
 Peter Maund Choir
7.45 p.m. Thursday, October 30th, 1969
 at FAIRFIELD HALL, CROYDON
 Tickets: 13s, 12s, 10s, 8s, 6s. Available from: Ker-Rome Productions, 118
 New Bond St., London, W.1, 01-492 2166 and 01-624 2856, and from
 Fairfield Hall, Croydon, 01-688 9291, Chavoux Management.

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, October 30th
GOODTIME NIGHT with **BILL NILES' GOODTIME BAND**
and Special Guest Star **Mike Felix**
Friday, October 31st
SAMMY RIMMINGTON'S CARDINAL JAZZBAND
Ron Weatherburn Duo

Saturday, November 1st
ALEX WELSH
The New Era Jazzband
Sunday, November 2nd
U.S. Trumpet Star
CHARLIE SHAWERS
JOHN CHILTON'S SWING KINGS

Monday, November 3rd
London Jazz Centre Evening
MIKE PYNE OCTET
Tuesday, November 4th
U.S. **FREDDIE KING**
Juke Boy Bonner
plus Jo Ann Kelly

Wednesday, November 5th
TEDDY WILSON
Dave Shepherd Quintet
Fully licensed bar and restaurant
reduced rates for student members
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No: 01-626 0933

STUDIO 51
KEN COLYER CLUB
10/11 ST. NEWPORT STREET
NEAR LEICESTER SQUARE
Sun., Nov. 2nd, afternoon, 3-6 p.m.
JO-ANN KELLY NIGHTHAWKS
Next Saturday, November 8th
KEN COLYER'S JAZZMEN

THAMES HOTEL
Hampton Court, Middlesex
Friday, October 31st
LEN BALDWIN'S DAUPHIN ST. SIX
Saturday, November 1st
MAX COLLIER'S RHYTHM ACES
Sunday, November 2nd
ALEXANDER'S JAZZBAND

FISHMONGERS ARMS
JAZZ to olive and well of
WOOD GREEN
Fri., Oct. 31st & Sat., Nov. 1st
FREE SESSION WITH DAVE SHEPHERD QUARTET
featuring STAN GREG
Sun., Nov. 2nd
CHRIS BARBER & HIS BAND
Next week: ALAN ELDON
Tuesday: See list of next column

LONDON JAZZ CENTRE
presents
JAZZ NOW
Mon., 3rd Nov.: 100 CLUB
MIKE PYNE OCTET
Wed., 5th Nov.: GOAT INN
Sopwell Lane, St. Albans
STAN TRACEY QUARTET
Sun., 2nd Nov.: ASH TREE
Gillingham (on A22)
BOBBY BREEN
RONNIE ROSS
MICK HAMER TRIO

COUNTRY CLUB
310a HAVERSTOCK HILL, N.W.3
(opp. Balize Park Odium)
Thursday, Oct. 30th
MIGHTY BABY
Students 6/-
Next Thursday
WRITING ON THE WALL
Sunday, November 2nd
ECLECTION
plus **BULLDOG BREED**
Next Sunday
MANRES MAN, CHAPTER THREE
D.J. JERRY HOYD

CLUBS

FLAMINGO

AT 23.37 WARDOUR STREET, W.1

SAT. OCT. 31st 7 p.m. - 8 p.m.
TODAY IS THE SPECIAL
IONI ROCKET DISCOTE NITE

OUR RESIDENT DJ WILL SPIN ANY
HOUR EVEN YOUR OWN—AN
ALL-NIGHT SESSION—YOU CALL
THE SOUND—COME EARLY

SAT. NOV. 1st 8 p.m. - 8 a.m.
ANOTHER FIRST APPEARANCE
A NEW SOUL SOUND

TOUCH WOOD
AND FOR SOUL! SOUL! AND
MORE SOUL! — THE RETURN OF
FLAMINGO'S EVER POPULAR

FUNKY PEOPLE

IT'S AN ALL-NIGHT SESSION
DON'T MISS THIS ACTION-PACKED
SOUL SNOW

HOW AT THE MONTAGUE ARMS,
Peckham, The Fabulous Peter
London Sound with Hammond
organ, TV and recording artist.
Entertainment throughout the
week

THURSDAY
ALBION MIKE OSBORNE TRIO,
Kings Head, Fulham Broadway,
Next Thursday, **KEITH TIPPEY**,
November 6, 30
SALFORD UNIVERSITY, The
Crescent, Salford 5, Thursday,
November 6, 30
MIKE WESTBROOK CONCERT BAND
BREWERY TAP WALTHAM,
Stow, Dolphin Street, Six
DAVE KEEN QUINTET, Britanni-
um, Fulham Road, few mins.
Fulham Broadway, six Modern
Jazz.
MIKE DANIELS big band every
Thursday 8 p.m. — Halfmoon
Hotel, Lower Richmond Road,
Putney

SPICE
UNIVERSITY OF LONDON
Walter Street, W.C.1
THREE TUNS, BECKENHAM
CHRIS SPEDDING with DAVE
QUINCY Organ Quartet
WHITTINGTON, PINNER,
TERRY LIGHTFOOT

FRIDAY
ALEXANDER PATTON
WOODFORD HIGH ROAD
ALL STARS, Lord Napier,
Thurston Heath, also Sunday
lunchtime free
BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE
FIRST U.K. CLUB APPEARANCE
JUKE BOY BONNER
THE NIGHTHAWKS
FISHMONGERS ARMS, Wood
Green, Free session with Dave
Shepherd Quartet featuring Stan
Greg — plus friends. This week,
Freaky featuring Taste, see
list of act 2.
OSTERLEY JAZZ CLUB
Osterley R.F.C. Pavilion, Tente
low Lane, Norwood Green,
Surrey
CHARLIE SHAWERS
QUARTET
plus HARRY MILER BAND
ROBUCK, 108A Fulhamham
Court Road
STACKHOUSE
admission 5/-
THE FABULOUS
NEW ERA JAZZBAND
Elm Park Hotel
THE ORIGINAL EAST SIDE
STOMPERS, Wembley
SATURDAY
ALEXANDER PATTON
U.C. GOWER ST., N.W.1
FREAKEASY
Friday, October 31st
plus
MOTHER'S DEAD FAITH
Next Friday: **JUCY LUCY**
D.J. JERRY HOYD, Music from Musichound, Bernick Street

SUNDAY
BILL BRUNSILL, Lord Napier,
Thurston Heath, Free
BIRD CURTIS QNT
THE GREYHOUND, REDHILL
BRIGHTON ROAD, FROM 8 p.m.
BLACK PRINCE HOTEL, Bexley,
Kent Wonderful Tamla Motown
Star
MARV JOHNSON
BLUES CITY, Shaky Vic Blues
Band plus sounds by Dave
Viper plus Lights, Book through College
City Artists, Organ Inn, Ewell,
Surrey
BOTTLENECK BLUES CLUB
Railway Tavern, Angel Lane, E.15
BATTLEASH
PLUS PALE GREEN LINOUSINE
COOKS, CHINGFORD
ROYAL FOREST HOTEL
Jazz at high altitude
CY LAURIE JAZZ BAND
CRYSTAL PALACE HOTEL
BEN E. KING
next Sunday THE PLATTERS.
DENNIS FIELD, Loughton, Green
Man, Plumstead.
FISHMONGERS' ARMS, Wood
Green, 7.30 pm Chris Barber &
His Band Next week Alan
Eldon
GROOVESVILLE, SEE DISPLAY!
MODERN JAZZ, lunch times
jazzes welcomed. Home, parking
snacks — Grave Diggers Arms,
Oxford Road, Redhill — Denham,
Near Uxbridge, Mids.
NEW ERA JAZZBAND
Lunchtime Jam Session, Elm Park
Hotel.
NEW LOUISIANA Jazzmen
Fighting Coaks, Kingston.
THE AMAZING BAND
New Jazz. Every week. Freeman's
Arms, Downhill Hill, NW2.

WEDNESDAY conf.
CENTURY COUNTRY CLUB,
DANCE
FISHMONGERS ARMS, Wood
Green, Free session with Dave
Shepherd Quartet featuring Stan
Greg — plus friends.
LORD NAPIER, Thurston
Heath, Steve Lane's Southern
Stompers with Michael Free
OPENING NIGHT
BLUES ALLEY
THE NIGHTHAWKS
DOLPHIN HOTEL
RAYHEAD ROAD, HAIDENHEAD
TOFTS, FOLKESTONE, Grace
Hill
THE PERISHERS

MONDAY
AT FLOUGH, STOCKWELL, SW5
RONNIE ROSS
BLACK PRINCE HOTEL, Bexley,
Kent Alan Eldon
BLUESCENE, "Kings Head",
Fulham Broadway
JO-ANN KELLY
THE NIGHTHAWKS
CENTURY COUNTRY CLUB
FELIX LANE, SHEPPERTON,
DAVE KEEN QUINTET, Music
every night Licensed bar &
restaurant. Admission free
COOKS FERRY INN
ANGEL ROAD, EDMONTON
SAVOY BROWN
THE ORIGINAL EAST SIDE
STOMPERS, Green Man, High
Road, Leytonstone.

TUESDAY
BLACKBOTTOM STOMPERS,
George Mardon
HOUNSLOW ARTS LAB
RON GEESIN
Hosts Johnny Joyce and Paul
Brett, White Bear, Kingsley Road,
Hounslow
SOUNDS ALoud/OVAL HOUSE,
PAT EVANS QUINTET, Nearest
tube Oval, Northern Line
THE BULL, Upper Richmond
Road, East Sheen, S.W.14
HOWLIN' WOLF
100 CLUB
100 OXFORD ST, LONDON W1
FIRST LONDON CLUB GIGS
THE BIG U.S.A. BLUES NIGHT
FREDDIE KING
JUKE BOY BONNER
OPEN TILL 12.30 am
KILLING FLOOR
JO-ANN KELLY

WEDNESDAY
BLACKBOTTOM STOMPERS,
Greenman Blackheath
CENTURY COUNTRY CLUB,
SYD BENNETT QRT, DIXIELAND
JAZZ
GREENFORD "JAZZBAIRN"
OLDFIELD TAVERN, 1089 Green
ford Road
SAMMY RIMMINGTON
JOUSTING ROOMS, Elm Park
Hotel, Burnchurch 1/2 min Elm
Park Tube
FRANK RICOTTI
QUARTET
plus Colin Towns Trio.

THURSDAY
THE TORRINGTON
HIGH RD., NORTH FINCHLEY
Tel. 485 4710
THURSDAY, OCT 30th
LONDON JAZZ 4
NEXT WEEK: HAROLD McNAIR
SUNDAY, NOV. 2nd
GRAHAM COLLIER
SEXTET

FRIDAY
CROMWELLIAN CLUB
3 Cromwell Road, S.W.7
584 7825
Mon., November 3:
THE SKY
10 FAULLESS MODERN JAZZ
PRODUCTION ASSOCIATES
01-427 9100
Every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, November 5th
LONDON JAZZ FOUR
BULL'S HEAD
BAR/IVES BRIDGE PKO 5241
Resident Trio
TONY LEE TONY MANN
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Sections
BILL LE SAGE TRIO
Fri, Sat & Sun. Lunchtime and Evening
Fri, Oct 31st **DANNY MOSS**
Sat. Lunchtime
DICK MORRISSEY & TERRY SMITH
with TONY LEE TRIO
Sat. Evenings **BRIAN SMITH**
Sun., Nov 2 Lunchtime and evening
Mon., Nov 3 **PETE KEEN**
GRAHAM COLLIER SEXTET
Tues., Nov 4 **LOU HOOPER**
BARBARA THOMPSON &
ART THEMAM
BRIAN SMITH

47 FRITH STREET, W.1
GER 4752/4239
8.30 till 3 a.m.

RONNIE SCOTT'S
Downstairs: Until Nov. 9th
B.B.C.-2 COLOUR TV
JAZZ SCENE
Regret no tickets left
Upstairs:
Until
1st Nov. **TUBBY HAYES QRT.**
commencing 3rd Nov. **IAN CARR QUINTET**
Commencing Nov. 10th, for 3 weeks, first English club
appearance of

UNIVERSITY OF LANCASTER Friday, Oct. 31st
10.30 p.m. to 3 a.m.
BLUES FESTIVAL
HOWLIN' WOLF • FREDDIE KING
Urbane Gorilla • Killing Floor • Junco Partners

BEN E. KING
DEREK CROSS BAND
IVAN CHIN STEELBAND
and Cabaret
Dinner and Bar
To students on production of 50i and 12/6
single 20/- double Non-Queen members
30/- single 35/- double
Sat. November 1st 8 p.m. - 3.30 a.m.
NORTH WESTERN POLYTECHNIC
Leeds Road, Highgate Green, N.5
Leeds Institute of Student Dance Office
485 1744

ALL SAINTS' HALL
POWIS GARDENS, W.11
THUS, OCT. 30, 7.30
GRACIOUS HAWKWOOD ZOO
Admission 4/-
A CLEARWATER PRODUCTION
01-229 2177-8228

THE CRUCIBLE
89 New Compton Street, W.C.2
Saturday, November 1st
MIKE WESTBROOK/SOB DOWNES
Sunday, November 2nd
LES FLAMBEAUX STEEL BAND
Featuring: **AL. BIG FINGERS**
NEW AGE
Lunchtime and Dinner Club

FISHMONGERS' ARMS
Wood Green
DADDY LONGLEGS
From U.S.A.
Next Tuesday: **EDGAR BROUGHTON**
D.J. JERRY HOYD, Music from Musichound, Bernick Street

WEDNESDAY conf.
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THE BULL, Upper Richmond
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BRIAN SMITH

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SAMMY RIMMINGTON
JOUSTING ROOMS, Elm Park
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QUARTET
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THURSDAY, OCT 30th
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Sat. Lunchtime
DICK MORRISSEY & TERRY SMITH
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Sat. Evenings **BRIAN SMITH**
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Heath, Steve Lane's Southern
Stompers with Michael Free
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DOLPHIN HOTEL
RAYHEAD ROAD, HAIDENHEAD
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Kent Alan Eldon
BLUESCENE, "Kings Head",
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George Mardon
HOUNSLOW ARTS LAB
RON GEESIN
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SOUNDS ALoud/OVAL HOUSE,
PAT EVANS QUINTET, Nearest
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CHAMPION JACK DUPREE



TOUR DATES AND DETAILS

TODAY	HAMMERSMITH, ODEON, 6.45 & 9.10 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-, 25/- Available from Odeon Ham- mersmith Box Office (RIV 4081), Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1. and all usual ticket agents.
THURSDAY	
TOMORROW	BRISTOL, COLSTON HALL 7.30 p.m. Tickets: 7/6, 10/6, 12/6, 15/-, 17/6, 21/- Available from Box Office, Colston Hall, Bristol (Telephone 21768. Also from Lewis's Travel Bureau, Blackboy Records and Bright's Travel Bureau.
FRIDAY	
SATURDAY	BRACKNELL, SPORTS CENTRE 7.30 p.m. Tickets: 5/-, 7/6, 10/-, 15/-, 20/-, 30/- Available from Sports Centre, Bag- shot Road, Bracknell, Berks. (Telephone Bracknell 3955)
1st November	
SUNDAY	LEICESTER, DE MONTFORT HALL 7.30 p.m. Tickets: 7/6, 8/6, 9/6, 10/6, 13/6, 15/6 Available from The Municipal Box Office, Charles Street, Leicester (Telephone 27632). Also from Arthur Kimbrell, 38 Rugby Road, Hinckley, Leicestershire (Telephone Hinckley 3563 & 4786).
2nd November	
MONDAY	BIRMINGHAM, TOWN HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/- Available from Town Hall Box Office (021-236-2392) also from usual agencies.
3rd November	
TUESDAY	SHEFFIELD, CITY HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/- Available from Wilson Peck Ltd., Box Office, 64-70 Leopold Street, Sheffield S1 1RP (Telephone 27074) Open Monday to Thursday 9.0 a.m. to 5.30 p.m. Friday & Saturday 9.0 a.m. to 5.0 p.m.
4th November	
WEDNESDAY	GLASGOW, CITY (GRAND) HALL 6.45 & 9.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/- Available from J. D. Cuth- ertson & Co., 21 Cambridge Street, Glasgow C.2 (Tele- phone Douglas 5382-8)
5th November	
THURSDAY	CARLISLE, MARKET HALL 8.0 p.m. Tickets: 10/-, 15/-, 20/-, 25/- Available from Coach House Club, Allenwood House, Heads Nook, Carlisle. Also from E. T. Roberts Ltd., Lowther Street, Carlisle, and by post only from J. M. Smith Esq., 17 Knowe Road, Stanwix, Carlisle.
6th November	
FRIDAY	NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/6, 15/-, 17/-, 21/- Available from Box Office, City Hall, North- umberland Street, Newcastle-upon-Tyne 1.
7th November	
SUNDAY	CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/- Available from Booking Office, Fairfield Hall, Croydon (Telephone CRO 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.
9th November	
MONDAY	PORTSMOUTH, GUILDHALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/- Available from Guildhall Box Office, Ports- mouth (Telephone Portsmouth 24355) open 10.0 a.m. to 8.0 p.m. daily except Sunday. Also from Byngs Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel, Fareham; Skinner & Rea Ltd., Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, Isle of Wight; Teague, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Marine Parade West, Lee- on-the-Solent.
10th November	
TUESDAY	ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/6, 21/- Available from Theatre Royal Box Office, St. Helens, Lancs. (open 10.30 a.m. to 2.0 p.m. & 5.30 p.m. to 8.0 p.m. — Telephone St. Helens 28467). Also from Crane's Box Office, Crane & Son Ltd., Hanover Street, Liverpool 1 (Telephone Liverpool Dept 4714) and St. Helens Industrial Co-Op Society, Travel Dept., Helena House, St. Helens, Lancs. (Telephone St. Helens 26281).
11th November	
WEDNESDAY	HEMEL HEMPSTEAD, PAVILION 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/- Available from Box Office, Pavilion, Hemel Hempstead, Herts.
12th November	

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