

Melody Maker

Moonshot blasts Top of the Pops, but—

COLOUR COMES

NOVEMBER 15, 1969

1s weekly

48

PACKED PAGES AGAIN!



GENE VINCENT IS BACK CENTRE PAGES



GLENN MILLER SUPPLEMENT INSIDE



LIONEL HAMPTON -I'M READY PAGE 8



JOHN LENNON pictured without beard this week.



JAGGER: Granada

TO POP

THE forthcoming Apollo 12 moonshot — now in the countdown stages — has already blasted the first all-colour production of Top of the Pops off Britain's TV screens!

As reported in the MM a fortnight ago, the new-look Top Of The Pops should have been transmitted next Thursday (20).

Now, because the TV screens have been cleared for the second historic moon-landing, the all-colour Pops show has been postponed until the following Thursday (27).

Evening with Pet

Definitely to be seen in colour on the show, however, are Thelma Houston and Dusty Springfield, plus other chart names.

First BBC-1 show to be screened in colour is An Evening With Petula — starring Petula Clark — at 12 midnight tomorrow (Friday).

Granada-TV is also planning to jump off the mark with an after-midnight production showing colour films of the Rolling Stones, Johnny Cash and Melanie.

One of the biggest productions to hit the screens when TV goes colour this weekend is Sunday's Royal Variety Performance. This includes such top stars as Tom Jones, Cilla Black, Mireille Mathieu, and the bands of Herb Alpert and Buddy Rich.

JOHN and YOKO'S WEDDING ALBUM ISSUED

"WEDDING Album," a souvenir in sound and pictures of the marriage of John Lennon to Yoko Ono, is released this Friday on the Apple label.

Possibly the most lavish production yet conceived in the medium of popular music, the boxed set includes two albums, a folio of press cuttings, a picture of their wedding cake enclosed in a real plastic bag, a page of cartoons by John, a postcard, a set of pictures of the wedding, and a strip of photos of the couple.

The cover of the box is a black and white picture of John and Yoko, and the entire set costs £3 10s.

Writes RICHARD WILLIAMS: The Open Diary of Mr and Mrs J. O. Lennon continues.

Its purpose? Who can tell . . . but John's latest do-it-yourself multimedia kit will probably be bought by those who feel they require a memento of our time, a kind of time capsule.

The album: Side One consists almost entirely of John and Yoko speaking each other's names, superimposed on the sound of their heartbeats.

They sing, shout, mutter, cajole, scream, plead, threaten, and demand each other, and once the listener is into the sound (preferably with headphones), certain facets become clear.

SINGLE TONES

The rhythm of the heartbeats, constantly colliding and separating, resembles (albeit accidentally) the playing of African drummers, and in the middle, when the voices quieten, the metabolic sound surges through with considerable strength.

Sides Two and Four consist entirely of single tones maintained throughout, presumably produced electronically.

This might sound arid, to say the least, but in fact constant listening reveals a curious point: the pitch

of the tones alters frequently, but only by micro-tones or, at most, a semitone. This oscillation produces an almost subliminal uneven "beat" which maintains interest.

On a more basic level, you could have a ball by improvising your very own raga, plainsong, or even Gaelic mouth music against the drone.

Side Three is the most varied, a montage of sounds and interviews with John and Yoko which begins with Yoko singing "Dear John, Let's Hope For Peace."

If memory serves, much of the talking on this side comes from their Honeymoon movie, and is basically on the peace/hagism/bed-in theme. John also sings a lugubrious version of "Good Night," which he (not Paul) wrote for Ringo.

This album will make interesting listening in 26 years' time. What will we think of us then?

Melody Maker POP 30

- 1 (1) SUGAR SUGAR Archies, RCA
- 2 (2) OH WELL Fleetwood Mac, Reprise
- 3 (5) RETURN OF DJANGO Upsetters, Upsetter
- 4 (3) HE AIN'T HEAVY HE'S MY BROTHER Hollies, Parlophone
- 5 (4) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 6 (12) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 7 (7) DELTA LADY Joe Cocker, Regal Zonophone
- 8 (11) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 9 (25) (CALL ME) NUMBER ONE Tremeloes, CBS
- 10 (9) NOBODY'S CHILD Karen Young, Major Minor
- 11 (6) SPACE ODDITY David Bowie, Philips
- 12 (26) SOMETHING Beatles, Apple
- 13 (16) WHAT DOES IT TAKE Jnr. Walker and the All Stars, Tamla Motown
- 14 (10) A BOY NAMED SUE Johnny Cash, CBS
- 15 (8) I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol
- 16 (15) DO WHAT YOU GOTTA DO Four Tops, Tamla Motown
- 17 (23) SWEET DREAM Jethro Tull, Chrysalis
- 18 (18) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 19 (27) COLD TURKEY Plastic Ono Band, Apple
- 20 (22) LIQUIDATOR Harry J and the All Stars, Trojan
- 21 (13) LAY LADY LAY Bob Dylan, CBS
- 22 (14) JE T'AIME MOI NON PLUS Jane Birkin and Serge Gainsbourg, Major Minor
- 23 (17) EVERYBODY'S TALKING Nilsson, RCA
- 24 (—) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the 1st Edition, Reprise
- 25 (24) AND THE SUN WILL SHINE Jose Feliciano, RCA
- 26 (19) IT'S GETTING BETTER Mama Cass, Stateside
- 27 (—) NO MULE'S FOOL Family, Reprise
- 28 (20) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 29 (—) BILJO Clodagh Rodgers, RCA
- 30 (21) GOOD MORNING STARSHINE Oliver, CBS

POP 30 PUBLISHERS

1. Wellbeck, 2. Fleetwood Music, 3. Island/B & C, 4. Cyril Shamo, 5. Carlin, 6. Island, 7. Alan Knight Music, 8. Ambassador, 9. Gale, 10. Asch/Rose, 11. Essex, 12. Harringtons, 13. Jubilee/Capitol, 14. Copyright Control, 15. Blue Sea/Jar, 16. Carlin, 17. Chrysalis, 18. Blue Moon/Lain, 19. Northern Songs, 20. Island/B & C, 21. Feldman, 22. Shapiro-Bernstein, 23. April, 24. Southern, 25. Abigail, 26. Screen Gems, 27. Copyright Control, 28. Burlington, 29. Kangaroo, April, 30. United Artists.

top twenty albums

- 1 (1) ABBEY ROAD Beatles Apple
 - 2 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
 - 3 (3) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
 - 4 (11) IN THE COURT OF THE CRIMSON KING King Crimson, Island
 - 5 (4) THROUGH THE PAST DARKLY Rolling Stones, Decca
 - 6 (18) LED ZEPPELIN II Led Zepppelin, Atlantic
 - 7 (17) THEN PLAY ON Fleetwood Mac Reprise
 - 8 (5) 555SH Ten Years After, Deram
 - 9 (6) MAIK London Cast, Polydor
 - 10 (8) BLIND FAITH Blind Faith, Polydor
 - 11 (16) STAND UP Jethro Tull, Island
 - 12 (9) OLIVER Soundtrack, RCA
 - 13 (17) THE BEST OF CREAM Cream, Polydor
 - 14 (10) SONGS FOR A TAILOR Jack Bruce, Manicrami
 - 15 (12) NASHVILLE SKYLINE Bob Dylan, CBS
 - 16 (15) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
 - 17 (—) OMMAGUMMA Pink Floyd, Harvest
 - 18 (—) A MAN ALONE Frank Sinatra, Reprise
 - 19 (—) NICE ENOUGH TO EAT Various Artists, Island
 - 20 (—) THE BEST OF THE BEE GEES Bee Gees, Polydor
- Two titles tied for 15th position

u.s. top ten

- As listed by "Billboard"
- 1 (1) WEDDING BELLS Blue Bell, Dimon
 - 2 (2) COME TOGETHER Beatles, Apple
 - 3 (3) SOMETHING Beatles, Apple
 - 4 (4) SUSPICIOUS MINDS Elvin Presley, RCA
 - 5 (4) BABY IT'S YOU Smith, Dunhill
 - 6 (9) AND WHEN I DIE Blood, Sweat and Tears, Columbia
 - 7 (7) SMILE A LITTLE SMILE FOR ME Flying Machine, Congress
 - 8 (5) TRACY CUFF LINKS Decca
 - 9 (—) TAKE A LETTER MARIA B. B. Graves, A&J
 - 10 (6) SUGAR SUGAR Archies, Calendar

New releases of the week

JIM REEVES

with STEVE MOORE
"But You Love Me Daddy" RCA 1899
 Don't forget Jim Reeves' latest LP:
 "Jim Reeves On Stage" SF 8047 RD 8047

THE MONKEES

"Mommy and Daddy" RCA 1887

RCA

GINGER IS OFFERED FILM PART

GINGER BAKER has been offered a starring role in a new Western to be shot in Hollywood in February. The film "Zachariah" is to be produced by Lawrence Kubik.

The Blind Faith drummer said this week: "I have read the script and think it's really great. The idea of playing a cowboy really appeals to me."

Baker's manager Robert Stigwood is at present in the middle of negotiations with Kubik. Ginger and Stigwood are both very keen on the idea.

Ginger and the other three members of Blind Faith—Steve Winwood, Rick Grech and Eric Clapton—have all completed or are completing individual albums. Baker's album was made with African star Guy Warren.

MM TOP TALENT

SEVENTY-TWO GROUPS have been entered by Britain's universities and colleges in the MM Search to find new top talent. The groups are being sorted out into area heats and the first is being held at Brunel University, Uxbridge, on November 19.

Taking part will be Rubber Duck, nominated by Brunel; Death Letter (Kingston College Of Further Education), Kivoli Rog (Ewell Tech.), Medicine Hat (Cardiff College), Pink Cheeks (Chelsea College Of Science And Technology) and Graphite (Reading University).

The Grand Final of Search—organised by the MM and College Entertainments—will be at London's Strand Lyceum on January 23. Details of further heats—and the announcement of a major recording company which will record the winners—will be published next week.

DISC IMPORTS

MANCHESTER'S Disc Imports Ltd. have arranged nationwide release of their imported French catalogue Music-Europe through Selecta, following a successful pilot distribution in the North.

The labels involved are Music-Europe, Bel Air, and America, covering a wide range of music.

Artists involved include Charles Mingus, Erroll Garner, Charlie Parker, B. B. King, Odette, Memphis Slim, Paul Mauriat, Sabicas, Jimmy Reed, Wes Montgomery, Dave Brubeck, Maurice Andre and Los Paraguayos.

The discs will retail at the bargain price of 29s.6d for each album.

ANTI-APARTHEID

AN ANTI-APARTHEID dance being staged in the Students Union Building at Reading University on Friday, November 21, features Killing Floor, Blue Blood and Graphite.

LULU FLIES

LULU FLIES to Hollywood on Sunday to appear in their major TV shows in the film capital.

She returns for Dec Time in December 6, then appears in a Christmas show for Yorkshire TV on December 15 which also includes Rings, the Hollies and Peter Sellers.

CUFF-LINKS

THE CUFF-LINKS—officially reported to be the voices of the hit-riding Archies—are due in Britain for promotional dates at the beginning of December. The Cuff-Links will be promoting their own hit American single, "Tracy."

BELAFONTE IN

HARRY BELAFONTE flew into London on Monday from America for discussions with RCA Victor and to plan a possible European tour in the Spring.

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REGGAE HOT 20

- DISC LIST WITH NOTES
- 1 (2) MOON HOP Derrick Morgan, CRAB-32
 - 2 (1) GIRL WHAT ARE YOU DOING TO ME The Toppers, CRAB-35
 - 3 (4) WITHOUT MY LOVE Little Roy, CRAB-37
 - 4 (6) MY WHOLE WORLD IS FALLING DOWN The Toppers, BALWOOD
 - 5 (3) WHAT AM I TO DO For The Love, ESCORT-80
 - 6 (10) SOCK IT TO ME SOUL BROTHER Bill Moss, FAMA-765
 - 7 (5) HOW LONG WILL IT TAKE For The Love, GAS-115
 - 8 (15) CONFIDENTIAL Used Chemicals, CAHE-20
 - 9 (9) WET DREAM Max Romeo, UPST-103
 - 10 (7) IF IT DON'T WORK OUT For The Love, GAS-121
 - 11 (—) PUSSY PRICE Local Action, THE BEAT-948
 - 12 (12) BUFF BOOM The Toppers, CRAB-34
 - 13 (—) MINI SKIRT VISION Miss Romeo, UNITT-352
 - 14 (11) THROW ME CORN Winston, SHAM BULLET-399
 - 15 (8) TOO EXPERIENCED The Toppers, CRAB-33
 - 16 (14) STRANGE Buddy Johnson, RING-41
 - 17 (17) HISTORY Harry & Rabbits, CANE-28
 - 18 (13) SUNNYSIDE OF THE SEA The Toppers, CRAB-32
 - 19 (16) TOO PROUD TO BEG The Unique, GAJ-117
 - 20 (—) MASQUERADE IS OVER Bunny Ricketts, PUNCH-11
- PAMA RECORDS
 78 Crown Park Rd. London, N.W.10
 Phone: 01-943 2367/8/9

CHICAGO COMING FOR FIRST EUROPEAN TOUR

CHICAGO, the American rock band originally known as Chicago Transit Authority, arrive in London to start their first European tour on December 1.

A single from the group is to be rush-released by CBS. It is "I'm A Man," a track from their Chicago Transit Authority album, which is being specially edited by Jim Guerica.

Dates set for the group include London's Revolution (December 2), Radio and television appearances (3), Albert Hall, London (4), Kingston Granada (5), Montreux (6), France (7-9), Amsterdam (12), Antwerp (13), German TV (14), Copenhagen (15-16), Germany (17) ending at London's Lyceum (21).

AUGER FOR U.S.

BRIAN AUGER and the Trinity have signed for their second American tour, a five-week trek of concert, TV and college dates, starting on February 26.

Brian and the group start a six-day Scandinavian tour on November 18, visiting Copenhagen, Oslo, Stockholm, Gothenburg and Malmo.

They return to Britain for recording sessions and then go to France for ten days from December 12.

DUSTY RETURNS

DUSTY SPRINGFIELD has a new single, "A Brand New Me," recorded in Philadelphia, released in Britain on November 21.

She flew back to Britain from America on Tuesday (11)

NEW SINGLE RELEASE

and the following day flew to Germany to star in her own hour-long TV show in Cologne.

She records two guest spots in the Tom Jones TV show (November 22 and December 1), appears in Top Of The Pops (November 27) and stars in the Save Rave charity concert at the London Palladium (30).

She then opens for two weeks at the Golden Gate, Manchester, from December 1 and records two Christmas TV shows — one for Cilla Black's show and another titled Best Of The '60s.

J. J. LIGHT IN

J. J. LIGHT, American singer whose single, "Heya" was released on Liberty last week, visits Britain on November 17 on a promotional trip. He appears on the Edmond Andrews Show the following day.

DUPREE DISC

SIMON DUPREE and The Big Sound release "The Eagle Flies Tonight" on Facophone tomorrow (Friday), a song written for the group by Tony Mazard.

Major TV and radio pro-

motion is being lined-up for the band, and they appear at the Whispering Wheels, Wolverhampton (Friday), Memorial Hall, Polesworth (Saturday), Glen Ballroom, Llanelli (November 18), YMCA Bridgewater (20), Top Spot, Ross on Wye (21), Thorngate Hall, Gosport (24), and Whitelands College (28).

PROBY BILL

P. J. PROBY has added Birmingham singer Raymond Froggatt to the bill for his first production in a series of concerts at London's Drury Lane Theatre on Sunday (November 16).

Also appearing in the concert are MM Poll winner Christine Perfect and singer Brian Parrish.

Other artists booked for future concerts include Richard Harris and Gene Vincent. (See feature P.5.)

NEW BAKERLOO

IT'S NOT the end of the line for Bakerloo, the Birmingham underground group, despite the quitting of the two remaining members, Terry Poole and Keith Baker, following the departure of

guitarist Dave Clempson to Colossium.

"We are forming a new group under the same name," says their manager, Jim Simpson. "It will be bigger, better and more exciting than the original group."

The new Bakerloo are not expected to make their first appearance until January. The line-up has been provisionally fixed with the exception of an organist.

The break-up of the original Bakerloo coincides with the release of their first LP, "Bakerloo," an album of virtually all-original compositions on EMI's Harvest label.

PRISON SHOW

WITH THE current best-selling discs including Johnny Cash's "A Boy Named Sue" and his "At San Quentin LP" — both recorded at San Quentin Jail in the United States — arrangements are now being made for a pop concert at a British prison.

The show, to be staged at Winson Green Prison in Birmingham, will feature deejay Malcolm Jay, and Cathedral, the leading Birmingham group signed by Don Arden to a contract guaranteeing them £25,000 during the next twelve months.

"We had fixed a definite



Noel Redding, guitarist boss of Fat Mattress, married 21-year-old Susan Forsby, from Copenhagen, Denmark, at Ashford Register Office, Kent, last Thursday (6). The rest of the group and Noel's former colleague with the Jmi Hendrix Experience, Mitch Mitchell, were among the guests.

date for the concert," Malcolm Jay told the MM on Monday. "But this has had to be postponed until after re-decoration of the chapel because this is the only hall in the prison suitable for the show."

What are the chances of the show being recorded? "Well, we would be very interested in doing something along the lines of the Johnny Cash recording," said Cathedral bassist, Jon Fox. "But it would be up to the prison authorities to agree."

Malcolm Jay and Cathedral are planning a special Winson Green selection for the prison concert featuring such numbers as "Release Me," "The In Crowd," "Jailer, Bring Me Water," "Don't Fence Me In," and of course, "Jailhouse Rock."

NEW ARETHA

ARETHA FRANKLIN has a new single released on Atlantic in Britain at the end of this month. It is her version of the Beatles' "Eleanor Rigby."

Aretha has also recorded a new American album which enters her new vocal backing group. It also features

GENE VINCENT TV FILM

GENE VINCENT is to be the subject of a BBC documentary. A film crew has been following him since his arrival to make a ninety-minute film to be screened in December.

He opened his British tour on Saturday at the Isle of Wight to a packed house. Tomorrow (Thursday) he appears on Top Of The Pops backed by the Wild Angels.

Dates set so far for the tour include: Stockton (14-15), Orpington (18), Speakeasy and Revolution, London (20), London Palladium (23), Nottingham (24), Barnstaple (28) and Hampstead (30).

SEE CENTRE PAGES.

NINA ARRIVES

NINA SIMONE flew into London on Monday (10) and plays three British cities as part of a mammoth European tour.

Her British dates are Birmingham Town Hall on Saturday (15), London Palladium (16) and Palace Theatre, Manchester (17).

CURTIS COMING

CURTIS KNIGHT, whose group since included Jimi Hendrix, visits Britain from November 29 to December 6. He will appear on the dates starting Chicago — originally known as Chicago Transit Authority — at the Royal Albert Hall on December 4 and the Kingston Granada on December 5.

Junior Walker and the All Stars are also coming to Britain for concert and hall-room dates. They open on February 29 at Hammermith Odeon, followed by Sherwood Rooms Nottingham (24) and Central Hall Chatham (28). Other dates are being fixed.

PURPLE DATE

DEEP PURPLE appear at Avery Hill College, Feltham, on November 21.

BANDLEADER TONY PASTOR DIES

BANDLEADER and tenor player Tony Pastor is dead. He died on October 31 in a Connecticut hospital after a long illness. He was 62, and had been in retirement since March of '68.

Pastor, born in Middletown, Connecticut in 1907 was an early associate of Artie Shaw (writes Leonard Feather). They worked in many of the same bands, including those of Irving Aaronson and Vincent Lopez.

From 35 to '40 he was an important figure in Shaw's bands, as featured tenor sax and singer, and after Shaw disbanded in 1940 he led a successful band of his own. After this band broke up, Pastor formed a small combo with his sons, Guy, John and Tony. It featured vocalists.

He won the Metronome magazine poll in 1940 in the tenor category.

SBARBARO DIES

TONY SBARBARO, 72, drummer and last surviving member of the Original Dixieland Jazz Band which made the first jazz recordings in 1917, died on October 30 in his Long Island, New York, home.

Sbarbaro, who was professionally known as Tony Sparro, in later years left his native New Orleans in 1916 to play with the band in Chicago and in the now-historic Reineisweber Cafe in New York. Record dates followed, for Aeolian in February, 17 and Victor in March, and Sbarbaro visited this country with the ODJB in 1918.

He remained with the group until its break-up in '25, and continued to work around New York with dance bands and Dixieland combos, including revival versions of the ODJB, for almost four decades.

FOUNDATIONS

THE FOUNDATIONS plan to give part of the proceeds of "Penny Six," the B side of their new single, to the Save the Children Fund.

Half the songwriting and performing royalties would go in the fund, as well as all royalties and proceeds from performances.

Written by lead singer, Colin Young, "Penny Six" was released on Friday, with "Baby I Couldn't See." It represents a child begging for a penny, and the song is written around this topic.

There was an advance of over 10,000 sales in its first week of release, and as the disc is on worldwide release, the figure is expected to run into thousands of pounds.

REGGAE

LAST THIS WEEK		
1	TR 690	Wonderful World, Beautiful People
2	US 301	Return of Gong
3	TR 625	The Liquidator
4	TR 632	Long Shot Kick The Bucket
5	DT 410	Reggae In Your Arms
6	TI 7050	Skin Head Mean Stamp
7	DT 441	Burnt Of Long Shot
8	TR 658	Fatso Fattis
9	TR 629	Ease Up
10	CLA 200	Whoa Yes
11	CLA 202	Vaporize Tom
12	DU 30	Elizabethan Reggae/Soul Serenade
13	DT 419	Red Red Wine
14	TR 686	Woman Capture Man
15	US 317	Check Him Out/Vampire
16	US 315	Cold Sweat
17	AMG 829	Week A Buddy
18	TR 681	It's Your Thing
19	GR 3001	Mooie Walk
20	TR 683	Double Shot
21	CE 107	Talk It Like It Is
22	CLA 203	Fueled Up
23	TR 680	Get Back
24	AMG 843	Reggae Train
25	US 318	Smiffl I
26	GR 3002	Darling It Weat
27	US 322	The Same Thing You Gave To Daddy
28	TR 687	Pet A Little Love In Your Heart
29	US 323	The Same Thing
30		

NEW RELEASES

CAT. NO.	TITLE	ARTIST
US 321	DRUGS AND PRISON	Upsetter
	Banger On The Shore	
TR 688	YOU HAD YOUR CHANCE	Gayle
	Who She Done Now	
DT 447	MUSIC DOCTOR CHAPTER 1	Musical Doctors
	Musical Doctor Chapter 2	
CLA 204	SOUL POWDER	Barrington Snyder
	Rub It Down	
AMG 851	MY LAST WALK	Asag Collins
	Pango Jah	
GR 3003	BELITTLE ME	Carlisle Alphons
	Keep Your Love	
NE 034	HALLELUJAH	Orlando Stewart
	Walk It Would Last	
US 320	FATTY	Elm & Bam

These are all the Reggae Trojan • Coxson • Blue Cat • Jackpot Upsetter • Big Shot • Duke High Note • Down Town • Explosion Amalgamated • Songbird

ANTHOLOGY OF BRITISH BLUES

VOLUME 1

IMALOS/IMALOS

VOLUME 2

IMALOS/IMALOS

THE COMPLETE HISTORY OF BRITISH BLUES IN TWO VOLUMES EACH VOLUME CONTAINING TWO ALBUMS FOR THE PRICE OF ONE. ANOTHER COLLECTOR'S ITEM FROM IMMEDIATE.

EMI

NICE OFF FOR THIRD U.S. TOUR

THE NICE were due to fly to New York on Wednesday this week for their third American tour — and a major record battle.

Both CBS and Immediate have issued their latest album in America and have pressed 250,000 copies each. CBS were Immediate's distributors in the States, but the British company have now set up their own distribution in America.

The Nice, headed by organist Keith Emerson, open at Madison Square Garden tomorrow (Friday).

RECORD BATTLE

"Stand Up" is high in the American charts, headline at major concerts throughout the States and appear with Fat Mattress, Chicago, Fleetwood Mac and Joe Cocker on various dates.

The tour opens in New Jersey on November 14 and ends on December 14 in Dallas.

STONES' SMASH

ROLLING STONES found themselves playing through the night before a packed house during their American tour at the Los Angeles Forum on Friday.

The concert was delayed an hour and a half as a hockey match was in progress, and did not get underway until 8.30 pm. The second performance, scheduled to start at 11 p.m., did not begin until 2 a.m., and went on until 6 a.m. The Stones played an hour at each concert, and midway through the second show, Mick Jagger asked for the

house lights to be put up so that the Stones could see the audience reaction. This led to amazing scenes, which ended in uproar.

The tour moved on to Oakland Coliseum on Saturday, and ends on November 30.

XMAS POPS

SCAFFOLD, Marmalade, Peter Sarstedt, Thunderclap Newman and Desmond Dekker will star in the special Christmas edition of Top Of The Pops.

As in previous years, these shows will be produced by Johnnie Stewart. Only difference this year is that they will be in colour.

Johnnie told the MM on Monday: "We will be featuring all the artists who made the No. 1 spot in the charts." Amen Corner, who had a No. 1 hit with "Half As Nice" have now disbanded, but Johnnie hopes they may be able to re-form for the Christmas programme.

Johnnie is also producing Pop Go The Sixties Remembered By... for transmission at the year's end. This will cover highlights of the pop scene from 1962 — 1970 and lasts 75 minutes.

SPOOKY FOR U.S.

SPOOKY TOOTH leave for their third tour of America today (Thursday). On November 29 and 30 they will be playing on the same bill as the Rolling Stones in Miami.

Spooky Tooth's tour lasts from November 14 to December 7.



DONOVAN SHOW A SELL OUT

DONOVAN'S one-man concert at London's Royal Festival Hall on Saturday, December 6, sold out within two hours of the box-office opening last Thursday (Nov 6).

"I've never experienced a sell out like this," said Joe Lustig, who is presenting the concert with Vic Lewis. "We'll be talking to Donovan when he returns from the States to see if there is any possibility of his doing another concert."

Donovan is due back from the States around November 18.

Mickie Most flew to Los Angeles at the weekend to record an album with Donovan.

PROTEST SHOW

A BENEFIT concert in aid of the Anti-Apartheid Movement will be held at London's Roundhouse on November 23.

Called "Mosaic," it will feature jazz blues and pop groups with deejay Pete Drummond. Production is by Sean Kennedy.

Among the groups will be Manfred Mann Chapter Three, Principal Edwards Magic Theatre and White Trash.

ENGEL DEBUT

WILDLY APPLAUDING fans gave Engelbert Humperdinck a standing ovation at his opening at the swank Americana Hotel this week in a scene somewhat reminiscent of the Tom Jones debut earlier this year at the Copacabana.

Handsome Engel who mixed such interesting country items as "There Goes My Everything" and his first major hit, "Release Me," with John Fogerty's incredibly popular and much recorded "Lodi," with a deft 50 minutes of top balladeering, was stamped with adoring women — of all ages — at the close of his act, and he graciously kissed at least a dozen of them as he slowly walked across the edge of the stand taking his bows.

The opening, attended by such luminaries as Bob Hope, Dionne Warwick and the veteran night club comic King, Joe E. Lewis, consisted of two shows, actually, with a gala private cocktail party between the two. This affair, hosted by London Records, was attended by at least 200 area record dealers, distributors, friends of Engel, London Records, trade paper editors and some hangar-ons. A tremendously successful night for Engel.

DUTCH FESTIVAL

RICKI FARR, who produced the Isle of Wight Festival, is producing a massive concert at the 35,000 capacity Rai Stadium, Amsterdam, on December 21.

Negotiations are under way for Richie Havens and Crosby, Stills, Nash and Young to appear on the concert.

Taking part will be Ten Years After, the Bonzo Dog Band, Moody Blues, Dr John, Tom Paxton, Gary Farr, Blood, Pig and Heaven.

The concert is in aid of the World Freedom From Hunger fund.

Jones-Lewis dates

SONNY LESTER'S Jazz Wave package, which tours this country briefly in December, will include the full Thad Jones-Mel Lewis Big Band.

With the band, in Jazz Wave Ltd, are the Jeremy Steig Group, Jimmy McGriff Quintet, featuring guitarist Kenny Burrell and tenorist Stanley Turrentine, the Freddy Hubbard Group, the Jam Factory and singer Maxine Brown.

Jazz Wave Ltd stops only three days in Britain, playing concerts in Manchester, December 12, London's Royal Festival Hall (13) and Bristol (14). Before coming here, the package will tour the Continent.

MARMALADE

MARMALADE'S FIRST single on Decca is being rush released — "Butterfly" (Friday). It is titled "Reflections of My Life" and was written by group members Dean Ford and Junior Campbell.

The single is coming out in competition to "Butterfly," a track recorded by the group when they were with CBS who have now issued it as a single. The group, however, have refused to promote the single.

This week the group are expected to complete a new album to be released in January. They appear in Scotland (November 18), Scotland (21-23), and appear for a week in cabaret at Birmingham beginning December 7 before leaving for an Australian tour.

ERIC CLAPTON BUDDY MILES LED ZEPPELIN BUDDY GUY JACK BRUCE ROLAND KIRK M.J.Q. STEVE STILLS JON HISSEMAN

Where can you see all these names playing together?

Turn to Page 42

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FRANK SINATRA, the Grand Old Man of the pop scene, still looks pretty youthful, as this picture taken in Hollywood recently shows. Frank is seen with actress Carol Lynaday at a party given by Ann and Kirk Douglas for the visiting Russian cosmonauts.

MARSHA HUNT is currently working on a film in Denmark with Walter Shenson, who made the first Beatle pictures.

Called "Welcome To The Club," it is a comedy set in Hiroshima with Marsha playing the part of a girl sent to entertain the troops. She returns to Britain on December 6 and her first album will be released in January. Her latest single is a Marc Bolan composition, "Desdemona" on Track (See page 27).

Steve Marriott of Humble Pie is also writing material for Marsha.

Her manager David Russell told the MM this week that Marsha had cut short her act at Birmingham University by "only five minutes" and that twenty as reported last week.

Marsha can usually deal with hecklers, but these were rugby players, and they weren't just calling for her to strip—they were being really filthy and disgusting. Marsha was very upset, but the students came to apologise for the minority who caused the trouble.

SWISS CLUB

MANY TOP British groups are to be booked into an Aris Lab opening in Lausanne, Switzerland, called Electric

Circus.

It is due to open with Fairport Convention on November 27 and 28 and later bookings include the New Small Faces (December 1), Yes (2), Danny McCulloch (4 & 5), Alexis Korner (6), Roy Harper (9), Samson (11,12,13), Keith Reid's Renaissance (18,19,20), Terry Reid (January 2,3,4).

Other groups under negotiation are Election, Man, Griffin, Glass Menagerie, Taste, Atomic Rooster and Caravan.

The club, which it is hoped will be a centre for European hippies, will feature films and light shows from 11.30 am to 1 am daily.

HUMBLE PIE

HUMBLE PIE opened their first American tour with an appearance at New York's Fillmore East on Friday and manager Andrew Oldham said of their performance: "I was knocked out."

SLEDGE TOUR

MOST OF THE DATES have now been filled for Percy Sledge's forthcoming British tour. He opens with a concert in Amsterdam (November 28)

JETHRO BACK

JETHRO TULL end their first holiday for two years tomorrow (Thursday) when they appear on Top Of The Pops before flying to America for one month.

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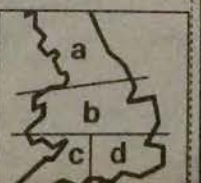
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FRANK SINATRA, the Grand Old Man of the pop scene, still looks pretty youthful, as this picture taken in Hollywood recently shows. Frank is seen with actress Carol Lynaday at a party given by Ann and Kirk Douglas for the visiting Russian cosmonauts.

ABOVE the fireplace in his house in what he calls "beautiful downtown Hendon" there's a magazine cover which exclaims: The Truth About P.J. Proby. Pinned next to it is the famed frontal photograph of John and Yoko.

The magazine ran the story when P.J. was banned from most of the major theatres in this country because his pants split. It's a story that no one has forgotten, least of all Jim Proby.

That's why it's up there on the wall. I never split the trousers on purpose. It cost me millions. And then a few years later they come out with this," he said, stabbing the photograph with his finger. "To me I look like a nun besides that. But I don't want to talk about that, it's past."

What Proby wanted to talk about was the future. First, he talked about the reputation he has earned as a hellraiser.

"I enjoy living because I ain't got long to live on this earth. What's the maximum age, sixty, seventy...? I'm just doing my thing, it's what I want to do, but my thing isn't everybody's thing. But I don't knock them why do it to me."

In a past interview Proby said he'd end up being in the same position as Frank Sinatra. I reminded him of this — You once said you hoped to be in the same position as Sinatra.

"Hoped? I know I shall. He went completely rock bottom until that picture From Here To Eternity. He paid to be in the film, he won an Academy award and you know

P.J. bounces back from beautiful downtown Hendon

BY ROYSTON ELDRIDGE

what happened since — he's the greatest singer in the world although I still think Montgomery Clift should have got the award.

"You know those little pieces of brass mean so much. More than the money sometimes, you can blow the money on a bottle of booze, but you can always sit back with a bottle of booze and look at those awards.

"Sinatra to me is a great man, a great actor, a great singer. The only man that tops him is Sammy Davis Junior. He'll do anything for his friends if they're in trouble, ask Vic Damone. I think he's in town."

How's Jim's film career progressing? "Slowly but

surely I've got an offer, things are always in the offing, to do a film in Mexico with Warren Beatty. I think I should play the lead though. Warren will be acting the part. I AM the part.

"Not really a bad guy and not really a good guy. He's a bit schizophrenic. When he's nice he gives himself away but when he takes, he takes everything."

Jim is set to return to the theatre. This time producing as well as performing. This month at London's Drury Lane Jim takes on his first night of performing as well as producing.

"It will be a gas show. I've never heard of Christine Perfect in my life. When I came back from Australia a few weeks ago I saw her holding this big silver cup in the Melody Maker. I'd never heard of Chicken Shack either but she seems to be on the tips of people's tongues.

"Raymond Froggatt will also be on. I thought of him mainly as a songwriter but he's a damn

good singer too. He's now starting to become a vogue in England. He may not be a big crowd puller at the moment but he'll satisfy them.

"Then there's Berry and Dinky, who do a Marvin Gaye-Tammi Terrell act but they're white. They've just finished at the Astor.

"It will be a well rounded show. They say she's underground and I think the top of the ground people will dig it too. I'm getting together an 18 piece band. It'll have country and western fiddle and steel guitar and everything all with a James Brown brass.

"I'll be singing, too — everything from bubble gum to blues to semi classical. Everyone will be satisfied apart from Mario Lanza. God rest his soul, and if I could sing open I'd do that too."

Recording-wise Jim has just had a new single released. It is a country influenced song titled "Today I Killed A Man." And on his current album Jim has the whole force

of Led Zeppelin — Jimmy Page, John Bonham, Robert Plant and John Paul Jones — behind him. "I wanted the best and they don't come any better. I taught Jimmy how to play steel guitar in about five minutes. He'd never used one before."

In the future Jim wants to go into producing. He's become a partner in a Holland based firm where all the artists sink part of their money back into the company to make it stronger.

"I'm a gambler in life and I think this should work out. It's a sort of Tamia Motown set up, we sink money back into the company until it gets bigger and bigger.

"The guy behind it gets his money from scrap metal and do you know where we get the metal from — Vietnam. Every cartridge case, every piece of metal in Vietnam comes to us."

Once again Proby is back. Let's hope this time the dice are falling for the gambler.



P. J. PROBY: "I look like a nun"



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THE RATERS' *Frank*

After all Rick's New Victorian gig with John Gee and Jack Barrie.

Going to meet Ed and last weekend Richard Williams, Roy Eldridge and Valerie Wilmer in London. Jack Huston in Prague, Max Jones at Elmer Sando and Barrie Westcott in Gloucestershire pot-holing expedition.

Something else claim to be a fantastic, authentic rock and roll group who should have headed Gene Vincent on his New Scop-A-Lala.

Granada TV to start filming Kin's opera "Arthur" on January 3.

Zeida Flann to make her first appearance with Jerry Lacey at Hampton's County Club on November 25. Bring your own fruit.

Ronnie Scott to BEA air hostess handing out newspapers to mid-flight. "Haven't you got a Moby Dick?"

Alfred Derek Bonfield completely baffled a porter who was carrying his bags at London Airport. "Hang on a minute chief, I want to get some bread," he said going into a bank.

William Joe Williams and Jack Huston "So nice to meet you — I thought you were old and grey, you've been on the MM so long."

Melody footer team lost Jazzways team 5-4 at Pease Park. Joe Williams being 4-1 down at the time. Winning goal by Tony Ward of Classified Ads.

Trapeze should send their first single to the Island Records — "Send Me No More Letters".

Portsmouth branch of the MU held a dinner in Southsea in honour of 23 years' service by secretary Reg Bannister.

Faulty

Manchester's hip scene is opening a club at George's All Saints featuring blues rock and electric folk. "Current operated earth leakage circuit breaker should be fitted to all amplifying equipment," says Mr. Harry Francis, in view of recent deaths involving electric guitarists. "There is a great deal of faulty equipment being used, and mainly due to neglect there have been many tragic incidents."

Super Snow film featuring Eric Clapton, Led Zepplin, Roland Kirk, Buddy Guy etc being shown at Lyceum, tomorrow (Friday).

Why are visiting US bluesmen so often hit by the amplifier? — Jo Durden-Smith, who produced Granada TV's Johnny Cash at San Quentin is negotiating a TV special with Delaney and Bonnie and Eric Clapton.

Kenny Jones drumming a storm on Marsha Hunt's new single. And don't the group sound just like the Small Faces? — Jeff Beck still having X-rays in hospital after his car crash. Get well soon Jeff.

MM's Max Jones, Richard Williams and Bob Dawshaw forming vocal group — "Rockin' in Rhythm" their specialty. Turn out for Buddy Rich at Ronnie's included Tony Oxley, John Marshall, Benny Goodman, Kenny Clare, Mary Lou Williams, Annie Ross, and Jeff Ellison.

Ric Lee, of Ten Years

Ellington

Jazz is alive and well and living in London. Hampton Heard in Berlin — Sarah Vaughan for a week at Ronnie Scott's with the Clarke-Boland band. German colour TV is really amazing. Valerie Wilmer's mother on hearing that Miles Davis was dedicating a record to her. "Is this Duke dead then?" Mrs Wilmer, you are beautiful!

Munk trailed everywhere to film crew at Jo Barend's after concert party on Friday — pretty cassette traded everywhere. Valerie Wilmer, Roy Eldridge at Jo Barend's after concert party on Friday.

After dipping in the Hampton band, British trumpeter Ronnie Sanoons wanted by Lionel on a permanent basis. Benny Bailey and Ellington, what a partnership — our lowest form of air business got busy behind in the ladies' row at the Russian war memorial in East Berlin. They're back in London now, but it could have been Siberia.

Jo Barend to ticket — Roy Eldridge, Richard Williams, and Valerie Wilmer. This is the Melody Maker's "what you do it good!" — MRW's Decca album has been squalling of the central reservation of the AJ at Enclave at 6:30. Cameron to arrive to film Ellington's party. They jumped the gun and chased some poor musician through the backstage area.

American Rich 's



Buddy Rich, the Buddy Rich Orchestra.

Foster: fun-maker

BY KEITH SMITH

Wipe!

THE All-American Drummer came to Town on Saturday night — and wiped us out. Buddy Rich picked up his audience, tickled, carressed and socked it between the eyes.

All his skill as a drummer — all his heart as a showman were poured out in response to an audience that loved him.

For this was no half-hearted provincial gig, it was London coming out to see Buddy work. He sweated, clowning, played brilliantly. The band roared and the audience cheered — a warm, triumphant evening at the New Victoria, for a legendary jazz musician who came back with his big band in an age when big bands aren't supposed to be here.

Without a singer, or a guitarist, Buddy presented a two-hour big band show that was exciting, entertaining and jazz.

The band is probably the best he has yet brought across, with a star in 21-year-old alto saxophonist, Richie Cole, and Pat La Barbera (tenor). It was nice to see British musicians Rick Laird on Fender bass and Malcolm Griffiths on trombone.

Most of the tempos were UP — extremely up, but the brass and reeds tore into confidence and fire with confidence and fire.

Rich was above the magnet. Cool, sharp and professional, he sat high above the band with his Slingerland drums glinting like a high-powered sports car. Buddy drove them hard.

He has one large bass drum with plenty of kick. Two crash cymbals are at eyebrow level, and the ride cymbal is hung low — all of them set horizontal like flying saucers. More difficult to play, but conducive to a better tone.

CAUGHT IN THE ACT

tion for West Side with "I'd like to sing a million songs folks!"

He gave a choice — you could either laugh or cheer. Perhaps those who stayed awake makes a lot of people very happy. — CHRIS WELCH

MAYNARD

A THREE course jazz feast

was served up to an ecstatic, but sparse, audience at Sunderland's Empire Theatre on Sunday night.

Maynard Ferguson, Mark Murphy and Salena Jones — a connoisseur's dish indeed. But I thought many more would have turned up to relish it.

The North East, home of the world-famed New Orleans Club, is hardly a jazz desert. Perhaps those who stayed away consider the Theatre too clinical a background for jazz. There's was the loss.

Ferguson has assembled 12 musicians, individualists all, who form one of the most widely acclaimed combines in the history of jazz. And rightly so.

They sizzle, dazzle and devastate. And the 41-year-old trumpeter supreme, drills at a plaintively swinging version of "Danny Boy".

Both Murphy, to a full Ferguson backing, and Salena with piano, bass and drums only, tripped with equal facility between jazz and uptempo numbers.

Murphy, known as the singers favourite singer, at his Royal Albert Hall concert next Tuesday. This no doubt stems from Louis' work with Pete on the Hudson River sloop, Clearwater, during the summer.

TIM GREENWOOD

is turning professional and set a tour of the Caribbean planned from December 13 to January 4. He is being booked by Phil Seville of Folk Promotions.

ERIC BROCK

has started up a new Sunday-night club at the Social Centre, Poynton, Chorley. He has booked for his Sunday are the Combine Harvester, Johnny Silver, Allyn Bain and John Morgan, played the following week. Combine Harvester is the name of the new duo that Yoni Wolfe has formed with Hester Ron White now to college.

THE FRENCH FOLK

of Burnley are making their first LP on the Folk Heritage label this month.

JOHN FRESHWATER

returns from his continental tour this week and makes his first appearance at Battle on November 19, followed by gigs in Eastbourne, Bury and Winton. John is moving to Liverpool where he is going to work on the new Yorkshire Folk Directory with John Wall of the Wembley Folk Club.

DEE DEE

will have Louis Kitson as his guest.

scored best with his own adaptation of two classics — "Mack The Knife" and the Beatles' "Eleanor Rigby". The audience delivered a song wrapped in vocal velvet. All her numbers will be remembered, but the ballad "For Once in My Life" was, by far, the longest. — CLIVE CRICKMER

TINY TIM

FOR the past week Tiny Tim has been touring Ireland and receptions have been mixed although, in places like the River Chubb in Dublin, he was able to get into his usual act.

However he played Dublin's Television Club, one of the leading ballrooms, and faced what was an unusual situation for him, went into a medley of rock songs including "Bad Moon Rising", "Blue Suede Shoes", "All Shook Up" and "Teddy Bear," backed by the Big Movement led by Bobby Patrick.

His appearance was brief and concluded with "When Irish Eyes Are Smiling," which not surprisingly drew a big cheer, and "Tip Toe Through the Tulips."

A few shouts of "More" were heard as he departed after about 15 minutes but generally there was a feeling of disappointment.

This situation was hardly fair to Tiny Tim or his audience, but considering it was not his usual venue, Tiny Tim did his best. — TONY WILSON

MARQUEE

THERE was nothing new about Chester Burnett's routine at the Marquee Club on Thursday, but the Wolf, nearing the end of his third British tour, was as active and as forceful as he has ever been.

Newcastle group Junco Partners, featuring Rob Sargeants (organ), Keith Harcourt (lead guitar), John Woods (drums) and Dave Spirits (bass guitar), provided a good backing with John Morgan sitting in on piano. The most striking aspect of the group is that they worked well with Wolf, and he, in turn, seemed to enjoy working with them.

At first the towering blunderbuss led to fight for every note, but gradually the old favourites began to flow more easily, and the audience reacted favourably to "Dust My Broom," "Smokestack Lightning," "Please Don't Go" and "I Wanna Talk With You."

Heater, also featured some nice harp, and as the inhibitors were cast aside the Marquee shook as Wolf careered across the stage and John Morgan played wild piano, bounding up and down on an orange bus, balanced precariously on the side of the stage.

A frightening experience shaking hands with the Wolf — like being crushed between the plates of a hydraulic press.

But the Wolf voice and the Wolf harmonica were sufficient to create a great and nostalgic atmosphere.

Earlier in the evening, the Groundhogs had set the mood for the evening with a very accomplished set. Tony McPhee was at his best and the group showed a marked improvement, with McPhee utttering a range of styles

from screaming lead on "Don't Mind Druggin'" to the sober urban solo "Groundhog." The audience responded to this treatment and one 20-year-old shouted for Tommy Johnson.

Junco Partners soon settled down in their act, and introduced a Wolf after a spasm from organist Rob Sargeants, who did everything with the keyboard short of playing it. — JEREMY GIBERT

BLUES NIGHT

TUESDAY of last week was Big Blues Night at London's 100 Club where a large, good-humoured crowd was afforded almost non-stop entertainment by the Killing Floor, John Dummer's band, Jo-Ann Kelly, Jake Roy Bonner and Freddy King.

Everyone walked to the best of his or her ability, subject to the frailties of the amplification system, and an ear-popping time was had by all.

Order of events for the last round of blues was: First, Dummer's group with Dave Kelly along and playing slide guitar. Putty Pleitryga spotted on guitar for a hard, fast boogie, and Jo-Ann Kelly came out and clear on "Spider And The Fly" and "Let Me Love You Baby" (duetting with Dave). It's a powerful, almost overwhelming, somewhat mechanical, and the singers force the boiling hot note to achieve any kind of rhapsody necessary to blues expression, eh?

Then Bonner, much more relaxed in style and bearing "If you want all that jumping around on the circus" but driven to anger by amp antics, hammered out some jump instrumentals and slowing rock numbers, including "Baby What You Want Me To Do."

Freddy King, massive and smiling, gave an animated account of an evening accompanied by the Killing Floor. His high-swinging, biting guitar and strong, tense, vocal such as "See See Baby" and "Have You Ever Loved A Woman" contrasted with Jake Roy's downhome concentration.

MONK

WHEN Thelonious Monk played the Royal Festival Hall was an unforgettable experience. He sometimes broke off his piano playing to wander around the stage as though in search of the lost chord.

At Ronnie Scott's on Monday, he sat idly steady — skullcapped and impassive like a Chinese mandarin presiding over some esoteric Oriental ritual.

This was the only change in his presentation. His piano style remains the unchanged in this reviewer, unyielding, untidy, and distinctly disturbing. Not in any unwelcome—if the purpose of rhythm is to evoke some muscular response in the listener.

Monk pokes at the keyboard as if he bore it some personal grudge, but with no real grudge. His restless unpredictable hammering reminds one of a schizophrenic piano tuner on some strange jazz trip.

The dry, clearly articulated playing of theorist Charlie Rouse struck a far more responsive chord in my ears, as did the discreet contributions by drummer Max Wright and bassist Nate Hyspeland.

But it is fair to say that the audience was loud in its approval. — LAURENCE SHAW

JAZZ NEWS

- ARTISTS are at press time to share the bill with Ted Club on December 3.
- Jazz at the New Mexico Club at Gregory Street, London. W.C.L. are scheduled to play Trenches to include Tuesday evening sessions, featuring the Celtic System Band with name posts from November 28.
- The Barney Day Quartet, Peter and Joan Cato, are moving to the Normandy Business, is reopening its old club at the Sibley Gatehouse, Walsham, on Tuesdays, from November 25.
- Peter Surman's Jazz Trio. A Trio starts a tour with Cleo Laine and John Dankworth, at the Albany Jazz Club, 81 Regent Road, Brighton, on February 27. Harmanyay Trio's Band of Five. Cleo Laine of Riverside (see Saturday) (15).

FOLK NEWS

A STEWART will be joined by Dick Dinsley, Ralph Metcalf, Mike Chapman, Wiz Jones and Pat Quin in a concert at the New Victoria, Manchester on Sunday. The concert will be followed by a jam session featuring most of the artists.

THE FAMOUS JUG BAND are alive and kicking and living in Cornwall, although they are now working as a trio, with Pete Boryman, Hector the Frog and Jim Johnson. A second album has been recorded, and a tour is lined up at the end of the month. Poynton tonight (Thursday). Highlife's folk Shepherd Petchelise tonight (Thursday). Hammer (18). Manchester University (19). Hull (20). On the home scene the Jug Band are resident at the Folk Cottage, Mitchell, The Garden, Penzance. The Van Dike Club, Isle of Wight and the Room at the Top, Bournemouth.

SUNDAY folk bookings at the Navigation Inn, Wootton Bassett, near Stratford-on-Avon, include Magna Carta (November 15), The Young MacDonalid (25) and Dick Dinsley (30).

THE JAK CAMPBELL FOLK GROUP appear at Soudreditch College, Egham on November 24 and at The Grand Oldfield, Sandray at Glosby Hill, Kingston (28 during the college's combined rag week).

DEE DEE will have Louis Kitson as his guest.

Europe

He recorded extensively throughout his 60-odd years' career. His greatest hits were made in the company of the Luis Russell, Rod Allen and Louis Armstrong Orchestras, and later, in his heyday, with Bechet and Sammy Price.

Several European tours by Mezz Mezzrow, Jimmy Archey and Sammy Price included Pops in the personnel. He was at the Nice Festival in 1948 with Mezz. But only on his final European tour, with the New Orleans All Stars in '66, did he appear in Britain.

Since the mid 1950's Pops lived in San Francisco, California, where he went to play with Muggsy Spanner and Earl Hines band which was resident for several years at the Hangover Club.

Although his health had been failing him in recent years, his spirit was never low. In 1966, then 75, he drove an automobile for the first time and three months later passed his driving test. In 1969, together with Tom Modiano, he completed his autobiography.

As a bassist, Pops Foster contributed to jazz as comparably to that of the trumpet, and his death is a loss for jazz. I know I'll miss him, and his long, long life will certainly be missed around the Webster Street area of San Francisco.

Jerry Gilbert talks to Hollie Bernie Calvert

WITH THE Hollies placing greater emphasis on the words of their songs, it comes as some surprise to learn that their new album released tomorrow (Friday) contains an instrumental track.

And an even greater surprise is that the number "Reflections Of A Time Long Past" was penned by the group's unassuming bassist, Bernie Calvert.

Catchy

In the past, Bernie has not featured in the group's songwriting aspirations. "The lads were certainly a bit dubious at first," he admitted, placing a demo of the track on the MM record player. "The basic idea of the tune came about three years ago. I'd tried writing songs before but don't have much joy expressing myself in words."

Bernie's hoping the fans will react favourably to the tune which has a very catchy melody line with a semi-classical flavour. It is also one of six orchestrated tracks on the album, and will be featured in a special BBC-2 programme tomorrow (Friday) to coincide with the release. "The title reflects what's happened to me since



CALVERT: the lads were dubious

He took over from Eric Haydock in the Hollies when the latter formed his own group.

"The songs we are writing now seem better for the group. Since Terry joined we have been producing a more commercial sound," he went on.

"It was a bit difficult to know what to feature on this album. We'd done the "Hollies Sing Dylan," and we're rather wondering what to do next. Then we decided to feature all our own material."

Bernie pointed out that his instrumental was supported by eleven vocals, some of which were based on experience by members of the group. And already the group are working on another album.

Moving

The Hollies seem to be moving in different directions all the time, and their new album shows some highly imaginative songs which run into each other, starting with "Marigold" and culminating in "Gloria Swan Song."

Bernie Calvert, too, has fallen into line with the rest of the lads, learning from other musicians, and branching away in a totally different direction.

Another branch of the Hollies

joining the Hollies nearly four years ago, and I'm very pleased with the way it has turned out," Bernie went on.

Reaction

And the bass guitarist has no intentions of resting on his laurels. "I've just completed another instrumental which has a simple melody but is a lot more

commercial. Depending on the public reaction we may feature more instrumental passages in our songs. "When I first broke the news to the rest of the group they looked up in amazement," he admitted, "but I think everyone's pleased with the result."

Bernie only took up the bass guitar at the age of 15. He was getting bored with learning the piano and Tony Hicks suggested bass.



HICKS: suggested bass



ARLO GUTHRIE: in a scene with Geoff Outlaw (right).

ARLO GUTHRIE'S song, "Alice's Restaurant," a great work of comic genius. Arthur Penn's new movie of the same name, starring Arlo as himself, is a tragedy.

Anyone going along to see it expecting to laugh for two hours is in for a big shock. Oh yes, Arlo's arrest for littering and his comic encounter with the draft board is in there somewhere — although it seems to occupy rather less than the 38 m nutes 20 seconds it takes on his record — but Penn has used the story to do for the sixties what his Bonnie & Clyde did for the thirties.

He has taken a long hard look at the underground and all it stands for (and sometimes sits down to). Some of his observations, of the problems it has hitting in with the straight state around it, have already been made with more intensity in Peter Fonda's Easy Rider — which, just incidentally, has more music to it than Penn's film.

The result is rather like the way Arlo used to sing "Alice" just before he finally quit doing the song when he began using it as a vehicle for all sorts of heavy messages which somehow didn't fit the ironic whimsy of the words.

The closing scene of the film illustrates this difference perfectly. Alice and Ray have just "re-married" in a last attempt to save their disintegrating marriage. There has been a wild party which Ray keeps trying to prolong to avoid being left alone with her.

Alice stands outside the deconsecrated church that's their home, dressed in a messy parody of bride's white. Flowers falling out of her hair, gazing despairingly into the camera as it zooms around her in an incredibly long take. Arlo's voice sings you can have anything you want —

The tragedy of Alice's Restaurant

excepting Alice — at Alice's restaurant" — and that intersection isn't funny at all. It makes the tragedy all the more unbearable.

Of course, like the littering episode, this part of the story is based on fact. Ray and Alice finally did split and she has married someone else. I'm not so sure about another of the sub-plots, about the unsuccessful struggle of one of Arlo's friends to kick a hard drug habit.

Whether it's true or not doesn't stop it from seeming incredibly phony, as in a fantastic performance by Michael McClanathan, right up to the schmaltzy funeral in the snow. The characters spaced out over the graveyard like characters in "Last Year in Marienbad", while a girl sings a Joni Mitchell song.

In contrast, the other tragedy of this triple tragic movie, the death of Woody Guthrie from the hereditary disease of Huntington's chorea, is superbly believable. The wordless Woody, having to be fed by Marjorie his wife and have cigarettes lit and packed between his lips for him, is shown in the last stages of the disease, a wreck, though, still a noble human being.

Pete Seeger is playing to his old buddy when Arlo comes on a visit, sits down and blows the loudest mouthorgan accompaniment to "Pastures of Plenty" that I have ever heard. The transition to "Car Car," one of Woody's

finest kids' songs, is like a flash of spring sunshine through clouds. Strange to think that one unexpected by-product of the film might be a rise in interest in the Great Awakening's superb instrumental of the song, which so far doesn't seem to have had the single success in Britain that it had in America.

What saves "Alice" from being just another movie about the underground and its hang-ups, however, is Arlo himself. It's impossible to say if Arlo is a good actor simply because the boy on the screen is so different at all from the real person as I've known him now for four years.

Arlo's sardonic commentary upon his encounters with all kinds of authority, from condehatted skinheads in a western cafe to school, police and draft boards, are the sort of things Woody might have said if the mass media had been this open to him. For Arlo is a brilliant humorist in the Guthrie-Willy Rogers tradition.

This is one fact about the underground that Penn seems to have deliberately ignored. During the period covered by the movie Arlo was achieving world-wide fame as a worthy successor to his father, but the film portrays him as an unknown anonymous kid.

Looking in at the underground from the outside, Penn sees it as helpless in the grip of circumstance, as were Bonnie and Clyde. The fact that no one even dreamed of making a sympathetic movie about Bonnie and Clyde when they lived shows just how much more successful today's rebels are.

Which is why Arlo was right in making "Alice's Restaurant" a comedy. In making it a tragedy, Penn has — tragically — missed the whole point. KARL DALLAS

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jazz scene

GEORGE HOLMES
"Buddy" Tate has a lot to be thankful for. When the other cats from the fast-living days of the swing era were rashly burning their bread on birds 'n' booze, the booting tenor saxophonist was quietly taking care of business. He earned something of a reputation as a miser, but now at 53 he can smile at the future, secure in the knowledge that he doesn't have to play music unless he wants to.

"Of course I want to," declared the urbane tenorman. "But the point is that I don't have to like a lot of guys. They used to earn a lot of money but they never invested it. Now they're in trouble.

"If they'd been a little more wiser they'd have had a home by now, but all they could think of was drinking and having a good time. I used to be called tight in the old days because I was trying to get some sort of foundation for the future, but now I'm glad that I took the time out."

"I had planned to go back to Texas and raise my daughter with my sister."

That would provide a very good income but when I got into music it was kinda nice and so I decided to stay with it!"

Tate, the rock-hard Texas saxophonist whose recent appearance on Jazz Expo showed that his blues chops are still well in order, made his recording debut with the legendary Troy Floyd territory band in San Antonio in 1931. He later worked with Andy Kirk and Nat Towles before replacing Herschell Evans with Count Basie in 1939.

"This was not the first chance he had to work with the pianist, but this time he kept that seat warm for a never-to-be-forgotten decade. "Working with Basie sure taught me a thing or two," he declared. "I learned how to take care of myself and how to take care of business."

These were lessons he never forgot, for when he finally left the Basie fold, he formed his own combo after brief spells with Lucky Millinder and Hot Lips Page. It is a tribute to Tate's integrity and per-



TATE: 'I used to be called tight'

Buddy Tate—taking care of business

severance and the lessons he learnt from the Basie days that he has kept the house band at Harlem's famous Celebrity Club for the past 18 years.

"And I stay busy," smiled the saxophonist gratefully. "I'm just lucky, I guess, because so many of the musicians I grew up with are walking around New York with day jobs. I've had a good band through the years, though, and we've established a good reputation, clubwise."

Now that Buddy makes occasional trips to Europe, he leaves his men in the capable hands of his strawboss, trombonist Eli Robinson. "Not that I really need to worry, though, the guys are so punctual that they just take it into their own hands to take care of business, but you know there are some guys who have been playing for 30 or 40 years and you still have to wait for them. Not my guys!"

The question of punctuality has long vexed Tate, a man who is always inside the club or concert hall half

an hour before he is due to hit.

"The way I see it is that you've got to be there, so why be late? When I had the band at the Savoy the guy used to say 'you can let the band start and come in an hour or so later yourself', but I said no. When you've got seven pieces up there, they need me, too.

"And it paid off because he used to give me bonuses as the end of the year. He'd say, 'as many as I've had, you're the only band leader I've known who ever made time!'"

Buddy himself recently won an award for the best French recording of the year, "When I'm Blue," waxed last November in the company of pianist-organist Mill Buckner and expatriate drummer, Wallace Bishop. "It was wonderful to have the chance to record with a trio," said the saxophonist. "And the people in Europe are so warm."

Tate is back at the Celebrity this week where for a temporarily disabled Eli Robinson, but Pat Jenkins is still there on trumpet and Ben Richardson takes care of the rest of the reeds.

There is, however, a strong possibility that their leader will quit once again and pop up here later this month with the Saints and Sinners as a dep for alto saxophonist Rudy Powell who recently suffered a heart attack. He is trying to persuade fellow ex-Basieite, Earle Warren, to make the trip, also.

One thing's for sure, though—Buddy Tate will be staying with the oldtime feeling. The tried and trusted is his natural bag. "Some of the new things I'm not quite get with," he explained, "but I guess there's some doing well. But then it's the same with the mainstream—some ain't doing that too well either."

"I guess there's good artists in every era—Dixieland, ragtime, whatever. If they're playing well, they have a way of getting to you and that's why you can't put anybody down that's trying. If they're good players, they'll get to you regardless."

VALERIE WILMER

If anybody asks, tell them—Lionel is ready!

LIONEL HAMPTON'S late-night appearance at Jazz Expo in London the other week caused disputation, to put it rather mildly. Some people found him exciting. Others thought his band disappointing and his programme over commercial. I heard a lot of complaints about singer, rock material and the long wait for it all to begin.

Devoted

One daily reviewer described his contribution as "the big disappointment of the festival," adding that his eight-piece band was "devoted to the propagation of imitation jazz." Yet our Chris Welch wrote of a sensational concert by a band that was tight and swingy, and opined that Hamp was playing better than ever.

With this last view I agree absolutely. I did have reservations about the programme, though I don't expect Hampton to go on playing "Stardust" and "Flying Home" and "How High The Moon" exclusively, and thought that the group was undistinguished for such a jazz giant.

Big I enjoyed the vibraphone improvisations on such numbers as "Taste Of Honey."

Later, on after the TV recording stint at Ronnie Scott's, I talked to Hampton about the use of a small band and the quota of pop songs in the repertoire. Hamp said that he still liked a big band on occasions.

"I get a big band, maybe 30 pieces, when I play Vegas or something like that. And about 22 pieces for the college dates. The smaller group is mostly for clubs."

Combo

"Times have changed and a lot of the clubs, paying big money, are booking me with a combo like this. Because this way I'm more of an act as I can play all the vibes, piano and drums I want and put on a good show."

"This is my regular group, the Inner Circle, that I can use when I want to play a lot. It's a flexible thing, you see, and I can put in a few extra choruses if I want to. In other words, I can come in inside the arrangement and have a lot of freedom."

As for the programme and the accusations of "rock band," in these areas Lionel was uncontrite.

"I'm used to carrying a lot of rhythm. I'm a rhythm and blues player, that's what I am. Well, what I play is the basis of it. Agreed?"

I did, and said as much. Hamp dug in a bit further.

"That's what they all have in rock bands today. I was playing that a long



HAMPTON: I'm throwing in some stuff

time ago. And that Afro-Cuban rhythm is nothing new to me. Those Afro-Cuban things we play, they really swing.

"It seems music now has come to a melting pot, and musicians today are mixing up everything. That to me is good. I am free to all music."

"I believe a jazz musician should be a master of his instrument and able to play any music. And he should keep on improving, keep on studying, same as the classical player."

"With the attitude I have I should play better than ever when I'm 80-years-old. I told you before, when you met me in 1957, that this instrument has hardly been scratched. I told you I was going to study, to practise more, keep the mind sober, go on a weight diet. I've done all that."

The way Hamp is handling the mallets today shows that his attitude has paid off. I said that his technique struck me as zipper and fuller than the last time I heard him.

Thrilling

"There's no comparison," he agreed, "with what I was doing. I'm pretty fast now. I think it was really thrilling at Hammersmith, and they gave me a tremendous ovation."

"And I played good that night. I know that because I practise those chord changes backwards and forwards, inside and outside, and I believe I'm playing better. I look time to work

on it, three or four hours a day in the studio, practising all those new chords."

Although we've had a few reissues, nothing new in the way of Hamp albums seems to have appeared here since "Newport Uproar."

"Records? No, I just don't get in that groove and think about records. Well, I tell you, I've been working a lot. I'll record again when I'm ready."

"I'm pretty satisfied now. I make twice as much money with this small combo as I did with the big band. I played a job and got nine thousand dollars for it."

Popular

"It's a thing where we get a big sound, you know, with the organ parts, the way they're arranged, and I get a chance to play. I'm in front and I guess people like to see me play."

"We feature popular things and bossa novas and people go for it. I've always played for the public and I'd say I have a good name with the middle class of people."

"I can't stay with those other things I've been playing all my career. I've got to advance... my brain isn't idle. And these songs are so interesting today that when a guy plays them he's got to be up with the times."

"Like they say Gary Burton was in to hear me. Well, good. All the young guys at home are coming around, 'cos I'm throwing

in some stuff. Did you hear that slow ballad tonight? It's a new composition of mine called 'Portrait Of Gladys'. That's a beautiful chord structure."

Only a fraction of the people who enjoy Hampton's extrovert musicianship and showmanship were able to see him at Jazz Expo. I asked if he was planning to come back soon, if he wished to, and with what combination.

"I'll come over with anybody—big band, small band, whatever people here want. I could come over and play with you! That's how confident I feel today. I mean that; no hangups at all."

"To me, it's funny I've not been back to Britain since '56 and '57. I don't understand it, but I certainly want to make it. It's surprised me how many people know my records, even all the old ones."

"So if anybody asks about Lionel coming back, you tell them I'm ready."

MAX JONES

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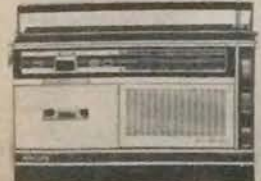
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jazz scene

Tatum—the world's greatest bluesman says Jay McShann

"HE WAS a lovely cat, Tatum. I thought he was the world's greatest blues man."

by
MAX JONES

Kansas City bandleader Jay McShann was talking about his life and music, and I'd asked where his blues piano style came from. It bore little resemblance to the powerful methods of Pete Johnson, Albert Ammons and Meade Lux Lewis, so far as I could tell, and I guessed it wasn't simply a traditional Kansas City way of playing.

Power

"No, there's no similarity between me and Pete or Meade or Albert Ammons. I just tried to play the blues the way I like 'em. I didn't attempt to duplicate what they do, and I couldn't have done it. I didn't have that power, I had a lighter thing going. I want my music to be pleasing, and I'd like for people to pat their foot to it. Yes, pat that foot. Otherwise I'm dead."

But Tatum, what about him?

"If I got anything in my blues playing from anyone, I'd say that person was Tatum. I was around him a lot. He and I used to hang out together in Hollywood, make all the rounds and the after-hours spots. Everybody knows that he was a great player, of course, but what most of them never knew was that, behind it all, he always liked to play."

"He would ask me to drive him out home. He stayed in trouble with his old lady—we're getting raunchy now—who didn't care for him going out at night, making the rounds."

"So I'd take him home and we'd have dinner, and often his wife would cuss

him out for being so late the last time he was out. Art would steal over to his mother-in-law—they were always tight—and I knew he'd be getting money from her."

"Then he'd finish his dinner and perhaps say casually that he was going to get Jay to run him down the road for some cigarettes. She'd say it was a goddam lie, or something like that."

"But Art wasn't put off. 'Ain't that right, Jay? You're gonna run me to the corner?'"

"So we'd get out, with his wife warning him he'd better be back by 12 or else. And that was that for the night. We'd go round the spots and he'd play the blues until 4 o'clock in the morning."

Bird

"But I'd play first, because you didn't ask that son of a bitch to play piano. We'd walk in and I'd go right over to the piano and start playing blues. He'd be sitting there drinking and listening." What was it like, playing before an attentive Tatum?

"Well, I'd stay inside my

own range. And I knew how to touch him. He'd talk about blue notes, you know, and often he'd shout: 'Goddam, play those blues, Jay.' Because the piano didn't bend, so you have to get those blue notes out of the keyboard, which I would do."

"Then, after some more drinking, that son of a bitch would get up and come over to the piano and stand there. I'd get up and he would sit down. He took over then, and that's when he played the greatest blues you ever heard. And temperament—wonderful. He was just a lovely cat."

Other influences worked on McShann's music, and one of these—not altogether surprisingly, in view of his brilliance—was Charlie Parker.

Oddly, some confirmation of this came when Lionel Hampton was talking about his Expo evening. "The one I enjoyed," Hamp told me, "was Jay McShann. He played that old-time blues and it knocked me out." He played that D7 to C to G, you understand, and it took me way back. Well, it reminded me of Bird.



McSHANN: played before Tatum.

He came to New York with that Kansas City style of blues."

And McShann, asked about a slow blues I had particularly liked, said that the tune came from "Yardbird Waltz," named for Parker and suggested by the solo he played on "Hootie Blues."

"It isn't an excerpt from it because that wasn't a waltz, but things he did come into it. It reminds me of Bird, what he would have done with it harmonically."

Parker was in McShann's band for more than four years, and the leader still has plenty of interesting things to tell about his remarkable alto player.

Woodshed

"First of all, that book we played in the Forties, that's gone. I lost the whole book, and Charlie wrote a lot of stuff for it. Did you know that? He and Johnny Cole and Skippy Hall wrote arrangements for us, and some of it was too advanced for the record company."

"We were recording for Decca then, and they wouldn't accept a lot of the stuff we had then, 20 years ago. 'We can't sell that stuff,' they said."

I knew something of Parker's composing ability but wasn't sure what kind of theoretical knowledge he possessed in his early professional days. McShann said he had the theory all right, but his most striking attribute was that he knew what he wanted to do and set directly about doing it."

"When he joined he was a slow reader. Guys in the reed section could read rings round him, and that wouldn't do for Bird. One day he told me, 'Hootie, I'm going in the woodshed.'"

"That son of a bitch went in the woodshed and stayed there. We had

a rehearsal coming up and he said, 'Sorry, I can't make it, man, I'm in the woodshed.'"

"I reminded him we were playing on the Saturday, or whenever it may have been, and he told me: 'If I can't read it on the night, you don't have to pay me.'"

"Well, he came in on the night and read those parts better than guys who'd been there years. I tell you, when Bird came out of the woodshed he just ran away from everybody. And they were fine musicians in my band."

"We had John Jackson on lead alto, a good soloist and a fast reader, and Bob Mabane on tenor and other good men. But they didn't try to duplicate Bird. That came from other musicians later."

"We admired Bird then, and wanted him for what he was doing. He had his own sound, but he was one of the band and when he played they

backed him up for all they were worth. And when they played, he backed them up with all his heart."

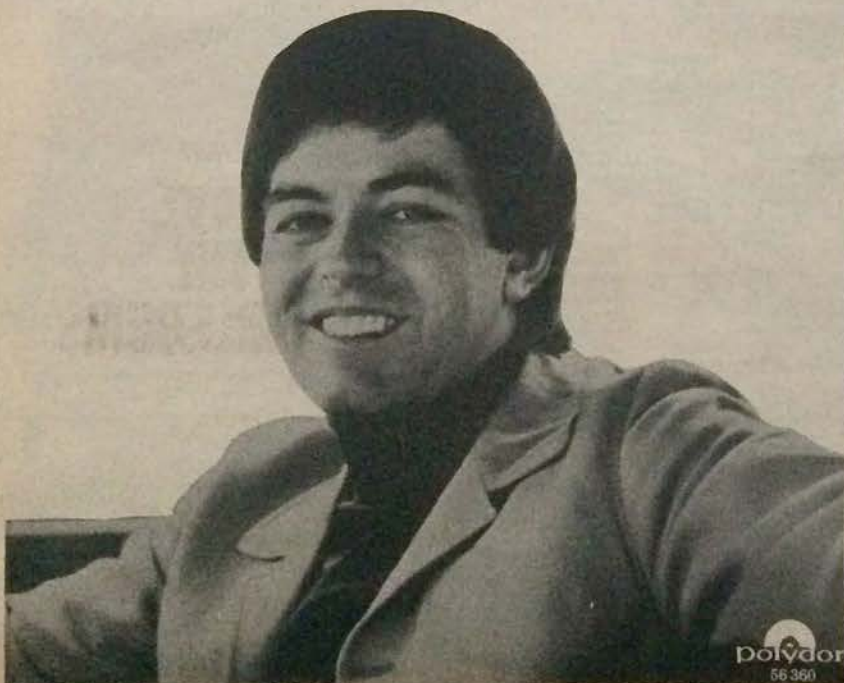
"Already then he was beginning to set the pace. I always said to the cats, when it came to the reeds: 'Let Bird set the riffs.' Because when he set the riffs it was something different."

Chops

"Now in the trumpet section, it was Bernard (Buddy) Anderson, who Dizzy loves, who set the pace. He never had the chops Dizzy or Miles have but he was a great player."

"He used to say to Dizzy: 'Baby, you go the chops but I got the things.' And he had I believe that's where Miles got that s. I from, Buddy Anderson. Finally he got ill and wound up playing piano. He's president of the union in Oklahoma City."

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jazz scene

WHEN THE annals of the British jazz scene come to be compiled, 1969 will be notable for one sad occurrence: the demise of the Don Rendell-Ian Carr Quintet.

This group, which contributed some of the best local jazz of this decade, both in person and (very notably) on record, halted its activities a few weeks ago, and each of the co-leaders has departed to form his own group and mine his own rich seam.

Depressed

Rendell, who during the five years of the band's life added flute, soprano sax, and clarinet to his regular tenor, was quite naturally a little depressed about the break. But, as he says, "the change had to come."

"The old group was an outstanding unit," Don told me. "In many ways it was an outstanding achievement, and this was due to every member of the group."

Originally the group mushroomed from a quartet I had with John Birch (pno), Brian Sutcliffe (bass) and Tony Laylock on drums. The arrival of Graham Bond on alto transformed it into a quintet, and Tony Archer and Phil Kinross came in on bass and drums. That was the group which recorded for Jazzland.

Logical

"I think Bond decided that he wanted to play organ, and therefore he couldn't expect to do that in the context of my group, so I agreed that he should leave."

"Tony and Phil also left, and eventually Dave Green and Trevor Tompkins replaced them, with first John Mealing and later Colin Furbrook on piano."

"It's now exactly six years ago this month since Ian and I met, and we



RENDELL: "Progressively, everyone in the Rendell-Carr group influenced everyone else."

A sad farewell to the Quintet

formed the group and cut "Shades Of Blue" for Denis Preston, with Colin on piano. Some time after that he left, and when Michael Garrick came in it settled into the personnel which remained constant until now.

"I must stress that these

things just happened to me. Meeting all these people was quite logical at the time, and I can't explain it except to say that there was nothing calculated about it."

"Graham Bond was quite influential on me from the point of view of breaking up time and content.

Policy

"Progressively, everyone in the Rendell-Carr group influenced everyone else. Michael Garrick with his command and genius for composition (which includes every variety of time) influenced me. So did Ian Carr, because of his constant soul-searching and the resulting electrically-charged emotion of his playing."

"There is Dave Green, who's acknowledged as being a great bassist: he's played with Rollins and Kirk and many others. He really has roots."

"I couldn't believe it when Dave told me that he'd started collecting jazz records when he was 11 years old. He has the greatest jazz repertoire, both in his mind and in his record collection, better than I'll ever have."

"Lastly there's Trevor, a drummer who really listens. I always say that, in jazz, listening is as important as playing, and Trevor can do both."

"After this group had started playing together, for the first time in my life I felt naked when I played up and down the country without them."

"Of the recently-reported breakup, all Don would say was: 'It was for several reasons, and the time for change had come. It wasn't stalesness, but I'd rather not go into it. I'd rather talk about the new group

The "new group" consists of Don plus his old friend Stan Robinson (trp/clt/flt), Australian bassist Neville Whitehead, and Tompkins — the only holdover from the old band."

"The teaming-up with Stan was another very logical thing for me, because I've known and admired him as a player since he was in the original Jazzmakers in the Jazz at the Flamingo days."

"With me playing four instruments, and Stan playing three, I think we'll have plenty of variety in the front-line. It looks as though, as with the quintet, 80 per cent of the material will come from within the group."

"Part of our policy will be to use the variety we have by virtue of our multi-instrumental capabilities."

"We also hope to break down a barrier by bringing the front-line into the rhythm section, to get away from the old string-of-socks bag. That thing where you have the front line soloing, followed by the piano, the bass, and the drums — that's over."

Album

"We want to try and find ways of using the horns working with the bass and drums so that everyone is contributing to the music on an equal footing."

"Already we've got eight gigs in the book — and that's before the end of the year, even before the group has really got together to rehearse."

"In fact the group spent much of last week in intensive rehearsals, and Don says that they plan to cut their first album "as soon as we're ready. Really I'd like to leave it until the New Year, after that settling in period that the band

must have."

Already they have made a broadcast, with Tony Archer on bass, and have cut two tracks for a Neil Ardley album on Columbia's Lansdowne Series which consists of Rendell and Carr featured with a chamber ensemble on one side, plus two tracks each from Don's and Ian's new bands on the other side. Don's tracks, both Greek-influenced, are titled "Siren Song" and "Odysseus."

Tutor

"I'd like to mention how much we all owe to Denis Preston, who has consistently recorded us through the lean years. He's kept the British jazz record flag flying, and now it seems to be flourishing."

Don seems to have kept his playing youthful over the years by associating with younger musicians, but he describes as one of those "logical accidents" which have shaped his career since its inception.

"In later years jazz courses, such as the Barry Summer School, must be credited with helping to bring along the current wave of good musicians."

"Even though I was supposedly a tutor at one of the courses, I benefited from the association with younger pupils."

"For instance, one of them led me to change my flute embouchure completely after he'd given me an hour's lecture. This was finally perfected by Barbara Thompson, who gave me some tips."

Don is one of those rare musicians who never stops listening and learning, and the consistently high quality of his playing bears a constant witness to this. As he himself says: "I'm one of those people who believe that playing an instrument, and getting paid for it, is one of life's highest privileges."

So you might say that instead of losing a beautiful group (Rendell-Carr), we are about to gain two potentially great ones. Who can complain at that?

RICHARD WILLIAMS

If you can answer any of the following questions you will be entitled to a greater appreciation and a new awareness of The Humblebums:

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Alvin Lee's burning ambition

BRITISH PROGRESSIVE artists are travelling to America regularly these days. Some lay down a solid foundation for future tours, some establish themselves as album artists—but only a few so far have achieved major success 'on the road' at the biggest American venues. Ten Years After and Led Zeppelin are two of the really giant acts in this calibre.

Ten Years are in the high income bracket as far as U.S. tours go, having established themselves via a number of successful tours. Leader Alvin Lee points out: "There's a general acceptance for all British artists in the States. The Americans regard any British groups as 'interesting' and having some merit. But the emphasis is on the heavy stuff. It's the heavy rock groups from Britain who produce the most reaction from American audiences."

Why do they regard the British acts as better than the local product? I think it's a lot to do with association. The Americans can't really make a superstar of an American because they all know each other and they see that the other American acts are pretty much the same as they are, they realise them as having similar hang-ups. But with an English band they see them in a different light. They seem to think that England is ultra-groovy and that everyone's cool in England — and unless a band disproves this, this is in fact what

the people think before they even see the group. "All in fact, it gives to an English band in America is the advantage that when they first go over people will give them a chance and listen — and they'll criticise from that. If they think the cat's not good they'll say so. "I realise that we're more successful than a lot of other British bands who visit the States. Whether we're better is just a matter of opinion, but as I said earlier, it's the heavy bands who tend to be the big stuff over there. "Zeppelin are great stars over there. Zeppelin have got it together. They are doing the same circuits as we are and they've got the advantage of having exceedingly good record sales. It's difficult to think of other British acts and how they rate



ALVIN LEE: 'The idea is it would give a lot of opportunity to bands who need a break'

special feature by henry barry

with the American public without offending anybody. I don't want to offend anybody. But as far as success with on-the-road bands I can only think of Zeppelin and us.

Alvin has been busy writing material for the group's albums for quite some time now and I wondered what his approach to writing a number was.

"It's very untidy, really," he said. "I do it in scribbles and scratches and kind of try to do it in a way to tap what's there rather than force myself to create anything. I have been known to sit down and say 'right, I'll write a number tonight' and usually I get very depressed doing it that way. You know, if an idea's there, good enough, it will force its way out make me sit down and record it and

get it into shape on my own account.

"I usually do the demo myself in my flat, which is a home made studio. It's of a good quality, but limited — I've got two Revox tape machines. They're professional-domestic and if you wire round and use mixers and added facilities, they can be used professionally then. It would be easier using an Ampex 8 track, for instance — then I could do the same with a lot less trouble, whereas it takes me a whole evening to set up to record a backing track, an Ampex would be easier. "I tune the guitar down and play bass and I've got a few magic inventions which get other sounds. Then, when I get together in the studios with the group and play it to them, not only does

it give them a basic, it also gives them a feel and an atmosphere. It's better than just playing the number on a guitar in the studio. I want them to go along with the atmosphere, so everyone can contribute to the atmosphere rather than just contribute chordwise and just play. You know they can sense the atmosphere and contribute to that rather than to the basic song, 'cause the atmosphere is a lot of what we're about on records."

"Ssssh," which went high in the charts on both sides of the Atlantic was Alvin's first try at producing an album. Did he find the task difficult?

Service

"No. It was much easier than having anyone else involved, 'cause we cut out the middle men. You see, a producer's job for a pop band is an established service. He takes the band and presents their music to the audience in a way he knows the audience will accept.

"But for bands like ourselves who know what we want to create, the big problem is getting it on tape — so all we really need is a good engineer. So I can say to an engineer I want a guitar sound that kind of goes like this and like that — and how about coming in here, and the engineer knows where to put his fingers to get as near to it as possible. Of course, you've got to have the right engineer. But engineers lean towards being producers. Any engineer would like to be a producer really, he likes to produce the band's music in his way. But with a band like ourselves, we want to pro-

duce it our way. An engineer should just physically look after the controls.

"With 'Ssssh' we used two engineers. Andy Johns who unfortunately fell ill and was too fatigued on some of the sessions anyway and Roy Baker, who we also used on 'Stonehenge'. Roy, I think, is really very good. Up to now he's been hampered by not having a studio of his own desire. He's now going to go to Trident. But Trident's a new thing to us and if we were to go with Roy to Trident we'd have to completely get to terms with the studio which is like starting from square one again.

"What I'm striving for at the moment is my own studio. Well, it won't be in my present flat, I'm getting a bigger place out of town. What I want to do, this is my burning personal ambition, is to have my own studio in many ways it will be unconventional as studios tend to be a general compromise. For instance, although a 16 track isn't often needed a commercial studio will have one for those that occasionally need it and therefore anyone using the studio will have to pay the money of such equipment, which is immense.

"When somebody with a studio will, instead of making their own mixers, just go to Sound Techniques and order a £20,000 bank — it's putting things completely out of all proportion for bands who have to compete in the recording field. A lot of bands can't afford to pay a great deal of money over a period of time to make a record. Their finances are limited — yet any band making a record is in direct competition with the Beatles and the Rolling Stones who can afford to pay £100 an hour for a studio.

"Even in our position we couldn't spend a whole month in a

studio, for instance, on an album. You've got to remember that you're not only paying out the tape charges and, let's say an average fair studio will cost about £25 an hour — but so much else as well. We usually spend 12 hours a day in a studio — if we had it for a month that would mean that we wouldn't get any bread from working gigs. Then, apart from losing your income from gigs you're paying road managers, insurances, expenses and millions of other things. Apart from the fact that you're not bringing in any bread you're paying for the studio and £5 for reel and tape, and you get through some tapes as well.

"So what I want to do costs me money, but it won't be a commercial studio. I mean, no matter how successful it would be in producing good sounds, I wouldn't use it commercially. I wouldn't hire it to a record company. It would be strictly on a hobby, kind of personal level. I mean, I wouldn't go out of my depth taking too much stuff on.

Marquee

"The idea is it would give a lot of opportunity to bands who need a break. There are a lot of bands I know who are exceptionally good and in the old days of the Marquee where you would make a name there, appear on a Windsor Jazz Festival and sign a recording contract, things wouldn't be so bad for them. But these channels are somewhat closed down. There are bands that are struggling on the headline. What I want to do is to have them in the studio for two or three weeks and get to know them personally and find out what they want to create. I'd like to get involved with them production wise and generally get together."



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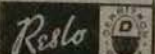
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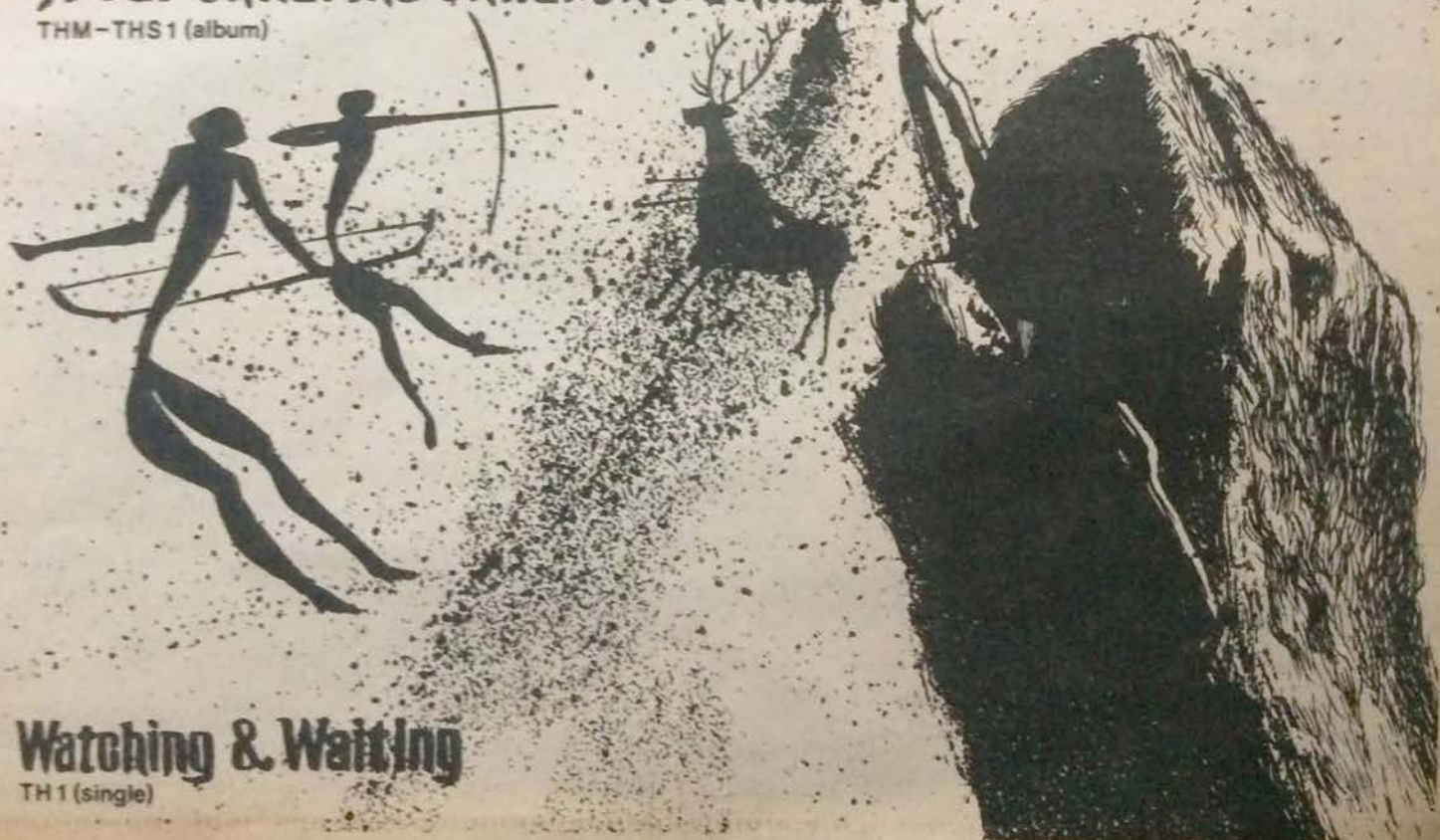


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The Moody Blues To Our Childrens Childrens Children

THM-THS 1 (album)



Watching & Waiting

TH 1 (single)

JO-ANN KELLY, mother of the British blues revival who has been dominating the blues scene here for the last few years — she does a superbly moody version of "Corinna" and "Fingerprint Blues"—wants to get away from the blues tag.

THE BLUES



JO-ANN: Mother of British blues

Contract

She was full of her new contract and future plans: "I have a five-year contract with Epic for a five-figure sum," she said. "I did an independent production deal with Nick Pearl—he was at the Blues Conventions—and we presented the finished tapes to Epic." The album has already been released in America and is expected to be out in Britain within a few weeks. "It's just called 'Jo-Ann Kelly' and it has things on it like 'Louisiana Blues,' a Robert Johnson number which has me on bottleneck. I am pleased with the record, but, even now, six months later... well, things have changed." What sort of things? "I have bought an electric guitar — this doesn't mean I am giving up acoustic, I will feature both in my act. The guitar is made by a Liburnian called Zermaltus, he had made an ES100 twelve string for Eric Clapton." Was she thinking of going over to the heavy blues scene? "I'm not interested in being a superstar and not interested in making money. I can make a good living round the clubs and please myself. What I would like to do, though, is Cajun music."

Lessons

If I could find a decent drummer (drummers please note), then my act would have accordion or guitar, Bob Hall on piano or mandolin, and, on some numbers, myself on electric guitar. I am taking singing lessons to relax my throat by a special method... you know what Reichel said

about body armour. I tend to sing from the diaphragm, but clench my throat and mouth. It's what a lot of people say they like about my singing—the aggressiveness. I hope I will be able to get the same effect with a relaxed throat." I asked her if she had ever thought of forming a permanent backing group. She had seemed more confident at the Playhouse singing uncharacteristically jazzy versions of "Make me a Pallat" and "Backwater Blues" than at Bunjies where I had heard her a few nights before.

"Bunjies has always been a place for me to introduce my newer ideas, to try out things, both for the audience and myself — a practice ground — about the only practising I do! I've been singing there for years. I do like singing with a band though, but I wouldn't have a group of my own. There are so many hang-ups with a band. I have a lot of musician friends, like Brett Marvin and the Thunderbolts, yes, give them a plug, they're good, Bob Hall, John Dummer's Blues Band (my brother's band) and I can

always jam with them when I want. Like the Spontaneous Music Ensemble, I like that kind of arrangement."

Up to now Jo has been very wary of recording. After "Blues Anytime, Vol 1" she did some tracks for a small recording company which were then sold to Immediate and did well in America but were never released here, then she refused to record at all for a while. Finally she went over to Liberty. By this time her whole approach to blues had become noticeably more highly developed.

In 1968 she recorded "Same Thing On My Mind" — unaccompanied. She doesn't do this any more, but said Bob Hall, "I don't know anybody else who can do this kind of material. This was the nearest anybody in this country got to field hollers."

Writing

"I am doing some writing, blues based with a rock influence, I suppose you'd call it. I take a long-term view. After all, the blues singers did some of their best work in their thirties or forties, or even older. So I'll develop my own style in my own time... I was brought up on Gene Vincent and Buddy Holly, and what I found in the Swing Shop, and Tony McPhee introduced me to Charlie Parker records and Muddy Waters. And now I am finding out about Schoenberg and Peter Maxwell Davies. It's tremendous music... I am influenced by very different types of music, everything I hear, but the blues are always there in the background." — VERINA GLAESSNER.

Blues on record King tries some Presley material



ALBERT KING: kind of waste

MOST OF the enthusiasts who have enjoyed Albert King on tour here will want a record (or records) which recall the strong-swinging guitar performances they heard on stage. If so, they're likely to be disappointed with KING DOES THE KING'S THINGS (Stax STXTS 1017) on which Albert and a gang of Stax experts reinterpret some Presley material. "The King of Blues is meeting the King of Rock," says a rather off-putting sleeve note. "How 'bout that? Double-Dynamite is what you call this set." As a matter of fact, that's nothing like what I call it. It's a kind of waste of Albert and even the material, which doesn't suit him much. Arrangements are a bit obvious and, on "Love Me Tender" with its sentimental talk and female cooings and whoopings, total degeneration sets in. Spots of typically moaning guitar illuminate "Don't Be Cruel," "Hound Dog," "Jailhouse Rock" and "Heartbreak Hotel," but they're not enough compensation. "Blue Suede Shoes" has an easy lode to it, and the singer's pleasant voice strikes a responsive note here and elsewhere. But somehow the song, the music, isn't really Albert King and it isn't good. "Blue Suede Shoes" or "All Shook Up" or whatever. Not many marks either for the instrumental "One Night," on which the big man is reduced to "weeping" the tune out with vibrant tones over unimaginative band work. A wonder that Al Jackson and Duck Dunn wanted to make this, and no wonder King told me he didn't like any of it — "not even the cover." Especially that — M.J.

in Chicago in late '58, could be a continuation of the last we heard. The simple back-beat rhythm trudges on, the voice is as lazy and distinctive as ever, the harmonic sounds out like a train whistle or sometimes a crying baby, and the lyrics about ladies, big brown eyes, dimples, heartbeats, horses in the stall and such down-to-earth matters have the sort of inevitably Road followers go for. Indeed, he handles them well in his drawing, undramatic way. He is accompanied here by Eddie Taylor's Blues Band — "the same band that backed him to Sheldon Harris' note. So if I can't find LP though there's very little that's new. Among the titles are "Sugar Sugar Woman," "Don't Light My Fire," "Slow Walking Mama," "Jump And Shout," "Check Yourself" and "Big Boss Lady." One serious complaint: the first side lasts only 13 minutes which isn't enough. — M.J.

to enhance the T-Bone Walker standard "Stormy Monday" and even the best composed numbers offer no respite with opening lines such as "My baby left me this morning." The second side is slightly more varied but still does nothing to suggest that this album won't get lost in the rush. "Mama Papa Shhh" is a West Indian style instrumental, and the final instrumental "Deep Gully" goes round and round in ever decreasing circles, finally disappearing. — J.C.

Any newcomer to the blues world would be excited by reciting back in puzzlement at the night of THE GREAT HARMONICA PLAYERS, VOLUME 1 (Roots RL330). Not many well-known names here, and not much of the music sounds great to me, though it certainly has historical interest, rarity value and some charm. Still, how many readers already own records by Blues Birthhead, Palmer, Richard Sewell (who work together)? They are all here, blowing and sucking to varied effect, on such numbers as "Harmonica Blues," "McAbee's Railroad Piece," and "John Henry Blues." The railroad solo is a good early example of the genre. With track 7 and George Butler Williams' "Middle Blues," followed by Noah Lewis's "Chicago Special," we get to the better-known performers. Side Two has guitar-harmonica duets, including a very jolly "Hot Like That," by Slim Barton and Eddie Mapp; ten by De Ford Bailey's harp; a couple from the Two Of Spades (harp and banjo); Jaybird Coleman's vocal and harp on a goodish "Six And Tired Of Telling You" and it winds up this somewhat flimsy collection, a "Black Snake Be Whittin'" Pete and Daddy Silverpipe. For the most part, these are very obscure recordings of instrumental performances from the mid and late Twenties. It represents a lot of harmonica playing — some would say too much — and potential buyers should sample if possible before committing themselves. — M.J.



Chrysalis



Ten Years After

Blood on the Pig

Stone the crows

NEWCASTLE	City Hall	Tuesday, 9th December	7.30 p.m.	BRISTOL	Colston Hall	Saturday, 13th December	7.30 p.m.
BIRMINGHAM	Town Hall	Wednesday, 10th December	7.30 p.m.	LONDON	Royal Albert Hall	Monday, 15th December	7.30 p.m.
SOUTHAMPTON	Guildhall	Thursday, 11th December	7.30 p.m.	EDINBURGH	Usher Hall	Wednesday, 17th December	7.30 p.m.
NOTTINGHAM	Albert Hall	Friday, 12th December	7.30 p.m.	MANCHESTER	Free Trade Hall	Friday, 19th December	7.30 p.m.

THE BLUES

Blues jam at Chess

THE BRITISH-American blues entente continues to flourish, nudged every now and then by Mike Vernon and the merry men of Blue Horizon Records. Vernon has given me advance copies of an American-recorded set which shows, once more, how comfortable some blues artists from here and there can work together.

"Blues Jam At Chess" is the name of the set, a double-LP album retailing at 43s 9d, and it presents Fleetwood Mac, Shakey Horton, Guitar Buddy, Honey Boy Edwards, Willie Dixon, Otis Spann, J. T. Brown and S. P. Leary.

Vernon says that the four LP sides represent a full day's recording at the Chess Studios in Chicago during January last, when the Mac were midway through a U.S. tour. He organised and produced the record in conjunction with Marshall Chess.

Side One features Peter Green, singing and playing in mixed company. Jeremy Spencer's voice and bottleneck style come to the fore on Side Two, Shakey Horton as well.

The second LP gives us Danny Kirwan (gtr, voc) with varied support: Otis Spann singing and playing, Brown and Spencer doing likewise, and finally, back to Peter Green.

Chicago photographer Jeff Lowenthal was on hand to take pictures of these international happenings, and some of his work is seen here (right). "Blues Jam At Chess" will be released on December 5.—M.J.



Shakey Horton and Peter Green



Honey Boy Edwards (left) and Willie Dixon



Otis Spann recording



Otis Spann (left) talking with John McVie

LEFT TO RIGHT: Horton, Guitar Buddy, Green and Honey Boy.



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Latest Album

Recollections

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Judy Collins only British Concert November 14, Royal Albert Hall

In Dublin with Tiny Tim, ukelele and shopping

"JESUS Christ is my influence. And after that Rudy Vallee," said Tiny Tim in Dublin last week.

For the past week the tall, bulky figure with the baggy clothes, the hippie-length hair, toothy smile and nose like a Concorde transplant, has been toting his shopping bag and ukelele around Ireland proving to people he isn't one of the "Little People."

Tiny Tim, alias Derry Dower, alias Julian Foxglove alias Emmett Swink alias Herbert Khaury, is the oddest figure to make the showbusiness scene in years. And certainly the Irish found him more than freaky.

Parents

He has been playing in ballrooms in Ireland and though they may not be the usual venue for his act, Tiny Tim commented: "It's lovely. I can't complain. I'm very fortunate to be accommodated by Mr Bobby Patrick and his Rhythmaires."

"I've been able to do a complete non-stop segment of rock and country songs instead of being hung-up in the same old bag."

"In 1950 I was studying rock and roll and I've always kept up with the times. Of course, I was also listening to old records too and when I went around singing, I couldn't sing rock and roll because they wanted to hear the high voice."

"But I never stop looking for songs. I heard that

bag by TONY WILSON

song 'Folsom Prison Blues' for the first time this week when I heard a band here playing it."

Tiny Tim's career began in the Greenwich Village section of New York singing in clubs "where girls liked each other" although at that time his parents, who are pictured on the sleeve of his second album, didn't approve.

A lot of his act is centred around familiar and obscure songs from the 20s and 30s and he cites Rudy Vallee, "Mr Bing Crosby between the years 1931 and 1935," Billy Murray, John McCormack and Ada Jones among his favourites.

According to Tiny Tim, "Vaudeville never died. What I do is Vaudeville in a modern style."

But he has a great interest in modern song and to prove his point pulled a handful of sheet music of current hits from his shopping bag.

"I think today's song-writers have just as much flair. Modern hits like 'Sugar Sugar' and 'Bad Moon Rising' have to have the same sweet, simple melody and simple words just like 'Mother McCree.' To have a hit song, you have to have a simple song and something new."

"The most important thing for me is to get across the message of the old songs. Sentimental songs like 'Stay Home, Little Girl,' 'Auld Lang Syne' and 'It's A Man-Every Time.' I like to get across the message of songs like that."

Asked if he found it a strain singing rock and roll songs, Tiny Tim replied "I have the ability to go on stage and sing without trouble."

"A singer must know how to use his throat without straining it."

Marriage

He is currently preparing a new album "It will probably have songs like 'Dizzy' and 'Hard Day's Night' on it. I like to give about 15 tracks of good recorded music."

"At the moment I'm not satisfied with how I sound on record. My voice sounds like a half-dried out orange. In the New Year, I'll probably be doing things on my own, the way I want to sound. I make recordings at home on a little tape recorder I have and, do you know, I sound different in person from what I do on record."

The next big event in Tiny Tim's life is his impending marriage to 17-year-old Vicky Buddinger.



TINY TIM: influenced by Jesus Christ and Rudy Vallee.

"Oh Miss Vicky — I have a picture of her right here!" he said fishing out a photograph of the said young lady from the depths of his baggy jacket.

"She's just 17. I shall be marrying her on the Mr Johnny Carson show on television on December 18."

"Mr Carson asked me to do this and he has always been a favourite of mine. When he asked me, I was most happy to agree. We were to get married at Miss Vicky's mother's place."

"But you know, I read a story today where a couple got married underwater so this is not so bad as it looks. But the main thing is what the heart feels."

"Where did I meet her? Well, I met her while I was on tour. For 'Beautiful Thoughts,' which is a book I have written. She was in a store that we visited and when I saw her, I started to swoon. I saw her again and again. I just held her hand and never let go."

But would marrying then mean settling down to a domestic way of life for Tiny Tim? "Settling down is something that I don't know about yet. I may do. I want to help other talent, be a talent scout, and always find something new."

Among the places he was visiting last week was Belfast and Tiny Tim had no worries about going despite the troubles.

"I've heard about the troubles there," he said, "and there will always be trouble in the world. But you never know when it's going to happen. And there will always be trouble until Jesus Christ comes back again."

King Crimson click in America



IAN McDONALD

"AMERICA is even more American than we had expected," said King Crimson's Ian McDonald on the phone from Chicago.

"For example they have a programme instead of our Epilogue called Sermonette — unbelievable!"

Crimson are on their first trip to the States and will be away for eight weeks during which they play a string of major dates including a Miami concert with the Rolling Stones for which they are being flown in by helicopter.

"The album is out here now and seems to be getting plays on all the New York stations," reported Ian. "Actually we were surprised to find that people knew us when we arrived. This was partly due to people reading about us in the MM and we have also had bits in the underground papers here."

"Among the people we have worked with so far is Al Kooper who was disappointing. He was backed by a new group, a second-rate soul band. We also worked with Om, a very nice heavy rock band, and Steve Miller."

"Audiences here still seem to favour English groups — perhaps because they seem to project more than the Americans."

"One unexpected problem — the power seems rather peculiar over here and I've been having trouble with the Melotron. Every time the lights go down it goes out of tone."

"Audiences seem pretty much the same as in England but we have re-gaged our show so that it builds more to a climax."

Ian said there was a possibility of the group recording a single for Atlantic during the tour. — B.D.

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ARTHUR CONLEY: "All my records were produced by Otis"

Soul's not dead, it's just changed

OTIS REDDING and Sam Cooke, whose tragic deaths robbed the music world of two of its biggest talents, were both responsible for much of the success that has brought fellow American Arthur Conley to Britain again.

It was Cooke who first brought Conley to the public at large after he saw the young singer, then still a schoolboy in Atlanta, and invited him to tour with the Cooke Revue. Because of his schooling, Conley was unable to tour full-time and it wasn't until three years ago that Conley finally burst through. This time, thanks to Redding, the undisputed King of Soul.

On the eve of his British tour Conley talked about the beginnings of his career which started in his home town of Atlanta, Georgia, the capital city of the south.

"I was very close to Sam, music wise and as a friend. He influenced me in many ways. One was going to Macon, the same place that Little Richard and Lena Horne came from, which is about ninety miles away from Atlanta.

"Otis saw me in Baltimore, where I was living for two years and I went with him to record on his Sony label. He produced

BY ROYSTON ELDRIDGE

my first record and I stayed on Jotis until 'Lonely Stranger,' then I moved over to Fame and then to Atco.

"All my records were produced by Otis. He played guitar on 'Sweet Soul Music,' which was a million seller, and he also played guitar on three of the album tracks. On 'Shake, Rattle and Roll,' which had been a hit three times before for Joe Turner, Elvis Presley and Sam, Otis sang as well. We also wrote some songs together. My biggest hit in Britain, 'Sweet Soul Music,' was written with Otis."

Several of Arthur's recordings have been his own composition. His new single, however, has been written by Allen Toussaint, the producer and arranger from New Orleans who came up with big hits for Lee Dorsey and the Betty Harris classic 'Can't Last Much Longer.'

"Allen sent 'Star Review' into the office. It is more piano dominated than guitar. We recorded it in Muscle Shoals on Jackson Highway. I think you'd

classify it as an oldie but goodie sound. It grows on you and if it gets the plays it should do well as a discotheque record like 'Funky Street did.'

Critics recently have suggested that soul music is dying, if not already dead, and Conley believes that this attitude has come about because the music is changing.

"You find that when soul was very strong, like in the year of 'Sweet Soul Music,' it had already started to change. It's changing to an easy listening sound with a big hand feel. Something like Tom Jones' Soul has become more pop, the music pattern has changed and the entertainers are changing with it."

"Since Otis died the whole trend has changed. Otis began to change the Memphis sound with 'Dock Of The Bay.' Before he died he was in the studios for a whole four months, it's almost as if he knew he was going to die, and he started the change. He set the music pattern of today."

Whatever the soul music pattern of today is, Arthur Conley is at the forefront. He was talked about as the man to fill the gaps left by his mentors, Cooke and Redding. He hasn't done either. Instead he's developed as an individual artist in his own right.

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RAY DAVIES: "there's no relationship with 'Tommy'"

RAY DAVIES, who penned the Kinks' pop opera "Arthur," flew back to London for a few days during the group's US tour and told MM that the screening of the play in this country had been delayed.

Granada, who asked the Kinks to write the play, are having difficulty with casting. But Ray thought it would be complete by January.

"They wanted something on the decline and fall of the British Empire. I thought it would be a nice idea to do it, but they want to be re-

'Arthur' takes his TV bow a little late

vised, so I built it round the life of Arthur."

What kind of a play is "Arthur"? "It's just like so many guys who are pushed through life within the confines of the establishment," Ray explained.

It is based on an idea by Ray who was joined by Julian Mitchell on the script writing. But he hit out at the people who were comparing it with the Who's "Tommy." "People will see just how different it is, when it is complete," he went on. "There's no relationship with 'Tommy.'"

The Kinks, making their first visit to the States for two years, are ending the tour a success. Dates include the Fillmore East, Boston, Chicago and Detroit, and the group hope to be back in England by Christmas.

The album's selling quite well over here, and it's just come out in the States. It's something of a promotional tour for us," Ray pointed out. But the release date clashes with the tour quite by accident, and it is already beginning to show on the album sales. — JERRY GARRETT

BERLIN

Richard Williams and Royston Eldridge—plus 200 MM readers—at the Berlin Jazz Festival

ALTHOUGH it was officially designated a tribute to "Ellington '70," the 1969 Berlin Jazz Days could, in retrospect, justifiably be re-named "Hampton '70."

The spirit of Duke was, of course, present throughout the proceedings — even when the great man wasn't on stage himself. Each set was ostensibly dedicated to Ellington, and most of the bands managed to fit an Ellington theme into their performances.

But it was Lionel Hampton, defying at least 20 of his 58 years, who spread the most joy and happiness. His two concerts on Sunday night overran by at least half an hour, and Hampton was obviously so happy that one sensed he stopped playing only when utterly exhausted.



On stage at Berlin — Ellington, Kerton, Miles, Dave Pike, Sarah. Pictures by Valerie Wilmer.

Swing

I watched the first concert from the stage entrance, and between encores Lionel would rush offstage, beam a wide grin at all and sundry, utter an ear-piercing "Yi-hah!" and dash back again, clutching his drumsticks and an enormous bouquet of flowers, which he kindly distributed to the audience.

He played enormous vibes on several numbers, rattling piano on "How High The Moon," humorous drums on a medium blues, and generally convinced everyone that he is the living definition of that old-fashioned term, Swing.

His band, with "der Engländer Ronnie Simmons" on trumpet, aren't called on to do a great deal, but they groove — oh, how they groove. Both sets had me smiling and bopping so hard that my cheeks and feet ached for hours afterwards.

To get back to the beginning, the MM party arrived at the Festival on Friday night, to be greeted by the sound of the Dave Pike Set, a quartet led by the American vibist

Lionel Hampton gives joy and happiness

and including Volker Kreigel (tr), Hans Rettebacher (bass), and Peter Baumelster (dr). They manage to get out of the Gary Burton orbit, and

Kreigel in particular came up with some interesting solo.

Then it was Miles Davis

resplendent in red velvet trousers, and a black tanned waistcoat, now thoroughly aware of his stage presence. Miles has always used one note to do the work of 20, and with his new band he is, for the first time, able to play just one note, if that's how he feels. He's free, and the result is beautiful, thoughtful jazz which demands the highest level of involvement from the players. At the end of his unbroken 40-minute performance on soprano sax, played a slow, splintering theme which was for me the festival's aesthetic high point.

Booing

John Surman, with Barre Phillips (bass) and Stu Martin (dr) played a thrashing set which was all too short. Surman said afterwards that he was "just getting into it" when the music ended.

Sardines

Armed with the first supply of ultra-free spirits and cigarettes, the MM party arrived at Berlin's Tegel airport in two planes that landed a few minutes apart. Cuddled in our winter woollies, we descended upon the tarmac after checking in a multitude of finding a German restaurant in Berlin was a difficult task and one group quickly discovered that bread and butter

ordered in a Balkan restaurant looked remarkably like sardines.

The Friday night sojourn — with the Dave Pike Set, John Surman, Miles Davis and Stan Kenton and the Berlin Dream Band — saw the German audience in the beautiful Philharmonie, that puts anything in Britain to shame, first indulge in the old Teutonic custom of hearty booing. But Stan Kenton kept his cool even if the audience lost theirs.

Saturday started with an optional tour of West Berlin, a city that belonged to Duke after the evening's concert. After Duke and his orchestra, singer Tony Watkins apart, had brewed the crowd, the mayor, Herr Schultz hosted a champagne reception in the foyer afterwards where "Duke," the sprightliest 78-year-old of all time, signed the visitors' book.

The MM readers, a hardy breed who can go without sleep for days on end, dispersed after the concert in each of the city's night life. Lucky Thompson was found in the Evergreen and the avant garde duo found

out the sound to perfection, and the band rather through most of its classics with considerable vitality.

But even Ellington was not immune to the jeers. Uproar greeted the arrival of singer Tony Watkins, who lurched into a grotesque bump-and-grindy on a quasi-Soul number, and the audience was split in half over the humour of the occasion.

Duke, however, made it a night in a million when he came back after the finale to jam with Bailey (on an ecstatic "I Can't Get Started"), flautist Norris Turney, and the rhythm section.

After a solid "C Jam Blues" and a delicious self-portrait titled "Das Kleine Feig (The Little Square)," Duke set the seal on the evening by playing, solo, a new sacred piece called "Meditation." By then it was well past midnight, and George Wein practically had to drag Ellington off the stage. It was moving, poignant, and — best of all — musically tremendous.

Intense

After the concert I was directed (thanks to John Surman) to a little bar called the Litfass, in the Sybelstrasse, where a whole gang of young musicians were holding an "Anti-Festival."

The music was strong and wild, with the groups led by pianist Alexander Von Schlippenbach and tennisist Rudiger

Carl being amazingly intense. Something important is happening to music in Europe, and the sounds of the Litfass are just a prelude.

Back at the Philharmonie on Sunday, we heard a Danish band called Burnin' Red Ivanhoe, who are working towards a fusion of rock and free jazz, and were joined for several numbers by their friend, altoist John Tchicah. He demonstrated the lyric beauty of playing on the set's best number, "Saxophone Piece," written by the group's altoist and organist Karsten Vogel.

Infamy

After the intermission, Sarah Vaughan presided over the only shameful episode of a truly great festival.

Sassy, the peerless singer who can do anything, was BOOED... and one can only say that the perpetrators of this infamy must be clothed in the robes of the first water. She looked gorgeous and sang superbly, and I don't wish to make any further comment on that recalcitrant audience which refused to hear greatness when it was put before them.

That blot apart, all credit goes to Jo Herend and Ralf Schulte-Bahrenberg for a weekend which reached Olympian musical heights. Very notable was the mixing and amplification, providing a quality of sound it would be difficult to equal. Thanks again, Jo, and see you next year!

MM READERS SAY—SEE YOU AGAIN NEXT YEAR

LIONEL HAMPTON'S VIBES, a German audience who cheered or booed with equal fervour, and the MM's first reader at Checkpoint Charlie were all part of the fun packed MM trip to the Berlin Jazz Festival.

Over 200 readers went off from Luton Airport on Friday for three days in Berlin that had everything we wanted — great jazz from Lionel, Miles and the Duke himself, fine food and even better alcohol. Everything in fact that was needed.

ordered in a Balkan restaurant looked remarkably like sardines.

The Friday night sojourn — with the Dave Pike Set, John Surman, Miles Davis and Stan Kenton and the Berlin Dream Band — saw the German audience in the beautiful Philharmonie, that puts anything in Britain to shame, first indulge in the old Teutonic custom of hearty booing. But Stan Kenton kept his cool even if the audience lost theirs.

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The MM readers, a hardy breed who can go without sleep for days on end, dispersed after the concert in each of the city's night life. Lucky Thompson was found in the Evergreen and the avant garde duo found

a discotheque where free form was the order of the night.

Sunday morning saw fewer people up for breakfast and before the party, the British party, let it into the East while the rest of the magazine set off afterwards for East Berlin, a trip that saw the first MM cross Checkpoint Charlie.

Subdued

The East Berlin border guard scrutinised Pete Townshend on last week's front page and, to a wry cheer from the British party, let it into the East while the rest of the magazine set off afterwards for East Berlin, a trip that saw the first MM cross Checkpoint Charlie.

Back from the East, subdued by the night of the wall, British spirits were revived in the evening by those who somehow escaped electrocution as sweat soaked from his brow onto the vibes. His vibes, both musical and personal, were beautiful and a fine end to another MM trip. The great feast for the readers. See you there next year.



MM readers arrive in Berlin.



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This great Collector's Edition explores all Miller's many moods, the many talents of his all-star team.

"... an outstanding collection... not only shows off the unique Miller sound and style, but... also parades the talents of his finest musicians and singers. The quality of the recording is quite amazingly good."

THE GLENN MILLER SOCIETY

There's soulful vocalising from Ray Eberle and Pat Friday in 'At Last' and 'Serenade in Blue'; the ultra-close harmony singing of the Modernaires in a host of evergreens; the bouncy Marion Hutton on 'Five o'Clock Whistle', the song that shot her to stardom. There's jazz and romance, sweetness and rhythm, melody and contrast... music which brilliantly captures not only the spirit of the time, but also challenges comparison for sheer variety and verve with any of the bands of today.

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Along with virtually every big Miller hit—'Moonlight Serenade', 'In the Mood' and 'Elmer's Tune' amongst others—you'll find some rarely heard titles. Like the haunting 'Lamplighter's Serenade' and the foot-tapping 'Rug Cutter's Swing'. Numbers which are a vital footnote to a period rich in better-known melodies destined to be standards.

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THE GLENN MILLER BAND TODAY



BUDDY DE FRANCO



TEX BENEKE

BY DOUG
LE VICKI

Press Officer,
Glenn Miller Society

TWENTY-FIVE years after its leader's disappearance on a wartime flight, the Glenn Miller Orchestra lives on. This orchestra, the only official authorised one, complete with all the old arrangements, is owned by the Glenn Miller Estate and managed as a highly successful commercial enterprise by Wall Street lawyer David Mackay.

He was Glenn's attorney and this is the one and only positive link with the original band, for none of the present musicians ever played in Miller's outfit (most of them had not been born) and even the present conductor Buddy de Franco was with Tommy Dorsey during the big band swing era days.

Despite this, the name Glenn Miller Orchestra, which is a registered title and enjoys full protection from any infringement, still gets magic and is in great demand 52 weeks of the year.

Concerts, dances and all kinds of functions, plus recordings and overseas tours keep the band constantly on the move. But many Miller devotees would feel happier if there was just one link with the past, just somebody from the many musicians who worked with Miller in the old days.

Some of the big names have retired like pianist Chummy McGregor, but most of the old civilian band (and army band for that matter) are still working in and around the studios of New York and Hollywood where they can make very much more money as much in demand studio session musicians, furthermore, very few of the older musicians would want to go on the road touring day after day, they had enough of that with Glenn.

There are those who strongly disapprove the idea of a "ghost" band, feeling that once its leader dies, that is the end of it. Happily there are others who feel that the great music Glenn created can still be played, for even today the music sounds far from dated with some exceptions! Buddy de Franco has changed much of the old Miller look, modernised the style, introduced an up to date beat and all these things Miller would have done or would not have done had he still been with us. Exactly how Glenn would be playing today is pure conjecture, many feel qualified to answer the big question but of course nobody really knows.

Like any other business the present day Miller Orchestra is run not only to keep the name of Miller alive and the wonderful music he created, but for more practical and profitable reasons, and because of this it has to be repackaged to sell to the new generation.

The post-war band has had a fascinating history in its long life. Glenn had often spoken of his plans for after the war, one of which was to have his faithful sideman Tex Beneke very much a part of it.

Tex as everyone knows, was an extraordinarily talented tenor saxophonist. His individual style as a soloist helped create part of the famous Miller musical trademark, listen to any old Miller recording and you can pick out Tex instantly.

So it was natural that Tex should have been chosen to lead the Miller Band when the great Army Air Force Orchestra returned from England after the war (Tex had spent his war service in the US Navy).

It was during this period (1946) that the Beneke-Miller Orchestra, complete with a lush string section reached a standard almost as high as when it was fronted by Miller. By now Henry Mancini had joined the band as pianist and arranger, but in November 1950 the magic disappeared with the break which was to become final with the Miller Estate.

Tex carried on under the own name still playing music in the Miller mood. In 1958 it was decided to launch what was called the New Glenn Miller Orchestra. No strings this time (the Army Air Force Band never really received the attention and admiration of the Americans that it deserved).

Instrumentally the line-up was similar to the old civilian band and Ray McKinley (Glenn's first drummer during the war) was hired to lead it which he did for over nine years with tremendous success. When Ray finally decided to call it a day a certain young Englishman was considered for the job but on

band booker Willard Alexander's advice, clarinetist Buddy de Franco who had won poll after poll with monotonous regularity, was offered the job and then proceeded to revise the charts to showcase his clarinet.

At a recent concert I attended at Lancaster, Pennsylvania, nearly 20,000 people of all age groups turned out to hear all the old warbirds.

What of the great sidemen of long ago? Where are they now and what are they doing? The list is too long to mention but perhaps the most interesting news concerns Tex Beneke. Ray Eberle and The Modernaires with Paula Kelly (the original Glenn Miller singer) still working together from time to time and who go into the Hollywood recording studios in four weeks' time to do an album for RCA/Readers Digest playing today's pop tunes in the Glenn Miller style.

This will not be issued until the following autumn. It forms part of a set called "Swing Again" which includes re-creations by the old bands like Goodman, James, etc. Paul Tamos, Glenn's great trombonist will also be on this recording session with Tex.

Playing in the Johnny Carson show on NBC is Al Kluck. Billy May is still in great demand in the studios and Ray Anthony still keeps a showband group going. Jerry Gray still leads a band in California.

Willie Schwarz, Enza Caceres and Jimmy Priddy are all busy in the studios. Chuck Goldstein of the original Modernaires runs a lively jingle advertising agency. Maroon Hutton retired long ago.

Chummy McGregor in retirement has written a book "Moonlight Serenade Revisited". Singer Skip Nelson works as a pianist-singer in Philadelphia.

Of the "Money Couldn't Buy" Service Band, Mel Powell teaches at Los Angeles University, Peanut Hucko has opened a night club, Johnny Desmond starred in Paddy Girl on Broadway, Hank Freeman also teaches. John Halperin works a lot with Mancini, Bernie Brown a CBS staff man, Zeke Zarchy is with Paul Weston, whilst Nat Peck settled down in France and is now in England and is regarded as one of the finest lead trombone players in the country. Had appeared with Syd Lawrence on TV. Glenn Miller tribute albums with Cyril Stapleton and Jack Nathan and a new with the Clarke-Roland Big Band.

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James Stewart as Miller

GLENN'S FAMOUS FILMS

JOIN THE MILLER FAN SOCIETY

FORMED NEARLY 30 YEARS AGO, the Glenn Miller Society exists for the many thousands of people who enjoy the Glenn Miller sound and want to find out more about the man and his music — one of the greatest bandleaders of this century.

They publish an illustrated magazine, THE MOONLIGHT SERENADE, which contains the latest information concerning Glenn Miller recordings, interesting articles from the musical papers of the 1940s when the Glenn Miller Orchestra was the "Sensation of the Nation," frequent interviews with some of the former Glenn Miller sidemen; up-to-the-minute news of the activities of the current Glenn Miller Orchestra.

The Society's other main activity is Record Recital Seasons which run from September to April. Held on a Sunday afternoon in London's Shaftesbury Hotel, these four-hour presentations contain something for everyone and cover the whole concept of the Glenn Miller music from his early 1937 band, his extremely popular 1939-1942 orchestra through to the AF Band.

Latest releases by the current DeFranco-led Glenn Miller Orchestra are also included. Slide-show presentations are featured once a year. These show many Miller photographs which exist in our library and subject to availability, the two movies Glenn made, Sun Valley Serenade and Orchestra Wives as well as the Miller biopic, The Glenn Miller Story are shown to members.

The Society's address is — 16 Franka Avenue, New Malden, Surrey.

THREE of the big money-making successes have been the two films in which Glenn Miller appeared and the film based on his life which was made after his disappearance. They are Sun Valley Serenade, Orchestra Wives and The Glenn Miller Story.

Meanwhile Miller fans can wallow in an extravaganza of nostalgia this coming Sunday, November 16, at the Classic, Waterloo, when a double-feature programme will be featured for seven days: Orchestra Wives and The Glenn Miller Story. Further bookings on the Classic circuit are Kilburn, January 25 for seven days, and Tooting, February 16, for six days.

Glenn's first film featured Sonja Henie who died in Oslo three weeks ago, age 57. She was the ice skating star of Sun Valley Serenade, made in 1941. John Payne and Lynn Bari starred in this Hollywood spectacular and the never to be forgotten one-and-a-half-hour musical numbers included "I Know Why," "In The Mood," "It Happened In Sun Valley," "Chattanooga Choo Choo" and "The Kiss Polka."

Exactly a year later 20th Century-Fox made probably the finest big-band film ever made, Orchestra Wives. This portrayed a remarkably true to life view of touring musicians and the big hits were "At Last," "Serenade In Blue," "American Patrol," "Bugle Call Rag" and "Kalamazoo." All remain firm favourites to this day. The band themselves appeared in acting roles supported by George Montgomery, Carol Landis and Ann Rutherford.

The Glenn Miller Story was released by Universal International, with James Stewart handling the portrayal of Glenn and with many of Miller's original band supplying the music.

Although this was made over 15 years ago its popularity continues and it features many guest stars including Louis Armstrong in one of the most colourful and exciting musical sequences ever filmed. Gene Krupa, Ben Pollock, Frances Langford and The Modernaires with Paula Kelly.

Jane Ailynson's sensitive part as Helen Miller helped to keep the story line authentic, although Glenn was never anything like Jimmy Stewart. "Moonlight Serenade," "Little Brown Jug" and "Pennsylvania 6-5000" were some of the hit numbers in this film.

WHY I PLAY LIKE GLENN MILLER

BY SYD LAWRENCE

THE Syd Lawrence Orchestra, led by the former NDO trumpet player who recently resigned to concentrate on his own orchestra, makes no excuses whatever for blatantly copying the Glenn Miller style.

But it must be made perfectly clear that in the beginning, there was no intention of cashing-in on someone else's preserves. For when Syd first got together a bunch of Manchester musicians to play Glenn Miller arrangements in their spare moments it was purely because Syd was, and always had been, a fan of the Miller band. The idea was born simply for personal pleasure.

UNIQUE

The fact that it has caught on with a wide public is purely coincidental, and he would obviously have been a fool had he ignored the demand that his enthusiasm had created.

"My reason for playing in the Glenn Miller style?" asks Syd. "That's easy to answer. 'I first became interested in the Miller sound in 1940.

Why? Because here was an excellent band playing marvellous arrangements which not only made a great hit with the general public, but also appealed to musicians. This in itself was — and still is — unique!

VOICING

"And now — more than 25 years later — these same arrangements are still interesting to musicians, as much for the manner of the scoring, as for the unmistakable sound that they produce.

"In particular, the Miller arrangements which have always interested me the most, are those contributed by Bill Finnegan. 'At Last,' 'Serenade In Blue,' 'Story Of A Starry Night,' 'Song of the Volga Boatmen' — these are still good arrangements by any standards.

"Finnegan had a unique style of scoring, a style which often enough was not completely appreciated until one began to write them down. Not only had

he an inventive mind, but the actual voicing for both brass and saxes was different to anything that had gone before it.

"He proved his progressive outlook when the Sauter-Finnegan Orchestra was formed and he extended the range of the accepted dance band by using added percussion, and constantly using 'different' instrumental combinations.

"They were advanced scores in those days, as were his Miller contributions — and these latter are still well worth playing even today.

HITS

"I feel sure that Finnegan even more than Jerry Gray contributed to the sheer musical interest of the Miller band even though Gray's 'American Patrol' and 'String of Pearls' were two of the band's biggest world-wide hits.

"Mind you, Gray was, in his own right, a highly successful and efficient ar-

ranger and commercially his scores possibly enjoyed bigger success — but strictly from a practising musician's point of view, Finnegan's unique scoring of arrangements such as the apparently simple 'When Johnny Comes Marching Home', are still a joy to play.

KICKS

"Perhaps I am prejudiced in favour of the overall Miller scores and sound because this was the music with which I grew up, but one cannot deny that it has been tried and tested over nearly three decades.

"Yes — the simple answer to the question, is that I (and my band) play in the Glenn Miller style because I like particularly the combination of Bill Finnegan's arrangements, and the beautifully-balanced Glenn Miller Orchestra.

"I started to play it for my own personal amusement — for kicks if you like. But the public decided that they too liked the sound, and if they are prepared to pay me for playing in this (musicians!) way — why should I refuse them?"

Special Anniversary Presentation Double Album

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SIDE 4 American Patrol, The Band Is Waiting, People Like You and Me, I Know Why and So Do You, Moonlight Serenade.

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25 YEARS LATER, THE MEMORY LINGERS ON

By
Roland
Taylor

first Christmas away from home. His stint with Senter lasted six months and when they reached Boulder, Colorado, he attended the University, paying for it by (once again) working evenings. But whilst at the University romance came into his life for the first and possibly only time — he met a girl called Dorothy Helen Burger.

Meanwhile, despite the love interest, he had heard there were good opportunities for musicians in California and bidding Helen goodbye, headed west. Out west he went after various jobs and in November 1925 joined the now legendary Ben Pollack Orchestra.

Ten months later he cut two numbers for RCA Victor with Pollack's band, but they were never released, three months later he was back in the studios with the band and the two sides they waxed were issued. With Glenn on the sessions was a seventeen-year-old clarinet player named Benny Goodman and, in fact, the first records ever released bearing the name "Benny Goodman and his Orchestra" had Glenn in the trombone chair.

Early in 1928 the Ben Pollack outfit travelled east to New York and opened at the Little Club on West 44th Street. Glenn liked the possibilities available to him in New York and he decided to quit Pollack in order to freelance and he settled down in Manhattan. He had not forgotten his college sweetheart, Helen Burger, and he asked her to come to New York. She arrived and they were married on October 7, 1928.

He also took up serious study of music with Doctor Joseph Schillinger.

In 1935, whilst Glenn was working regularly with the Dorsey's, British bandleader Ray Noble arrived in New York to form a band. He at once recognized the potential in Miller and hired him to organize the entire operation. It was at this time too that Glenn decided to record some numbers with his own "pick-up" orchestra including such notables as Bunny Berigan, Charlie Spivak, Claude Thornhill plus an unheard of thing at the time — a 4-string string section. The discs, available on Columbia, were not a success.

The Ray Noble Orchestra, however, was very successful and it is very interesting to note that every sideman in the ensemble later became a leader in his own right. And, more interesting still, during Glenn's Noble stint the famous sax sound was accidentally discovered. It happened like this. Pee Wee Erwin, trumpeter with the outfit, had a very good range and Glenn wrote some particularly good high parts for him. Then when he left Noble, Glenn assigned the trumpet lead to Johnny Mince on

clarinet with the tenor sax doubling the lead an octave lower and the rest of the sax players filling out the harmony.

But this discovery was no overnight sensation; indeed Glenn did not use it then for he and Ray Noble frequently could not agree over how arrangements should be played and it was certainly this which made Glenn determined to eventually lead his own band.

The year 1937 saw Glenn looking for new sidemen for this band he had long wished to lead. He formed a band, cut some sides for Decca, then went out on the "road."

Very dejectedly, Glenn gave the sidemen notice to quit on December 31 and everyone returned to low apirils. Glenn had invested 18,500 dollars in the venture; he had even

turned down a job with Vincent Lopez for 250 dollars a week. Then a hand breaker from New England by the name of St. Shermant came into Glenn's life and convinced him he should try again. Miller had retained the services of three of the musicians from his 1937 line-up — Hal McIntyre (sax), Rolly Bunstock (bass), Chummy McGregor (piano) — and he set about recruiting the rest of the men.

It was at this time that a man whose name became synonymous with the Miller Band came on the scene — Tex Beneke.

Another recruit became equally famous with the Miller stable — vocalist Ray Eberle fresh from school with no thought of being a band singer.

The band were now backed by the General Amusement Corporation and they got off to a better start; six months later, though, the big break had eluded them and they were ready to quit. Then a booking came through for the Paradise Restaurant in New York which also carried radio broadcasts and this was followed by yet another swart some tour of one-night stands.

CONTINUED NEXT PAGE



DINAH SHORE with Miller

THE WEATHER WAS COLD AND FOGGY as the single-engined aircraft finally touched down and crept toward the control tower to three waiting figures. It was 1944. Christmas was ten days away. The time was early afternoon.

The aircraft door opened — a few words were spoken — then two of the waiting figures climbed aboard. The remaining figure waved as the aeroplane roared away into the gloom and into obscurity. The aircraft — a Norseman C 64 — was bound for Paris. It landed somewhere in the Channel.

Who were the passengers allowed to fly in such conditions? All were attached to the United States 8th Air Force. One was a Lieut-Col Norman Baessell; the other a Major and well-known bandleader — Alton Glenn Miller. The person remaining on the runway was Miller's Executive Officer, Lieut Donald W. Haynes.

Major Miller and his American Band of the Allied Expeditionary Forces had been in this country five and a half months broadcasting over the newly-formed AEF radio network and entertaining US Servicemen.

In the early 'forties the Glenn Miller Orchestra became the sensation of the nation with its own individual sweet sax sound and fantastic precision in the brass. But success had not come easy to Glenn Miller; in fact when he finally hit the jackpot in 1939 he was virtually on the point of giving up bandleading. He was born on March 1, 1904, in Clarinda, Iowa, the second son of Lewis and Mattie Lou Miller. When he was five he and his family moved to a homestead deep in the dust bowl region of Nebraska.

Errands

After five years during which time a third son, John Herbert, was born, it became obvious to Lewis Miller that he would never make a success of farming and the family moved on once again this time to a small house in North Platte, Nebraska, where the father figure returned to carpentry.

In 1916 they were on the move again, this time to Grant City, Missouri, following the birth of a daughter, Irene. In Grant City Glenn ran errands for the local butcher who possessed an aged trombone which intrigued the twelve-year-old and the butcher finally gave it to him.

The family moved on yet again to Ft. Morgan, Colorado, where Glenn attended high school. He was, by this time quite proficient on the trombone and played in the local band as well as working other evenings in a barber shop in a sweeping capacity and a sugar beet factory in some unnamd capacity. He did not wait to graduate at Ft Morgan — he had already found a job with a band in Laraine. The job fell through but he was able to join a band led by clarinetist Boyd Senter and in 1921 — then 17 — he spent his

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MILLER LATEST

- Royal Festival Hall box office completely sold out within five days for SYD LAWRENCE 25th Anniversary Concert on November 17. Hundreds of those disappointed get another opportunity of seeing the band on February 2, same venue.
- Led by PETER CHRISTOPHER, a new Glenn Miller style band is being auditioned for "Opportunity Knocks" and they are presenting a band show at the Whittington Hotel, Pinner, Middlesex, on Sunday evening, November 16.
- SYD LAWRENCE LP on Fontana Special released this Friday. Late Night Extra on BBC features the band on the same night.
- JACK NATHAN's star studded orchestra playing to day's hits in the Glenn Miller style will be featured on BBC Christmas Day.
- Midlands based JOHNNY LAMBE and his Orchestra regularly featured in BBC Breakfast Special and Jimmy Young programmes, is giving special concert with the aid of the Glenn Miller Society at the 2,000 capacity Gay Towers Ballroom, Edgbaston, Birmingham, on December 8. Singer Alex Piper also featured.
- Another Miller style band led by ALAN KING plays regularly at Cheltenham.
- To mark the 25th Anniversary of the disappearance of Glenn Miller on December 15, 1944, the Glenn Miller Society is holding special recital at Shaftesbury Hotel, London, on December 14.
- BILL COTTON, JNR, confirms that BBC TV tribute to Glenn Miller produced by Terry Hanbury will be shown shortly.
- ALAN DELL presents three half-hour Miller programmes on December 5, 12 and 20 on Radio 2 and an additional evening programme also planned.
- Nearly fifty LPs by GLENN MILLER or "tribute" bands at present available in Britain.
- Canadian Broadcasting Company's HENRY WHISTON has prepared 26 half-hour Glenn Miller programmes. Final programme features interview with Executive of Glenn Miller Society taped in the control tower at an airfield near Bedford from which Glenn took off never to be seen again.

magic of miller



Miller pictured in Britain with the Rudy Starita group.



Miller as a young man.



Miller with his wartime orchestra.

The first hopeful signs of any sort of break came in September of 1938 when Glenn signed a contract with Victor's low-priced Bluebird label. But these early discs were not typical Miller — the sound was not right — and a Victor executive even suggested Miller forget about his much sought-after sax sound and concentrate on the trombone.

1939 dawned with Glenn Miller still broadcasting fairly regularly, still recording the waxed his famous "Moonlight Serenade" on April 4 and "Little Brown Jug" six days later and yet still no break. Then a booking came through for the Glen Island Casino in New Rochelle.

The band was a smash hit, it opened at the Casino on May 17 and stayed until August 23, breaking all previous records. Glenn began to find he had less and less time to arrange and hired the 23-year-old Bill Finegan and Jerry Gray, for the band were now recording every week. On August 1 they waxed the Joe Garland composition "In the Mood" which was a sensation when released two months afterwards.

From then on Glenn Miller never looked back. His band appeared in a special swing concert at Carnegie Hall on October 6 and they smashed records wherever they went: "Highest-riding band in the country these days is Glenn Miller" said "Metronome"

magazine — October 1939 issue. On December 27 they began a long series of Chesterfield cigarette sponsored CBS networked broadcasts that ran three nights a week for two years nine months.

New York

On the fourth day of 1940 the Miller band opened in the Cafe Rouge, famed dance spot of the New York Pennsylvania Hotel (now called the Statler); they were to return there many times. That year they waxed 85 sides including the very popular "Tuxedo Junction," by mid-June the band was grossing 10,000 dollars a week.

In January the following year Glenn incorporated a vocal group, previously with Charlie Barnett, with his band. They were the Modernaires — who, incidentally, are still singing today and still sing Glenn's music in their act. Other notable additions to the line-up were Billy May and Ray Anthony on trumpet; Bobby Hackett also joined Glenn in July on guitar with a little cornet playing occasionally.

With the tremendous success that Miller was now enjoying it was pretty obvious that the film moguls would sit up and take notice and, sure enough, in March Twentieth Century Fox beckoned, and Glenn with his band went west to do a picture with a skating background called "Sun

Valley Serenade" starring the late Sonja Henie and John Payne. 1942 and Hollywood called the band once again. This time they filmed a vehicle better suited to the story about the wives of the sidemen entitled "Orchestra Wives."

But despite the fact that Miller was contributing to the war effort through his Saturday "Sunset Serenade" shows and playing at army camps, he felt this was not enough.

And so he disbanded his orchestra and entering the Army reported for duty on Omaha on October 7, 1942, full of all sorts of plans for revolutionizing army music. But the army top-brass had other ideas and for nine frustrating months he found himself doing a desk job and organising army brass bands.

Reunion

Then the Army Air Forces came into his life and requisitioned his services, giving him carte blanche to form the kind of band he had wanted to when he entered the forces. Glenn looked round and found that most of the boys he had employed in civilian life had also joined up and he arranged transfers for them: arranger Jerry Gray was on hand, so was Trigger Alpert (bass), trombonist Jim Priddy, trumpet man Zeke Zarchy were available and Don Haynes (his

former civvy manager) was with him too.

Then from his early sideman days came a great reunion with drummer Ray McKinley, and from Benny Goodman's band, Mel Powell (piano) and Bernie Privin (trumpet), closely followed by Carmen Mastren (guitar) and Peanut Hucko (clarinet). On top of the top sidemen at Glenn's disposal, he requisitioned twenty-one violinists and a French horn player from some of the best symphony orchestras in America.

Apart from weekly broadcasts, the Miller AAFIC Band (as it was then known) was busy on recruiting drives, bond rallies, but this was not Miller's idea of giving the servicemen what he called his "hunk o' home" and he began a long series of requests for permission to take his band to Europe.

Then plans were formed to open a new radio network for the Allied Expeditionary Forces in Europe and through a rather smart piece of work by wording Miller's transfer in the name of "Alton G. Miller" rather than Glenn Miller, the then Capt Miller was able to sail to England on the Queen Elizabeth with his 60-strong entourage.

The orchestra (or sections of it at any rate) were on the air practically every day and were invariably repeated the following morning.

The AEF Band had been here barely a month

when they were invited to appear at a charity premiere of the Bing Crosby movie "Going My Way" at the old Plaza cinema; it was only one of two appearances that the band made during their four of duty in England (the other appearance was a guest spot at the Jazz Jamboree at the now demolished Stoll Theatre. It is said that bandleader Ted Heath pretty well talked Glenn into making that appearance).

England

Autumn passed and the Miller band had appeared at practically every army depot, air force camp in the UK and Glenn began to focus his attention on Europe and the combat rest areas. He applied for orders to take his band over to the Continent and give concerts.

Then it was decided that the billeting and certain operational details should be re-checked prior to the band's arrival which necessitated someone travelling ahead. Executive Officer Haynes was detailed for this assignment.

A few days prior to Haynes' departure, however, Glenn Miller decided to take his place. Meanwhile, the weather had deteriorated to the extent it was now out of the question for the band to proceed by sea and they would take to the air as soon as conditions became favourable. The weather continued to

get worse and Miller began to worry about the conditions under which his band would live in Paris and how he would get across. Then he met a man he knew fairly well, a Lt-Col Norman Baesselle. Baesselle told Miller he had to pop across to Paris the following day for his superior officer and he would give the band leader a lift.

On December 15 Lt Haynes drove Major Miller from a flat in Bedford to the RAF Moolton Base, Twin Woods Farm, about two miles outside Bedford, but they were unable to take off. They returned to the field several times but take-off was impossible.

At 1.45 pm Haynes returned to the field once more. The fog was still thick and Miller is supposed to have made a joke about "even the birds are grounded."

This time, however, they decided to chance it.

Three days passed before weather conditions permitted the band to follow and on December 18, they left Northolt Airport in three C 47s accompanied by Haynes.

On arrival at Orly, Haynes reported to the Operations Office expecting to receive an order left by Major Miller. No order had been detailed, so he contacted SHAEF (Forward) only to find that Miller had not checked in.

The next morning a telephone call was put through to England to General Orville Ander-

son, Operations Chief of the 8th Air Force and a good friend of Miller's. Meanwhile, the rumours of Glenn's disappearance were beginning to circulate. The news had been withheld pending the search and it had to come from SHAEF anyway. But both the BBC and the Army were criticised for not making an earlier statement. Finally on December 24, SHAEF announced that Major Glenn Miller had been declared "missing in flight."

Eight months after Miller's last flight, the AEF Band had completed their mission (528 broadcasts, 435 personal appearances) and they boarded the SS Santa Rosa for America. In November 1945, the band gave its last public appearance at the National Press Club in the presence of President Harry Truman and General Dwight Eisenhower. It was conducted by Ray McKinley.

On December 18, 1945 Major Alton Glenn Miller was declared "officially dead" and was posthumously awarded the Bronze Star for meritorious service.

Glenn Miller was a phenomenon in the musical world — a fact few will dispute. His music stands the test of time today.

We do know Miller had plans for a band modelled on his AEF band after the war's completion. We like to think that with the radical and somewhat fantastic changes in the music scene — he would be leading the field in dance music today.

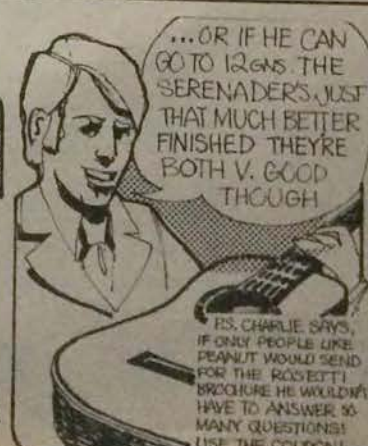
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JUNE 1960: recording 'Pistol Packin' Momma' in the EMI studios.



NOVEMBER 1969: the old rock is still there, but there's a...

THERE they were, in the foyer of a Bayswater hotel, the welcoming committee for rock and roll giant Gene Vincent. Complete with bright green socks, bootlace tie and drape jackets, the rockers were there to see the man who first had them rocking an incredible thirteen years ago.

Epstein

It's four years since Vincent was last here. A little chubbier, although he says he's lost weight recently, he talked, over an early morning cup of tea, about the past.

"In 1965 I finished the tour in Blackpool for Brian Epstein and went off to South Africa to play a couple of dates. I had to go back because of my leg, in the States I was told that there was no hope, that they'd have to cut it off.

"But after another operation I went to Los Angeles where they specialised in drugs for the bone. And the leg started to clear up.

Changed

"I'd kept putting out records before that but the whole business was in a slump until the Beatles came along. Then I started working again. If I'd lost the leg, and at one time I thought they were going to get it, I would have just recorded."

Vincent has just finished

VINCENT, GREAT ROCK ROLLER

BY ROYSTON

recording. A new single, a revamped version of "Be-Bop-A-Lula," has already been released and an album is due in January. And if the fans haven't changed, the man's music certainly has.

Bluecaps

"We recorded the album at the Elektra studios in the States. It's titled 'I'm Back And I'm Proud.' Elektra got most of the musicians, I knew Jimmy Gordon, the drummer, he used to play with Elvis and I think he's over here with Delaney and Bonnie. He's a damn good drummer.

"Johnny Meeks plays guitar. He was with me in the Bluecaps. We wanted to come over on this trip and let's see if his old lady still might. Cliff Gallop, the other guitarist I had in the Bluecaps, is still playing cubs and things. He's got his own band, the Four C's.

"We enjoyed the session very much, it took about a week to record on and off. I

think the album is one of the best I've ever done. It's the first one for two years apart from the "Best Of's..." which were issued on Capitol.

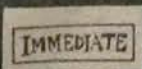
"The reason I haven't had anything out before was because I was looking for the right label. My contract was with Capitol and then I went through EMI to Columbia, then to Challenge and now to Elektra and Dandelion.

"I was looking for a label which wouldn't be so big that I'd get lost on it." The most obvious change I noticed in Gene's music after hearing some of the album tracks on a portable tape machine was a tremendous country influence. The old rockers were still there, of course, in the shape of "White Lightning," "Rockin' Robin" and "Be-Bop-A-Lula," but there was a definite country feel.



BLUES LEFTOVERS VOL. 4

DAVE KELLY/CHRIS FARLOWE/JO ANN KELLY
EARL VINCE AND THE VALIANTS/ALBERT LEE
SIMON & STEVE/ROD STEWART



IMLP024



BUDDY RICH

on the latest sounds in Blind Date

Drum virtuoso Buddy Rich is as famed for his ritziness on matters musical as Cassius Clay was for losing fights, and confronted with a batch of new singles and some choice LP tracks in this week's Blind Date he did nothing to alter his reputation. But the opinions of a musician of Rich's stature are always interesting — and in his case, often entertaining.

VIKKI CARR: "Eternity" (Liberty)

English lady? No? Well, I almost said Vikki Carr anyway. There was a lot of heavy breathing reminiscent of Nancy Wilson and in the beginning there was a kind of plaintive warmth and beauty, and then she started hollering, and I'm not going to equate warmth and unrequited love with hollering.

That's something I can't stand in a girl singer. They have to be the lovely fragile creatures that they're supposed to be. I can't take it when they rear back and show their teeth — like Faye's Streisand who sounds like a baseball player hollering "You're out!" The really great singers, say Ella or Peggy Lee, don't have to do that to convey emotion and passion.

CHICAGO TRANSIT AUTHORITY: "Introduction" (from the CBS LP "Chicago Transit Authority")

I'm going to guess that's the CIA only because it's something like Blood, Sweat and Tears but not quite as good — their musicianship isn't as finely tuned as B. S. & T.

I know that people say that Blood, Sweat and Tears are too well rehearsed, but I'd rather hear that than something that's sloppy and "free." Within the framework of a well-rehearsed band there's still plenty of room for experimentation.

CIA are trying to get a step ahead of Blood, Sweat and Tears. As far as I'm concerned, they haven't caught up yet.

YES: "Something's Coming" (Atlantic)

Is that Blind Faith? No? Then it isn't Baker. Hey, that's a good drummer — a good band. I enjoyed that. They've taken a difficult piece of music by Bernstein, they went at it differently and pulled it off. If we were giving records a star rating, I'd give this five stars — for choice of material, conception, arrangement and professionalism in the performance.

MAX ROACH: "The Drum Also Waltzes" (featuring Max Roach, drs., from the Atlantic LP "Drums Unlimited")

Well, it would really be hard to know what that was all about. Because trying to play a solo within the confines of a time, and he did it, and so what? It really didn't get any place. Max is a much more talented and musical drummer than that. I think he's putting everything on with that kind of thing.

COLOSSEUM: "The Machine Demands A Sacrifice" (from the Vertigo LP "Valentyne Suite," Jon Hiseman, drs.)

There's really an identification problem with all these groups. I can't tell whether it's Crosby-Sills-Nash or whoever, and I really like to hear more of the lyrics than "I don't like to listen to this kind of thing because it offers me no challenge, is it the drummer's genius? Well, he's doing nothing. I haven't heard a lot of other drummers do better. He sounds as if he's full down a right of states carrying typhus.

KATE DOMINO: "I'm Ready" (Liberty)



They like listening to Bill Haley in the early 1950s. It's the most simple form of music.

someone who shot a man he didn't know. I don't want to hear no protest songs.

P. J. PROBY: "Today I Killed A Man" (Liberty)

I pass on that one. I don't want to hear no songs about

NANCY SINATRA: "The Highway Song" (Reprise)

She sounds like a had calypso singer, and it wouldn't be

any better if it was Sinatra doing it. Strangely enough, I've heard Nancy sing some ballads which were quite beautiful but that was before she got on to this thing about books being made for jumpers or something.

KENNY CLARKE-FRANCY BOLAND BIG BAND: "Get Out Of Town" (from the Polydor LP "All Smiles")

Ellington working in a fancy band chart—(1950 revisited). That kind of outside sex with a reminiscence of the Lou Brown technique and the other sides are progressive bebop.

Two drummers? Well, if you can't get it together with one drummer then you'd better forget about it all together. Kiosk and Kenny are both excellent drummers but they're in conflict on this.

I'd heard so much about this band that I really expected to be gassed.

BLOOD, SWEAT AND TEARS: "Blues Part 2" (from the CBS LP "Blood, Sweat and Tears")

There's no doubt about this being good music and that they are my favourite group. I only hope that their next album is as good in terms of musicianship and taste.

That drum solo isn't original but it's musical. I wonder who he's been listening to. That kid, Bobby Colomby, is definitely one of the best drummers I've heard in the last two or three years.

I'll add you, if I hadn't formed the big band and I'd had the intention of forming something of around ten pieces, I'd like to think it would have been like this.

is also a country influence.

THE ROCK AND ROLL IS BACK

ON ELDRIDGE

I've always done some country numbers on albums and the one has got a little bit more. I try to hit two markets — the country and the rock. The thing is what you call country music. It's always called rock and roll. It's been rock and roll ever the old days.

Singers

The more of today have thought that much, the groups today say they are doing something new but I do sense that nothing has changed. When I first started you had single singers like Carl Perkins, then a single group started making an strong side to the singles and the practice. Then it swung to the single units again like The Beatles came out and groups started.

can call it anything you like.

The rock and roll revival has already hit the States. It hit LA like a ton of bricks. Richard, Chuck Berry and myself are working steady in the States and Canada and a lot of the groups have had to switch over to rock and roll.

Booed

When I first started playing again it was in Washington and the whole damn place was packed. The promoter was as surprised as I was. I'm trying to change the material that I do on stage but I have to do some of the old numbers.

Vincent, who according to his old publicity handouts was known as The Screaming End, also recently played the Toronto Rock Festival where John and Yoko appeared.

Those reports in the newspapers that they were booed off the stage are a complete and utter lie. If people heard any booing it wasn't in the same place as I was.

Angels

Gene recorded in the States with Johnny Meeks, Jim Gordon, bassist Skip Battin, rhythm guitarist Marz Bonifer, pianist Jim Grant and steel guitarist Red Rhodes. But they only got together for the session. On this trip he will be backed by South London rock and rollers, the Wild Angels.

I left him to the Wild Angels and to the mercy of the BBC who arrived in film a documentary about one of the greatest rock and rollers of all time.

BOOKER T & THE MG'S
The Horse
Stax STAX 136

THE ISLEY BROTHERS
Take Some Time Out For Love
Tamla Motown TMO 719

MAYFIELD'S MULE
(Drinking My) Moonshine
Parlophone P 8817

Simon Dupree and the Big Sound
The Eagle Has Landed
Polygram 70318

Syd Barrett
Ochupka
Harvest HAV 1036

Merrilee Rush
Sign On For The Good Times
Mercury 602

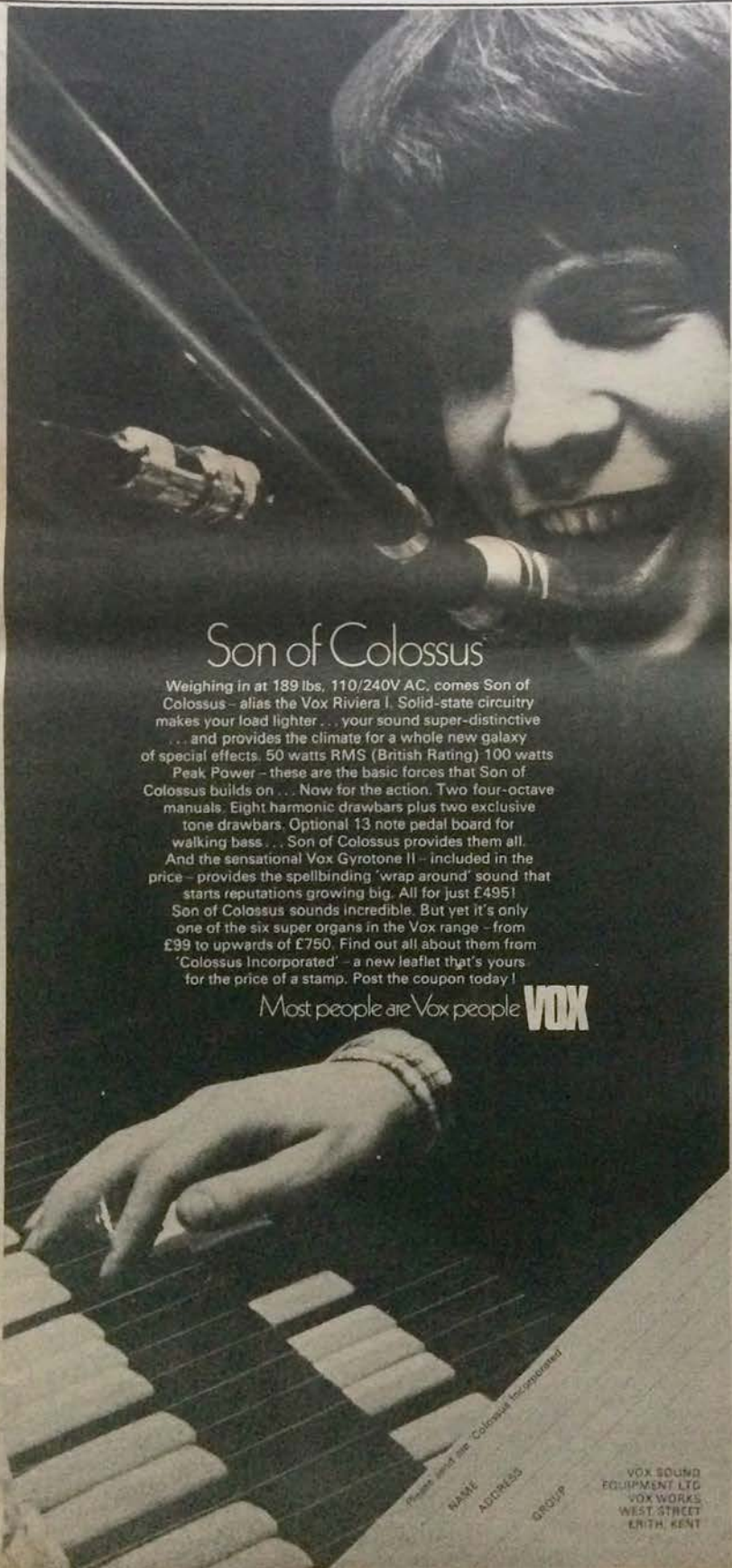
Lou Christie
Lightnin' Strike
Mercury 602

MARVIN GAYE
That's The Way Love Is
Tamla Motown TMO 718

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BILL HOUGH—A VERY IMPORTANT PERSON

If you ever happen to attend a concert by the Nice in Britain or abroad, the chances are that you'll see Bill Hough.

He's not announced or mentioned on stage, but his presence is as vital to the group's organist, Keith Emerson, as it is to the organists of groups like Deep Purple, Scit Machine, Colosseum, Taste, Flaming Youth, and Rare Bird—plus star names Georgie Fame and Brian Auger.

For Hough, a slightly tubby man verging on middle-age, is the indispensable Organ Surgeon, the man who is absolutely necessary to the group organist.

He works for Compton Organs, but spends almost as much time "on the road" as do the musicians. He's been to America with the Nice, and I met him at the Essen Festival, where he was ministering to the needs of Keith's mighty Hammond.

Bill has pronounced views on the suitability of normal organs for group work.

"They were never intended to take the hard treatment they get from pop groups," he said, "and it's a miracle that they don't give more trouble than in fact they do."

"For a start, group musicians play them for more hours in a day."

"Then the roadies are the chief culprits. Clubs often have difficult entrances and exits, and when the roadies are struggling to get the organ out of the building they often smash it against the walls, which breaks the wooden cabinetry."

"Pop organists play them very hard—for instance, they'll smash down hard on a dozen keys at once, and the keys will break, very naturally. And then, it's difficult to get new keys."

"The cabinetry gets beaten to death, and the lower manual keys have virtually no protection. Plus a lot of organists have found tricks to use on the instrument which wear it out very quickly."

To combat these problems, Bill is currently designing a new organ, specially for groups, which will avoid some of these difficulties.

"It has to be relatively light," he said, "so that it's easily portable. For the same reason, it must be split into two sections, just underneath the keyboard, so that it can be packed into two rectangular cases."

"It must have easily replaceable parts, like packages that the group can carry around to slot in when something goes. There mustn't be any corners on the wooden cabinet, because they get knocked off very quickly."



Auger



JON LORD:
Deep Purple
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A FISTFULL OF ORGANISTS
 BY CHRIS WELCH



TONY KAY: Tony is the organist and arranger with that highly respected, yet still underrated group Yes. Well spoken and good looking, Tony is aged 24 and was born in Leicester. He took up piano at six years and studied for 13 years. While he was at art school he began playing in groups every night and later decided to become a professional musician. He worked in backing groups with Johnny Halliday, also the Federals, Winston's Fumbe and Bitter Sweet. He has a powerful style that belies his quiet off-stage manner, and is a great fan of Roland Kirk and Bach. He contributes greatly to the dramatic but always thoroughly musical style of Yes with his intelligent arrangements and attacking organ. The group have quickly built a loyal following during the last year, and took part in the now legendary Nice-Bonzo Dog tour of Ireland.



JOHN MORGAN: A heavily jazz influenced up and coming young player, his group have quickly gained a strong following since their formation in November last year. John plays piano and piano accordion as well as organ, and swings like the proverbial clappers on all of them. He started as a trad pianist at the age of 15 when he worked with Vieux Carre Jazzmen and sat in with Ken Colyer and Alan Elsdon. He lived in France for a year, and has a degree in French from Manchester University. While across the Channel he played with Memphis Slim and John Lee Hooker. Aged 25 John formed the Spirit when he was running a club in Devon. The current lineup is Don Fagin (lead guitar), Phil Shutt (bass), and Mick Walker (drums). There is a great deal of humour in the band's approach and one of their most popular numbers is "Yorkshire Blues" sung by Phil which was written in their van one night



TIM HINKLEY: Tim the tearaway organist with Jody Grind was born in 1946 and started learning piano at the age of six. Says Tim: "I was sidetracked to rock and roll at the age of 12 and was in my first group at the age of 14 when I played bass guitar." Tim took up organ at the age of 16 and turned pro at 18 with Barry Wilson on drums in Mike Paito's People. He took his first interest in modern jazz at this time and claims his influences include organist Larry Young, and Cecil Taylor, Bill Evans, Eric Dolphy, Ornette Coleman, Elvin Jones, McCoy Tyner, Archie Shepp and Miles Davis. Tim, not surprisingly in view of his jazz leanings, is a very free player in the rock idiom and is not above blowing a few choruses of alto sax and singing while playing his Hammond, much in the manner of another of his heroes — Graham Bond. Tim actually used Graham's organ, while Bond was in the States.



PETER BARDENS: Much in demand for various groups over the past few years, Peter only recently formed his own group Village. A proficient and reliable musician he started playing piano at the age of ten and even had a bash at violin: "But like I know I wasn't going to be Paderewski." He joined his first group, the Cheynes on electric piano with Mick Fleetwood on drums. Later he worked with Van Morrison in Them, and in the Looners with Mick Fleetwood and Peter Green. This turned into the Shotgun Express with vocalists Rod Stewart and Beryl Marsden. "I was in lots of different groups for a year or so from the Love Affair to Mike Coiton to groups best forgotten. One of vague historical interest was Julian Covay's Machine." Village formed last year and has George Butler on drums and Bruce Thomas on bass. "We're aiming away from the heavy rock sound to something more subtle."



VINCENT CRANE: Vincent is a wild figure among British group organists. Noted for his maniacal announcements, laughter and head shaking, as well as his lunatic style, Vincent is very much a serious musician at heart. As an arranger and composer he had a lot to do with the early success of Arthur Brown, and it was Vincent who contributed mad voices to the Crazy World's popular "Give Him A Flower," with Arthur taking the lead. A highly strung personality, Vincent twice quit the Crazy World, once to recover from a nervous breakdown and once to form his own group, the currently successful Atomic Rooster. Vincent took with him brilliant young drummer Carl Palmer, and with Nick Graham on flute and guitar, they have created a unique sound among their organ trio rivals. Born in Reading, he started playing piano at 15 and went to Trinity College where he studied music.



DAVE GREENSLADE: Up among the higher echelons of rock-jazz organists, he is one of the mainstays of Jon Hiseman's Colosseum. He contributes prolifically to their material as well as playing organ, piano and vibraphone and one of his latest compositions is "Lost Angeles" which will be included on a later album. Dave is heavily featured on the groups latest album "Valentyne Suite" on the new Vertigo label. He plays an A100 Hammond with two Leslie speakers. He frequently uses a wow-wow pedal to strange effect! Born in 1943, Dave took up piano at the age of six and joined his first group, the Wes Minster Five in 1962. A great friend of Jon's from youth club days he worked with Chris Farlowe and Geno Washington before the formation of Colosseum at the end of 1968. His favourite musicians and influences are Ramsey Lewis, Bill Evans, J. S. Bach, Roland Kirk and the Mothers of Invention.



EDDIE HARDIN: Many pop pundits thought a two piece band could not work, or would not be of much interest to the fans. But Eddie and Peter York have proved them all wrong. Hardin, York, in a few weeks has quickly proved an important club draw and surprised a few people in the process. By intelligent arranging, the use of original material, and clever use of their undoubted technical ability, Eddie and Pete have created a pleasant and often extremely exciting alternative to the heavy competition in the organ group field. Eddie plays a Hammond and previously worked with drummer Pete in the Spencer Davis Group. Aged 20, Eddie has been playing about six years and worked in various groups — "gaining experience" until he replaced Stevie Winwood with Spencer, at the suggestion of Paul Jones. Eddie and Spencer wrote "Time Seller" and the theme music for TV's popular programme "Maggie."

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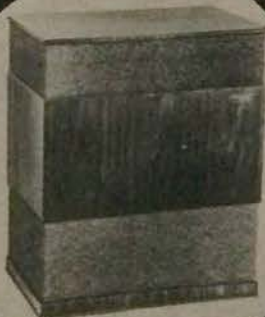
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KEITH EMERSON: 'I've tried to give the organ a new image'

THE ORGAN has proved a colossal advantage in pop music and its most valuable asset is that it has a wider frequency range than any other instrument.

When a band lacks a bass player, a competent organist can substitute with pedals and left-hand. Even the organist with modest ability and a vague knowledge of chords can provide his band with a very big sound just by sustaining the necessary notes.

I now have two organs, the Hammond L100 and A105, which I play separately and together, using one hand on each. The advantage of the A105 is a bigger octave range and greater depth with recording.

This provides a big fat organ sound when combined with Direct Injection, a term used in recording studios, which means recording the instrument direct from its output.

With the many tonal combinations possible, there is a lot of room for experimentation, although it is surprising how many organists are hung up on the same setting. I'm in my Smith achieved a very personal sound by using one particular setting, but it shouldn't stop there.

There are a few West Coast groups in the States who get quite an original sound, which is very string-like but most effective, by using the smaller and less-expensive organ. So money isn't everything when buying.

It is up to the individual player to select the combination most suited to each number. He has the drawbars at his fingers and if he uses them well he can create a variety of moods spontaneously, making the instrument very pliable.

Actually, the organ needs a new image and this is what I have tried to give it. To the audience it looks like the sideboard in the front room, and it takes a lot to make it become a part of the player and get the best out of it.

Whatever other people say on the subject, my feeling is that you've got to start right at the beginning musically.

There is no short cut. I started playing piano when I was eight and I had lessons privately. It's the only way if you want to know what you're about.

First you require a good knowledge of chords and the scales connected with them. When you've learnt these and you come to improvise you'll realise the advantage. You'll be able to look at the keyboard and immediately get a mental layout of what you're going to be able to put down harmoniously.

Most people going from piano to organ will find considerable difficulty in

Keith Emerson of Nice on Organs

adapting themselves to the lighter action of the organ, chiefly by listening to run-of-the-mill organists on records, but after a while you acquire a good-sized library, and you can start to make comparisons, work out what you think is best, and begin to develop your own sound.

I taught myself to play the organ, chiefly by listening to run-of-the-mill organists on records, but after a while you acquire a good-sized library, and you can start to make comparisons, work out what you think is best, and begin to develop your own sound.

At the beginning I liked Jack McDuff, who managed to get a spitting, tacky sound. This is what I've aimed at myself, although I'm playing with a different conception, of course.

Individuality doesn't come overnight. It takes a long

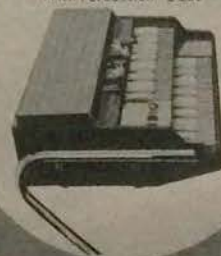
time and a lot of hard work. It took me three years and plenty of experimenting to get my present sound. A lot of the effects I discovered quite by accident.

I found that by using the right combination of amplifiers and speakers I could produce freak harmonics, which I think are caused by vibrations set up in the speaker. I play inside the organ as well as on the keyboard.

I've found that certain valves and other components create all kinds of weird sounds, ranging from gongs to a bass guitar, when struck with a drumstick. But you've got to know where and how to hit them otherwise you'll do a lot of damage.

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THE ELECTRIC KEYBOARD IS CATCHING UP FAST

WHEN Earl "Father" Hines sat down to record Johnny Green's timeless "Body And Soul" on the Storytone electric piano back in 1939, he didn't realise that the vibrations would be echoing around 30 years later.

BY LAURIE HENSHAW

priority plug-in equipment of pop groups. Jazzmen, too, are employing them to commanding effect. They've been used by everyone from Humble Pie to Miles Davis.

Herbie Hancock and Chick Corea have been featured with Miles Gordon Beck has been switched on at Ronnie Scott's. And so has Stanley Cowell with the Max Roach Quartet. Joe Zawinul is featured with Nat Adderley.

But electronic keyboard

instruments (which go under such trade names as the Hohner Electra-Piano, the Hohner Clavinet and Planet, the Wurlitzer Electronic Piano, and the Mini-ronic, to name a few) are now taking over in the home. All round, in fact, they are selling in the proportion of one to every two organs — which still command the overall lead.

EFFECTS

But they are catching up fast. Says Jackie Gordon, organ demonstrator at London's St Giles Music Centre: "Apart from groups, composers find the variety of tone colours ideal when they want to obtain unusual effects."

"The electronic pianos are really in tune with the times. They provide the percussive sounds required by groups, but are also able to give sustained notes and special vibrato effects."

"Some groups are using the smaller models as well as an organ. Often, the electronic piano is placed on top of the organ, so that the player may switch from one to the other."

"There's really been a tremendous boom in sales over the past five years. But electronic pianos are not only used by groups and on recordings, and in radio and TV studios; they're now being bought by the public for use at home."

VALVES

Jackie Gordon recalls that, before the war, it was the electronic organ and, to a lesser extent, the now defunct Novachord that pioneered the electronic trail.

"I played both Hammond organ and Novachord with many bands in those days," he says. "Eddie Palmer was a star exponent on the Novachord."

"This instrument, which produced either piano or organ effect, used valves, and eventually proved too costly to produce."

"But the organ developed, and has had a tremendous boom since the war. Now, electronic pianos have come along and provided some exciting new sounds."

"Henry Mancini, the American composer who visited our premises a short while back, often features these instruments on his recordings."

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HINES: electric piano in 1939



HANCOCK: featured with Miles



BECK: switched on at Scott's

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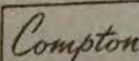
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Is George's the only Moog in the country

THE name Moog seems to be cropping up more and more these days in connection with records and music, and many people are puzzled by it.

In fact it gains its name from Mr Robert A. Moog, a musical experimenter from New York who spends his time dreaming up newer and ever-stranger devices.

His first success was, apparently, the Theremin, which can be heard on the Beach Boys' epoch-making single "Good Vibrations". The Moog Synthesizer is a far more fearsome and complex device. Basically it is a computer-like instrument which tapes basic tones and pitches.

It has a keyboard, which enables the tones to be reproduced, but before it is actually played a number of

things can be done. The pitch of the notes can be altered away from the tempered scale, while the actual sound can be changed to anything from a flute to an electric drill.

Moogs come in many sizes. The smallest, which has a 44-note scale, is in the 3,000-dollar range, which partly explains why what is believed to be the only Moog in the country resides in the home of Beatie George Harrison.

Basically, the full synthesizer consists of a reverb unit, an envelope generator, high and low pass filters for harmonics, a "white noise" source, a sequential programmer, and ring modulators.

Several attempts have been made to integrate a Moog into music originally in-

tended for performance by human beings. CBS have two albums, "Switched-on Bach" and "Switched-on Rock," while RCA have just released a Hugo Montenegro album called "Moog Power."

The Bach album was a huge seller, but artistically it was, like the others, a failure because whatever else the Moog can do, it will never be able to reproduce the timing and sensitivity of the human brain allied to the human hand.

Thus, George Harrison's "Electronic Sound" (Apple) is a better example of the Moog's potential, simply because the composer (or perhaps "programmer" is a better word) never tries to reproduce sounds produced originally by humans. That is the way it must go.

HOW TO GET THAT SPECIAL SOUND

HOW does the organist get his guitar-like sound?—B. Morton, London, SE21.

My organ is a Lowrey Holiday De Luxe with wow-wow and fuzz. This organ has a good range and a really gutsy sound, which can be extremely effective with the right manipulation. Quite obviously, a lot depends on personal technique, and mine springs from classical training on piano, starting at the age of seven. — MIKE RAT-

EXPERT ADVICE

LEDGE, Soft Machine.

I HAVE purchased a two-manual organ but find it difficult to play from printed piano copies with my limited knowledge of music which is restricted to the reading of melody and chord symbols. Is there a book which will help me shape chords for the instrument?—H. Harris, Leamington.

Organ Master Chord Chart, by Cecil Bolton and Jack Moore, published by Robbins and available from Frank Day and Hunter at 12s, shows chords in notation with keyboard diagrams alongside each chord. Chord symbols and their relation to one another is explained simply.

OUR pop idol, Claude Francois, has featured a Mellotron in his act. Please tell me about this instrument.—Andre Levec, Paris 2e, France.

The sounds produced by the Mellotron, which have all been recorded on tape, are real and not simulated, so when the player selects flute, for instance, he gets the actual sound of a flute. This does not mean that any melody has been recorded, but simply the chromatic single notes of 12 lead instruments. There are 10 different rhythms available in the correct chord sequence.—Musical director GEORGE CLOUSTON, managing director of Mellotronics Ltd.

WHAT is the difference between an electric and an electronic organ?—Jack Bursglove, Nottingham.

An electric organ produces the sound with reeds, which operate in much the same way as a harmonica, being sounded by air blown by an electric fan. Of course, the usual sound resonant chambers are built into the organ and the result produced depends on the quality of the reeds, the construction of the resonant chamber and the efficiency of the fans. An electronic organ obtains all its effects purely elec-

tronically by the use of generators and divider circuits coupled to their respective tone-forming circuits and effects, such as percussion and sustain. All of these separate circuits employ transistors or valves, resistors and condensers.—Electronic engineer GARY HUKST, Crumar SAS, Castelbardo, Italy.

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INTRODUCTION TO THE CHORD ORGAN AND THE PORTABLE REED ORGAN by Cecil Bolton, each 7s 6d, Robbins/FDH.

Author of Saga's instruction LP and tutor, Teach Yourself Folk Guitar, was John Pearce, and not Alec Campbell, as stated last week.

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Talking to veteran song writer Johnny Mercer

WHAT DOES one do when one meets a guy like Johnny Mercer for the first time? Does one get down on one's knees? Or sing the first eight of "Moon River"? Or whistle a snatch of "That Old Black Magic"?

Mr Mercer himself takes care of that. With the assurance of a man who's made a million and more from songwriting... whose old spine-tingling black magic has held the world in its spell for as long as I can remember... he suggested we find a quiet corner of the Edinburgh hotel bar.

He was in Scotland with his wife on vacation and he said he had loads of time to talk about music. I suggested we talk about himself. From the beginning.

"I'd moved up from Georgia, where I was born, to New York and I was an errand boy on Wall Street at 21 and trying to be an actor, too, when the play we were doing needed some songs. My wife was in the play and we married a year later.

"I wrote them and one became a modest hit in the theatrical business in town... enough to get me into publishing. About three years later in '33 I got my next big break. With Hoagy Carmichael I wrote "Lazy Bones." Hoagy's melody, my words. Most of the time I've been a lyric writer.

"Then I picked up a job singing with Paul Whiteman and I landed a contract with Warner's in Hollywood as a singer, actor and writer. But they only wanted me to write after they saw me act.

"I wrote a song called "I'm An Old Cowhand" for Bing and we worked together for a spell. For me it was very instructive. Because we'd both sung with the Whiteman band at different times they got us to make records together. We did things like "Small Fry" and "Mister Meadowlark" and you may recall we had a ball doing a parody on "Mr Gallaher And Mr Sheen."

"I'd become a musical jack of all trades. I went into records in a big way by starting the Capitol label in the early Forties... we had artists like Nat Cole, Peggy Lee, Stan Kenton... and we sold out ten years later."

"You know, I was on five different cigarette programmes on radio for ten years up to the mid Forties. I sang with the Benny Goodman, Bob Crosby, Paul Whiteman, Paul Weston, and Harry James bands. I did the Chesterfield show for six months before they dropped me. Perry Como took over and he stayed for 12 years. I think that as a singer he was a little better than I was. To get even with them I gave up smoking."

"I dunno... I must have written about a thousand songs and had a hundred or so hits..."

We reeled off a handful. "Blues In T h e N i g h t," "Laura," "Tangerine," "Cool Cool of The Evening," "Jeepers Creepers," "Goody Goody," "Dream," "Midnight Sun," "Slyark," "One For My Baby," "Something's Gotta Give," "Moon River," "Days Of Wine And Roses."

"Yes, there are three or four of that lot, say "Black Magic," "Laura," "Dream" and "Moon River," that would keep me comfortably off for the rest of my days. "Moon River," with over



MERCER: 200 versions of "Moon River"

Andrew and Rock Hudson. The songs are old fashioned, of course, but there's a good chance we'll get one or two hits out of the score. "What's given me most satisfaction is write? I always say the next one is the one I like most! I get my biggest kicks hearing somebody in the street whistle one of my songs. I don't compare with Rodgers or Berlin or maybe with Lerner and Loewe with their My Fair Lady but outside of that my songs are played as much as anybody else's."

"Jerome Kern's my top man. Then Porter. And it's hard to overlook Mr Berlin. I can't knock Bacharach or even Mancini but nobody can touch Rodgers as a theatrical writer. They just don't have his education, his experience."

"I get depressed when I listen to the radio these days. Ninety per cent of the stuff they write today is forgettable. Rhythmically it stimulates the kids but you don't understand the words and melody is having to take a back seat."

How about jazz?

"Gary Burton. Now he's doing some marvelous things. And Paul Desmond. I don't think anybody has played a better saxophone. You ask about jazz. Doesn't Leonard Feather work for the "Melody Maker"? You know he was the first newspaperman to interview me at the Savoy when I came to London for the first time in '30."

Johnny lives in Hollywood. He has a married daughter and a son studying photography at college.

"My boy's not too keen on songwriting and I'm not terribly sorry," said Johnny. "My father said he didn't care what I did so long as it was honest. And it's an honest living that's Paris for a month to work with Michael Legrand on a musical version of Cyrano de Bergerac."

"I'm pushing 60. I feel like a ball player who's past his prime. If I sit on the bench and they call me, I hope I get a hit." — JOHN GIBSON.



POP TOURS used to be the excuse for screaming teenagers to come out in force, yelling madly for their fave raves like Eden Kane and Tommy Roe (oh, sorry, he's still around, isn't he?).

It's some sort of yardstick of change that the recent pop package, titled Changes '69 and starring Humble Pie, included a group whose front line consists of flugelhorn and French horn, and whose music is influenced by jazz and, to a lesser extent, the classics.

The group is called Samson, and in line with the current trend their first single will soon be out, hot on the heels of their debut album.

Titled "Venus — Bringer Of Love And Peace" it's a remake of a track from the first album, produced this time by that wizard of the control-panel, Andrew Oldham. And therein, say the group, lies the difference.

He's really fantastic in the studio," I was told by horn-player Ian Kewley, whose musical education includes a course at Manchester's Royal College of Music.

"Oldham builds the sound up from the bottom, using lots of percussion and things, and then he took the tapes to the States to be remixed three times. He said that they could only do it properly there."

Their second LP, which they are in the process of completing, will contain a suite based on "Alice Through The Looking Glass," written by the group.

"We were going to do it as a double-album, with the "Alice" thing taking up two sides, but we realized that

you need a hit single to sell a double-album, so we've had to trim our ideas a bit," bass-guitarist Ex Offensio said.

"We've had a good reaction from dee-jays to the single. It's a quiet, melodic pop song with three-part harmonies, and we use a mellotron on it. It's just pleasant and commercial."

How do they feel about being on the Humble Pie tour, which started in chaos and continued somewhat erratically?

"Well, it's a good advertisement for us, but we only do a 20-minute spot so we can't really get into anything."

Despite their unorthodox line-up, Samson say that their music is not particularly complex.

"Some things need to be simpler," said Ex. "We try to explore sound as much as possible without trying to get over-complex."

"The French horn is not being used as it could be yet," said Ian. "I know that, with the group, I'm not reaching the limit of my technique — or anywhere near it. The only thing I do stretch is my stamina because blowing for an hour solid with a band is much harder work than playing with a symphony orchestra."


The two horns play solo figures together a lot of the time, and now we're adding a third line played by the guitar. We're getting away from using the horn as a backing tone — it's becoming a lead instrument.

"We like to get the ultimate out of dynamics. We learned a lot from Humble Pie — they're louder than us, but not as loud as most guitar bands —" — RICHARD WILLIAMS

Moon River man

260 recorded versions, has been the most profitable. I wrote that with Henry Mancini. "In fact Henry and I

have just done the music for a picture you should be seeing next spring called Darling Lily, a First World War comedy-drama with Julie




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new pop albums

Small Faces — more than a nostalgic session

REVIEWS BY THE MM POP PANEL

SMALL FACES: "The Autumn Stone" (Immediate). In retrospect it would seem that the Faces were one of Britain's best groups. The shame was their limited acceptance by teenyboppers, while the Underground audience generally ignored them. Yet the Faces had great singers—Steve Marriott and Ronnie Lane and a healthy, honest all-English approach. They ranked with the Kinks and Who for homegrown validity. This farewell double album is more than a nostalgic session. From the drive and energy of "Wachs Gonna Do About It" to the thought and ideas that went into "Tin Soldier" and the extraordinary "The Universal." It is apparent that the Faces were always an entertaining and progressive little band. Ian McLagan had his own groovy sound on organ and Kenny Jones was and still is one of the most solid drummers included on this attractively packaged set are a couple of live tracks from a concert at City Hall Newcastle. "I Just Want to See You" and "Every Little Bit Hurts." The Marriott voice was a bitch and while the group had many ups and downs they will be fondly remembered by many fans.

CAPTAIN BEEFHEART AND HIS MAGIC BAND: "Trot Mask Replica" (Straight). This you will either love or loathe, and we love it. Beefheart is a true original, and this double-album is testimony to his weird genius. The best tracks are those like "The Dust Blows Forward And The Dust Blows Back" and "Orange Claw Hammer" where he sings along into his cassette recorder, and the similar "Well," which resembles in form an old Negro work-song (although he says a doesn't). Some of the group playing is unbelievable, and "Dachau Blues" being quite outstanding, both for the free blues playing and for the Captain's contra-bass voice at the beginning. His poetry is, as ever, based on word-progression rather than thought-progression, and this set contains some of the years' most rewarding moments. It's good to see CBS getting it together.

QUINTESSENCE: "In Blasphemous Company" (Island). Several seemingly antipathetic influences have combined into the music of Quintessence. The strength is obviously Italian. There is straight rock and also jazz — flute player Rita Kam at one time studied with Lennie Tristano. The group themselves come from all over — there are two Australians, an Englishman, a Canadian, an American, and one from Mauritius. The lyrics are poetic in the way of the music of Quintessence. Strangely the mixture works and this is a highly successful debut album, most handsomely produced, with what amounts to a 12-page booklet of pictures and lyrics within.

the sleeve. It amounts to an interesting side alley to the world of contemporary progressive music. The tracks, all originals, include "Giants," "Body," "Chant" and "Midnight Mode."

FLAMING YOUTH: "Ark 2" (Fontana). The journey of the last spaceship from a burning earth — this could so easily have been a load of pretentious rubbish. In fact it's a magnificent first album. It is adult music beautifully played by the organ-guitars-drums quartet augmented by orchestra and voices. Every track manages to combine instantly attractive melody with fine arranging. But it is the lyrics that really make this something out of the ordinary — biting, very witty, sometimes savage and extremely sophisticated. Music for literates. The tracks include the group's single "Orion" and "From Now On," which cleverly utilized the hymn "Immortal, Invisible."

MOTT THE HOOPLE (Island). Yet another fine new group at their best when playing uninhibited aggressive rock, as on the opening instrumental version of "Ray Davies." "You Really Got Me." They can also be gently lyrical but singer Ian Hunter sounds a little too close to Bob Dylan for comfort and several of the songs have a decidedly Dylan

atmosphere. Lead guitarist Mick Ralphs, however, could be a writer to watch. As a debut album it shows great promise and there are some memorable moments. Tracks include "Rock And Roll Queen," "Backsliding Fearlessly" and "Wrath And Roll."

SPIRIT OF JOHN MORGAN (Carnaby). Few groups have drawn on such a wide repertoire as John Morgan. On the opening "I Want You," the leader sounds remarkably like Captain Beefheart. There are two straight Boogie Woogie pieces — "Meado Luv Lewis" and "Honky Tonk Train" and Albert Ammons' "Shout For Joy" — both done with more conviction than many a trad pianist. "Yorkshire Blues" is guitarist Don Fagin's "Whitaker's amusing take-off of British blues. A real affection for blues shows on John Paton's "Yodel" with fine organ from John Mayall. There are some nice originals by drummer Mick Walker. A nice, wide-ranging album.

THE FLOCK (CRS). Somebody will have to find a new name for groups like this. Pop just won't do. John Mayall heard them in the States and went so overboard for them that he recorded them. The results justify his fulsome praises. As he says in the sleeve note, it's "a subtle fusion of sounds drawn from the bedrock of the blues, jazz, gospel, rock, country and many other things." The lineup utilizes trumpet, two saxes, guitars, acoustic and electric — bass, drums and some of the wildest violin playing since Jean-Luc Ponty. Call it what you like (it is great and original music). They can kick with the best of build-up layers of atmosphere on the gentler moods. An important new group and a superb album.

SANTANA (CRS). Where do they all come from? Jazz-rock albums are fast pouring out and most of them are a very high standard. This is another good one, from an American West coast outfit that is based round organ, piano, guitars and assorted percussion. The vocals are nothing special but the group are all fine musicians, notably organist Gregg Rolie, and there is some nice bluesy guitar from Carlos Santana. Tracks include "Waiting," "Evil Ways," "Jingo" and "Soul Sacrifice."

SON OF GUTBUCKET (Liberty). Baroque prices follow-up to the big-selling "Gutbucket" album, this has 13 tracks from roughly blues-based artists ranging from "Crosby, Clearwater" revival through Ian Anderson's Country Blues Band to Cannon Heat, Anaslay Dunbar, Idle Race, Johnny Winter and Joan Kelly. A wide range of sounds, most of them of a high standard.

STATUS QUO. "Status Quoations" (Mercury Arch). Re-

issue set which includes "Pictures Of Matchless Men," "Spicks And Specks," "Ice In The Sun" and "Black Yells Of Melancholy." Bargain for Quo fans who don't already have these tracks.

JUDY HENSKE AND JERRY YESTER: "Farewell Aldebaran" (Straight). Thank you, Mr Zappa for having the taste and foresight to put this out on your label. It's such a good record, but will probably get lost in the morass of rubbish because it's neither freaky enough nor folkie enough to please certain sectors of the public. Miss Hencke has fantastic voice for rock (du "Snowblind") while Yester and his ex-wife from the "Lovin' Spoonful," Zal Yanovsky, combine to make it a great production with lots of thought and intelligence behind it. Standout track? Yester singing the beautiful, sad ballad of "Mrs Connor." You really should have this one.

ALICE COOPER: "Pretties For You" (Straight). Amazingly enough, Alice Cooper is a group. A good group, to be sure, but not outstanding. This, their first recorded effort, shows plenty of enthusiasm and ability, and they play and write with great skill, but there's little that's really distinctive. Some nice guitar on "Living" and a few short sharp tracks like "B.F. On Mars" and "Earwigs To Eternity" make it worth a listen.

CHAMBERS BROTHERS: "Shout" (Liberty). The rave-up, like an 11-minute combination of "I Got It" and "Shout," build up the excitement but there are a lot of dull moments on the slower things. Certainly not for those who have moved on from this sort of soul music. Other titles include "Johnny B. Good" and "Seventeen."

THE MAR-KEYS: "Dam If I Know" (Sals). There has been so much of this type of instrumental soul over the past few years it really has to be something special to make a mark now. This is nice, well-played, breezy music but there isn't enough originality for the hard listener. Tracks include "Mustang Sally," "Double Or Nothing," "Soul Man" and "Heads Or Tails."

ADGE CUTLER AND THE WURZELS: "Carry On Cutler" (Columbia). The Cutler humour is as much of an acquired taste as the cider and cordons he sings about. This live recording, complete with Adge's down-home announcements, fully catches the wit and wit of his impromptu performance. Whether those east of Chester Men-ship will take it to heart is a moot point. Tracks include "Folk Song" and "Saturday Night At The Crown" and "Kuiy's Cow-shed."

THE BEST OF NINA AND FREDERIK (Columbia). Smooth, sophisticated cabaret folk from Denmark's white West Indians. Regular followers will know most of these songs, including "Little Boxes," "Baby It's Cold Outside," "Little Donkey" and "Scarlet Ribbons." The strings get a little schmaltzy on a couple of the songs.



SMALL FACES: a healthy, honest all English approach.

JAMES BROWN: "It's A Mother" (Polydor). Recordings have never fully got across the excitement of a live James Brown performance but this is one of his best albums with the band jumping behind his wild vocals. Not a lot of variety maybe, but he really roars it out on tracks like "Mother Popcorn," "Mashed Potato Popcorn" and "Little Groove Maker Man." There's a couple of nice instrumentals too.

JEFFERSON: "The Colour Of My Love" (Pye). Well, somebody's carrying on the ballad tradition. This is a pleasant set of nice songs, tongue-tiedly sung in the former Rockin' Berry's light voice and with good sympathetic arrangements. Songs include "City Girl," "Joe," "The Colour Of My Love" and "Hold The Night."

RAJA MARIMBA BAND: "Fresh Air" (A&M). Cozy photos of nice, old-looking men in top hats and full evening dress chatting to pigs hardly prepares you for what is a pleasant instrumental set featuring marimba and vibes with orchestral accompaniment. This is usually referred to as late-night listening with the tracks including "Eleanor Rigby," "Giant Landa," "Fresh Air" and "Windmills Of Your Mind."

SMITH: "A Group Named Smith" (Island). "Baby, it's you," currently is included here and is sung by the group's greatest asset — rising lady called Gayle McCormack who has a big range and a voice with a real cutting edge. The group's organ-guitars-drums has a heavy sound and is at its best on the real rocking things. A nice album with tracks including "I'll Hold On," "The Night Together" and "I Just Wanna Make Love To You."

BARBARA STREISAND: "What About Today" (CRS). A beautiful album with Barbara sounding great. She has perfect timing and pitch and she's an intelligent singer. Her version of "With A

Little Help From My Friends" is terrific — a brilliant interpretation of the song. Some of the arrangements by Michael Legrand and Don Costa are a knockout. Other highlights include "Goodnight Beethoven," "The Morning After" and "Honey Pie."

SERGIO MENDES AND BRASIL '66 (A&M Records). Ethereal music this — all wispy and intangible. Beautifully sung and played but it doesn't leave a great deal behind to remember. It by songs include "Pretty World," "You Stepped Out Of A Dream," "The Dock Of The Bay."

VIC LEWIS: "The Beatles—My Way" (Nones). Well-orchestrated and tastefully played versions of Beatles hits by a huge orchestra of top musicians including such

jazzers as Spike Heasley, Les Condon, Chris Pyne, Danny Moss and Ronnie King. Guitarist John Williams featured on some tracks. Tracks include "The Pool On The Hill," "Eleanor Rigby," "Newswoman Wood" (with John Williams) and "Strawberry Fields Forever."

KINGSTON TRIO: "Once Upon A Time" (Polydor). The Kingston Trio lasted ten years and made many a hit. This is a superb double album comprising 24 numbers and dozens of photos of their spectacular career. If you look back at them with fond memories don't miss this. Among the titles recorded live in 1968 at the Sahara Tahoe Hotel are "Hard Trav'lin'," "Tennessee In A Long Time," "Police Brutality," "Goodnight, Irene," and "Tijuana Jail."

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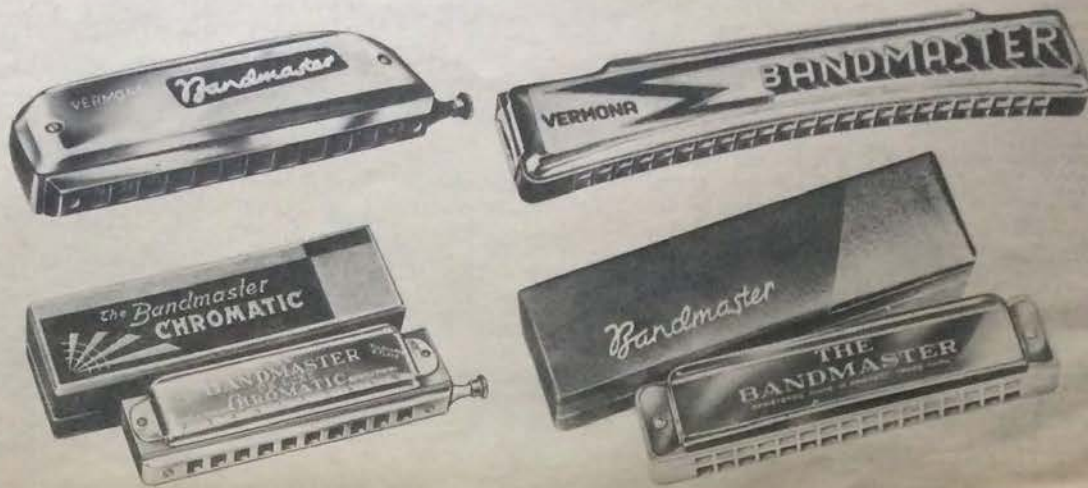


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MUSIC BUSINESS WEEKLY is being launched to meet the increasing demand for authoritative, informative and broadly based weekly news for the music industry.



NEW POP SINGLES

BY CHRIS WELCH

MARSHA HUNT: "Desdemona" (Track). Outrageous! Marsha sings Marc Boland and risks THAT line — "Desdemona, lift up your skirt and fly." When John's Children first recorded the song, there was a public outcry of the kind usually reserved for unseating Cabinet ministers. But Marsha is used to dangerous controversy. Recently she was seen besporting in a public place clad only in leather knickers and one of Mar's old vests. Shocked Birmingham students demanded that she remove the offending garments. She sings with great intensity over a rock Kit Lambert and Vicki Wickham production.

MARMALADE: "Reflections Of My Life" (Decca). Dean Ford sounds most restrained and the group's vocal harmonies are a bit lost in the production. Even the strings sound a long way back. solo is quite interesting and methinks the lads have been listening to Graham Nash and friends. Nice performance, but not a hit.

SYD BARRATT: "Octopus" (Harvest). The man who formed Pink Floyd back recording after a long lay off, with a production by Steve Gilmour and Roger Waters of the Eloy. A strange and comic song. It sounds as if Syd is singing backwards — some of the lyrics are "Be a hit, MOTT THE HOOPLE: "Rock and Roll Queen" (Island). "Rock's back!" says their PR. Well, not quite. According to my rock and roll

MARSHA HUNT— GREAT INTENSITY



MARSHA: leather knickers

expert Maxie. "This is acid rock man, not a patch on Merrill Moore." Merrill by the way is a boogie pianist who would have shaken the Roundhouse apart if only he had agreed to fly over the North Pole. Mott the Hoople enjoy themselves having a bash, but don't sound different from any other Tasmanian live combo.

ISLEY BROTHERS: "Take Some Time Out For Me" (Tama). Motown. One wonders if the Isleys are recording any new stuff. I expect they are wondering too as the policy of re-releasing their 1965 material continues unabated. Superb however, and it may help soul fans in their chart

battle against the rising power of Reggae.

MARVIN GAYE: "That's The Way Love Is" (Tama Motown). Guaranteed 1969 but true to the Tama tradition of bouncing four to the bar, heavenly choir, grooving bass lines and intervals for electric piano and strings.

That's the way they made Tama Motown and Marvin Gaye.

RICHARD HARRIS: "Fill The World With Love" (State-side). Roger Chapman and Richard Harris have a lot in common — vocally. Both neigh, or bleat in the upper register which can shatter a stylus or melt solid state circuitry.

A romantic Leslie Bricusse ballad to flutter many a young lady's tweeter.

BONZO DOG BAND: "I Want To Be With You" (Liberty). A negation of the whole point of the Bonzos surely for them to produce "straight" pop singles, and bad straight pop at that. Most disappointing.

JIMI HENDRIX: "Let Me Light Your Fire" (Track). Nostalgia from a tremendously exciting period in pop history when Jimi was new and Mitch and Noel were holding up their heads in the company of a genius.

TONY BLACKBURN: "Blessed Are The Lonely" (Polydor). A strong song which bounces along cheerily and won't do any harm by becoming a sizeable hit.

BUD FLANAGAN: "Who Do You Think You're Kidding Mr Hitler?" (Pye). Speaking as one who was on the receiving end of one of Mr Hitler's little V2 rockets, I shall always be grateful to the Home Guard for hold-

ing them at bay while ceilings fell on my head into my ration of bread and milk. Bud sang the theme from the popular TV series with stern resolve.

SOLOMON KING: "Bless Your Heart" (Columbia). Solomon has a penchant for songs riddled with clichés. Worth hearing as a lyrical jigsaw puzzle alone.

KAREN YOUNG: "Allentown Jail" (Major Minor). Visions of Old Mother Riley, white raincoats, Robert Mitchum, machine guns and pretty girls in shawls spring to mind whenever a Major Minor release finds its way to my turntable.

Yes, there is a distinct Tasmanian quality about all their products. A gentle country and western feel here, as in her last hit "Nobody's Child" and Karen will make this old Jo Stafford, Lita Roza hit from the 'fifties, a chartbound sound. Chartbound sound... yes, I like that.

NEW SEEKERS: "Meet My Lord" (Phillips). One had only just got used to the absence of the old Seekers, when lo — new Seekers! And they sound as bright and attractive as of yore — destined for more merry hits. This Tasmanian sound is catching on fast.

MARK WYNTER: "Where Is She" (Phillips). Strange, we just don't get English rock'n'pop stars anymore. Do you remember — Jess Conrad, Billy Fary, Cliff Richard, Marty Wilde, Johnny Gentle, Herbert Ugly, Vince Mince and Jiving K. Boots? Ah happy days.

Cliff and the lads are still going of course and here comes Mark with a song from Phil the Fluter. Not my cup of Bovril, but he sings with strength and by George, he could be back in favour before the Winter is out.

J. VINCENT EDWARDS: "Thanks" (CBS). A star of Hair, Vince has yet to crack open a solo career. A bright Martin-Couter song with a Buddy Holly beat may help him on his way.

SIMON DUPREE AND THE BIG SOUND: "The Eagle Flies Tonight" (Parlophone). Here's a tune that reminds me of Spencer Davis's "Time Saver" or Bob Dylan's "Mighty Quinn."

But let's face it, the Tasmanian sound is here to stay. Incidentally if you get bored by reading this stuff, there should be a rather attractive photograph of Marsha Hunt on this page.

BOOKER T & THE MG'S: "The Horse" (Stax). Bored by Bebob? Irritated by waltz time? Reduced to tears by Reggae? There is only one cure — Booker T and the MG's! Steve Cropper and Co will bring sunshine and light into your otherwise listless lives. Ideal for your next Kwango party. But don't let the name fool you. This is not a dance over any Burmese nurses that might be present — they tend to hit back.

KATHY KIRBY: "Knowing When To Leave" (Columbia). She's right you

Juicy Lucy was almost Sweaty Betty

JUICY LUCY could easily have been *Sweaty Betty!* Both were downbeat chicks well known to Glenn Campbell back on the West Coast of America.

But Glenn settled for Lucy when it came to choosing a new name for his latest British band. He knew as *Misunderstood*.

And with Zaida Pivm as their mascot — a cheery young lady now waving from current advertisements for their debut album clothed only in smiles and fruit. Juicy Lucy has caused as much excitement as their music.

We've had quite a few trendy phone calls since we put the advertisements out, grinning Glenn this week. We'll let her go to start taking her on gigs. All the kids are asking for her. Zaida is becoming a figure of national importance.

Glenn, a tiny figure in a huge floppy hat, who plays a bit of a steel guitar, has been through some hard times in the last couple of years.

Only now is he beginning to feel the music is whirling through and that the tide is turning his way. With an enthusiastic manager in Nigel Thomas and a good team of musicians behind him, the music was at least going to be surrounded by his talents.

Glenn came to Britain a couple of years ago with the original *Misunderstood* which was one of John Peel's early "radio" bands in the days of *Performed Garden*.

His latest work permits the steel breaks up and Glenn went home. Early this year Nigel Thomas asked him to come back and re-record *Misunderstood*. With American singer Steve Nard, they tried again — they had re-recorded being the "upper station" based at Staines with Clavton, Kirk, Led Zeppelin and a host of other personnel.

After drastic personnel

changes and several "re-launches," Lucy emerged with a line-up which includes Chris Mercer (sax), Pete Deben (drums), Keith Ellis (bass), Neil Hubbard (guitar), and the incredible Ray West (vocals).

Chris was the first to arrive when I met them this week. "We've just done Top Gear and we got a better sound than we did on the album! The band is going really well and we have improved a lot with working so much. I've started using a wah-wah pedal with my vocals and the effect is really amazing. I cribbed the idea from Ian Underwood of the Mothers of Invention."

"You need to rehearse new material obviously," but he said to be done on stage. He should be going to the States in January for three months.

Glenn arrived and tucked himself into a corner behind a mug of ale, "considering the mug of ale, I'm in, I'm happy with the album. Of course, if we could do it again now, it would sound a lot better."

What kind of music are Lucy playing?

"Everybody said to us recently, 'Why are you doing this? You're old. You're old.' Well, we only do one 'Who Do You Love' which I used to play with *Misunderstood*. We're playing rock music."

I used to be a great follower of jazz years ago, but everybody is so snobby about jazz and rock snobs are people and makes an effort.

Jazzmen don't seem to be aware of the techniques of rock developed in recent years and they are too hung up with tradi-

tion. Tradition is great except that jazz was based on breaking tradition. It was the underground music once and it's where rock came from. Lionel Hampton — he puts on a show, but all the critics knock him."

Rock is getting better technically all the time, while jazz isn't coming up with anything new and that is very sad because all the old jazz heroes were really alive human beings. Now they sound as if they are mouset — stamp, and up they come except for guys like Archie Shepp of course — he's one of my favourite musicians.

"The music we're playing now doesn't lend itself to much technique. We're more concerned with communicating with the audience."

What did Glenn do in the States in the gap between bands?

"I was in the Dirty Blues band which had a guy who I am not afraid to say was the best bass player on the Coast and was Rod Piazza. We did an album, but eventually broke up when everybody got drafted."

"Things got worse and worse and I got very depressed. Then I got the call to come back to England."

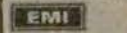
"I had been washing dishes, and when I got here my fingers were worn and I couldn't play. But the point is there are dozens of good musicians who are starving and the press should get behind them and give some help."

The saddest thing I ever saw was Gene Krupa with a three piece band in a sleazy bar. He was really trying to do it, the whole showbiz schtick and everybody was just passing their food and ignoring him.

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FOCUS ON FOLK

BONNIE DOBSON has stopped getting mad when she hears people talk about Tim Rose's song, "Morning Dew"—but only just. Because she wrote it.

Toronto-bora Bonnie is over here for a Fairfield Hall concert on November 21 with the Johnstons and TV work on Late Night Line-Up and Tyne-Tees' Wally Whyton Style.

She actually wrote "Morning Dew" in California in 1961.

"That was at the height of the campaigns against nuclear weapons," she recalls. "We'd been sitting up all night talking about the dangers of war and afterwards I kept thinking of the close of the movie, On The Beach, when the couple are planning suicide but can't bear the thought of killing their baby."

"Then the shot of a newspaper blowing away down a deserted main street in San Francisco. So I tried to put it into the song."

"Funny, I saw On The Beach on television a short while ago, and it didn't make the same sort of impact on me at all."

"I recorded the song in 1963 and the following year Fred Neil did it. He was the first one to change the words slightly from 'take me out in the morning dew' to 'walk me out in the morning dew.'"

"Then I heard from my manager in 1967 that Tim Rose wanted to record the song, but he wanted a new lyric. I sent him one, but in fact he rewrote the last version of my original, which is the way it's become known."

"I've never met Mr Rose which is probably good for both of us because I might just possibly kill him. I mean, contractually the thing is quite clear, and my manager keeps telling me not to worry, because I'm not losing any royalty money, but that's only part of it."

"When Lulu's single of it did so well in the States she took a page ad in a trade paper thanking Tim Rose for writing such a great song. That really

Bonnie's no chick to mess with



BONNIE wild with Rose

upset me. But I've calmed down a lot now."

There is a certain calmness about red-haired Bonnie which is very striking, but also a steely light in her eye which indicates she's no chick to mess with. She is also a professional, right down to her guitar-picking fingertips. Many will see her as just the latest addition to the list of brilliant Canadian singer-songwriters who are now dominating American pop — Neil Young, Leonard Cohen, Joni Mitchell, Robbie Robertson of the Band, Gordon Lightfoot.

In fact, she's been around longer than most of these better-known names, and was already working in Chicago and New York in the early sixties when it all started happening in Toronto and Montreal.

"Canada is a rather provincial country," she explained, "and they never seem to recognise talent when it's on their doorstep. You have to go to the States and make it there, then come back, which is what I did."

"All the other Canadians have stayed on the American scene, more or less, but I like working in Toronto."

Working means covering an incredibly wide spectrum of music, from traditional Canadian and French Canadian songs to the best of contemporary pop. She has recorded an album of railroad songs with the new Lost City Ramblers. She has done such things as an entire radio show devoted to the songs of Rod McKuen, who is hardly in a similar bag to either Bonnie or most of the other songwriters whose work she performs.

"I must confess I'm not crazy about most of his songs, apart from his translation of Jacques Brel's 'If You Go Away,' but I think it's very good to have to work with completely different repertoire from my usual, and with quite different kinds of music."

"The orchestral accompaniment on that programme was incredible. We did it in Halifax, Nova Scotia where the only musicians are the navy

band from the local base, and it was really hard work getting them together on it. But valuable."

In general, anyway, she's not one to restrict herself to her own songs, even as a matter of choice. Currently she is singing three Ralph McTell songs which she picked up in June when she came into Britain for a brief visit and an appearance on Country Meets Folk.

"I met Ralph on the radio show and I liked his songs so much I asked him to let me have a copy of his Spiral Staircase. Since then I've got some other songs from him, including 'Clown' and 'Factory Girl' which could be about the local factory near where I lived as a girl. I'm putting them on my next album."

Her newest album, which should be out from RCA here soon, includes Fred Neil's "Everybody's Talking," Dino Valenti's "Let's Get Together," Jackson Frank's "You Never Wanted Me," a song by one of French Canada's most respected songwriters, Gilles Vigneault, as well as five of her own songs.

"I'm not really very prolific," she explains. "If I can write one good song every three or four months then I'm happy. I heard the Fred Neil song before Nilsson's version became so popular and I think I still prefer Fred's recording. Jackson is one of the most under-rated songwriters around, though I hear he's not writing much now."

As must unfortunately happen to any pretty girl with a good voice and long hair, Bonnie is always being compared with other girls.

"For five years I had to live with being compared to Baez. It nearly drove me up the wall. Then it was Collins, though Judy's voice is really quite different from mine, much deeper. I once got a booking entirely on the strength of someone being told I sounded like Joni Mitchell, though it's quite untrue."

Actually Bonnie's voice is entirely her own, with a slight edge to it that sounds as if it may be due to French influence, though she has no French ancestry. Certainly when she sings a French song the fitness of her voice for that sort of material is remarkable.

The best news is that, now we've at last caught up with Bonnie Dobson, she's likely to be around for quite a time.

"I hope to stay until December, and be in and out a lot more in future," she says.

KARL DALLAS

NEXT WEEK

**DELANEY AND BONNIE
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ANYONE who goes to Judy Collins' one and only British concert tomorrow (Friday) at the Royal Albert Hall might be excused if they wonder exactly which Judy Collins they are going to hear.

Is it the electric Judy, whose movement into contemporary pop reached its furthest point with her "Who Knows Where The Time Goes" album, in which she was joined by Steven Stills, ex-Buffalo Springfield and now an essential constituent of Crosby, Nash, Stills etc, etc, etc.

Will the real Judy please stand up?

On the other hand, "Time" was followed by an album which must have seemed to some to be a return to acoustic folk of the old school, "Recollections." Only readers of fine print, and owners of all previous Judy albums, can

have realised that the album was in fact a selection from her older recordings.

Nothing wrong in that, for Judy was in tremendous voice throughout that period, and it was a good idea to reissue this material

to bring it to the attention of people who have come to love her rich, dramatic voice in the days since her "In My Life" album pioneered a whole new approach for folk people.

Her Albert Hall show may not answer all the questions. We know that she will have with her a piano, drums and bass trio, augmenting her own highly competent guitar. This doesn't give too much of a clue. We'll probably have to wait for the new album she will be recording in January for the full reply. — KARL DALLAS.

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vacancies exist in the Staff Band of the RMAA for string players, also Bassoonist, Flautist and Pianist. Enlist yourself now for the coming year. Contact: RMAA, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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BASS GUITARIST - RING JOHN 889 3995

WE NEED A Hairy bass

who sings lead for original progressive rock/jazz four man Hammond group. 100% gear essential. Marshall P.A. supplied. Must have a nice and be dedicated. Semi-pro initially. Accommodation with car. If driver, see 889 990 after 6 p.m.

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for 100% showband (London) - 381-9896

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FROM BACHUS - 01-393 5032. Tel: 547 5687

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VERSATILE HAMMOND organ

quartet including vocal organ. Tel: 802 8226

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BANDS: All sizes required for New Year's Eve and other dates. Also 2 - standing vocal quartet. For Accreditation, see Girl Singer, Tel: 251 4619, or in Kensington on New Year's Eve - Tel: 01-888 1900, 1952, 1953

GREATER LONDON COUNCIL

requires BANDS 2-5 INSTRUMENTAL TRIO, 2-5 vocal quartet, and 5-12 Time Band Orchestra's (18 or more players) for Christmas and New Year's Eve. Details obtainable from Parks Dept., Great House, 21, Charing Cross, London W.1. Tel: 888 1900. Must reach the Chief Clerk of Council by 5 p.m. on Wednesday, December 3, 1969. Bands and Orchestras to be available on Thursday, December 4, 1969. Time Band Orchestras to be available on Friday, December 5, 1969.

TRIO WANTED for West End

musician - 427 8887

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Midnight Court
(LYCEUM, STRAND, W.C.2)
10 p.m.—Down
Friday, 14th November
**WORLD PREMIERE of
SUPERSHOW**
featuring
Eric Clapton, Buddy Miles, Led Zeppelin, Buddy Guy, Jack Bruce, Roland Kirk, MJQ, Stevie Nicks, Jon Hiseman and many others. 'The Film of 1969'

First Public Performance of
ARK II
by **FLAMING YOUTH**
with full Orchestra and Choir — the Ray McVay Brass

HARDIN YORK
With tracks from their new LP 'Tomorrow Today'

Crab Nebula Lights — Andy Dunkley Discs — SOUND BY WEM
ADMISSION: 20/- on the door (14/- in advance). Enquiries please ring 01-734 7464. Advance tickets available from branch of Musicals listed in advertisement below.

SOUNDS AT LYCEUM
STRAND W.C.2

SUNDAY, NOVEMBER 15th

THE MOVE
KEITH RELF'S RENAISSANCE
ANDROMEDA
SPECIAL GUESTS:
JUICY LUCY
Your chum and compere

VIVIAN STANSHALL
LIGHTS — CRAB NEBULA
SOUNDS — ANDY DUNKLEY

Concert 7.30-11.00. Admission 20/-
Extras: Licensed Bar and Food. Enquiries: 01-734 9188
Advance tickets: 18/- at outlets below

Advance Tickets available at Box Office and following Branches of MUSICLAND

44 BERWICK STREET, W.1	734 5626
230 Farnborough Road, W.11	228 3077
152 Kelson High Road, N.W.6	424 0507
11a Church St., Kingston, Surrey	546 7372
226 High St., Hounslow Middx.	570 2854

WELCOME SUCCESS

— A NATURALLY HEAVY DEVELOPMENT —

FIRST APPEARANCE IN PUBLIC WILL BE AT
HOME THEATRE BRIGHTON
WEDNESDAY, NOVEMBER 19th WHEN
JEFF DEXTER INTRODUCES
EDGAR Broughton BAND
STRAWBS
STEAMHAMMER
SUCCESS · FOX · HEAVEN
GUEST STAR: **DAVID BOWIE**

Tickets for this 4 1/2 HOUR 6.30-11 p.m. CONCERT SUPREME are 17/8, 14/8, 11/8 (Cheque or postal order)
From EXPANFANT RECORDS, 40 MIDDLE ST., BRIGHTON, SUSSEX
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All above artists booked through IMC Entertainment Agency
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SOUTHALL, MIDDLESEX
BRITISH RAIL, SOUTHALL
PHONES: 232, 120, 207, 105 06 193

SUNDAY, NOV. 16th, 7.30 p.m.

QUINTESSENCE
D.J. TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW
Next Sunday: EAST OF EDEN

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

THE KENSINGTON RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14 Buses: 27, 23, 31, 9 (Olympia)	THE TALLY HO! FORESS ROAD, KENTISH TOWN N.W.5 Buses: 62, 134, 137, 214 or Kentish Town Tube Station
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Thurs. 8.11 p.m.
STAN GREIG / DAVE SHEPHERD
with: Steve Niles (Sax), Barry Richardson (Drum), Terry Jackson (Drum)

Friday, 8.11 p.m.
Terry Lee, Terry Archer (Sax), Tony Mason (Drum), Kathy Steuart

Saturday, 8.11 p.m.
JOHN WILLIAMS TRIO
Sunday Lunchtime, 12.2 p.m.
BILL NILE'S GOODTIME BAND
Sunday night, 8.10-10 p.m.
FAT JOHN COX with GUEST SINGERS TRIO
Monday, 8.11 p.m.
JOHN WILLIAMS TRIO
Tuesday, 8.11 p.m.
DICK MORRISSEY / TERRY SMITH
QUINTESSENCE
Wed. **JUD PROCTOR** (Sax), **BRIAN LEMON** (Piano), **RED PETTY** (Bass), **PHIL SEAMAN** (Drum)

Thurs. 8.11 p.m.
BRIAN GREEN NEW ORLEANS STOMPERS
Friday/Saturday, 8.11 p.m.
PHIL SEAMAN (Drum), **RED PETTY** (Bass), **BRIAN LEMON** (Piano)

Sunday Lunchtime, 12.2 p.m.
and Sunday Night, 8.10-10 p.m.
TALLY HO! BIG BAND
Monday, 8.11 p.m.
NEVILLE DICKIE TRIO
Tuesday, 8.11 p.m.
DENNY OGDEN OCTET
Wednesday, 8.11 p.m.
JOHN BEADINGFIELD BIG BAND

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

booked thro' College Entertainments (01) 437 4000

Brunel University Students' Carnival present

midnight rag rave
At LYCEUM, STRAND W.C.2
Midnight-7 a.m., Friday night, Dec 5th

*** FAMILY ***

EDGAR BROUGHTON * YES

*** ATOMIC ROOSTER ***

*** ZOOT MONEY ***

*** SPIRIT OF JOHN MORGAN ***

*** STEAMHAMMER ***

***EXPLOSIVE SPECTRUM LIGHTS**

Bullet • Licensed Bars till 3 a.m.

Tickets: £1 advance. Send s.a.e. and money to social sec., brunel university students' union, acton, w 3 (tel. 01-992 5591)

N.B. Tickets on day (25/-) not guaranteed, and available to S.U. card holders only

BRUNEL UNIVERSITY
Kingston Lane, Uxbridge (Tube Uxbridge)
Buses 204, 223, 207

SATURDAY, NOVEMBER 15th, 7.30-12 midnight

GRAHAM BOND
KEEF HARTLEY BAND
STACK * GUEST GROUP * DISCS * LIGHTS
Admission 8/- adv., 10/- door, 6/- ladies
Next Friday at Acton.

THIRD EAR BAND
Booked through College Entertainments 01-437 4000

J.C. PROMOTIONS LTD.
(Wales' Leading Agency) present
AFAN FESTIVAL PROGRESSIVE MUSIC

SOUTH WALES
PINK FLOYD
FAIRPORT CONVENTION

EAST OF EDEN SAM APPLE PIE
SAMSON DADDY LONG LEGS
(On Tour From America)

SOLID STATE

on SAT., 6th DECEMBER, 1989—Doors open 5.30pm, 6.30-12.30pm
At AFAN UDD INDOOR SPORTS CENTRE, PORT TALBOT
Seats: 25/-, 20/-, 15/-

For tickets, send P.O. and S.A.E. to J.C. Promotions (Tickets), 1 Kee Club Lane, Bridgend, Glam., or direct from Kee Club or Afan Ltd.

NATION-WIDE CONCERT TOUR OF THE LEGENDARY JOHN MAYALL
Presented by JOHN & TONY SMITH
APPEARING:

Sat., 15th	USHER HALL EDINBURGH	SOLD OUT
Sun., 16th	EMPIRE THEATRE LIVERPOOL	at 7.30 p.m.
Tue., 18th	GUILDHALL PORTSMOUTH	at 7.45 p.m.
Wed., 19th	SOPHIA GARDENS CARDIFF	at 7.30 p.m.
THURS., 20th	ROYAL ALBERT HALL	at 7.30 p.m.
Sat., 22nd	WINTERS GARDENS BOURNEMOUTH	at 7.30 p.m.
Sun., 23rd	A.B.C. THEATRE GLOUCESTER	at 5.15 & 7.45 p.m.
Thurs., 27th	CIVIC HALL GUILDFORD	at 7.45 p.m.
Fri., 28th	ADELPHI, SLOUGH	at 8 p.m.
Sat., 29th	GRANADA, EAST HAM	at 8 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
Monday, November 17th
Andy Dunkley Optic Harrie superlights
PINK FLOYD CONCERT NOV. 24th — See Page 44

GRAHAM BOND INITIATION

TWICKENHAM TECHNICAL COLLEGE
Egerton Road, Twickenham, Middlesex

SATURDAY, 15th NOVEMBER, 7.30

BLACK CAT BONES
GENESIS

6/- advance (8/2 6/50) and girls, 7/6 at the door — Licensed bar
Booked through Terry King Associates, (01) 930 1771

EWELL TECHNICAL COLLEGE
Reigate Road, Ewell, Surrey

SATURDAY, 15th NOV., 7.30-11.30

JOHN DUMMER BLUES BAND AUDIENCE

Saturday, 6th December: CARAVAN + JUICY LUCY
Booked through Terry King Associates, 01-930 1771

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MANFRED MANN CHAPTER THREE DEEP PURPLE

Brian Auger Trinity • Atomic Rooster
Yes • Free • Village

Explosive Spectrum Light Show
at The Roundhouse, Chalk Farm, N.W.1
Sunday, November 30th, 1.30-midnight
Advance tickets £1 (P.O. + s.a.e.) from: Social Secretary, Polytechnic Students' Union, 309 Regent Street, W1R 6AT

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.)
KINGSTON, SURREY 7.30-10.30

STRAWBS CRAB NEBULA LIGHT SHOW
Next Sunday: PETER BROWN & PINKTO

Think you very much Brian Auger for a fantastic evening with Mission Times

LIC. BARS • OF THINGS TO COME • Enquiries: Esther 62764

MERMAID BLACKFRIARS EC 4
BOX OFFICE: 248 7656
Restaurants 248 2835

Sunday, November 16th and 22nd, at 7.30 p.m.

THE MIKE WESTBROOK CONCERT BAND
First performance of **EARTHRISE**

Specially commissioned by Sir Bernard Miles for the Mermaid
Tickets: 8s, 15s, 22s, 55s, 30s.

UE CLUB
THE BEST CLUB IN LONDON
FOR ENTERTAINMENT
8A PRADO STREET,Paddington, W.2
TEL. 743 5374

Monday-Thursday
COUNT SUCKLE SOUND SYSTEM
WITH BAND
Friday, November 14th
JUNIOR SOUL & THE CRUSADERS BAND

Sunday, November 15th
GLENROY OAKLEY & THE STACK BAND

Sunday, November 16th
FREDDIE NOSE & THE RUDDIES BAND
(The King of Rock-Steady)

Club open 7 nights a week
Please apply for membership
LADIES' FREE NIGHT
Tuesday, Thursday, Sunday
Gent's free night Wed.
Licensed Bar

RANCH ROOM DISCOTHEQUE
LANGSTON HOTEL, KINGHAM OXON. KINGHAM 209
8.1-3.30 a.m. Disk till 12.30 a.m.
at pub prices
Sweets on full week
Now in its fourth great year

Friday, November 14th, Admission 5/-
GRIT
Saturday, November 15th
APPLE SNOW
Open to all • D.J.'s • Light Shows
Open to all • Club entry

THE GOLDEN STAR CLUB
46 WESTBOURNE ROAD
off Mackenzie Road, N.7
Tel: 607 6373

Saturday, December 12th
The Essential
UPSETTERS
arriving from Jamaica
First appearance of the Golden Star Club
Open 6 nights a week with Top D.J.
Licensed Bar and Restaurant
Saturday, December 27th
THE PIONEERS

WHITE TRASH
CROYDON TECH.
(Opposite E. Croydon Stn.)
SATURDAY
15th NOV.
S.U. 8/6, Others 10/-

CALIFORNIA BALLROOM
Whitman Road, Boreham Wood
SATURDAY, NOVEMBER 15th
JACKIE EDWARDS
King of Reggae
Ear Park Supporting Group: bar 10/-

IN LONDON, W.1
Opening 1st December
SPECTRUM INTERNATIONAL
ARTISTS MANAGEMENT + REPRESENTATION

Established Acts are invited to write to us NOW if they wish to join the 700 with a Super-style organization.

10 GREEK ST., LONDON W.1
All correspondence treated confidentially

CLUBS

100 CLUB
100 OXFORD ST. W.1
7.30 till late

Friday, November 14th
BILL NILE'S GOODTIME BAND
 7.30-11.30 a.m.
SALENA JONES
MAYNARD FERGUSON
ROARING BIG BAND & MARK MURPHY
& THE ROY BUD TRIO

Saturday, November 15th
ALEX WELSH
 Colin Symonds Jazzband
 Sunday, November 16th
ERIC SILK
 Monday, November 17th
 LONDON JAZZ CENTRE EVENING
BRIAN MILLER SEXTET

Tuesday, November 18th
STEAMHAMMER
 Wednesday, November 19th
KENNY BALL

STUDIO 51
KEN COLYER CLUB
1975 OF NEWPORT STREET
NEAR LECCHER SQUARE

Sun. Nov. 16th, Afternoon. 3-6 p.m.
JO-ANN KELLY
 plus SAM MITCHELL

THAMES HOTEL
 Hampton Court, Middlesex
 Friday, November 14th
ALEX WELSH & HIS BAND
 Saturday, November 15th
KEN COLYER'S JAZZMEN
 Sunday, November 16th
STEVE LANE'S SOUTHERN STOMPERS

FISHMONGERS ARMS
 WOOD GREEN
 New Friday and Saturday
 FREE SESSION WITH
DAVE SHEPHERD QUARTET
 featuring STAN GREIG on PIANO
 Sun. Nov. 16th
ALEX WELSH
 with guest GEORGE CHISHOLM
 Next week
ALEX WELSH AGAIN!
 Tuesday, see first of next column

WARM DUST 11.00-12.00
REFLECTION 12.00-1.00
RADHA KRISHNA TEMPLE 1.00-2.00
 SUPPER BANDS - LUNCHES - D.J.
 FOOD - COFFEE - TOKE

COUNTRY CLUB
 51st HAVERTOCK HILL, N.W.3
 (Opposite Balize Park Offices)
 Tuesday, Nov. 18th
 Party Night
MOTT THE HOOPLE
 Next Thursday
JUICY LUCY
 Saturday, November 16th
FIRST LONDON
 APPEARANCE OF
GENE VINCENT
 & THE WILD ANGELS
 (with Lord David Central Park)
 100 Chiswick Green Road
 Next Sunday
GRAHAM BOND

FLAMINGO
 AT 23-27 WARDOUR STREET, W.1
TOR NOV. 15th 8 p.m. - 8 a.m.
FOR R & B SOUL FUNK IT'S AN ALL-NITE SESSION
THE GROOVY SOUL BAND
SAT. NOV. 15th 8 p.m. - 8 a.m.
AND IT'S REGGAE TIME AGAIN
A TRICK A DAY
THE LINEYS
 PLUS PLUS PLUS
 DIRECT FROM THE U.S.A.
 FANTASTIC APPEARANCE OF
THE SHIRELLES
 APPEARING ON THE LATE SHOW
 IT'S AN ALL-NITE SESSION
 DON'T MISS THIS ACTION-PACKED SOUL SHOW
NOW AT THE MONTAGUE ARMS,
 Perkhams The Tabulars Peter
 London Sunday, 15th, 16th, 17th, 18th
 organ TV and recording artist
 Entertainment throughout the week

THURSDAY
ALBION, ALAN WAKEMAN,
 King's Head, Fulham Broadway,
 Next Thursday, NEW JAZZ RE-
UNION
BREWERY TAP, WALTHAM-
STOWN, Coler's System Jazzband
DAVE KEEN QUINTET, Brill
 London, Fulham Road, less mins.
 Fulham Broadway sta. Modern
 jazz
HOPKINE HOTEL, opp North
 Wembley Station Denny Ogden
 OCTET
LSE, Houghton St., 7.30 ALAN
SKIDMORE QUINTET, MIKE
PHYE OCTET.

THE THREE HORSESHOES Jazz
 Club, Heath Street, Hampstead,
 N.W.3, 7.30-11.00, 56 yards
 Special cover
DON RENDELL
HOLDEN CAULFIELD
TRIO
 "WHITTINGTON," PINNER
ACKER BILK, Bar, extension
 midnight
FRIDAY
BILL BRUNSILL, Lord Napier,
 Thornton Heath. Also Sunday
 luncheon and evening.

BLACKBOTTOM STOMPERS,
 Norfolk Arms, Wembley
BLUES LOFT
NAG'S HEAD, HIGH WYCOMBE
SKIN ALLEY
 EAST BERKS College, Windsor
THE NIGHTHAWKS
FISHMONGERS ARMS, Wood
 Green, Free session with Dave
 Shepherd Quartet featuring Stan
 Greig on piano. For Freekrazy
 programme see first of column 2.
HANMERSMITH COLLEGE
 Brand Green, W6 in concert

STRAY
 PLUS SUPPORT PLUS JERRY
 FLOYD PLUS LIGHTS
MIDNIGHT SUN (Live) with
PETE BROWN
OSTERLEY JAZZ Club, 8rd
 Marsh's Pavilion Band Interval,
 Harry Miller Jazzmen. Free ad-
 mission before 8.30!
PEANUTS, King's Arms, High-
 gate, Mike Osburne Trio

PETE BROWN
 with
PIBLOKTO
 and live on MIDNIGHT SUN
 KING'S HEAD, NEXT TO FULHAM
 BROADWAY TUBE. BLACK SUN
 LIGHTS AND SINGIN' STABLE
 3 PM
WEMBLEY BLACK BOTTOM
STOMPERS, Delta Jazzmen, Nor-
 folk Arms, Llanover Road, North
 Wembley (near station)

SATURDAY
ALEXANDER PATTON
 ST. MARY'S COLLEGE, TWICKENHAM
BALROG LIGHTSHOW
 AND DISCOTHEQUE at Lickerhill
 College, Brinkley, Oxford

FREAKEASY
 Fishmonger's Arms
 Wood Green
 Tuesday, Nov. 18th
WRITING ON
THE WALL
 Next Tuesday: QUINTESSENCE

GRAHAM BOND
 INITIATION
 Next Friday: MOTT THE HOOPLE
 D.J. JERRY RYDID. Music from
 Minneapolis, Newark, Calif

SATURDAY cont.
BARNET, The Tabulars
 KEN COLYER
BLACKBOTTOM STOMPERS,
 Greenham Blackheath
CENTURY COUNTRY CLUB,
 DANCE
FISHMONGERS ARMS, Wood
 Green Free session with Dave
 Shepherd Quartet featuring Stan
 Greig on piano. For Freekrazy
 programme see first of column 2
HIGH SOCIETY Jazzband, Lord
 Napier, Thornton Heath.
THE ALLEY
DOLPHIN HOTEL, MAIDENHEAD
JELLYBREAD

NICK PICKETT
 One man blues band, General
 Haselock, Hford. Opening night
 R.D. cards 7/4
THE ORIGINAL EAST SIDE
STOMPERS, Wares
TOFTS, FOLKESTONE, Grace
 Hill
DAVE AMBOY

SUNDAY
BLACK PRINCE Hotel, Dextery,
 Heath
FREDDY KING
BOTTLENECK BLUES CLUB
RAILWAY TAVERN ANGEL
LAKE
ALEXANDER
PATTON
 PLUS PALE GREEN LIMOUSINE
COOKS, CHINGFORD
ROYAL FOREST HOTEL
 Traders in Trade for 23 years
KEN COLYER
DENNIS FIELD, Letchworth,
 Green Man, Plumstead
ERIC SILK, 104 Club, Oxford
 Street
FISHMONGERS ARMS, Wood
 Green. Alex Welsh and his band
 with first star George Chisholm
FREE LUNCHEON jam session,
 Publics Army, Chiswick

GROOVESVILLE
 WARE ARMS, EPPING (A13)
SAM
 ! APPLE PIE!
 MEMBERS 6/6. GUESTS 7/6
 WILD MOUTH replaced Election
 last Sunday and were very nice.
 Next Sunday, Deep Purple

RONNIE SCOTT'S
 Downstairs: Until Nov. 29th
THELONIOUS MONK QRT.
 Upstairs: DISCOTHEQUE & DANCING
 plus Special Guests
 Commencing Dec. 1st, for 4 weeks
BILL EVANS TRIO
 & BLOSSOM DEARIE

ST. MARY'S COLLEGE, TWICKENHAM
 Saturday, November 15th
AYNSLEY DUNBAR RETALIATION
THE GUN
ALEXANDER PATTON
 8 p.m. till late
 Members 7/6d. Guests 10/- R.O.A.R. Bars
 Dance every Saturday night of term
PURCELL ROOM, LONDON, S.E.1
 General Manager, John Dawson, C.B.E.
THURSDAY, NOVEMBER 20, 1969, 7.30 p.m.
DAVID BOWIE
 Junior Eyes Comus
 Tickets (928 3391) 5/-, 8/-, 10/-

THE CRUCIBLE
 46 New Compton Street, W.6.3
 Saturday, November 15th
MIKE WESTBROOK
 Sunday, November 16th
LES FLAMBEAUX STEEL BAND
 Tuesday, November 18th
BIG FINGER Progressive Pop
 Licensed Bar, 100th Year

SUNDAY cont.
MODERN JAZZ, lower house,
 Hawks Hotel, Digges Arms,
 Oxford Road, Radford, Denham.
 Near Uxbridge, Middx.
NEW LOUISIANA Jazzband,
 Fighting Cocks, Kingston
ST. GEORGE HALL YORK
 Sunday, December 7
 in Concert
FAIRPORT
CONVENTION
 and
THIRD EAR BAND
 One performance at 7.30 pm
 Tickets 13/6, 13s, 17s, 22s, 25s,
 32/- cheque postal orders in
 KERMON, DRAGONSTONE, NEW
 35 CLUB, MICKLEGATE YORK
SUNDAYS AT THE EDINBURGH
NEWINGTON GREEN RD, N1,
LINDINGTON, 7.30 PM. ADM FREE.
SHOEY QUARTZ AND DISCO.

MONDAY
BLACK PRINCE Hotel, Dextery,
 Kent Alexander Jazzband
BLUESCENE, King's Head,
 Fulham Broadway (near tube)
 Texas Blueman
JUKE BOY BONNER
THE NIGHTHAWKS
 Admission 7/6

TUESDAY
BLACKBOTTOM STOMPERS,
 Radziszewski-Jazzclub, Kingston
"GEORGE," MORRIS, ALEX
WELSH
HOUNSLOW ARTS LAB
PETE BROWN
 & PIBLOKTO
 WHITE BEAR, Kingsley, Road,
 Boreham
NEW MERLINS CAVES
 Margat Street, WC3
COLIN SYMONS BAND
 PLUS ALAN ELSDON
SOUNDS ALOUD/OVAL HOUSE,
 IAN GALT, The New Band with
 Carl Jenkins. Repeat Tube Oval,
 Northern Line

WEDNESDAY
BLACKBOTTOM STOMPERS,
 Geymen, Blackheath
CENTURY COUNTRY CLUB,
SVD BENNETT CRT, DIXIELAND
JAZZ
GREENFORD, "JAZZBAR,"
OLDFIELD TAVERN, 1008 Green
 End Road
ALAN ELSDON
NEW ORLEANS JAZZ
JOHN KEEN BAND
 The Castle, Tooting High Street,
 Fren.
TOBY JUG, Tulse Hill, Harry,
 THE FREE

LSE Houghton St WC2
 Holborn & Temple
FREDDIE KING
JOHN MARTYN
SAM APPLE PIE
 10.00-11.00
EXPLOSIVE SPECTRUM
 Sat. Nov. 15th. 8 p.m. 10/-
COOKS FERRY INN
ANGEL RD, EDMONTON
GLASS MENAGERIE
GRACIOUS
 GRANARY, BRISTOL
JAZZ DISCIPLES, Bickley Arms,
 Chislehurst
READING, "SHIP," Duke
 Street, BARRY, MARTYN
THE ORIGINAL EAST SIDE
STOMPERS, Green Man, High
 Road, Leytonstone

JAZZ AT THE
TORRINGTON
 HIGH RD., NORTH FINCHLEY
 Tel. 445 4710
 THURSDAY, NOV. 13th
PETER KING
 with the Bill Le Sage Trio
 Next week:
WESTBROOK CONCERT BAND
 SUNDAY, NOV. 16th
LONDON
JAZZ FOUR

HOPKINE (Next N. Wembley St.)
ONCE AGAIN
TOMMY WHITTE
 with Guest every Tuesday
 Nov. 18th
KENNY BAKER
 with John Taylor
 Johnny Hawkesworth, Bobby Orr

ED FAULTLESS MODERN JAZZ
PRODUCTION ASSOCIATES
 01-427 9100
 Every Wednesday
JAZZ AT THE PHOENIX
CAVENDISH SQUARE
 Wednesday, November 19th
 Fabulous Young Trio
COLIN TOWNS TRIO

BULL'S HEAD
 BARNES BRIDGE, FRO 1241
 Resident Trio
TONY LEE
TONY MANN
TONY ARCHER
 Tuesday, Wednesday and Thursdays
 Resident Rhythmic Section
BILL LE SAGE TRIO
 Fri. Sat. 8.30pm. Lunches and Eating
 Friday, Nov. 14. **TUBBY HAYES**
 Sat. Lunchtime **DICK MORRISSEY**
 & **TERRY SMITH** with **TONY LEE TRIO**
 Saturday Evening
BILL LE SAGE QUINTET
 Sunday 10pm **KATHY STOBART**
 Sunday Evening **LEW HOOPER**

ALAN HAVEN TRIO
TONY LEE TRIO
 Tuesday, Nov. 18
LEW HOOPER
 Wednesday, Nov. 19
LENNIE BEST
 Thursday, Nov. 20
BARBARA THOMSON & ART THEMAN

marquee

90 Wardour St., W.1 01-437 2375
 Thursday, Nov. 13th (7.30-11.00)
*** FREDDIE KING**
*** SHADES**
 Friday, Nov. 14th (7.30-11.00)
*** HARDIN & YORK**
BLACK SABBATH
 Saturday, Nov. 15th (8.00-11.30)
*** AFFINITY**
*** THE MOOCHE**
 Sunday, Nov. 16th
 CLOSED
 Monday, Nov. 17th (7.30-11.00)
*** THE MARQUEE'S LATEST DISCOVERY**
*** WRITING ON THE WALL**
 Tuesday, Nov. 18th (7.30-11.00)
JUICY LUCY
*** MADE IN SWEDEN**
 Wed. Nov. 19th (7.30-11.00)
*** MIXED MEDIA**
"COLOURED BEAN" LIGHT SHOW
D.J. IAN DAVIES - OCCASIONAL WORD DISMABLE - AND
*** CIRCUS**
 Eightsong recordings
 15 Richmond Way, W.3. 01-474 2721
marquee studios

MOTHERS
 High St. Erdington Bham...
 Phone: 021-373 3574
 Sunday, Nov. 16th Adm. 12/6
GRAHAM BOND
HARDIN & YORK
 Monday, Nov. 17th Adm. 8/-
COUN SCOTT
MEGAN & MICHAEL
 Wednesday, Nov. 19th Adm. 5/-
WRITING ON THE WALL

THE STAR HOTEL * CROYDON
 Monday, November 17th
JOHN DUMMER BLUES BAND
 Next Monday: GRAHAM BOND INITIATION
 D.J. KEITH PEMBERTON LIGHT SHOW 2 LIC. BARS

DUNSTABLE CIVIC
 AN EVENING WITH
SOFT MACHINE
 plus
FOREVER MORE
 MONDAY, 17th NOVEMBER
 LICENSED BARS
 OPEN EVERY MONDAY EVENING
 DOORS OPEN 7.45

THE VILLAGE
 ROUNDHOUSE
 LODGE AVENUE, DAGHAMHAM
 Sat. Nov. 15th
SOFT MACHINE
 with KEITH TIPPETT
 Sun. Nov. 16th
THE VILLAGE
 11.00-12.00
FAMILY
 with KEITH TIPPETT
 Mon. Nov. 17th
ROSE
 11.00-12.00
FOR ONE
 12.00-1.00
SAVVOY BROWN
 Tues. Nov. 18th
AT THE VILLAGE
 12.00-1.00
RAY & THE ROADSHOW
 Wed. Nov. 19th
DOORS OPEN 7.30 - LICENSED BAR
 SEE PAGE 33

JOHNNY HOWARD
BAND
LAURA LEE • DANNY STREET • TONY STEVEN
 Belle Agency, 28 Gloucester Gardens, Cambridge Circus, London, W.1 01-874 2619

RAILWAY * WEALSTONE
 We regret to advise that the
 RAY & THE ROADSHOW
 will not be appearing
 at Wealstone on 17th Nov.
 Please apply for membership
 10/- for 12 months
 100 Railway Station, Wealstone, W.3. (A. 4. 1.)

KLOOKS KLEEK
 RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPTON, W.8
THE THURSDAY THING
 didn't work, re-opening
 WEDNESDAYS on 18th next week
TUESDAY, NOV. 18th
FLEETWOOD
MAC
 plus: FOREVER MORE
 next hour: SAVVOY BROWN
 Apologies to all concerned, we're
 certainly having a go again next week
 Sounds: PAT BOLAND

MORE DATES TO THE KEEF HARTLEY BAND CONCERT TOUR

Fri., 14 Nov. UNIVERSITY, BIRMINGHAM
Sat., 15 Nov. BRUNEL UNIV., UXBRIDGE
Thurs., 20 Nov. ROYAL ALBERT HALL*
Fri., 21 Nov. POLYTECHNIC, SHEFFIELD
Sat., 22 Nov. MANCHESTER TECH. COLLEGE
Sun., 23 Nov. ABC THEATRE, GLOUCESTER*
Mon., 24 Nov. PAVILION, BATH
Thurs., 27 Nov. DRILL HALL, LINCOLN
Fri., 28 Nov. CENTRAL HALL, CHATHAM
Sat., 29 Nov. TOFTS, FOLKESTONE (Club date)
Sun., 30 Nov. REGAL CINEMA, CAMBRIDGE*
Sat., 6 Dec. COLLEGE OF TECH., BRIGHTON

*As guests on the **JOHN MAYALL**
Management: Johnny Jones, 41-45 Neal Street
W.C.2, 836 3831/3
NO SOLE AGENT

COMMUNE BENEFIT CONCERT

ROUNDHOUSE, SUNDAY, NOV. 16, 10.30-12 Midnight

INTER-ACTION
ONE MORE MILE
GINGER DOBSON
SUPER EAGLES
CONGO SOUND
MAN

SELWYN BAPTISTE
STEEL BAND
EDGAR BROUGHTON
CAST THEATRE
ELECTION
THE CLOSE

PRINCIPAL EDWARDS MAGIC THEATRE
Entrance Fee 10/- - Light Shows - Films

MON., NOVEMBER 17th THE SENSATIONAL SKATALITES

Latest Single: 'Please Let Me Hide'
at the **WHISKY A GO-GO**
33/37 Wardour Street, W.1
Artists booked through Red Bus Co.



Skin alley

Nov. 13th Revolution
Nov. 14th Blues Left
Nov. 15th Bishop's Cleeve
Nov. 16th Kingston Hotel
Nov. 17th Marquee
Nov. 20th Stonehenge, Oxford
Nov. 21st Brooklands College
Nov. 22nd Oxford Town Hall
Nov. 23rd George's
Manchester

CLEARWATER
PRODUCTIONS
01-229 2177/8228

GOLDER'S GREEN
JAZZ AT THE REFACTORY
Friday, Saturday and Sunday
THE PAT MASON
DIXIELANDERS
Guest Artist ALLAN LITTLEJOHN
7.30 p.m.

STRAY
RAW MATERIAL
represented by
BOB SANDS AGENCY
01-534 3521

FRIARS PRESENTS IN CONCERT PINK FLOYD

THE PROGRESSIVE
ROCK ORGANISATION

WITH FRIARS FRIENDS
ANDY DUNKLEY OPTIC NERVE SUPERLIGHTS
WEDNESDAY, NOV. 26th, 8 p.m.
CIVIC HALL, DUNSTABLE (on M.1)

TICKETS:
Fluors, Wulston Street, Aylesbury, Monday nights, 12/6
Ticket Office, Civic Hall, Dunstable, 147
By post: Friars, Priests' Buildings, Bucks. (s.o.e.), 147
On the night 16/-
Set the controls for the heart of the sun

MAGNA CARTA

COLIN SCOTT JON BETMEAD JACKIE CHALLENGER
Represented by:
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

TANGERINE PEEL

Represented by:
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

IAN DAVIES

OFFICIAL MARQUEE CLUB D.J.
KEEPS IT TOGETHER
Available now
PARAGON REPRESENTATION, 01-499 7651

MANFRED MANN chapter 3

JOHN MARTYN &
BULLDOG BREED
CDT 107 charing X
road 8-11pm bar
7'6adv. 10-dr SUeards
FRIDAY 14th NOV



CLUB
SECRETARIES
PLEASE NOTE
COPY SHOULD ARRIVE
NOT LATER THAN FRIDAY
BEFORE THE WEEK OF
PUBLICATION
MELODY MAKER
161-166 Fleet Street
London, E.C.4

STARLITE ARTISTES • PETER WALSH 6 SOUTHAMPTON PLACE, W.C.1

SOLE REPRESENTATION FOR THE FOLLOWING ARTISTES:

TREMELOES

FLEETWOOD
MAC

MARMALADE

MOVE

LOVE AFFAIR

IDLE RACE

MANFRED
MANN'S CHAPTER III

SPENCER DAVIS GROUP

THE TYMES

JIMMY JAMES and the VAGABONDS

MIRIAM MAKEBA

ACID GALLERY
DREAM POLICE
DAVE AMBOY GROUP
DANA GILLESPIE

MARCIE AND THE COOKIES
DUSTER BENNETT
MIKE QUINN
NASHVILLE TEENS
LILLIAN SWEET

KEITH ROSSITER
JOHN SALTER
PETER HADLOW (CABARET)

FOR FURTHER DETAILS CONTACT:

01-405 0943 (10 LINES)

PERSONAL

1/4 per word
BASSIST URGENTLY required...
COMPOSER WANTS to collaborate with lyricist...
DATELINE COMPUTER DATING...
ESTABLISHED RECORD COMPANY...
REHEARSAL ROOMS 1/4 per word...
PUBICITY 1/4 per word...
EXPOSE YOURSELF with Litho Photo Prints...
SPECIAL NOTICES 1/4 per word...
ARTISTES AGENTS BANDS CLUB OWNERS GROUPS AND ENTERTAINMENT OFFICERS

Classified Advertisement Department "MELODY MAKER", 161-166 Fleet Street, London, E.C.4

Enquiries: FLEet Street 5011, Ex 171, 176 & 234
PRESS DATES: Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.
CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION.
ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

TUITION 1/4 per word
A BALLAD Singing Career...
RECORD, T.V. Radio Stars...
TRUMPET / TROMBONE / ARRANGING...
TRUMPET / TUITION...
THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES...
LEARN THE TECHNIQUES OF THE DISC JOCKEY...
THE SCHOOL OF BROADCASTING...
DRUMMERS

TRANSPORT 1/4 per word
ROADIE/VAN for rehearsing...
FOR HIRE 17/35-cwt. Vans and 12/15-seater Buses...
FREEDOM TRANSPORT 14-35-cwt. Transits with Roadies...
SITUATIONS WANTED 1/- per word
EXPERIENCED DJ's seek residency...
GRADUATE (music, economics, German)...
MODERN GUITAR teacher...
YOUNG MAN, 27, two arms, two legs...
YOUTH, 18, with knowledge of music...
WANTED EXCITING NEW ACTS, FREE OF ALL CONTRACTS, TO FILL THIS SPACE...

MUSIC PUBLISHING AGENT REQUIRES SONGWRITERS
If you regard yourself as a songwriter, we are anxious to hear from you...
ROBERT BRUCE MANAGEMENT CO. 14 Deodar Road, Putney London, S.W.15

MUSICAL SERVICES 1/4 per word
COMPOSING / ARRANGING Services...
EARN MONEY SONGWRITING...
HOLLYWOOD COMPANY needs lyrics for new songs...
MUSIC TO LYRICS...
ORCHESTRATIONS...
SONGWRITERS! If you think you have hit material...
SONGWRITERS: Your lyrics set to music...
TO ALL MUSIC PUBLISHERS/RECORD COMPANIES & ESTABLISHED ARTISTES...

MOBILE DISCOTHEQUES 1/4 per word
AARGH!! IT'S that dreaded sterile MIDDLE class...
ACTION DISCOTHEQUES Another World of Light and Sound...
AM ABLE Discotheque...
CARRINGTON SHARP ASSOCIATES LTD...
DISCOWHIS! DISCOWHIS! DISCOWHIS!

ROGER SQUIRE The mobile music makers...
DAVE WALKER SOUND SYSTEM Latest records, best equipment...
MACKAY-MONSON DISCOTHEQUES Sound collected by the professionals...

REHEARSAL ROOMS 1/4 per word
AVAILABLE FOR group, vocal and instrumental practice...
RAIND REHEARSAL studio available...
CLEAN REHEARSAL premises available...
LARGE REHEARSAL rooms to let...
REHEARSAL ROOMS at George IV...
LARGE REHEARSAL room, stage, ground floor...
REHEARSAL ROOMS at George IV...
SOUNDPROOFED STUDIOS...
PUBICITY 1/4 per word
LITHO REPRODUCTIONS from your photographs...
EXPOSE YOURSELF with Litho Photo Prints...
SPECIAL NOTICES 1/4 per word
ACKNOWLEDGED as the best IVOR MAIRANTS' POSTAL COUPONS FOR 'ELECTRIC' and 'FINGERSTYLE' GUITAR...
ARTISTES AGENTS BANDS CLUB OWNERS GROUPS AND ENTERTAINMENT OFFICERS

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MODERN GUITAR teacher...
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AM ABLE Discotheque...
CARRINGTON SHARP ASSOCIATES LTD...
DISCOWHIS! DISCOWHIS! DISCOWHIS!

ARTISTES AGENTS BANDS CLUB OWNERS GROUPS AND ENTERTAINMENT OFFICERS
ensure that your Christmas Greetings appear in the MELODY MAKER BANNER CHRISTMAS EDITION
dated 20th December
Final copy date for advertisements will be 10th December

REHEARSAL ROOMS 1/4 per word
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RAIND REHEARSAL studio available...
CLEAN REHEARSAL premises available...
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EXPERIENCED DJ's seek residency...
GRADUATE (music, economics, German)...
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PETULA CLARK: received a fantastic standing ovation

MAILBAG

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Pet Clark's in a class of her own

THOSE WHO argue the merits of female vocalists on the current pop scene should have been present at the Royal Albert Hall to see Petula Clark.

Who else other than Pet Clark could have packed that vast hall, with many turned away, without the aid of guests, backing groups, big-name orchestras and give a two and a half hour performance before going off to a fantastic standing ovation?

POLISHED

To my mind there is no other girl in Britain, in Europe, or indeed the world, who could do this and it proves that there is no substitute for talent when polished by experience. Pet is in a class of her own. — MRS. C. McLAREN, Bognor, Sussex.

More credit for songwriters!

AT a time when people are gradually becoming more appreciative of musical ability in pop, it seems remarkable that songwriters still get so little credit for their material. The majority of successful songs in the charts can be played adequately by groups with only limited musical skill.

Therefore provided that they can get hold of the right material almost any group can gain instant fame with a little publicity. Any credit that the composer should get is shoved in brackets under the group's name.

This is like praising the guitar instead of the technique of the person who is playing it; these groups are, after all, only the mouth-piece of the composer. — HENRY MORRIS, Cricieth, Wales.

IN THE near future it looks as though we may be having two world champions in our midst at the same time.

Would it not be a worthwhile idea for some enterprising recording promoter to bring together the gigantic talents of Buddy Rich and Duke Ellington and make an album called "Rich Meets Duke"? The result of this long overdue reunion might well result in the album of the century. — SYD KIRKNESS, Stornoway, Isle of Lewis.

Chicken Shack — GEOFF LINDLEY, Grimsby, Lincs.

WOULD YOU please write something on Jeff Beck and his side men especially Nicky Hopkins. So little is heard about the ex-Yardbird who puts most other rock groups to shame with his fine rock — IAN MORGAN, Twickenham, Middlesex.

Chart

IT SEEMS that the British record-buying public still look to the American charts for potential No. Ones. Over the last few months, "Dixie" in "The Year 2525", "Oh Happy Day" and "Sugar Sugar" shot to the top of the charts after achieving the same in the States.

I wonder if this is because, with few exceptions, American records are still in advance of ours both in ideas and production. — COLIN FENN, Cuffley, Herts.

LAST WEEK I read your MM and I found it very good. Would a boy or girl from London aged about 21 write to me?

I am 18 and went to the High Economic School in Berlin. Please excuse my mistakes. — BARBARA APEL, Berlin 30, Steinmetzstr. 3, Germany.

Floyd

MAY I on behalf of a multitude of Pink Floyd fans thank them for producing four beautiful albums and many hours of entertainment at their concerts. — T. DOBNER, London SE1.

AFTER WATCHING eight weeks of "Decidedly Duff", I am convinced, more than ever, that Miss Springfield is by far the world's greatest female vocalist. — BYRON PHILLIPS, Glamorgan, South Wales.

SURELY RECENT attempts to weld together pop and jazz show a total misunderstanding of the concept of pop as an eclectic musical form, drawing from other types of music, and moulding the ideas into the pop form in a similar way to Warhol and the Soup Cans.

Pop has been quietly drawing upon jazz for some time now, e.g. Hardin, Buckley, Spirit to produce a much more valid form than Blood, Sweat and Tears with their corny lyrics and little brass phrases that were outdated before Parker. — J. WRIGHT, London, W11.

Reggae

THE BEST music programme on television? Without a doubt Monster Music Mash — the only problem is that it's on children's television when most serious pop music listeners cannot watch.

Never mind, perhaps the broadcasters will learn one day. — MALCOLM HERN-SHALL, Sutton, Surrey.

IN RELATION to the present arguments over the banning of "Wee Dream" and the like, may I say I am in complete favour of the BBC deciding this record is unfit for the public's ears. In fact I wish the BBC would make the banning of all ska and Reggae music a regular practice. — R. YEOWELL, Slough, Bucks.

Expo '69, the best yet



JAZZ EXPO 69, the best yet, was full of many good things; and best of all was Sarah Vaughan's superb rendering of "What Now My Love," the most beautiful thing she has ever done. — Y. CORDELL, London N15.

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SUN., NOV. 23rd BOURNEMOUTH WINTER GARDENS
MON., NOV. 24th CROYDON FAIRFIELD HALLS
TUES., NOV. 25th PORTSMOUTH GUILDHALL
WED., NOV. 26th LEICESTER DE MONTFORT HALL
THURS., NOV. 27th SOUTHEAST CLIFFS PAVILION
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SUN., NOV. 30th SUNDERLAND EMPIRE THEATRE
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