

# COUNTRY JOE AT ALBERT HALL



## BOB DYLAN AT THE ISLE OF WIGHT.

The MM's Chris Welch and Tony Wilson spent four days with Dylan and his followers. Read all about the historic happening on centre pages.



## One appearance

**C**OUNTRY JOE and the Fish, the American rock band who feature political commentary in their act, are to visit Britain later this month.

Led by Country Joe McDonald, the group will make one appearance at London's Royal Albert Hall on September 22. They will be the only act appearing.

This appearance comes at the end of a continental tour and will be their third visit to Britain. The concert has been arranged by the Harold Davison agency.

No television or radio appearances are to be arranged.

## Stones may quit Decca

**S**HOCK news of the week is the report that the Rolling Stones — who have been with Decca Records since 1964 — may go independent.

A reorganisation of the Stones' business interests by Allen Klein — U.S. financial adviser who handles their affairs — might involve the setting up of an independent recording company within the next 12 months.

Decca's contract with the Stones ends in May. Sir Edward Lewis, chairman of Decca, told the Melody Maker: "We do not usually discuss the affairs of our clients, or contracts. But there is a long time to go yet."

Meanwhile, Decca are to release an album of the Rolling Stones past hits during September. Title of the LP is "Through The Past, Darkly (Big Hits Vol. 2)."

It will include their current hit, "Honky Tonk Woman," as well as "Ruby Tuesday," "Jumpin' Jack Flash," "Paint It Black," "Street Fighting Man," "Have You Seen Your Mother Baby," "Let's Spend The Night Together," "2000 Light Years From Home," "Mother's Little Helper," "She's A Rainbow" and "Dandelion."

# ALBUM SUPPLEMENT INSIDE



# Melody Maker POP 30

- 1 (1) IN THE YEAR 2525 Zager and Evans, RCA
- 2 (6) TOO BUSY THINKING ABOUT MY BABY Marvin Gaye, Tamla Motown
- 3 (4) SAVED BY THE BELL Robin Gibb, Polydor
- 4 (2) HONKY TONK WOMAN Rolling Stones, Decca
- 5 (3) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 6 (7) VIVA BOBBY JOE Equals, President
- 7 (14) BAD MOON RISING Creedence Clearwater Revival, Liberty
- 8 (11) DON'T FORGET TO REMEMBER Bee Gees, Polydor
- 9 (16) NATURAL BORN BUGIE Humble Pie, Immediate
- 10 (8) EARLY IN THE MORNING Vanity Fare, Page One
- 11 (5) MAKE ME AN ISLAND Joe Dolan, Pye
- 12 (10) CURLY Move, Regal Zonophone
- 13 (18) JE T'AI ME MOI NON PLUS Jane Birkin and Serge Gainsbourg, Fontana
- 14 (21) GOOD MORNING STARSHINE Oliver, CBS
- 15 (9) CONVERSATIONS Cilla Black, Parlophone
- 16 (15) BRINGING ON BACK THE GOOD TIMES Love Affair, CBS
- 17 (12) GOODNIGHT MIDNIGHT Clodagh Rodgers, RCA
- 18 (28) CLOUD NINE Temptations, Tamla Motown
- 19 (19) WET DREAM Max Romeo, Unity
- 20 (17) IN THE GHETTO Elvis Presley, RCA
- 21 (22) SI TU DOIS PARTIR Fairport Convention, Island
- 22 (13) GIVE PEACE A CHANCE Plastic Ono Band, Apple
- 23 (25) I'M A BETTER MAN Engelbert Humperdinck, Decca
- 24 (27) WHEN TWO WORLDS COLLIDE Jim Reeves, RCA
- 25 (—) SOUL DEEP Box Tops, Bell
- 26 (20) I CAN SING A RAINBOW/LOVE IS BLUE Dells, Chess
- 27 (—) I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol
- 28 (—) MARRAKESH EXPRESS Crosby, Stills and Nash, Atlantic
- 29 (—) BIRTH Peddlers, CBS
- 30 (—) TEARS WON'T WASH AWAY THESE HEARTACHES Ken Dodd, Columbia

## POP 30 PUBLISHERS

- 1 Essex, 2 Jobete/Carlin, 3 Sahara, 4 Mirage, 5 Jobete/Carlin, 6 Grant, 7 Burlington, 8 Abigal, 9 Immediate, 10 Looney, 11 Sheffield, 12 Essex Music International, 13 Shapiro Bernstein, 14 United Artists, 15 Cookway, 16 Josid Music, 17 April, 18 Jobete/Carlin, 19 Beverley, 20 Carlin, 21 Blossom, 22 Northern Songs, 23 Blue Sea/Jac, 24 Burlington, 25 Cyril Shane, 26 Mark VII/Croma, 27 Blue Sea/Jac, 28 Copyright Control, 29 Lillian/Carlin, 30 Southern

## u.s. top ten

- 1 (1) HONKY TONK WOMEN Rolling Stones, London
- 2 (2) A BOY NAMED SUE Johnny Cash, Columbia
- 3 (3) SUGAR SUGAR The Archies, Columbia
- 4 (7) GREEN RIVER Creedence Clearwater Revival, Fantasy
- 5 (8) LET'S GET TOGETHER Youngblood, RCA
- 6 (4) PUT A LITTLE LOVE IN YOUR HEART Jackie De Shannon, Imperial
- 7 (9) LAY LADY LAY Bob Dylan, Columbia
- 8 (13) EASY TO BE HARD Three Dog Night, Dunhill
- 9 (5) SWEET CAROLINE Neil Diamond, UNI
- 10 (14) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Parrot

## top twenty albums

- 1 (1) STAND UP Jethro Tull, Island
- 2 (3) FROM ELVIS IN MEMPHIS Elvis Presley, RCA
- 3 (2) 2001 Soundtrack, MGM
- 4 (4) HAIR London Cast, Polydor
- 5 (6) ACCORDING TO MY HEART Jim Reeves, RCA
- 6 (5) OLIVER Soundtrack, RCA
- 7 (8) BEST OF CLIFF Cliv Richard, Columbia
- 8 (11) UNHALFBRICKING Fairport Convention, Island
- 9 (12) THIS IS TOM JONES, Tom Jones, Decca
- 10 (12) A HEAD RING OUT, Blodwyn Pig, Island
- 11 (8) FLAMING STAR Elvis Presley, RCA
- 12 (16) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 13 (13) LOOKING BACK John Mayall, Decca
- 14 (15) SOUND OF MUSIC Soundtrack, RCA
- 15 (18) CROSBY, STILLS AND NASH Crosby, Stills and Nash, Atlantic
- 16 (20) AS SAFE AS YESTERDAY IS Humble Pie, Immediate
- 17 (10) LED ZEPPELIN Led Zepplin, Atlantic
- 18 (14) BEST OF GLENN MILLER Glenn Miller, RCA
- 19 (17) WORLD OF VAL DOONICAN Val Doonican, Decca
- 20 (19) NASHVILLE SKYLINE Bob Dylan, CBS



# ELVIS FILM—IT'S BACK TO SQUARE ONE

NEGOTIATIONS involving the British showing of the long-awaited Elvis Presley TV spectacular are now back to square one!

For the past eight weeks, NBC-TV International had been negotiating with the BBC and ITV for the British screening of the all-colour spectacular, already exclusively previewed by the MM.

Now, NEC-TV executive Peter Marriott reveals that the selling rights have reverted to Singer Sewing Machines Ltd., the company which originally sponsored the Elvis show in the States.

Singer's have appointed the Stateside firm of Katz, Mosell and Shire to handle the film in Britain, and Mr. Jack Katz is due in Britain next week to re-open negotiations for the British TV screening.

Comments Todd Slaughter, secretary of the Elvis Presley Fan Club: "This is a bit of a hitch. It means that the whole business has to be started all over again. But we are hopeful the film will be shown here."

The Elvis spectacular was networked in the States just before Christmas last year.

The RCA recording from the TV show has already been a best-seller in Britain.

## ORCHESTRA TOUR

THE BIRMINGHAM-based Johnny Lambie Glenn Miller Orchestra, heard recently in the Jimmy Young Show and other Radio One programmes, is in line for an American tour on a reciprocal exchange agreement with the American Glenn Miller Orchestra.

Enquiries have been received from the Glenn Miller Estate in America about a visit to the States by the Lambie band — the first American tour by a British big band to be arranged since Ted Heath and his Music was at its peak.

Said Johnny Lambie: "Everything depends on the negotiations, of course, but it is fantastic news. I think it's wonderful that a Birmingham



PRESLEY networked in U.S.

## LULU IN ALABAMA

LULU, WHO flew to Alabama to record last week, is in line for another major TV series in the New Year.

She plays a week at the Broadway Club, Salsworth, Manchester, from September 7, prior to opening at the Flamingo, Las Vegas, on the 18th.

## MATT BREAKS RECORD

GLOBETROTTER Matt Monro is this week singing in the Philippines, where three years ago he broke Nat "King" Cole's attendance record in the vast Aranta Coliseum by attracting 27,000 people on each of five nights.

Matt went to the Philippines from Hong Kong, where he had been talking business, and in mid-September he goes on to the Chevron Hotel, Melbourne, Australia, for a two-week stay.

This is followed by a one-week stop in Adelaide and a TV show in Sydney, and he is then due to return home via Los Angeles and New York, doing American TV dates on the way.

## FILM FOR JULIE



JULIE FELIX on Monday started work on a film for Pathe Pictures in which she sings and also commences. The film is being shot in Malta, Cyprus and Gibraltar.

She starts a new series in colour—this time on BBC-1 TV—on February 9. There will be seven shows, in which will feature several guest stars, mainly from America.

Julie starts a series of concerts in December. Dates include Croydon (December 7), Belfast (27), London (30), Bristol (January 23), Brighton (24), Oxford (25), Manchester (30), Liverpool (31), Birmingham February 2, Sheffield (7) and Newcastle (14).

## HARMONY GRASS DATE

Matt has just spent a week recording in Spanish.

HARMONY GRASS, who had a big hit earlier this year with "Move In A Little Closer," start a coast-to-coast tour of Canada next week.

The group leave for Canada on September 15 and open their ten day tour in Toronto.

## CAROL'S TV DATE

AMERICAN JAZZ singer Carol Sloane, who recently made a big hit at Ronnie Scott's Club, is to make a television appearance in the first of the new Yorkshire Television series Sex, which stars comedian Les Dawson and the Sid Lawrence Orchestra.

The programme will be televised on Wednesday, next (10) and other guests in the series are Maynard Ferguson (Sept 17), Dakota Staton (Oct 8), Salena Jones (Nov 5) and Francoise Hardy (Nov 19).

## BEN E. KING SIGNS

AMERICAN STAR Ben E. King has been signed for four dates at Birmingham's latest night spot Rebecca's on October 16 and 30 and November 6 and 11.

## REGGAE HOT 20

- 1 (2) HOW LONG WILL IT TAKE Pat Kelly GAS-115
- 2 (3) WHAT AM I TO DO Tony Scott ESCOR-805
- 3 (1) WET DREAM Max Romeo UNITY-503
- 4 (9) IF I DON'T WORK OUT Pat Kelly GAS-125
- 5 (4) SEND ME SOME LOVING Dennis Morgan CSAB-21
- 6 (8) MY WHOLE WORLD IS FALLING DOWN Ken Fuller BAMB00-1
- 7 (3) PEYTON PLACE Donald Lee UNITY-519
- 8 (15) BUFF BOOM The Temptations GAS-24
- 9 (6) JUST ONCE IN MY LIFE Ernest Wilson & Teddy CSAB-21
- 10 (7) SLIP AWAY Slim Smith UNITY-520
- 11 (10) THROW ME CORN Winston Stone BULLE-399
- 12 (18) WANTED The Temptations GAS-118
- 13 (11) SOMEBODY TO LOVE Slim Smith UNITY-515
- 14 (12) MAN ON MOON Dennis Morgan CSAB-30
- 15 (-) HAILES SELATSE/BLUES DANCE Laurel Aitken NU BEAT-032
- 16 (14) HOLD DOWN The Temptations CSAB-19
- 17 (17) SAVE THE LAST DANCE Laurel Aitken NU BEAT-039
- 18 (20) SOCK IT TO ME SOUL BROTHER Bill Awa PAMA-765
- 19 (-) TOO PROUD TO BEG The Ligeias GAS-117
- 20 (19) TOO EXPERIENCE Winston Francis PUNCH-5

THE GRAHAM COLLIER album was recorded in an FONTANA studio earlier this year and has earned out beautifully. We have recorded all of the most popular numbers of the band discs, including a version of DANISH BLUE which lasts almost 15 minutes and includes a fabulous solo by HAROLD BECKET. The complete line-up is HAROLD BECKET (trumpet and euphonium), STAN SULTZMAN (saxophone), KARL JENKINS (piano), JOHN MARSHALL (drums), NICK EVANS (trombone), and GRAHAM COLLIER (bass). Five of the titles and arrangements are by GRAHAM and TULLY BY FOR A LONELY CHILD by KARL JENKINS. According to people who heard the tape just after the session they reckoned that this must be one of the best jazz recordings in long time and apart from the superb jazz, they all commented on the high quality of the recorded sound.

Just for finishers, the VANGUARD label have a fine album by JAMES COTTON called "CLT NOVI LOOSE" (VANGUARD SVRL 0932) — it's the best JAMES COTTON LP for VANGUARD in this country and includes (in order of composition) like PERCY MAYFIELD, JIMMY RESTO, DOLores BURKE and RICHARD HENRY GRISHAM. The group backing it is WAYNE TABLETS group THE MELTING POT. There's a nice little bit in it getting on with—there must be something there for almost everybody.

## PAMA RECORDS

78 Craven Park Rd. London, N.W.10  
Phone: 01-993 2267/8/9

## TITUS GROAN!

"You are going to be so big it's frightening — I've only got short legs."  
Wesley

## FIFTH COLUMN PLUS TWO

In the last column we were on about that lovely MEL CURY INTERNATIONAL JAZZ SERIES — well, we're still on about it because the September release has three more LPs to add to the series, starting with a splendid reissue of ROLAND KIRBY's "REEDS AND DEEDS" called "MEL CURY SMWL 21832". This has musicians like VIRGIL JONES (trumpet), CHARLIE GREENLEE (trombone), HAROLD MABERN piano, RAFFI AD-DULLAH bass, WALTER FELIX KINS, drums, and of course ROLAND in error, mandolin, flute, strich and siren.

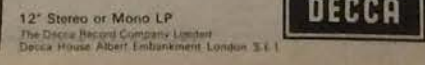
Another release from a recording at the Trivoli Gardens, Copenhagen) is by the OSCAR PETERSON TRIO and features ED THIGPEN drums and RAY BROWN bass. The choice of material is great and includes MISTY, DJANGO and MOANIN'. The album title is "ELOQUENCE" (MERCURY SMWL 21845).

If your musical choice is the GEORGE WEIN type, then "MIDNIGHT CONCERT IN PARIS" is just about the hammer, with artists like RUBY BRAFF, VIC DICKENS, PEE AMEE RUSSELL, JIMMY WOODS, BUZZY DROTTIN, and of course GEORGE WEIN himself. This album must come top of the list for all star appeal and good music. You could save more of GEORGE WEIN's group at some time or another, as if you want a little something to remind you of some excellent concert you could not attend, then get "MIDNIGHT CONCERT IN PARIS" (MERCURY SMWL 21847).

From MICHEL LEGRAND comes an album titled "AT SHELLY'S MANNE-HOLE" and it's on Philips. SBL 786. It's about time MICHEL LEGRAND made a jazz record — he's been so busy with his records lately that people tend to forget that he is a great jazz pianist and with musicians like RAY BROWN and SHELLY MANNE he shows us that he's not forgotten what jazz is all about. Not to be outdone, FONTANA have some lovely jazz goodies for SEPTEMBER too—they are "ORNET COLEMAN HALL 1951" (FONTANA SFRL 923), "AT THE BLUE NOTE CAFE, PARIS 1961" by BUD POWELL (FONTANA SFRL 924), and from vinyl new releases "DOWN ANOTHER ROAD" by the GRAHAM COLLIER SEXTET (FONTANA SFRL 922). Now for a little more soul — the ORNET COLEMAN and the BUD POWELL come from the ESP-DISK SERIES — and in fact are the first (apart from the SUN RA LP) jazz releases from this label. The ORNET COLEMAN album has a rather splendid personnel with DAVID IZENSOHN bass, CHARLES MOFFET percussion, and a fabulous string quartet with SELWART CLARR and NATHAN GOLDSTEIN violin, JIMMY BARBER viola, and KERMIT MICHOR celli. The BUD POWELL LP has the old line-up too with KENNY CLARKE and PIERRE MICHEL playing LUNY and MIDNIGHT NIGHT IN TUNISIA, SHAW NUFT and 32ND STREET.

## BREAD LOVE and DREAMS THE NEW FOLK

SKL 5008 LK 5008



# NEW album from the Monkees "HEAD"

SF/RD 8051  
The original soundtrack recording from their latest film.

12" Stereo or Mono LP  
The Decca Record Company Limited  
Dexia House Albert Embankment London SE 1



# RAY CHARLES, BUDDY RICH, OSCAR PETERSON DUE SOON

DATES have now been completed for the October-November tour which American piano star Teddy Wilson is making with Dave Shepherd's Quintet.

Wilson and the band open with a four-day engagement at the Coach House Club, Carlisle (October 25-28), then continue with a Jazz Expo concert at the Hammersmith Odeon (29).

The rest of the dates are Bristol (30), Newcastle (31), Manchester (November 1), Dublin (2 and 4), London's 100 Club (5), BBC TV (6), Coventry (7), York (8) and Baddisley (9).

The open season for American jazz concert attractions begins in Friday (15) when the Oscar Peterson Trio starts a 17-day tour at the Pavilion, Woking. The trio's other dates are at Carlisle (20), Sunderland (21), Ascot (23), BBC TV (24), Croydon (25), Manchester (26), Colchester (27), Birmingham (28), Southend (October 1), BBC TV (2), Bristol (3), London's Queen Elizabeth Hall (4) and Leicester (5).

Ray Charles, together with his orchestra and Rhapsody vocal group, pays a return visit to Britain later this month. He will appear at Bristol (26), London's Festival Hall (27) and Odeon, Hammersmith (28), Wakefield (October 1), Newcastle (3) and Birmingham (4).

Drummer Buddy Rich leads his big band to Britain for a concert tour in November. The Rich orchestra will open at Liverpool University (7) and wind up the visit with a BBC TV recording on November 22.

Full-topping American organist Jimmy Smith will also make a return visit to this country in November.

**MORE NEWS P.24**



CHARLES: here this month

## MOTHERS DATES

ATOMIC ROOSTER, the group featuring Vincent Crane and Carl Palmer, formerly with the Crazy World of Arthur Brown, are to appear at Mothers, the Birmingham blues and progressive pop club. They will be there with Hard Meal on Sunday, September 28.

Also set for a date at Mothers are Iron Butterfly, the Americas West Coast group, who will be making their only Midlands appearance at the Erdington club on Sunday, September 14.

Other September attractions at Mothers include Fat Mattress (7), Taste (13), Aynsley Dunbar Retaliation (20), Bonzo Dog Band (21) and Election (26).

## SEEGER CONCERT

US FOLKSINGER Pete Seeger will give one concert in Britain this winter. The song-playing folk star appears at London's Royal Albert Hall on Tuesday, November 18.

## Scott to comper big band battle

CLUB OWNER RONNIE SCOTT, who plays tenor sax in the Kenny Clarke-Francy Boland Big Band, will be introducing a series of band battle concerts on the Continent over the next week.

First of the battles features the Clarke-Boland band, Thad Jones-Mel Lewis orchestra and Kurt Edelhagen's band, and takes place at the Concert Hall, Cologne on Sunday, September 7.

Two days later, in Rotterdam, there will be another three-band concert with the Boy Edgar band in place of Edelhagen. After that, the Jones-Lewis orchestra and CBSB engage in straight duels in Basle (September 11) and Frankfurt (13). Ronnie Scott is to MC all these events — in English.

The Clarke-Boland band

will be making its return visit to Ronnie Scott's Club on October 6, when it starts a three-week season.

On Monday, the Elvin Jones Trio, completed by Wilbur Little (bass) and Joe Farrell (reeds), began a fortnight's engagement at the club. The Affinity share the bill with Elvin's trio.

## PENTANGLE TOUR

PENTANGLE start a nationwide solo concert tour at London's Royal Albert Hall next month. The tour takes in 13 cities and ends on November 1 at Newcastle.

On Saturday they guest on "Country Meets Folk" and record another Peter Sarstedt show on September 9 for transmission on November 30.

Dates set for the tour include Glasgow (September 10), Edinburgh (11), Leeds (14), Brighton (17), Manchester (18), Bristol (19), Leicester (24), Harrogate (25), Portsmouth (26), York (28), Birmingham (29) and Newcastle (November 1). The group's new album is to be titled "Basket Of Light."

## HERB ALPERT TOUR SET

HERB ALPERT and his Tijuana Brass will climax their forthcoming tour of Europe with a concert at London's Royal Festival Hall on November 14.

Alpert's tour will last ten days, starting in Vienna on November 4, and will continue through Munich (5), Hamburg (6), Frankfurt (7), Essen (8), The Hague (9), Copenhagen (12), and Stockholm (13) before winding up in London.

This trip follows Alpert's 14-day coast-to-coast tour of America.

Natalie Wood will be the special guest star on Alpert's third TV spectacular, titled "The Brans Are Coming," which will be screened in America on October 29. No details of a possible British screening are yet fixed.

## TRAPEZE CUT LP

MIDLANDS group Trapeze, comprising former members of the Montanas and Finders Keepers, are the first group to be signed by the Moody Blues to record for their new label.

Trapeze will follow the release of their first single at the beginning of October with an LP featuring their own material later the same month. The group is to appear at the Ghent Pop Festival in Belgium in October and the following month will join the Moody Blues on a tour of the United States.

## TOM PAXTON DUE

TOM PAXTON, guitarist and songwriter, makes a return visit to this country in September and October for a tour which commences at London's Royal Albert Hall on Friday (26).

Some dates remain to be negotiated, but those already fixed are at Brighton (27), Manchester (28), Croydon (October 2), Birmingham (3), Liverpool (5), Bristol (6), Hemei Hempstead (8), York (10), Sunderland (12) and Glasgow (13).



Thad Jones and Mel Lewis, pictured at Ronnie Scott's. See Jazz Scene, pages 8 and 9.

## NEW JAZZ CLUB FOR LONDON

MIKE WESTBROOK and John Jaek are opening their own West End jazz club to give the band a London base. The club, called the Crucible, will be open on Friday and Saturday nights from September 12 and will operate at 6a New Compton Street, Soho—once the home of the Delta Jazz Club and currently a Chinese Social Club. The first two sessions on September 12 and 13 will be by the full Westbrook Concert Band. The following Monday (15), Mike opens with his Sextet for four days at Ronnie Scott's Upstairs Room.

TRUMPETER Charlie Shaves will play British club dates following his appearance at Jazz Expo '69 in late October. The first of the club dates will be Oyster Jazz Club on October 31 and further dates are being negotiated.

BBC Jazz Club on September 20 features "Boss Baritone" with the Joe Temperley Quartet, Ronnie Ross Sextet and John Surman with the Swiss Radio Orchestra.

THE NATIONAL Youth Jazz Association holds its annual meeting on Sunday afternoon (September

## JAZZ NEWS



BY BOB DAWBARN

Centro, Sidcup, and September 30 at Alexander School, Beckenham.

BARRY Martyn's band is going back to full-time work on October 1, six months after deciding to go semi-pro. The band will operate as a five-piece, without trombone.

REEDMAN Kenneth Terrode, just back from recording in Paris with Archie Shepp and Sunny Murray, will join Johnny Hawksworth's new trio for its debut at Albion Jazz Club, Fulham, on September 9.

THE Maynard Ferguson Orchestra and Alan Skidmore Quartet play London's 100 Club tomorrow (Friday). The John Williams Octet plays the club next Monday (8). Singer Maggie Nichols has joined the Williams group.

THE WORKERS' Educational Association's weekly Jazz Appreciation classes recommence on September 26 at Lamborby Park Adult Education

# THIS IS THE MIGHTY CHIEFTAIN

Two hundred watts of quality sound for guitars, organs and PA with matching horn units and matching base enclosure. Four general purpose inputs and four instrumental inputs. The outfit no pro group should be without.



The mighty Chieftain looks big, sounds big, is big — it's the amplification sensation of the year!

Please send me details on Selmer application

Name

Address

My usual Selmer dealer is

MM 4-0-69



Wolpark Lane BRAintree, Essex

# Be-be-doo Be-be-ba-ba BOO!



Who makes that sound? Is that you! You plus the Marshall Supafuzz 1975 pedal. 3-transistor battery operated unit, volume and filter controls, jacks socket input and output. We mean it. Outo sight!

Model 1975 £16.8.0\*



And now, attention all Groups, if you're turned on by wah wah sounds, here's the greatest. Marshall Supawah (2023). Ask the man to show you. Some tripl

Model 2023 £16.17.0\*

Rose-Morris SPONSORED PRODUCTS

Write for Marshall brochure to Rose, Morris & Co. Ltd., 32/34 Gordon House Road, London N.W.5.

\*Recommended retail prices



You've been waiting for it. Here it is. A complete paper for the whole music business.

# Music Business Weekly

mirrors the music industry

STARTS HELPING YOU DO BETTER BUSINESS ON SEPTEMBER 18



ORGAN SPECIAL INSIDE BUDGET SURVEY



'reliable, well informed'

Dedicated to Better Business for all Record Retailers, Music Instrument Dealers, Record Companies, Producers, Music Publishers, Disc Jockeys, Booking Agencies, Promotion and PR Organizations, Artist Managers, Tour Promoters, Recording Studios. If you're in the music industry, you know it's always on the go. Profitable—but unpredictable. Tough to keep up with. You've probably wondered why there isn't a paper that really involves itself in the business end of this huge music-leisure market. A paper that supplies

Dedicated to Better Business for all Record Retailers, Music Instrument Dealers, Record Companies, Producers, Music Publishers, Disc Jockeys, Booking Agencies, Promotion and PR Organizations, Artist Managers, Tour Promoters, Recording Studios. If you're in the music industry, you know it's always on the go. Profitable—but unpredictable. Tough to keep up with. You've probably wondered why there isn't a paper that really involves itself in the business end of this huge music-leisure market. A paper that supplies

you with reliable, well-informed news and shrewd analyses of trends. One that tackles problems facing all aspects of the trade, takes a stand on controversies. A paper that you could really use. Well, at last, there is one. **Music Business Weekly.** When you get your hands on the first issue, you'll wonder how you got along without it.

HAVE IT DELIVERED TO YOUR OFFICE EACH WEEK. FILL OUT THE COUPON AND MAIL IT IN. YOU CAN LEAVE THE REST TO US.

Subscription Manager, **Music Business Weekly**, 30-39 Bowling Green Lane London EC1.

Please have copies of MBW delivered to the address below every week starting Sept. 20.

I enclose cheque/p.o. invoice my company £ for the sum of (annual subscription £5/\$12.50)

NAME(S)  
POSITION  
COMPANY  
ADDRESS



# Obscurity to the top —in just two months

## THE ZAGER & EVANS SUCCESS STORY

JUST TWO short months ago Denny Zager and Rick Evans were in debt. They'd borrowed money to record a five-year-old song they included in their act at a small Lincoln night club in America's Mid-West. That five-year-old song has now sold nearly two million copies, has topped the American charts and is at the number one spot in the MM chart. And from that small night club they've moved on to concerts in front of 25,000 people.



ZAGER & EVANS: borrowed money to record a five year old song

### EXCLUSIVE INTERVIEW BY ROYSTON ELDRIDGE

#### Session

"It was a springboard to a nation and then to the whole world. The way things are happening for us, is unbelievable. It's something you might read out of a fairytale book," said Denny Zager in a break between takes at a Chicago recording session. "We've just got through a concert in Milwaukee, it was our first one and actually we were pretty scared. Rick came down with laryngitis and we only did 25 minutes instead of 45 but it worked out okay. 'I'd heard that '2525' had got into your top ten but number one... we're really thrilled. I think we'll be back in Britain by the end of the year and I'd imagine we'd be doing some concert appearances. Right now we're in

Chicago recording. We're not living in Lincoln anymore, we've moved to New York City which is convenient for us as most of our work will be in recording and television.

#### Studios

"We move backwards and forwards from New York to the studios here. We've got a few television spots to do although we might wait and do an hour long special. It feels pretty good to get out and be able to move around after staying in one place for such a long time. We can go to a lot of places and people don't recognise us."

Success for Zager and Evans came very much overnight. Were they expecting it? "It didn't really surprise us once it got to be a

hit in Lincoln. We didn't really realise how quickly it was happening in the other States. By the time it was released in England we felt pretty sure of it as a lot of American music goes well in Britain as a matter of course."

#### Normal

RCA have released the duo's first album "In The Year 2525" in the States already and it is being rush released in Britain. "The album is moving pretty well over here and should move up again this week. Rick's been writing quite a bit more lately and everything's progressing at normal speed although we're doing a lot of personal appearances so we don't have as much time as before. Today we're recording a number that we might

use as a follow up to '2525.' We're in the studio at the moment doing some rhythm tracks, we'll be adding the horns and the voices later. . .

"We might take a track off the album but it's likely that we'll release a song called 'Crutches'. The songs are going down really

fast so we might have time to do a couple more tracks.

#### Plenty

"'Crutches' is an up-tempo number, more or less like '2525,' with plenty of drive in it. The song talks about stereo-typed people and the crutches

they lean on in life. We're going to keep the lyrics as strong as possible. I'm sure the public won't be disappointed from that point of view.

"The music is quite a bit like '2525' but the melody is completely different. Rick's style of writing is very varied — from love ballads to

things like '2525' — but they all have something to say. They're not just clichés that rhyme."

The 500 dollars that Denny and Rick borrowed have now been returned. And the friend who gave them the money now looks after their business affairs.

"We know about the music but we're not so good with the investments," said Denny before returning to the studio.

# SOUND CITY



2,100 B.200 w. 4 x 200 Speaker	143.50
1,800 B.150 w. 2 x 150 Speaker	119.50
1,500 B.100 w. 2 x 100 Speaker	119.50
Total	£387.15.0

2,100 B.200 w. 4 x 200 Speaker	99.00
1,800 B.150 w. 2 x 150 Speaker	96.30
1,500 B.100 w. 2 x 100 Speaker	96.23
Total	£291.76.0

2,100 B.200 w. 4 x 200 Speaker	168.15.00
One Day Hire	225.00.00
Total	£393.15.00

Star Groups use...  
**Sound City Amplification**

- Wainwrights Gentlemen
- Denny Laine - String Band
- Chris Lamb & The Universals
- Liverpool Scene
- The Next Change
- The attack
- Dave Dee Dozy Mick & Trich
- Mitch Mitchell
- The Spectrum
- The Nice
- The H.T.
- Chris Farlowe & The Thunderbirds
- The Shark
- Rich Grimes & Babylon
- Blossom Toes
- The Episode Six
- The Glass Menagerie
- The Election
- The Marmalade
- The Status Quo
- Aynsley Dunbar
- Retaliation
- The Kuit
- and many other groups

10-18 CLIFTON STREET, LONDON E.C.2. 01-247 9981  
Please send details of SOUND CITY AMPLIFIERS  
Name \_\_\_\_\_  
Address \_\_\_\_\_

#### NEXT WEEK

# CARL WAYNE

## OF THE MOVE

#### IN

# BLIND DATE

#### NEXT WEEK



# Adventurous Elvin

**WHEN ELVIN JONES** left John Coltrane in 1966, he had a problem. After half a dozen years with one of the most creative and talked about groups in jazz, what new fields were there to conquer?

Now he resolved the dilemma is currently being demonstrated at Ronnie Scott's Club where Elvin's trio which includes tenorist Joe Farrell and bassist Wilbur Little, is holding forth thrice nightly until September 33.



JONES: dancing beat

## Caught in the act

Despite what some may say, the shadow of Trane hangs but lightly over this group. And now that Jimmy Garrison has gone, the echoes are even fainter; they make themselves heard mainly in Elvin's poly-rhythms and the occasional extended, climactic coda which evokes the memory, if not the spirit, of the master.

Seeing Elvin in action makes one hear his playing anew. Records give no impression of the loose almost lazy way he light dancing beat, he is able to conjure behind the soloist.

Paradoxically, Farrell is a tenorist in the Rollins mould. His improvisation follows melodic rather than harmonic contours, and his occasional well concealed flashes of wit have the sardonic edge not unlike his mentor. He is also prone to inserting messages of broad lyricism into even the fastest and trickiest solos.

Little is a strong, swinging player and like his predecessor is fond of strumming in double and triple stops. However when Jones and Farrell are in full flight, much of the intricacy of his playing is lost, which is a pity.

was due firstly to the superb organisation and secondly to the high level of musical performance. Twelve hours continuous jazz on each of three days attracted an average attendance of 1,000.

The programme was finely balanced with all shades of music from New Orleans past and present to moderns and avant garde. Saturday saw a spirited trio with a three mile long parade through Cambridge city. Casimir's Fargson brass band played beautiful music. There followed our big three of New Orleans bands, those of Sam Rimpington, Barry Martin and Guy'nor Ken Colver all swinging like mad and Cap'n Sam in particular setting the audience alight with his extraordinary alternation of red-hot and Lewis Sweet.

On Sunday, after excellent jazz from the Dave Dilley quartet and Beeson-King septet, Alex Welsh and Kenny Ball showed us exactly how and why they are so popular. Come Monday and the Bank Holiday crowd enthused likewise over the modern programme which offered Danny Moss, Jeannie Lamb, Tubby Hayes and the Ronnie Scott band. Again this followed the afternoon set by local bands.

The Collage, of Harlow, are the first avant garde outfit which I have enjoyed. Among the outstanding events of the Festival were Sam Rimpington

playing "Burgundy Street," Ken Collier singing "Old Rocking Chair" and Alex Welsh's "Davenport Blues."

The idea of a large marquee inside the cavernous Corn Exchange (wrongly named for this Festival) gave the outdoor atmosphere without the need for umbrellas. Neither beer nor food ran out. A marvellously friendly atmosphere prevailed. Urbane festival director (and leader trombonist) with the Savoy Jazzmen) Barry Palmer compered smoothly and ably assisted by Terry Dash.

Oh yes, and there was no naked dancer. — LES PAGE.

## HUNGARIAN FOLK

**GO TO** London's Festival Hall before September 13 and catch the Hungarian State Folk Ensemble — easily the most important folk import from Europe since 1954, when they were previously in London. Miklos Rado, the ensemble's director, better than most people operating with over a hundred performers, has solved the problems of translating folk music and dance to stage without being insufferably stagey. The freshness of performance is helped mightily by vibrant music and catchy melodies. The spectacle is helped by masterly choreography and costumeing, for sheer splendour, "Wedding at Ecer" — a representation of Hungarian wedding customs — rivals anything put on in the West End for years. — ERIC WINTER.

## SALENA JONES

**JAZZ** at this year's Edinburgh Festival begins and ends with Salena Jones! Installed in the Hareguin Room, Princes Street, for the Festival's entire three-week run, she is proving as near to perfection in a jazz singer, as one is likely to find in Britain!

She looked super-confident with her beautifully-tailored 45-minute act, crammed with impeccable taste and Bratista material. To this critic she was singing ten-times better than a year ago in the same room — and she drew rave notices then! It was all enhanced by the sound system she had brought with her, the highlight being an adventurous treatment of "Yes-

terday I Heard the Rain." From now on the Tony Bennett version is second-best with me! Miss Jones, we are glad to have you aboard this otherwise jazz-starved roundabout. — JOHN GIBSON.

## DOCTOR K

**FIVE** young musicians bringing back memories of the early "Sixties." That's the impression the audience gained after a fine performance by Doctor K's Band at the Fishmonger's Arms, Wood Green, on Tuesday.

Goofy Krivit (lead guitar), Jeff Ronger (bass guitar), Jeff Allen (Drums), Roger Rolf (piano) and Mick Hanse on vocals and haronica entertained throughout two 45 minute sets with numbers ranging from raw blues to hard rock.

The Freddie King number "Taking Care Of Business" was well received but not as popular as "Bring It On Home" which was requested several times.

This live music playing on their home ground of North London really let loose on their own composition "Loving Cup."

Highlight of their act was "Country Boy," composed and arranged by the group. — PETE BROWN.

## BREAD, LOVE

**BREAD, Love and Dreams**, a new Scots trio who have produced an intriguing musical mélange of folk, pop, country and blues, showed capacity late night audiences at Edinburgh's Traverse Theatre recently just why they are being strongly tipped to excite the British progressive scene.

They used their own material for most of the way — one of the exceptions being the big Preasley hit of the 'fifties, "All Shook Up," which was all sent up by Dave McNiven.

There was more humour in the shape of the group's own "Main Street" and "55 Deltane Gravy," both of which are on their first LP, to be issued next month. "Virgin Kiss," "Hymn For Sylvia" and "A love song which hasn't got a title yet" all carried an abundance of vividly imaginative lyrics. — ALISTAIR CLARK.

**THE** Thad Jones-Mel Lewis Band has smashed all box office records at London's Ronnie Scott Club.

Over their six days residency well over 2,000 paying customers were jammed in and, on every night except Tuesday, they were having to turn people away at the doors.

Said the club's Pete King: "Fantastic — the best ever in our ten years' history." Jones and Lewis pulled in several hundred more than the previous record holders, the Kenny Clarke-Francy Boland Big Band.

And on Thursday night alone they were 125 musicians in the audience.

One guy who probably didn't enjoy the band — the man who rang the club to ask if the Trad Jones-George Lewis Band was still there.

Graham Bond swears he auditioned a tenor player this week who, after a couple of weird numbers, said: "You'll have to tell me what key we are in — I'm tone deaf."

Rosko to open his own London club... Lulu's brother, 18-year-old Bill Lowrey, has recorded a song called "Rosalina" with Maurice Gibb... Roy Harper recorded live album at Les Cousins last week.

Jigsaw's tenor saxist Tony Britnell taken to hospital after his face got burned during his fire-eating act in Leicester last week... Casuals' next single to be produced by Move's Roy Wood.

Thought it was Benny Hill on Top Of The Pops for a minute there. Turned out to be Tommy Roe... Keith Tippett keeping up the West Country Image, drinking cider down the 100 Club.

Jody Grind challenge allcomers to the Great Roadies Race. The rules? The first band to load up

## THE RAVER'S weekly tonic



# Jones-Lewis band breaks all records

their equipment in Park Lane, race to Hampstead Country Club, set up and begin to play, wins.

Message for Chris Welch from a Mr Ron Watts: "This is the Idiot Dancer speaking. I train on Newcastle Brown Ale and, in 1967, set the world Hokey-Cokey Record non-stop by British Rail from Slough Trading Estate to Paris and back in 38½ hours."

Bonzo Viv Stanshall enjoyed East Of Eden's set at the Speakeasy so much he poured beer down Legs Larry's trouser leg... Orange amps to be used at Duke of Edinburgh charity show at Empire Pool — and thus qualify for coat of arms and "By appointment to the Duke Of Edinburgh."

U.S. bassist-arranger-composer Jimmy Bond is holiday in London last

week... Happening of the week: publicist Keith Goodwin drinking tomato juice despite offers of a pint.

No truth in the rumours that the Foulk Brothers are running a British Festival next year and running trips from the Isle Of Wight... This year's Towersey Folk Festival a huge success, particularly the son-et-lumiere.

Quote of the year: Max Jones with drink in hand and surrounded by star American jazzmen: "I'm not doing this for pleasure you know... wish a certain female publicist would stop writing about 'the blues' in handouts."

Tony Oxley must send to Jamaica for all those incredible shirts... Thought for the week: Perhaps the MM's phones will have time to cool off now the IoW Festival is finally over.

## CAMBRIDGE

The great success of the Cambridge Jazz Festival 1969



Joni Mitchell RSLP 6341

# The heavy sound



Warner/Reprise



Neil Young RSLP 6349



Grateful Dead WS 1790



Van Morrison WS 1768



Neil Young RSLP 6317



# JACK BRUCE



songs for a tailor

his album with

john marshall · harry beckett · dick heckstall-smith · jon hiseman · henry lowther  
felix pappalardi · chris speeding · art theman · words by pete brown

sole representation: Robert Stigwood Organization, 67 Brook St W1, Mayfair, 9L2

  
583 058



# JAZZ SCENE

PEOPLE IN and around jazz have been talking about the Jones Boys—Hank, Thad and Elvin, in order of seniority — for a long while now. And since the end of '65, when the Jones-Lewis Jazz Orchestra first saw the light of day, Thad has become a good deal better known than ever before in his three decades of playing.

This band, started as a sideline, has made a real impact on the jazz world because it sounds good, fresh, stylish in the most subtle of ways, and because it stands for something most successful jazz musicians dream about: a kicks band which doesn't have to compromise but which can reach the public.

Neither leader suggests that applause is unimportant, and most of the band members I've talked to agree about "the communication thing." And Thad emphasized more than once that playing with out a direct audience response.

For this reason, no doubt, Thad doesn't care for the description "rehearsal band." When they conceived the idea of an occasional band, made up of New York session musicians who needed a jazz outlet, they may have had that kind of image in mind. But the moment it became a reality, both leaders were looking for a place to play in public.

"For us, really, it couldn't be a rehearsal band," I was told by Thad. "There's no fun in that. We wanted to express our particular ideas on music, of course, but part of that is concerned with presenting it."

"You have to play to people, that's the purpose of a musician. He needs the people; that's the way it is, and always has been in music." There's an interchange between performer and audience that can't be denied, that's rewarding to the musician — essential almost. Communication, the whole bit. We believe in that, and so far we've been fortunately able to communicate our feelings musically to a great many people."



THAD JONES: 'the greatest event in my life so far'

## Kicks band that doesn't have to compromise

Obviously, from this, Thad and the others enjoy the Jazz Orchestra. And look at Thad in animated action on stage — directing nuances of sound with gestures, words, grimaces and a splendid repertoire of movements like karate chops — is to see a man living big-band music and loving it.

A lot of subjects seem to give Thad Jones pleasure. Basie is one of them. "That man can set a tempo

like no one can, and keep it. When he decided on a tempo it was right there. It never varies, and it always swings. This Basie must have a metronome in his head. I've never seen anyone like him since."

"I was in that orchestra for nine years, and some of the most pleasant moments of my life were spent there. Even so, this band of ours is the greatest event in my life so far."

By its very nature, the Jones-Lewis ensemble is a part-time activity for all the men in it. If it should get too

busy, the calls it would make on the membership could threaten their freelance security. How much work is it doing, I asked Thad. Could it take on too much work?

"No," he didn't think so. "I'll tell you the situation we have. Everyone in the band has other work in the city, so it hasn't been necessary for us to hunt for work to keep the band alive. We've had financial problems but we've managed."

"Naturally, if it came to it we'd search for engagements. In order to keep the band going? You've doggone right. But in fact things have been moving ahead pretty steadily for us lately."

"We still have our Monday night at the Vanguard; we make records, and play dances, clubs, concerts, festivals, everything. And now, thanks to Ronnie's, we've made our maiden voyage to Britain, our first appearance on the Continent."

"Shall we be seeing them again soon?"

"Well, I've no statement to make — but we have been talking and there's every hope we'll be back next year. I feel that we could tour in Europe, but a big band with the kind of musicians we have costs a great deal. So there has to be enough money to make trips worth while."

"We talked about some of the players who had sat in or, more usually, depped with the Thad Jones-Mel Lewis Orchestra, and Thad was full of praise for Britain's Dave Holland."

"A beautiful bass player," was his verdict. "Dave has power and he's got projection. All I can say is, he can do it."

And then, of course, there was Dizzy Gillespie — one of Thad's all-time favourites. I mentioned seeing the '48 big band in Paris and he enthused hugely.

"That band was amazing — so many young guys were coming up at that time and the excitement was tremendous. The creative energy in that band (it'll never be duplicated).

"Dizzy is ridiculous. He came down to the Vanguard one night to play with us — told his wife I couldn't make the gig and he had to sub for me — and he played all the evening and blew the roof off. When you stand next to him it's just unbelievable. He's playing things you'd never even think of trying. Fantastic. Yes, I believe he's in love with our band. Well, he can come and blow with us any time he cares to come along." — MAX JONES

SINCE HIS famous association with Charles Mingus, which ended with some bitterness and a court case in 1962, trombonist Jimmy Knepper has dropped out of the public eye.

Once one of the foremost men on his instrument, with an unusual style which combined elements of earlier trombonists like Jack Teagarden and Dickie Wells with his essential modernity, Knepper has in recent years seemed a certain candidate for the "whatever happened to..." category.

The reason for his absence from the scene, he revealed to me, was that, from 1964 to 1966, he played night after night in the pit orchestra of the Broadway show *Funny Girl*.

"I played that show 1,348 times," he told me with a wry grin. "I did the entire run — three years and three months. It was, I guess, a steady job and after a while the act of playing the same thing every night acquired a certain fascination." Born in Los Angeles 41 years ago, Knepper started out playing with be-pop bands in the area. One night, he remembers, they needed a bass player for a gig in San Pedro and eventually hired a guy named Charlie Mingus, who was then unknown.

"He played with us just the one night," says Knepper, "but although we never met after that for 12 years he called me up one night in 1957 and asked me to join his band. He'd remembered my playing, and he told me later that we were the first integrated band he'd ever played with."

"Any notoriety I may have as a musician is mainly due to Mingus, and it was a very rewarding experience working for him."

"He's an excellent musician, and he comes up with some marvellous compositions, but sometimes you had to play in spite of him."

What about the famous Mingus method of teaching his themes to the musicians by humming the lines to them, instead of writing them down?

"Mingus can write his charts down when he wants



JIMMY KNEPPER: famous association with Mingus

## Return of the great

to, but he seems to have a mental block about putting them on paper. He would play the lines on piano and bass, and then I used to write them down for myself so that I wouldn't have any trouble remembering them."

Before he met Mingus, Knepper spent much of his time listening to Charlie Parker, and at one time had a large collection of unique and unissued Parker tapes.

"I played with Bird in Philadelphia in 1951, just after Red Rodney left the band. We had Al Haig, Tommy Potter, and Roy Haines, and a friend of mine taped much of the music we played that week."

Before that week in Philadelphia, Knepper rehearsed with Parker in an amazing band which, unfortunately, never worked.

The brainchild of arranger Gene Roland, the band was a showcase for Parker and included eight trumpets, six trombones, eight reeds, and two drummers. Also in the

trombone section was Eddie Bert, Knepper's current section-mate in the Jones-Lewis band.

After leaving Mingus, Knepper played the famous gig at the Jazz Gallery with Gil Evans' orchestra, and has recently recorded with Evans for a new album on the Bearsville label.

He also did the Moscow trip with Benny Goodman in 1962, and made a tour of Africa with Herbie Mann in 1960.

He's also part of a new band led by ex-Bird, Sweet and Tears organist Al Kooper, which includes such notable as Ernie Royal, Bernie Glow, Al Porcino, Seldon Powell, and Pretty Purdie.

Anyone who heard his solos with Jones-Lewis on "Willow Weep For Me" or "Kids Are Pretty People" will realise the scene is all the better for the reappearance of Knepper, one of the great trombonists of jazz — RICHARD WILLIAMS

**GUITARS BY TORRE**

£116.9

DA

£10.7.0

£13.18.0

Torre Guitars are distinguished for their purity and volume of tone together with their rapid and sensitive response.

Precision made with reinforced sound board, slender neck, accurately fretted and robust machine heads.

These professional standard guitars are within the students price range.

**FINGER STYLE GUITARS with the CLASSIC TOUCH**

Sold by all leading Musical Instrument Dealers throughout Gt. Britain.



MOORE crackling solos

## Big band veteran

DANNY MOORE, the trumpeter who displays his crackling solo style every night with the band, had a depth of experience which belies his youthful appearance.

In fact Danny, who comes from a little town called Waycross in Georgia, has played in the bands of Ellington, Basie, Herman, and Art Blakey at various times in his career.

Moore left Waycross for the artistically more rewarding air of Florida during his youth, and played with Cannonball and Nat Adderley, among others.

"Eventually the Adderleys left for New York," he says, "and I got so disgusted at all the good musicians going north that I went too."

Danny is a natural wanderer and his one-year stay with Jones-Lewis is his longest term yet with any band.

"And I'd like to stay another 20 years," he says. "I have great respect for Thad as a musician and as a man. He's not a band leader — he's an institution." — RICHARD WILLIAMS

## Junior of the band



DANIELS "we're all equals"

"We're all equals in the community of the band, and the music is the thing. We never have any problems with things like status."

Daniels came up through the famous Newport Youth Band of 1946 and since then has spent much of his career earning a living by playing commercial dates.

He has a Bachelor's degree in music from Brooklyn College, and taught in high school for a while before taking a Master's degree in clarinet at Juillard Conservatory in New York.

He met Thad and Mel when he was playing his first jazz gig with Tony Scott at the Half Note three years ago, and the pair sat in with the group.

To earn his daily bread, Eddie is now sitting in the first reed chair of the pit band at the Broadway musical *Mame*, which he says is "very good discipline."

He now plays all the reeds plus flute and saxophone, but draws the line at playing oboe, which is becoming more and more important to studio men.

Eddie, who was originally influenced by Charlie Ventura, now says that he listens most to old Coltrane, old Rollins, and Getz.

"It's funny, but although Joe Henderson and I both come out of Rollins, we both look at his playing from entirely different angles, so that our playing is completely different too." — RICHARD WILLIAMS

**VANDOREN**

THE REEDS WITH MUSIC IN THE GRAIN

by Roether

The House of Music, Adept, 138 Old St., London, E.C.1

Send this coupon for the illustrated colour brochure giving full details of Vandoren Reeds and Mouthpieces, including the new "S" Jazz Saxophone Reeds and Mouthpieces.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



# LEWIS BIG BAND

# JAZZ SCENE

THE FACT that the Thad Jones — Mel Lewis band is almost equally composed of black and white musicians is regarded by drummer and co-leader Mel Lewis as an example of the "no-barriers" attitude of mutual respect musicians have for each other the world over.

"There was no deliberate intention to form the band in this way," says Mel. "We picked the best musicians available. That they are almost equally divided between black and white jazzmen is a pure accident."

But Mel also feels that such a combination augurs well for the future of jazz, and that it may result in a renaissance of musical standards that have deteriorated owing to the foisting on an undiscerning public of groups lacking in true talent.

"There has been something of a revolution by the black people in America to improve their conditions," says Mel. "More and more people are aware of the culture they have to offer — and jazz and blues are one important facet of this." He feels that the inclusion of true jazz — which stems from the Negroes — in the present band is a recognition of part of the cultural heritage of the black people.

Mel believes that musical standards have been debased through mere commercial considerations. "Let's face it," he says, "the public will accept what is foisted on them. And this had been done by deejays, and record promoters who have cashed in on current fashions."

Such people have pushed what the Americans term rock and roll down the public's throats to unprecedented lengths. "So how can you blame the public if they



MEL LEWIS: "We picked the best musicians"

## It's talent that calls the tune

come to accept it?" says Mel. "Imagine if they had played jazz and promoted it to just one half this extent. Wouldn't jazz have then become a commercial proposition?" Mel is happy to see that many of the emergent groups are these days incorporating real jazz talent. "Groups like

Blood, Sweat and Tears and the Mothers of Invention play jazz," he says.

But he feels by the same token, it is a mistake for the big bands to attempt to cash in on rock and roll sounds or to play, say, Beatles tunes, in an attempt to win fleeting popularity.

He feels that the talent and tonal colours obtainable from such a line-up as the Jones-Lewis band can win its own following from more discerning listeners.

Mel is particularly critical of one aspect of many rock and roll groups. Their ear-shattering volume. And he doesn't believe that a beat entails hammering a set of drums.

"I can play a boogaloo rhythm if I want to," says Mel. "But I believe that a drummer should play under the ensemble rather than ride above it. This way, you can move up to a climax.

To play loud and heavy all the time is merely tasteless and amateurish. Some of the finest drummers on New York rock and roll sessions are actually jazz drummers."

Mel has had a wealth of experience with all bands to back up his beliefs. He's held the drum chair with such varied outfits as Boyd Raeburn, Ray Anthony, Alvin Ray, Tex Beneke and, of course, Stan Kenton.

"I joined Kenton in 1954," recalls Mel. "Just too late to make the trip with him to Dublin the year before — but I was with the first band he took to England in 1956."

Strangely — bearing in mind the present mixed Jones-Lewis line-up — it was something of a colour bar in reverse that prevented Mel's taking up an offer when he was only 18 to join Count Basie.

"I joined Basie — but I never played in the band," says Mel with a grin. "I accepted an offer from him, but then the booking office said it wouldn't work out — as Basie had to play a lot of dates down South. So the Count signed Shadow Wilson instead."

A modest comment from an unassuming musician whose drumming is as unpretentious — but as solid — as his attitude to jazz and his fellow musicians. No matter what their colour. For, as Mel indicates, it's a guy's talent that finally calls the tune. — LAURIE HENSHAW.

A MAN suddenly transported from a bread-and-water diet in Sing Sing to the lush cuisine of Claridges must be something akin to the experience of Jerry Dodgion, alto and flute player with the Thad Jones-Mel Lewis Band.

For Jerry recalls that his most frustrating musical experience was playing with a succession of bands fronted by one-time King of Swing Benny Goodman.

### Problems

"I must have played with six different Goodman bands," recalls Jerry. "I was with the one that went to Moscow. Everything they say about Goodman is true. Mind you, I didn't have too many problems, as I wasn't in the first alto chair — the electric chair as it was known."

"He would go up to the alto leading sitting in that electric chair and play right in his ear. He wanted him to phrase the way he phrased. And when the band really started to swing, he would damp it down. He was kind of weird this way."

### Styles

"We had a great bunch of musicians on the Moscow trip, but they never were given a chance to play the way they wanted."

"The Russians had had no experience of American bands, and we had to give them a sort of musical anthology of all the styles — from the



PICTURE BY MICHAEL NASTRO

DODGION "six different bands"

## Back when Swing was King

early Dixieband to the present.

"But after starting in the style of Louis Armstrong, then progressing through Paul Whiteman, Tommy Dorsey, Count Basie, Duke, Charlie Parker and Dave Brubeck, we would always end up with 'Sing, Sing Sing.' That was supposed to be modern

jazz! It was kind of humorous in a way.

"Playing with Thad and Mel has been a marvelous experience. Everything is so free."

"I was freelancing in New York before I joined them. Mel called me up to say the band was rehearsing for a job on Monday nights at the Village Vanguard, and would I like to come on over. I thought it would just be that Monday-night thing. But now I've been with them ever since."

### Admires

Apart from playing with Goodman, Jerry has played with Gerald Wilson's Big band, with Benny Carter and Red Norvo. He admires Carter, Johnny Hodges and Charlie Parker. Most of all these days he welcomes the freedom of jazz expression he gets with Thad Jones. — LAURIE HENSHAW.

NEXT WEEK

## MORE BIG BAND STARS

DON'T MISS IT

# SUSIE COULD NEVER GET ENOUGH...



...but now that more and more people are buying Philips Musicassettes we're able to cut production costs. And knock shillings off the price to you. And to Susie—who can now afford as many as she fancies.

NOW FROM ONLY 47/6

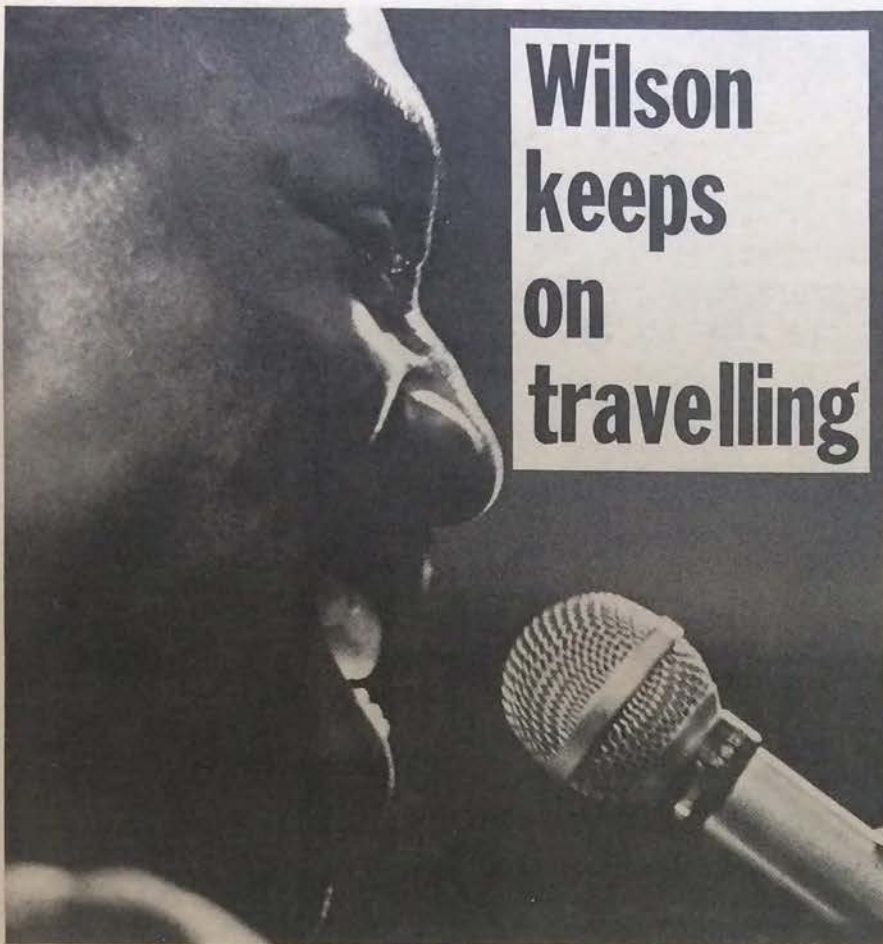
For further details complete coupon and send it to:  
Philips Records Ltd.  
Stanhope House  
Stanhope Place London W1

Please send me more information on Musicassettes

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_

P.S. Susie has a Philips EL3302 cassette player.





# Wilson keeps on travelling

ONE MAN not too happy with the Nixon Administration in America is Wilson Pickett.

## CHANGED

Seated in his office from which he controls his artist management, recording and publishing interests, Wilson cast a pessimistic eye over the current music business scene and commented: "Show business has changed in the past year. We've got a new President, a new administration, and people are holding on tight.

They don't buy records or go to concerts because they are too busy studying taxes. We've got high taxes — and no jobs — and people just don't have the money anymore.

## BUNCH

"I can't see it changing soon. This year has been very bad. Nobody's been raising hell lately. Companies are going out of business, selling out — but I ain't giving up under no circumstances."

But while some people may be feeling the pinch, Wilson Pickett is one person who isn't. He is kept busy most of the year doing personal appearances, in fact he feels that the time has come to ease up a bit on this front. "Last year I spent too much time on the road. I was working every week, this year I want to cut down. What we want to do is get a good bunch

# WILSON PICKETT TALKS TO THE MELODY MAKER ABOUT TODAY'S MUSIC SCENE

of dates, do them and then take a week off."

Part of last year's travelling took him to Britain where he had a smash hit with the Beatles "Hey Jude," cut originally by Wilson as an album track.

This brought him to Britain for television appearances but not for tour however he is planning a two-week tour here soon. Asked why he had not been over touring in the last couple of years, he said, "Well for one thing, they don't have sufficient promotion in England, although it's getting better now. And they have had so many phoney acts over there.

## WORKING

"English people have got to know better. If they see an act up there working, they've got to know he is a phoney!"

Wilson added that the last time he had been in Britain he'd enjoyed it. "I did that time and I guess I've got to get over there again. Appearances there

are important when the people are buying your records. If you don't appear they won't buy your records. And I get English audiences because they are real music lovers."

## STUDIOS

Through his records Wilson has built up a strong following in Britain. On his return from Europe he is going into the studios to start cutting tracks for a new album and singles. "I haven't really recorded in about eight months. I'm getting some new material together and I think we'll go in and record some good stuff."

"I don't make decisions about releases but it's done now. I've got some new writers working for me and we're going to get together and head for Muscle Shoals."

## JUMPING

As well as the Beatles hit, "Hey Jude," Wilson has also covered the Jimi Hendrix chart buster, "Hey Joe."

"Coming across new stuff is hard," he replied when questioned about his recording of other people's songs. "Everybody thought I was jumping on the Beatles tune, but I thought the song was crazy. I hope I can have another hit like that again."

## THIS WEEK

**IRON BUTTERFLY FROM AMERICA**  
PAGE 15

PICKETT: has covered Jimi Hendrix's 'Hey Joe'

LEE ALLEN, GRAHAM WARNER & DEL TAYLOR  
PROUDLY PRESENT A NEW ERA IN EUROPEAN ENTERTAINMENT

# PLANNED ENTERTAINMENTS AGENCY

SOLE REPRESENTATION

ALEXIS KORNER • CHAMPION JACK DUPREE

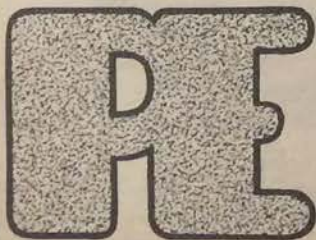
THE GREATEST SHOW ON EARTH

THE NEW CHURCH • MILWAUKEE • THE SQUIRES

OSSIE LAYNE AND THE RED HOT BAND • DUPREE'S INSPIRATION

FINNEGAN'S WAKE • BLUE RIVERS & THE MAROONS • IF • RATIO

MANY OTHER ACTS ON ENQUIRY



CONTACT: LEE ALLEN, DEL TAYLOR, MARC NEWTON, CHRIS HEALEY  
AT: 548/560 HIGH RD., LONDON, W.4. 01- 994 3526 (4 LINES)

EUROPEAN OFFICES: SWITZERLAND — SOUND PACKAGE, ST. GALLEN  
GERMANY — SOUND PACKAGE, HAMBURG

ITALY — SOUND PACKAGE, RIMINI  
SPAIN — SOUND PACKAGE, BARCELONA



# Eyes of Blue are poised for fame



**COCOONED** AMONGST their equipment which filled the garage in the middle of one of South Wales' largest council housing estates, the Eyes of Blue were taking a break.

Reaching the end of a week's rehearsing and testing out new musical ideas, the group had played themselves to a temporary standstill.

In August 1966, the Eyes won a Melody Maker talent contest which led on to a recording contract, a couple of TV appearances and a tour name at the time.

With a start like that it looked as if the group, formed only a year before, were going to hit the top at their first attempt. But success was not to come so easily and for three years they have been back on the road, doing gigs up and down the country from their native South Wales to London, Birmingham, Manchester and all points in-between or otherwise.

Now, with their second Mercury LP "In Fields of Ardath," due for release and an American tour lined up, the Eyes are nearer than they have been for a long time towards winning recognition of their talents. The difference this time is that it will be with their own music.

The Eyes first opened their peepers at a time when the more enlightened areas of the South Wales pop scene were washing the grease out of their hair and shedding leather skins and clothes hang-overs from the teddy boy era in favour of Carnaby-street clobber. The Eyes became heroes of the first-generation mods.

"We were one of the first groups doing the Tamla-Motown soul thing," said Phil. "We could not really reproduce the sound with our line-up not having the saxes and trumpets, Raymond Williams, on guitar, and myself tried to sound like a horn section, so he wasn't really an organist."

But it was the sound that won for the Eyes the MM contest. A tour followed with such names as Eric Burdon, Chris Farlowe, George Fame and from the States, the Paul Butterfield Blues Band.

The group made a couple of TV appearances to plug their first record. It flopped and so did a second. But the Eyes did not have much time to go red-rimmed over that and for three years they have been in heavy demand at colleges, ballrooms and from clubs tucked away in the Rhondas to regular spots at London's Marquee.

Drummer John Weathers took up the story "We have always tried to be different. The change really began when a lot of the groups added horn sections. We would be doing a one-nighter and find the supporting group doing the same numbers as us. Even if they were worse musicians they would sound better because of the horns."

Soaking up musical influences from everywhere, the Eyes were still evolving their own style and so their search for an original expression led first to another trend. When the summer of flower power bloomed they donned kaftans, bells and

beads and added a light show to their act.

But the group's own ideas were maturing fast. They began by taking songs already popular and putting them to their own arrangements. Two of these, their original treatment of "Yesterday" and Ritchie's "Largo," were included on their first Mercury LP.

"We met Graham Bond in London while he was waiting for a permit to work in the States to come through," said Phil. "Graham wrote two numbers for us, 'Crossroads Of Time' which was the title-track of the first LP, and 'Love Is The Law,' which was also included. Since then he has used 'Love Is The Law' as the title-track on an album he recorded in the States. Most of the other tracks were written by Ritchie."

Sleeve-notes of the LP are written by no less than Quincy Jones, who after seeing the Eyes during a residency at London's Playboy club asked them to write and perform material for a film.

Film is The Toy Grabbers, Amen Corner sax-players Alan Jones and Mike Smith augment the Eyes on the soundtrack. The group appear in a couple of numbers for another film, Connecting Rooms, starring Sir Michael Redgrave and Bette Davis. Both films are to be released in September.

"Quincy was great to work with," said John. "We learned a lot from him. Film music is so different. You have to learn to write a piece of music that's just right for perhaps a 15-second spot. It's a little like the music you get with commercials. Some of the ideas this gave us come out on a track on the new LP called 'Extra Hour.'"

The group's last album did much better in the States and the Eyes of Blue leave at the end of August for an American tour lasting six to eight weeks.

But the release of "In Fields Of Ardath" should prove an eye-opener on their talent to music fans on both sides of the Atlantic. — AL BRANNE

# Having a nice time, wish you were here

**JON HISEMAN** was sounding very happy with the way Colosseum's first American tour was going when we spoke on the phone in America last week. From Los Angeles Jon said, "We've done extremely well in Boston. The album suddenly leapt into the charts and it's only been out for three or four weeks."



HISEMAN: a great success in Boston

## Strange

"When we finished in Boston we went to San Francisco which was a rave-up."

"But they do something very strange here. They mix the bands up. Whenever we play in England it's with bands that are similar to ourselves."

"At the Fillmore we worked with the Byrds and the audience were digging us one minute and the next they'd be digging the other band."

## Reaction

Had the reaction varied from coast to coast? "Yes," replied Jon. "On the East Coast they took our music for granted. They seemed to

## Jon Hiseman, making his debut tour of the States with the Colosseum, talks about his first impressions of America

think that we were more musically than other groups who had been doing similar things.

"On the West Coast they are not nearly so advanced. Although the people who knew us went potty. The first few nights at the Whiskey A-Go-Go in Los Angeles, the press gave us good reviews but the audience didn't seem to

know what we were going on first of all.

## Hip

"In the East Coast it is more hip. But no matter how big you are in Britain, when you come to America you have to start all over again. It's incredible, it's such a vast country. When you

come out here, you have to eat humble pie."

Musicians who have seen the Colosseum have been reacting favourably. "We're playing with the Bar-Kays — that's another example of mixing acts — and they just sit up in the balcony and go potty, which is a bit embarrassing."

"There are a lot of

musicians about. Anyone is allowed in the band room so we keep getting these nutters coming up who have played with Graham Bond and want to know where he is or they ask us about tutors they brought with them."

The group have made several impromptu radio interviews. "The FM stations allow you to get right to the people. We've found that they want us to give the musical history of Britain for the past five years — and they let you play any records you want."

## Hype

Added Jon, "I think too many American audiences are behind British audiences and far more susceptible to the hype. Over here if you get in the charts you're made whereas in England the charts don't matter."

The tour, thinks Jon, has given the group a lot more confidence and he said, "I think Keef Hartley's band will do well here. English bands are better sounding. I don't think Keef's band will be anything special on the East Coast but on the West Coast his musical thing is happening."

"I think a lot of bands would do well over here if they could find somebody to put up the money. They are going to lose money but it's nice to start again. I think it's good for you to start again." — TONY WILSON.

## Mixed media and mime from Birmingham



TEA & SYMPHONY 'we improvise'

**MIXED MEDIA** has been one of those phrases hanging in the pop air since we were first turned into a complete migraine sufferers by light shows.

One group who really are planning to mix the media are Birmingham's progressive trio Tea And Symphony who, between them, play a whole stage full of instruments.

Says leader James Langston: "We are starting to present our whole show as a complete multi-media thing. At the moment we are slightly limited in what we can do by a slight lack of bread, but we are going to use proper stage lighting, light shows and also films as an integral part of the show, accenting certain visual aspects of the music. We have already made a little film."

The group already feature a mime artist, John Benson, known professionally for some unexplained reason as Cockroach.

"The mime is part of the same thing," says James. "Our music has a lot of mood changes and we improvise to a certain extent. The mime is very much related to what is going on musically."

"What we are hoping to achieve is the involvement of our audiences far more in what we are doing. I think audiences who haven't heard us before sometimes find our music very strange because of its originality. People have said they felt lost after one of our shows for the first time because what we are doing was so new to them."

"Now we want their participation. We do it already in one song, 'Boredom,' where we get people on stage to play percussion instruments and so on."

"This way I see things developing in that there will be far more people involved than the present four — three musicians and the guy on the lights. I see Tea And Symphony developing as a mini travelling theatre."

Tea And Symphony are waiting for Harvest to release their new album which James promises will be something different.

## 'THE NEW HUMBLEBUMS' IS THEIR NEW LP: THERE'S A NEW SINGLE, TOO



ENTER 'THE NEW HUMBLEBUMS' ON TRA 201. THEIR NEW BIG T SINGLE: 'COCONUT TREE' c/w 'HER FATHER DIDN'T LIKE ME ANYWAY' ON BIG 127.

**Transatlantic**  
WHERE TRENDS BEGIN

## SOUND CITY STRINGS

.....PERFECTION IN STRINGS

Made to exacting standards, balanced tone and magnetic response with accurate intonation all over the fingerboard, to give you precisely the sound you desire.

**SOUND CITY**  
Perfection in Strings

Sold by all leading Musical Instrument Dealers throughout Gt. Britain.



# POP GOES ON THE FIDDLE

**T**HE VIOLIN has a long but erratic history in jazz. In pop it is a newcomer that has seized the imagination of the young groups who rely on musical ability to build reputation.

In Britain there are a handful of pop violinists — Blind Faith's Ric Grech, John Weider from Family, Fairport's Dave Swarbrick and Dave Arbus from East Of Eden — each contributing an integral part to the musical identity of their groups.

## Animals

Weider, a former Animal, replaced Ric Grech who left Family to join Clapton, Winwood and Baker. He started playing violin with Eric Burdon in America but there were limited opportunities to use the instrument with the Animals.

It's only in the last four months with Family, he says, that he's really got into it.

"With Eric we used to do most of the hit things — 'Sky Pilot,' 'Good Times' — and I really only used to do one number 'Paint It Black' with the violin.

"With Family I'm using it a great deal both on stage and recording. Using a 16-track machine and over-dubbing three or four times you can get a whole string section on the record."

While with Burdon in America, John saw and heard a variety of country, jazz and pop violinists.

## Nashville

"Down south in Nashville there's country music on the television 16 hours a day, you can see everybody. There are a lot of Nashville and blue grass players who've given me a lot of ideas.

"There's James Burton who used to play with Rick Nelson and who did sessions with Neil Young and Buffalo Springfield, he's very good.

"And when I was in New York I saw the John



## ROYSTON ELDRIDGE LOOKS AT THE POP VIOLINISTS



DAVE SWARBRICK



RICK GRECH



JOHN WEIDER



DAVE ARBUS

Handy Quintet who have Michael White playing jazz violin. He uses unamplified violin just with the mike and plays solos in octaves, it's really nice.

"David Lefraco from It's A Beautiful Day uses a specially made solid violin which is as loud as a lead guitar, it's got a lot of poke. I haven't tried using a solid one yet but it would be good as sometimes I get trouble with feedback.

"My influences? Well, Michael White, and I like Stuff Smith. I liked that album 'West Meets East' that Ravi Shankar and Yehudi Menuhin did.

Yehudi has given a new concept to the violin and a lot of the barriers are being broken down.

"There are so many jazz musicians in pop now. Some of John Handy's musicians are now playing with the Fifth Dimension."

## Family

John believes that the violin has come into being as a pop instrument through the advent of groups like Family, King Crimson, Moody Blues, Procol Harum and Traffic who place more emphasis on ex-

cellent arrangements. "The music is still heavy and loud but with taste. In bands like King Crimson the musicianship is extremely high. They use a Mellotron to get string effects.

"I've got a cello at home which I'd like to use but I haven't had the time to practise. Eventually we'll be able to do everything without session men by building up the tracks.

"A lot of the session guys must be starting to get a bit worried seeing groups doing the whole things themselves. Some of them could be put out of jobs.

"Everything we record we

can pull off on stage. People have said that we wouldn't be able to get the same sound but you can just shut your eyes and think you're listening to the record.

## Maturity

"What I like about Family is that the accent has been on the music first, everything else has come second. That's why the band is well respected by other musicians and I'm sure eventually we'll make it very big. There's no bullshit with the band.

"It's a matter of having

enough maturity in your music. That's when it becomes honest. If you've got enough faith in what you're doing, it will come through.

"There was no bullshit about Traffic — everyone had been in a lot of musical scenes. It's the same with Procol Harum, they've been in the business for about eight years and they can put something out that'll make people say 'Christ, that's first class.' They've been through a lot of changes but now their music's honest and it's their own.

"People like Amen Corner and Love Affair have got to be in the business for a few more years before they can produce really honest music. We think we can go on stage now and do our thing and not be embarrassed about it at all."

Weider and Family's honest approach to music has earned them respect both among fans and other musicians. I expected a lot of criticism from the fans when I took over from Ric but people have accepted it, he says. "People still think it's strange to see me taking my violin out. At the time we did at Plumpton I was just playing around beforehand doing some country stuff and some of the musicians who were with the Nice just looked at me in amazement."

## Album

Family have a new single "No Mule Fool" which features John's double tracked violin out next month. Their appearance at the Festival Hall next week will see each member of the group in their own spot and there is a new album on the way.

Their honest, original approach to music, they say, is to use country, jazz, blues and rock influences and the willingness to experiment with the violin makes them one of the groups who have made 1969 a milestone in pop history.

## NEXT WEEK

# TEN YEARS OF RONNIE SCOTT'S SPECIAL SUPPLEMENT

DON'T MISS IT

(repeat swiftly)  
**SINGULAR**  
**SALLYANGIE**  
HAS A SINGLE  
SENSATION

'TWO SHIPS'  
c/w  
'COLOURS OF  
THE WORLD'

on Big T  
BIG 126

**big t**

from Transatlantic

ONE OF the great things about the current group scene is the way everybody seems to have their own thing going.

A year or two back most new groups sounded like poor copies of the star names. Today everybody seems to have learned that originality pays dividends.

In fact, when I asked Samson — one of the newer Marquee discoveries — how they would describe their music, I was told: "You've hit us on a raw point. Every one says: 'Who do you sound like?' Why do you have to be compared with somebody else all the time?"

Indeed they are hard to categorize with a line-up that uses French horn and flugelhorn and material drawn from jazz and the classics as well as rock.

## Classical

"The classical things have been coming in recently," they told me. "It's not a case of doing arrangements of classical things, we do our own melodies in the styles of different composers. And it is going down very well with audiences.

"Really we are not a heavy group. We are very melodic, not as freaky as a lot of the bands."

The group was originally formed last November and came to London about five months ago. Ian Kewley (French horn), Mike Delaney (dr) and Ez Olthinson (bass gtr) all met while students at music college in Manchester. They were joined by a former engineer, Les Jones (lead gtr), and Norman Findlay (organ) who had been playing with a dance band in Hull.

Newest member of the group is John Pritchard (flugel) who was with a group called Trifle and has worked with the Echoes, Lulu, John Rowles, Dave Berry and Dusty Springfield as well as Fat John's jazz group.

"The standard of groups is improving so much," they agreed. "And one of the reasons is the number of people from music schools coming into the

groups, and they aren't satisfied with just playing 12-bar blues all night.

"In our own case, we find the blend of French horn and flugelhorn works so well that we are surprised nobody has used it before."

"The two instruments," explained John Pritchard, "are like one with an extended range."



SAMSON: not a heavy group

# Samson's strength is melody

The group has just had its first album, "Are You Samson," released but say they have moved on somewhat since it was recorded and, in fact, have a second LP already scheduled.

"We are a slightly different band now," they told me. "And the things on the album were written in Manchester before we came to London.

"The arrangements we are doing now are more difficult and we feel more interesting. With John Pritchard joining, the sound has more depth. We also have a lot more dynamics than the album may suggest.

"Not that we dislike the album, it's just that we have progressed since it was made.

"We recorded it in 12 hours and tried to treat it as though we were on stage. This is a problem with American groups in particular, they just can't reproduce the sounds they get on record. We take a good deal of trouble over balance to make sure we get the right sound on stage." — B.D.



**ISLE OF WIGHT FESTIVAL - ROLLING STONES CONCERT  
BLIND FAITH CONCERT - NATIONAL JAZZ FESTIVAL  
AND NEARLY EVERY MAJOR BRITISH GROUP**

**THEY ARE ALL POWERED BY *wem***

(And don't run away with the idea that because it's the best it's the dearest)!!

These Groups HAVE found out about WEM — that's why they use it. So can you, by sending in coupon for our new catalogue of equipment from 40 to 1,000 watts.

- ALAN BOWN \* BONZO DOG
- BLODWYN PIG \* CLOUDS
- CIRCUS \* CARAVAN
- DONOVAN \* ECLECTION
- EDGAR BROUGHTON
- EIRE APPARENT
- FOUNDATION \* FANTASTICS
- THE GUN \* THE HERD
- IDLE RACE \* JETHRO TULL
- JON HISEMAN
- KING CRIMSON
- KINKS \* LOVE SCULPTURE
- LOS BRAVOS \* MOVE
- NICE \* ORANGE BICYCLE
- PINK FLOYD \* SETTLERS
- SAVOY BROWN \* TIME BOX
- THUNDERCLAP NEWMAN
- TEN YEARS AFTER
- TYRANNOSAURUS REX
- THE **WHO**

(In deference to all WEM-POWERED GROUPS, the names are listed in alphabetical order)

**wem**

**Find out about *wem***



**WATKINS ELECTRIC MUSIC**  
66 Offley Road, London, S.W.9  
01-735 6568  
Please send me your new catalogue of equipment from 40 to 1,000 watts. Also the name of your stockist in my area.

NAME .....

ADDRESS .....

.....

.....

.....



# The ordeal and triumph of Humble Pie

**A** NEW GROUP was born last week in an arc-lit mud bath — and like many a mewling, punking infant, it nearly coughed and died.

But with remarkable fortitude, Humble Pie survived and recovered from the hell camp of Bilzen Pop Festival and went on to prove the experiment of mixing Frampton and Marriott is a winner.

After a near disastrous first public appearance, when instruments went out of tune, arrangements and nerves suffered and power was cut off, the group left suicidal.

Two days later their confidence was restored and some great music emerged. They looked back on Bilzen as a spiritual experience of inestimable good for their souls — like fasting or ecstacy.

The group — Steve Marriott, Peter Frampton, Greg Ridley and Jerry Shirley — had their first taste of the rigours of touring together when they hit the Great Group Trail across Holland, Belgium and Germany.

And I went with them, to witness the birth of a band. I saw the apsects, and arguments, the fun and enjoyment and sheer slog.

Along the way they bumped into other weary travellers earning their bread the hard way — Aynsley Dunbar, Brian Auger, Deep Purple, the Bonzo Dog Band and many other pneumonia ridden exiles.

Amsterdam was our main base of operations. We flew there from Gatwick by BAC-111 and picked up a couple of hired American cars.

Soon after checking into the Esso Hotel, the band had to drive some 150 kilometers to Bilzen in Belgium through torrential rains that sometimes threatened to sweep away the autobahn.

Due to my navigation we managed to leave the autobahn and thoroughly explore the traffic jams of old Utrecht before we hit the right road to Bilzen.

The site reminded me of a scene from World War I. On uneven ground, churned into a slippery mire, the fans squatted on soaked seats packed into a small area ringed by arc lights.

Our drivers left us as they



MARRIOTT: 'Thank God we can forget about Bilzen'

## CHRIS WELCH follows the group across Europe

attempted to park the cars, and the group, damp, forlorn and lost, wandered about looking for an organiser to direct them to a dressing room, or at least say hello.

Steve, unsmiling, hair over his shoulders and buried inside a huge overcoat stretching down to his ankles, took charge.

"You just have to be patient and not lose your temper. I was here last year with the Faces and the kids were really nice. Of course the organisation is a shambles—it always is at these things. Come on—it's this way."

### Thick

A fiery, emotional Cockney, Steve has never been noted for restraint. But he tried really hard, and I never heard him moan or complain, when "organisers" pointed vaguely at a low wooden hut like a Western saloon jammed with boozing groups and thick with

tobacco smoke, which was the dressing room, or when the time for their appearance on stage gradually moved round the clock to 2 am.

The rain came down in violent freezing showers, but the audience remained firmly in position, cheerfully booing their own "local teenybopper groups and giving an ovation to exciting performances from Deep Purple and Aynsley Dunbar.

The saloon began to look extremely unreal, as reporters asked Steve in halting English what it felt like to be a star, and were told in terms, free of hesitation, exactly what it felt like, when the amazing Miss Marsha Hunt suddenly appeared in our midst.

Marsha had a plan. She had lost one of her musicians coming through customs, and invited Humble Pie to jam during her set.

This proved a bit of a mistake and the Belgians agreed by booing somewhat heartily the ensuing shambles. Marsha sang "Long Black Veil" well, but with microphones cutting out and her backing not really

knowing what it was doing, it was an episode that did not auger well for the top of the bill.

At 1.30 am Humble Pie began to set up. At 2 am with the rain miraculously holding off the group launched into "Wrist Job", "Shakey Jake" and "Walk On Gilded Splinters."

Whenever the group were playing they sounded great — Steve's voice was as soulful and violent as ever, while Peter proved just how good a guitarist he is, showing he has a genuinely original style. Jerry is a monster on his elaborate drum lay-out and Greg contributes a powerful voice as well as bright and firm bass lines.

### Shame

But sadly, as the rain began to slash down again, as Steve's electric piano proved hopelessly out-of-tune, and as the power cut out the organ, shame, embarrassment and

despair took their toll of a first ever public performance the group would rather forget.

After the gig, they were uncomfiable, and it was a silent few hours of hard driving back to Amsterdam. But I had recorded the best parts of the set on Peter's cassette, and managed to prove to them that things had not been as black as they seemed.

The next afternoon was spent rehearsing for an evening performance at Amsterdam's Paradise Club, and tuning Steve's faulty piano.

The Paradise is the city's Middle Earth type scene, although it reminded me strongly of Eel Pie Island. It is housed in a derelict church, and an excellent light show is projected from the back of the main hall onto huge screens above the stage. Hippies lie around the floor in the dirt, smoking.

Humble Pie restored all faith and played a beautifully tight, well rehearsed set.

On the second night they were far more relaxed and were playing for their own en-

joyment as well as the audience.

News of great chart success with their first single "Natural Born Bugle" greatly cheered the group.

Said Steve of their hit: "It's quite an up. We never expected it. The record was just a lion really. I nicked the riff from Chuck Berry's 'Little Queenie' and we guessed it would make a nice single. People are saying it's like 'Get Back' and somebody even played the two records together on the radio."

### Ignorant

"How can people be so ignorant? Deejays are supposed to know about these things. Don't they know the Beatles took it off Chuck Berry? We've both taken from the same source. Deejays should know that man. There's a bit in it from the Stones' 'I'm Not Easy' from Aftermath, if they really want to know."

"Oh, and we wanted to get a sound like the Bill Black Combo, because we've got an album of theirs and we think it's a gas. So there you go — Chuck Berry, the Rolling Stones and Bill Black!"

"We've done our second LP already and it has got a beautiful sound. Greg and Jerry play some great bass and drums and Peter is — well Peter's too much."

Said Peter: "We'll be doing an English tour in the Autumn. We will be doing the whole of the second half and the first half will have a really good band, perhaps with a girl singer. We'd like Julie Driscoll to do it. She'd be amazing. We go to the States on October 25 for six weeks doing a club and concert tour. None of us have been before, except Greg, who went with Spooky Tooth."

Said Jerry: "We owe it all to the Magdalene Hall where we rehearsed in the country. We got to know each other's capabilities musically and

loving together got to know each other as friends."

For Steve it has probably been the toughest after working with the Faces for several years, to have to make changes.

"My Mrs helped with the whole changeover scene," said Steve. "You need someone who can give you advice and understand if Humble Pie hadn't happened, I'd have stayed on in the Faces, bringing everybody down. I never ever thought I would leave the Small Faces. I thought I would just go on forever. I don't know what would have happened. But it feels like Humble Pie has been together for years."

"I just want to be part of the band and do my job. I don't have to freak out anymore. I can relax and play music."

Peter too is relaxed and happy at being freed from the pure commercial pop world and allowed to indulge in his true role — as a brilliant guitarist and fine singer.

"I remember having a made up for Top Of The Pops," he said, recalling his first taste of stardom. "I used to have half an hour more than anybody else in the make-up department. Lots of eye-drops to make it look as if you are about to cry."

Such days are past for all of them. Humble Pie are a tough little team, dedicated to producing groove music. They have barely been operating a few days and already they have been through most of the experiences of stardom — a hit, a slotting tour, criticism, a bad gig, controversy and success.

In Germany they scored a winner in concerts in Düsseldorf and on TV. Next on the agenda is Britain and America.

Says Steve: "That first gig was such a blow, but we've been brought up by everything that has happened since. Thank God we can forget all about Bilzen now."

## BANDMASTER HARMONICAS — THE MARK OF QUALITY

Harmonicas, made by Klingenthal, represent the efficiency of a branch of industry whose standard, over the last century, has reached absolute perfection.

Thorough market research and technical progress combined with up-to-date production methods have increased the sales

of today's well-known models and designs, noted for their quality, appearance, finish and tone, over those of other brands.

We shall be glad to send you details of our Special Offer.

### Demusa G.m.b.H.



# BANDMASTER

Erhältlich in Allen Musikinstrumenten-Fachgeschäften! Exporteur: Demusa G.m.b.H., DDR 9652 Klingenthal, German Democratic Republic



TONY WILSON TALKS TO ONE OF AMERICA'S FOREMOST HEAVY GROUPS

WILL JODY GRIND JOIN THE GIANTS?

DURING PERAMBULATIONS about Town a frequent question one hears snorted in one's lugs: "Ere Guv, wot's going to be big on the group scene?"

Frequently one is forced to answer "Nuffink," owing to a certain belief that many of the new contenders for honours in the group stakes are mere shadows of existing giants, or more simply, worthless bligs, unlikely to incite anything even as positive as a round of hearty boos.

CASE

Not so the case with Jody Grind. In fact, when a dullard accosted me in a low drinking haunt recently and whined: "Ere Guv, wot's going to be big on the group scene?" I responded with a lightning, "Jody Grind," before hurling ale in his face and seeking pasture now.

Jody Grind are an organ trio who have been building up a name for themselves at London's Country Club and the usual round of collage gigs.

That doesn't sound particularly inspiring in itself—but Jody Grind have a degree of infectious excitement and the kind of convincing enthusiasm that augurs well for the future.

For a start I have heard people say they don't like them, which is always a good sign of something original afoot.

JOINING

And that originality lies in the hair-raising organ playing of Tim Hinkley (23) a cheery chap with a Debussy hair-style, who could well be joining the ranks of Emerson, Auger and Crane in the affections of organ fans.

Tim works with Barry Wilson (24) on drums and Ivan Zagni (24) on guitar. Tim

BY CHRIS WELCH

plays organ bass pedals and a mighty thunder of sound they managed to kick up between them!

Says Tim: "We started about a year ago. I got together with Ivan and we decided to form a group. Barry has been with us about four months."

"We started completely from scratch and we had a big setback when we had an amplifier stolen at a free concert."

"We listen to lots of free music and we play in a free style. We've all been through the pop scene which was a bit disappointing and plastic, but it was experience."

"Much of our music is improvised and we can't be sure what's going to happen next."

VOCALS

Said Ivan: "Tim does most of the vocals and we've got a few songs we've written ourselves. The thing is to have a basic structure to work from. I think pop music is developing into today's jazz. And when you think about it—Charlie Parker was playing hard rock long before Bill Haley!"

"We dig Dave Greenstade a lot with Jon Hiseman," garrily nominated Carl Palmer as one of his favourite drummers.

Comparisons are often odious, but did Jody Grind ever find themselves bracketed with the Nice?

"There's really no comparison, because Keith leaps about a lot on organ, and they use a bass player whereas we have a guitar. They're much more together than us because they have been playing a long time. We are still finding our feet really."

IRON BUTTERFLY arrive in Britain next week for their first tour here with the strength of a gold album behind them.

"In-A-Gadda-Da-Vida" is currently high in the album charts and has racked up over a million dollars worth of sales for Butterfly and Atlantic Records.

The group comprises Doug Ingle, leader and singer, Ron Bushy on drums, Eric Keith Brann, guitar, and bass player Lee Dorman. It was Lee who I spoke to in New York recently.

"We are looking forward to coming," said Lee, when I asked him about the group's British tour which opens at the Marquee on Monday (9).

"We know we are unknown in Britain but it will be doubly fun for us because we will be set back two years and that means we have to start all over again. But there is no apprehension among the group."

Iron Butterfly's rise has been the result of two year's hard work on the club and ballroom circuits in America.

Variety

Musically the group has drawn its inspiration from a variety of sources. "Basically it's a collage of all different sounds," explained Lee. "It's different kinds of music put together by four



IRON BUTTERFLY: 'We will be set back two years'

A MILLION DOLLAR IRON BUTTERFLY

different guys with different ideologies. It's not heavy, or acid. There's a little bit of baroque, a little country and western, a little blues."

"We are just going over Britain to play to people. If they like it that'll be fine, if they don't like us they won't. People have put us where we are. We could be the greatest group in the world and people might not like us."

I asked Lee if the group were making any special preparations musically for Britain. "No," he replied.

"What we'll play is not going to be different from what we usually play. If people react to certain songs then obviously we shall use them more but we will try to play all our songs, a little bit of each album."

Albums

Continued Lee, "We may restructure some songs. For instance 'In-A-Gadda-Da-Vida' lasts 17 minutes on the album but it can run

for 30 minutes, and the solos are different from the album."

The group have two albums out in Britain. "Vida" is the first and since its release have followed it with "Ball," and now the group are planning to go into the studio to cut another album, "Metamorphosis" for October release.

"We're evolving a little bit more and using more vocals," said Lee. "The music won't be as complex as the last two albums. It

will be still as heavy but we've realised over the last two years that you don't have to be as complex as we have been."

"I think people like the basic push heavy music has, but it's not necessary to turn up the volume to be effective. We've been trying to turn down our volume for live performances."

Worry

Lee and Eric Keith Brann have the main worry about volume with bass and guitar. "We get wrapped up in the music quite a bit," said Lee. "We have one number, 'The Iron Butterfly Theme,' which depicts the life of an Iron Butterfly."

"At the end it crashes and we hit all the amplifiers to make the crash and we use four electronic fires to create a visual ending."

"But we want people in Britain to come and listen. If people will come and listen that will be fine. We just want to have a good time."

DAY AND NIGHT NON-STOP PERFORMANCES !!

A man went looking for America. And couldn't find it anywhere...

(CANNES FILM FESTIVAL WINNER)  
"Best Film By a New Director"

PANDO COMPANY in association with RAYBERT PRODUCTIONS presents

easy rider

starring

PETER FONDA · DENNIS HOPPER

JACK NICHOLSON

Directed by DENNIS HOPPER

Written by

PETER FONDA

Produced by PETER FONDA

DENNIS HOPPER

Associate Producer WILLIAM HAYWARD

TERRY SOUTHERN

Executive Producer BERT SCHNEIDER  
TECHNICOLOR • Released by COLUMBIA PICTURES



classic

PICCADILLY CIRCUS  
437-2380

NOW!

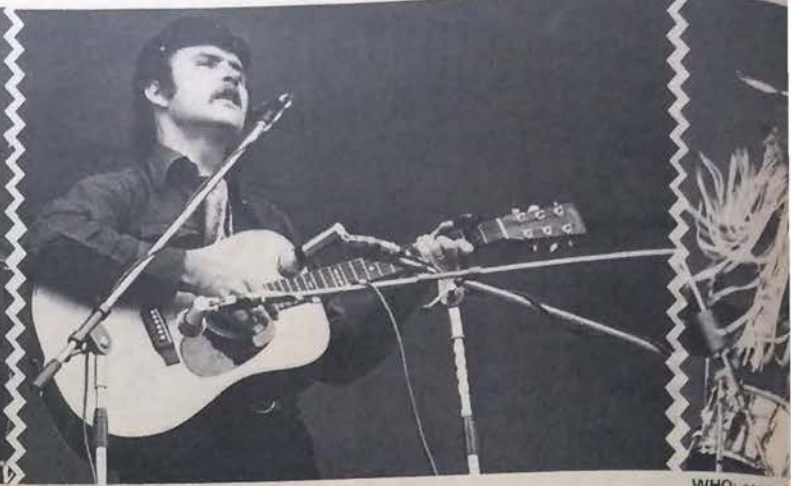
CONTINUOUS FROM 1p.m. THURS. SEPT. 4 TILL 1a.m. PERF. ON SUN. SEPT. 7  
(SUN. SEPT. 7th. 1, 3, 5, 7, 9 p.m.) THEN DAILY PERFS!

ROUND THE CLOCK PERFORMANCES FOR LONDON'S BIGGEST HIT!





DYLAN: slight stooped figure.



TOM PAXTON: a craftsman

WHO: sensitive

## Dylan charms the labourers

BOB DYLAN has been an elusive person during his visit to the Isle of Wight.

Apart from his one press conference on Wednesday he has been spending most of his time at the 14th Century stone farm house, Forlands Farm, near Bembridge, rehearsing with the Band.

The farm house is set in picturesque sunken gardens and has its own private swimming pool.

Beside the farm house is a converted barn where Dylan and the Band have been practising.

At the entrance to the farm house is a pair of boarded-up, wrought iron gates, where one or two civilian guards keep a constant watch from a parked car. They earn a reported £15 a day for this duty.

Outside the cottage, labourers working on the road have been gathering near the barn rehearsal room to listen to

Dylan and the Band run through such numbers as "Lay Lady Lay" and "Washville Skyline."

But one reporter has managed to penetrate the security lines he is Daily Sketch writer Chris White.

Chris went to Forlands Farm and eventually met Bob Dylan, after speaking to Al Aronowitz, a journalist friend and unofficial press agent for Dylan.

"Dylan walked out of the barn into the garden," said White. "He was wearing a brown leather coat and green-tinted sunglasses. I asked him if I could have a word with him and Dylan replied 'sure, what do you want to know.' I asked what was the attraction about the I.O.W. and he explained that it was a place where Alfred Lord Tennyson had lived and that 'I was a place he had always wanted to come to.'"

Dylan is believed to have rented the house for at least three weeks.

White asked Dylan if he had any thoughts about taking any other engagements. "Not at the moment," replied Bob, "but we will consider any offers we get. Basically we are just having a holiday."

"It's nice to be working with the Band again. We're just getting a bit of practice in. They are a great bunch."

Bob also said that he was aware of the large number of fans he had in England.

"They write to me a lot. They are the most loyal fans I have and that was one of the reasons that I wanted to come to England to make my comeback. It's not the money I'm interested in, I just want to play music."

"I found Dylan easy and pleasant to talk to," said White. "He was a complete contrast to

what the publicity makes him out as and a contrast to his lack of communication at the press conference.

"He was a completely different person to what I had expected. It was an insight into the person and not the public image. Something you caught very little of with all the paraphernalia of a press conference. I think he is a person who is quite willing to talk to you on his own. Basically he is a shy person."

I spoke to the Band's Robbie Robertson who told me, "We've been rehearsing with Bob since we got here, working out what we are going to play. He's a bit vague about it, and we've been trying to get the feel of the place."

"But he just likes to play all the time. We've had to say 'give it a rest.' We could hardly finish our first album because he wanted to play all the time."

## HOW many saw Bob Dylan? How many had their view blocked by a pressman's head? How many had their mind blocked by misunderstanding?

There were 200,000 of us struggling in a damp, dark field on the Isle of Wight on Sunday night, not wanting to miss the most historic pop event in a year of historic pop events.

Blind Faith, the Rolling Stones, the return of Dylan and the return of Dylan.

A quite quiet calm figure who enjoys playing guitar, singing and song writing, who prefers to avoid fools in order not to suffer them.

He was the magnet, the slight, stooped figure, who lured the converted, the uncertain and the disbelievers.

# DYLAN VEI WHAT DID

He sang his tunes and the Band played, while bored men and women told stories by telephone, and kids huddled together to hear the truth.

And the truth was Bob Dylan and the Band played beautifully. His group began their own set at 1.10 pm through the festival's magnificent 1,600 watt PA sound system, which ensured everybody heard. And Dylan sang for a solid hour, from 11 pm to midnight.

There was no "super star" jansession. It wasn't needed. It wouldn't have worked anyway. The Beatles, Stones and Blind Faith stayed firmly in front of the stage, and let Dylan speak for himself.

And it was something few ever expected to hear in public in Britain again, until the Folk Brothers surprised the world with their coup.

Ronnie Ray and Bill Foulk and producer Ricky Farr should be congratulated for their enterprise and success in proving that music and youth is the most hopeful combination in Britain.

Fans that tolerated three days of unavoidable discomfort, had come for something identifiably honest and real in a world of doubts, distortion and prejudice. They came to see their own favourite groups as well as the enigma, myth, legend, whatever Dylan is being called this week.

They surprised the Islanders, who had been filled with trepidation at the invasion of their conservative microcosm of England by the unique standard of behaviour, which was maintained with a few exceptions for three or more days.

The comparison with soccer fan vandals and akinhead thugs was there for all to see.

And it was a time of owning-up when the nation's press were shown up in their bitchy game of misrepresentation and miserable half-truths, with the honourable exceptions of newspapers like the Guardian and Times, whose correspondents reported the unique event with understanding and sympathy.

"Dylan's Midnight Flop" crowded one headline — after thousands had cheered his final encore "Mighty Quinn."

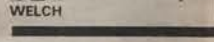
MM's unanimous verdict was "A success. What did they want — blood?"

## FRIDAY

THIS was the day of Nice and Bonzos, stalwarts of groupdom, who could be relied on to banish thoughts of creeping rheumatism, aching bladders and elaustraphobias, the great plagues of pop festivals.

The Nice closed with a straight set of hard playing, concluding with Keith Emerson's virtuoso, reminding drama for two Hammond organs, to great gusts of applause. Unnumbered by

## The Melody spent four on the Isle hour report



WELCH

Scots pipers or string orchestras, it was the Nice at their best.

The Bonzos were superbly funny, while more unusually chaotic than is even traditional. Roger Spear's explosives were infuriatingly unreliable owing to damp fuses and Legs Larry was late owing to a non-starting taxi driver. However ex-Traffic drummer Jim Capaldi sat in as if he had rehearsed with the Bonzos all day.

Viv Stanshall's news commentary on star arrivals to the festival — including the information that Bert Weedie was tunnelling from Middlebrough and was believed to be under the Irish Sea, was a minor masterpiece.

Other highlights of Friday was Election's excellent performance which drew cries for encores. In fact, throughout the festival, the audience were extremely warm to even the most uninspired acts.

## SATURDAY

THE WHO were sensational, ally good and gave one of the best performances of the three days. Keith Moon had to have pain-killing injections in both legs in order to play after his recent accident in which he broke a foot bone.

Nothing stopped Keith, John Entwistle, Roger Daltry and Pete Townshend giving the audience an hour of electric rock at its most electrifying.

Townshend played one of the best guitar solos in Who history on Mose Allison's "Young Man Blues." Well that can't be proved, but Pete in white boiler suit, still slightly shaken after the group's arrival by helicopter behind the stage, was in phenomenal form.

The thunderously rocking riff kicked up by Moon, Townshend and Entwistle on "Shaking All Over" at a combined 2,600 watts must have been audible in Portsmouth.

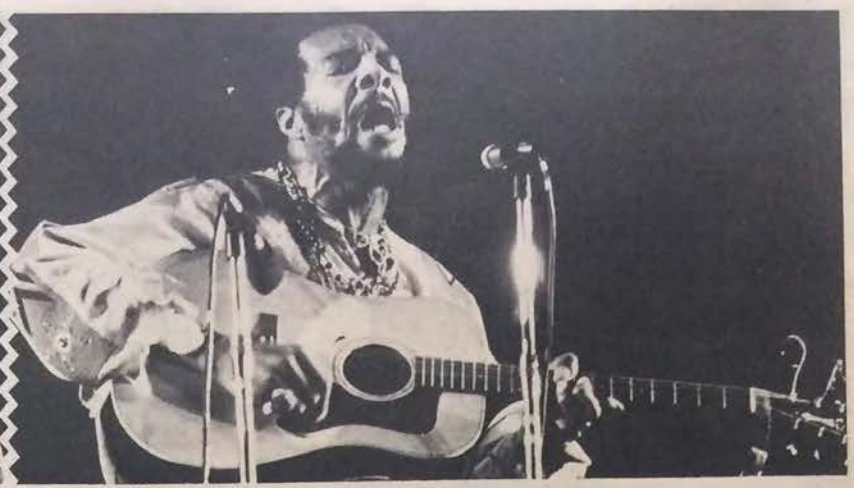
Pete gave Joe Cocker a plug who played later that evening. But while the Great Band swung beautifully and sounded great after the shambles of the "Pretty Things" and the low interest of Fat Mattress, Joe himself did not quite make contact with the audience.

fat mattress are bigger fat mattress are eric dillon jimmy leverton neil landon noel redding  
 fat mattress is bigger fat mattress is 1,152 square inches of sleeve  
 fat mattress is 33,788 inches of music fat mattress expands





JOE COCKER: sang well.



RICHE HAVENS: truly dynamic.

# VERDICT: A SUCCESS— DID THEY WANT, BLOOD?

ody Maker's Chris Welch and Tony Wilson have  
ur days among the Dylan aficionados  
le of Wight. Here is their first-hand hour-by-  
ort of the historic Bank Holiday happening



WELCH

He sang well, but soul seemed a trifle out of date, or at least out of place, and his stage movements were irritating. Earlier Edgar Broughton scored great success with "Demons Out" and proved that one need not fear mass rioting from his crowd stirring methods after all. Marsha Hunt looked absolutely top-hole in a rather attractive set of leather knickers during the afternoon,

and gave the photographers a chance to leap about. Aynsley Dunbar blew a violent set, which was considerably heightened by the appearance of Anette Brox for a vocal duet with her husband Victor. Family and Blodwyn Pig scored signal success. Family's Roger Chapman claimed later that although they had gone down well, he felt they had not played as well as they could. Every so often during the

festival, there was a "Surprise ovation." Tom Paxton scored one on Sunday. On Saturday, it was the turn of the Moody Blues. And after a vast wave of applause and cheering which sounded like a Nuremberg rally, the Moodies said: "We have waited five years to hear that." Despite problems with their Mellotron which distorted slightly and took the edge off their impact, and some indistinct vocals, the Moodies

settled down to a full sounding programme which included "Doctor Livingstone I Presume," "Never Comes The Day," and "Knights In White Satin." — CHRIS WELCH

## SUNDAY

D-DAY, Dylan Day. For the first time in over three years Bob Dylan was making an appearance in Britain and from early in the day, thousands poured into the Isle of Wight Festival arena, ready to spend hours in anticipation of the moment when Bob Dylan would take the stage late in the evening. From mid-day the first groups began to take their turn in playing to an audience that increased by thousands every hour. First on were the Liverpool Scene with their mixture of pop and poetry and they were followed by the Third Ear

Band and the Indo-Jazz Fusions with rhythmic distillations of Eastern and Western Musical ideas. A diversion came in the form of poetry from Anthony Haden-Guest and Christopher Logue between the various acts. Gary Farr, brother of producer and compere Rikki, proved to be a pleasing singer and songwriter in the folk-rock bag with "Good Morn-

ing Sun" and a country blues tinged. "The Vicar And The Pope," with backing from members of the Mighty Baby Group. Following Gary came American singer-songwriter Tom Paxton who received one of the biggest ovations of the festival. This was quite incredible and unexpected but honestly deserved. Paxton is a craftsman both as a songwriter and as an artist and obviously won thousands of new fans with his performance. There were familiar songs such as "Can't Help But Wonder Where I'm Bound," "Rambling Boy," "Last Thing On My Mind" and newer songs like "Troubadour," "Morning Again" and "Crazy John," but it was "Talking Vietnam Pot Luck Blues" that brought the crowd to its feet in a great standing ovation. Tom returned to encore with two songs, "Annie's Going To Sing Her Song" and "Forest Lawn," a humorous comment on the American Way Of Dying. The audience reaction was amaz-

ing. They leapt to their feet again and roared out "We Want Tom" and then chanted "Paxton, Paxton." Tom was obviously overwhelmed and came back on stage to tell the audience "This is the happiest moment of my life," and he meant it, for Tom has strong ties with Britain and this personal triumph was heartwarming to watch. The Pentangle had a somewhat tougher time. Very much a listening band their set was spoiled by several incidents. Low flying aircraft drowned out their music at one point, a small fire on the arena perimeter caused a loss of interest and to cap it all the Rolling Stones chose to make their entry in the middle of the group's playing of "Bruton Town," and the flurry of photographers and rubber-neckers was obviously annoying. However they scored with "Pentangling" which included one of Danny

to page 26

# 'My job is to play music, I'm just going to take it easy'



DYLAN: 'ask the fans'

THE YOUNG waitress at the Old Port cafe in Seaview, a few miles from the Woodside Bay, Wootton, site of the second Isle of Wight music festival was completely unconcerned that Bob Dylan was on the island. "I don't really care," she said, "it just means that I shall keep away from Wootton." And indeed the fact that one of the music world's most popular and most influential performers and songwriters is on the island has appeared to have little effect on the leisurely pace of the popular holiday resort. But at the 100 acre site itself, where final preparations were being made, there was already a canvas township set up by a couple of thousand campers making their temporary homes for the festival. "People have travelled from all over Europe, Scandinavia, America and Canada. Some of the housing was quite primitive. A group of American and Canadians had erected themselves a makeshift of corrugated iron, plastic sheeting and rough grass thatching. A hand-painted board declared somewhat appropriately that this was DESOLATION ROW.

In order to cope with any trouble that might occur with the expected 150,000 festival goers—and by Thursday the local police had estimated 5,000 had already arrived—a special plainclothes force headquarters in a nearby house, was on hand.

In a field adjoining the music area 25 booths were selling food and clothes and there were numerous hot dogs, ice cream and fish and chip stands doing roaring trade two days before the festival begins. There was also a marquee housing a discotheque and cinema where underground films were shown. Other entertainments laid on to keep the fans happy while they waited included an environmental playground and a jousting tournament between cars decorated in bizarre fashion. But what of Bob Dylan? The 29-year-old American, reported to be receiving £32,000 for his appearance—even Lord Montague of Beaulieu wasn't allowed to see him. However George Harrison has been to see him at the 16th century Forlands Farm, Bembridge, where Dylan had been rehearsing with the band for the past week. On the Wednesday prior to the festival there was a rather disastrous press conference given by Dylan. Disastrous from the point of view of the kind of questions asked and the formalised atmosphere it was given. Flanked on either side by friends and festival officials Dylan faced an army of reporters, photographers and camera crews. With his hair trimmed short, bearded and dressed in white shirt and jeans, he seemed bemused and bewildered by many of the questions flung at him, questions of obvious irrelevance concern-

ing his marriage and drugs. Asked what had been the attraction of the IOW, "We wanted to visit the home of Alfred Lord Tennyson." About the expected audience at the festival he commented: "The more the better, I just hope it's a good show." Dylan said that he had new arrangements. "Everything we will do is on record." Questioned about his change of style in dress and looks, Bob said he had dropped the old style because it was gimmicky and he no longer needed gimmicks. Somebody asked him if he thought of himself as a "square" to which he said "He had better ask the fans." In reply to whom he wanted to meet Bob said "Anyone who is around, I'd like to meet Georgie Fame." About his performance Bob stated "My job is to play music. I'm just going to take it easy, you've got to take it easy if you're going to do your job well." Mention was made of the Beatles offer to use their Apple studios. "I'd sure like to, I love the Beatles." After 20 minutes the press conference came to an end. It seemed in effect that Dylan was simply saying "I am my music, listen to it." But this it seemed was not enough for many pressmen at the conference. Disappointment and annoyance were expressed at the fact that no great words of wisdom had been delivered by Dylan but really it seemed hardly the time or the situation to do so.

## JOE COCKER

Delta Lady

Regal Zonophone RZ3024



THE GREATEST RECORDING ORGANIZATION IN THE WORLD

## CLIFF & HANK

Throw Down A Line

Columbia DB8615

## DIANA ROSS & THE SUPREMES AND THE TEMPTATIONS

I Second That Emotion

Tamla Motown TMG709

## JOE SOUTH & The Believers

Don't It Make You Want To Go Home

Capitol CL15608

## THE VIRGIL BROTHERS

When You Walk Away

Parlophone R5602









**Chrysalis** presents

# JETHRO TULL



In Concert  
with their guests

**SAVOY BROWN & TERRY REID**



NEWCASTLE: City Hall, Thurs., 25th Sept. at 7.30 p.m.  
 EDINBURGH: Usher Hall, Fri., 26th Sept. at 7.30 p.m.  
 DUBLIN: National Stadium, Sat., 27th Sept. at 7.30 p.m.  
 BELFAST: Ulster Hall, Mon., 29th Sept. at 7.30 p.m.  
 LONDON: Royal Albert Hall, Wed., 1st Oct. at 7.30 p.m.  
 MANCHESTER: Free Trade Hall, Thurs., 2nd Oct. at 7.30 p.m.  
 BRIGHTON: Dome, Fri., 3rd Oct. at 7.30 p.m.  
 HULL: City Hall, Mon., 6th Oct. at 7.30 p.m.  
 LEEDS: Town Hall, Tues., 7th Oct. at 7.30 p.m.

BIRMINGHAM: Town Hall, Wed., 8th Oct. at 7.30 p.m.  
 SHEFFIELD: City Hall, Wed., 15th Oct. at 7.30 p.m.  
 CAMBRIDGE: Rex Cinema, Sun., 19th Oct. at 2.00 p.m.  
 SOUTHAMPTON: Guildhall, Mon., 20th Oct. at 7.30 p.m.  
 BRISTOL: Colston Hall, Tues., 21st Oct. at 7.30 p.m.  
 LEICESTER: De Montfort Hall, Thurs., 23rd Oct. at 7.30 p.m.  
 PLYMOUTH: Guildhall, Sat., 25th Oct. at 7.30 p.m.  
 OXFORD: Town Hall, Mon., 27th Oct. at 7.30 p.m.  
 NORWICH: St. Andrew's Hall, Wed., 29th Oct. at 7.30 p.m.



# POP LP SUPPLEMENT

## POP LP OF THE MONTH

# A magnificent set from Chicago



**CHICAGO TRANSIT AUTHORITY:** Introduction; Does Anybody Really Know What Time It Is?; Beginnings; Questions 67 and 68; Listen; Poem 58; Free Form Guitar; South California Purples; I'm A Man; Prologue, August 29, 1968; Someday; Liberation, (CBS). Robert Lamm (keyboard instruments, vcls), Terry Kath (gtr, vcls), Lee Loughnane (tp), James Pankow (vcls), Walter Parazaider (woodwinds), Peter Cetera (bass gtr, vcls), Daniel Seraphine (dr).  
**Excitement of it all, the sheer guts and drive.**

**BY FAR** the most successful attempt to date to wed elements of jazz, pop and blues. The result is a magnificent, powerful two-album set which builds and maintains tremendous musical tension.

This can be enjoyed on at least two levels. Nobody could be proof against the surface

excitement of it all, the sheer guts and drive. Underneath is the fine technique of Robert Lamm, Pankow, trumpeter Loughnane, organist Lamm and guitarist Kath. Pankow, in fact, solos in a way that suggests he will become a prominent name in the jazz world sooner or later. But forget the labels, the CTA

wed all the elements into a thoroughly personal music that's as tough as the city they come from.

It all makes Blood, Sweat And Tears sound as tame as a teenybopper group.

And the whole double set costs only 43¢. Rd. Unbelievable value. — BOB DAWBARN.

### HIGHLY RECOMMENDED



**BLIND FAITH (Polydor).** A beautiful set from Messrs Clapton, Winwood, Grech and Baker which ends any doubts as to whether Faith was a good idea. They work the thing out in a much less pressurized fashion than Cream did, but still generate excitement. The LP improves with every hearing.



**HUMBLE PIE:** "As Safe As Yesterday Is" (Immediate). Pie's debut is mostly heavy rock with a few brief excursions into country and raga. While it doesn't explore the full potential of the group there is much that is rewarding. Most of the songs are Steve Marriott originals.



**JEFF BECK:** "Cena Nostra Beck-Ola" (Columbia). It's a shame Jeff's groups don't stay together longer. They tend to produce fine rock, especially with such talented sidemen as Nicky Hopkins and Rod Stewart on "Girl From M.I.I. Valley" is particularly outstanding.



**JOHNNY ALMOND MUSIC MACH:** (CBS). Patent Pending (Deram). Johnny is the multi-instrumentalist currently working with John Mayall and he has come up with a most refreshing jazz-rock album. He recorded this in the States with fine American backing musicians.



**JOHNNY CASH:** "At San Quentin" (CBS). Performing before an audience of prisoners, Cash exhibits a degree of humility that rings absolutely true. His anti-prison song is powerful with the terrible truth of his words underscored by the unpretentious singing. Also here: "Folsom Prison Blues," "I Walk The Line" and "A Boy Named Sue."



**ELVIS PRESLEY:** "From Elvis In Memphis" (RCA Victor). Given fine Memphis backings on a selection of good songs, the King lives up to the legend. A set to convert cynics and delight Presley regulars.

**THE FRIENDS OF DISTINCTION:** "Grazin'" (RCA). Not a bad album, but this Fifth Dimension type group is saddled with some pretty hackneyed material.

**THE LETTERMEN:** "I Have Dreamed" (Capitol). Smooth and thoughtful versions of tuneful songs.

But seriously, this is a fine example of how Billy was playing in 1965 — which is to say pretty good.

**RAYMOND FROGGATT:** "The Voice And Writings Of..." (Polydor). Froggatt is a talented songwriter whose written bits for Cliff Richard and Dave Clark. This interesting album gives further proof of his talent and that of his group.

**LOVE AND POETRY:** "Andwale's Dream" (CBS). Dave Lewis wrote all the material as well as applying guitar, piano and organ, and singing. The result is mostly very pleasant though there are pretentious moments which don't really come off.

**BILLY PRESTON:** "That's The Way God Planned It" (Apple). Preston's Apple debut is highly successful. Easily his best yet and a nice, well-planned selection of material.

**CHUCK JACKSON:** "Goin' Back To Chuck Jackson" (Tama Motown). A superb soul singer who has lost a little of his bite since joining Motown. Not up to his earlier recordings, but still very interesting.

**JOHN McENALLY:** "Mary In The Morning" (CBS). Strong, masculine Irish voice on top class ballads. Should get the housewives' toes curling.

**PUZZLE (Stateside).** A competent, blues-based group occasionally spoiled by the lead guitarist's preoccupation with odd sounds. Average group music with nothing exceptional offered.

**DON GIBSON:** "I Love You So Much It Hurts" (RCA International). Don Gibson is a noted performer in the country music genre and makes easy listening with this set of songs.

**MAGNA CARTA (Mercury).** Excellent debut album from this trio on songs written by group member Chris Simpson. Some mature sounds.

**OTIS REDDING:** "Love Man" (Atco). The great Otis with groovy backing charging through such songs as "I'm A Changed Man," "That's A Good Idea" and "Look At That Girl."

**GODZ:** "Godz 2" (Fontana ESP). Welch was right — Godz ARE the worst rock band in the world. This set is so trite, banal, and boring that it defies description.

**SUSAN MAUGHAN:** "Hey Look Me Over" (Fontana). An excellent cabaret singer displaying a lot of professional know how.

**OTIS REDDING:** "In Europe" (Atco). Reissue of one of his most exciting albums recorded during a trip round Europe.

**JOE GRIFFITHS:** "Out Of The Head Of Griffiths" (Philips). A curious mish-mash of original material written and performed by Mr Griffiths

**LITTLE MILTON:** "Grits Ain't Greecies" (Chess). Mixture of good soul and blues includes his old hit "Just A Little Bit." Varied material, showcases his exciting vocal talent.

**ELLIS REGINA:** "In London" (Philips). A brilliant Brazilian girl who sings with tremendous technique and remarkable verve.

**JUST A LITTLE BIT OF SOUL (RCA International).** Sam Cooke, Johnny Nash and an lesser-known artist. Nothing remarkably original but plenty of excitement.

**NICE (Immediate).** Half was recorded live at New York's Fillmore East. The group are free, with bags of technique, yet are not very adventurous rhythmically and often fall into heavy repetition. A good, but not wholly satisfying, LP.

**CLIFF RICHARD:** "Sincerely" (Columbia). Cliff lives up to the album's title with this collection of nice/easy pop tunes.

**SOLOMON KING:** "King Of Song" (Columbia). Varied album from the big voiced singer.

**PADDY ROBERTS:** "The World Of Paddy Roberts" (Decca). These Roberts ditties sound witty when released a few years back. Second time round they don't.

**CLODAGH RODGERS (RCA Victor).** Fine album with Clodagh proving she can handle diversified material with ease.

**THE KINGLY BAND-MALCOLM'S ALL STARS:** "Rock Steady" (Decca). Two of Jamaica's top groups show what they can do with pop hit material.

**NRBQ (Basically).** Basically concerned with hard rock, this American quintet covers a very wide range of material from blues to Son Ra via Eddie Cochran. The results add up to a good album.

**LINDA RONSTADT:** "Hand Sown Home Grown" (Capitol). Despite an obvious predilection for country music, the girl sounds so like Joan Baez it's downright disturbing.

**JERRY LEE LEWIS:** "I'm On Fire" (Mercury). Beautiful album of rocking Jerry having a ball, ripping off magnificent piano riffs and generally cooking.

**CARL PERKINS:** "Greatest Hits" (CBS). One of the all-time greats. He is immersed in the music, he palpably loves it, he is it.

**BILLY PRESTON:** "The Apple Of Her Eye" (Precedent). Oooh, not a saucy tittle!

**LOS INDIOS TABAJARAS:** "Song Of The Islands" (RCA International). Pleasant guitars and very Hollywood-sounding choir life gently through a dozen Hawaiian classics.

**TIM ROSE:** "Through Rose Coloured Glasses" (CBS). Tim

**J. J. WORTHINGTON:** "I I Should Touch You" (Decca). A pleasant, gentle voice and some of the best of recent ballads plus beautiful arrangements.

**JOLLIVER ARKANSAW:** "Home" (Bell). An American group specializing in a curious, jerky beat and melodies that have undertones of hillbilly. Not without a certain charm but gets a bit of a drag in large doses.

**ARS NOVA:** "Sunshine And Shadows" (Atlantic). Ars Nova are a half-hearted BS&T, and it's a surprise to find that fine jazz trumpeter Jimmy Owens hidden in their line-up.

**BACHELORS:** "The World Of The Bachelors" (Decca). The Irish trio singing their hits in the way that has sold them millions of records.

**BROOK BENTON:** "Do Your Own Thing" (Atlantic). You'd swear it was Tom Jones for a moment there, but Brook has a bit more soul.

**FRIDA BOCCARA:** "Un Jour, Un Enfant" (Philips). Pleasant French ballad singing.

**BONZO DOG BAND:** "Tadpoles" (Liberty). Funny and entertaining potpourri of Bonzoisms some of it dating back to their days at the Tiger's Head, Catford.

**JAMES BROWN:** "Say It Loud, I'm Black and I'm Proud" (Polydor). Standard Brown soul. He screams and shouts his way through an extended version of the title track and nine other tracks.

**JAMES BROWN:** "Soul Fire" (Polydor). Brown yells, screams and grunts — and does them all well.

**SAVOY BROWN:** "Blue Matter" (Decca). One side, recorded live at a concert, is without singer Chris Youden. A nice, meaty album, thoroughly blues based. The best so far from this group.

**BUFFALO SPRINGFIELD:** "Last Time Around" (Atco). They not only had a great sound but they wrote excellent songs.

**SOLOMON BURKE:** "Proud Mary" (Bell). Not much original material but he has the ability to interpret other people's songs in an individual way.

**GLEN CAMPBELL:** "Galveston / Where's The Playground Susie" (Ember). Well sung, well-produced album marred only by a sick making dialogue called "Friends."

**CASHMAN, PISTILLI AND WEST (Capitol).** Gentle, and rather dull, vocal trio with a pop-folk feel.

**RAY CHARLES:** "What'd I Say" (Atlantic). Early sides by Ray which bring back all the Lingling verve of his singing and music.

**CHER:** "3614 Jackson Highway" (Atco). Songs from Dylan and Steve Stills, superb backing and Cher's voice combine to produce a tremendous album.

**COUNTRY MUSIC HALL OF FAME — Vols 13 and 14**

(London). A wide cross section of country music recorded in the last 20 years. Artists include Flatt and Scruggs, Johnny Cash, Roger Miller, Gay Mitchell, Buck Owens, George Jones, Pop Stoneman and Glen Campbell.

**THE COWSILLS:** "The Cowsills In Concert" (MGM). Recorded in concert with a set of familiar numbers. The Cowsills sing pleasantly and back themselves competently but might have benefited from more original material.

**CROSBY, STILLS AND NASH (Atlantic).** Good song-writers as well as excellent performers, the trio have come up with a delightful and original album.

**DAVID AND MARIANNE DALMOUR:** "Melodie Dalmour" (Columbia). Pleasant duo singing beautiful ballads and David is a fine guitarist.

**JOHN DAVIDSON (CBS).** A good straight singer with a mellow voice and a sensitive approach. In the Jack Jones mould at times but with a distinctive style of his own.

**THE DELLS:** "Greatest Hits" (Chess). Progressive soul from a Chicago group who've been together for ten years.

**MARTIN DEMPSY:** "My Name Is Martin Dempsy And I Sing" (Rex). That's what you think! Mr Dempsy is better actor than singer.

**SIR DOUGLAS QUINTEZ:** "Mendocino" (Mercury). Country influenced rock from the American group who had a hit here several years ago with "She's About A Mover," one of the worst tracks on the album.

**FAT MATRESS (Polydor).** Debut of Noel Redding's group, and a pretty good one too. Nothing mind-shattering perhaps, but well above-average 1969 group music with a lot of care and thought behind it.

**FIFTY FOOT HOSE:** "Cauldron" (Mercury). More All-American rubbish from a pretentious group who imitate other people's songs in an individual way.

**THE FLAMINGOS:** "Their Hits Now And Then" (Philips). Interesting, but dated, sounds from one of the biggest groups of a few years ago.

**FLEETWOOD MAC:** "The Pious Bird Of Good Omen" (Blue Horizon). A collection of tracks taken from previous Mac singles and albums. A good solid buy for those who don't already have them.

**FLOATING BRIDGE:** "Floating Bridge" (Liberty). They play "Hey Jude" as an instrumental and begin it with the ending, but apart from that there's nothing particularly revolutionary or exceptional about this.

**FOUR TOPS:** "Now!" (Tama Motown). Still one of the most exciting sounds among singing groups, but the sound is getting just a little dated.

WE'VE CREATED A SENSATION. THE BIG BEAUTIFUL SOUND OF THE



Four position switches  
Sustain  
Gain



An infinite variety of sounds

Tilting Console — only where you like it, what angle you like

So now you can hear a full, rich, powerful sound...  
 Harmonics  
 Clavin Wreath, Paper Back,  
 Tel. 84 20 222



# FOLK LP SUPPLEMENT

**BRIAN BORU CEILIDH BAND:** "Ceilidh Time In Ireland" (Emerald Gem GES1019) Leading Irish band featured on a bunch of dance tunes that will shake the rafters in Camden Town!

**ALEX CAMPBELL:** "Alex Campbell Sampler" (TRA SAM6) Alex is heard with a variety of songs and they include "Been On The Road So Long," "The Overgate," "My Old Gibson Guitar," "Love Is Teasing" and "Singing Bird." Interesting cross-section of Alex's work.

**CORAL MEXICANO:** "La Misica En Mexico" (CBS 476230) A variety of Mexican religious songs presented in a modernized way that lends itself to the folk idiom.

**THE CROFTERS:** (Beltona LBS63) Two boys, one girl, make up this Scottish group. They sing pleasantly on a varied set of traditional and contemporary folksongs including "Bottle Of Wine," "Whiskey In The Jar," "Will Ye Go Lassie Go," "Johnny Ye Cope" and "We Shall Not Be Moved." Not outstanding in any way.

**BRIDIE GALLAGHER:** "In The Heart Of Donegal" (Emerald Gem GES1017) One of Ireland's most popular vocalists with her own pleasant style on a selection of Irish songs.

**"CISCO HOUSTON AND WOODY GUTHRIE"** (Ember CW135). Songs of America, mostly traditional like "Take A Whiff On Me," "Golden Vanity" and "Foggy Dew," are given honest, earthy renderings by the two late lamented U.S. folk artists. Sonny Terry's harp helps out, too.

**HAMISH IMLACH:** "Hamish Imlach Sampler" (Transatlantic TRA SAM9) A cross section of songs taken from Hamish's previous recordings. At 15s 5d this is very good value and fair sampling from one of the best entertainers on the folk scene with songs such as "It's Better In The Dark," "Two Corbies," "The Oyster Girl," "The Copper's Song," "God Liver Oil And Orange Juice" and "The Scottish Breakaway."

**LONDON BALALAIKA ENSEMBLE:** "Songs And Dances Of Russia" (Fontana LPS16263) As the title implies this is a set of Russian tunes and songs played in the authentic manner by a London-based group.

**MATT MCGINN:** "The Matt McGinn Sampler" (Transatlantic TRA SAM8) A selection of recordings taken from four previously issued albums of Matt's singing of his own songs included on this album are "The Dullest Ghost," "The Pill," "The Red YoYo," "Moaning," "The Hellan Man" and "Willie MacNamara." Plenty of humour on this record, which is value for money at 15s 5d.

## FOLK LP OF THE MONTH

**JACK ELLIOTT OF BIRTLEY:** "The Songs and Stories Of A Durham Miner" (Little Chances Book San Teaser, Jack's Choice, The Unlucky Duck, Broome's Reel, Rakes Of Mallow, Lasso Would Ye Loafers, The Silent Bugle, Golden Slipcase, Poor Black Joe, The Blind Fool, The Man With No Watch, The Harp's Head, Rap Her To Bank, Jowl, Jowl And Listen, Farewell To The Cotie, The Flowers Of The Bank, Of The Day, The Parable Of The Lost Shekels, The Irish Washerwoman and Father O'Flynn, The Old Man, Oh You Bottle Bank Just Before The Battle, Mother, My Mother, Stanley Market, Paddy McGinty's Goat, Highland Whiskey, Deil Among The Tailors, The Preacher And The Athlete In The Bar, Room (Leader LEA 4001)



Jack Elliott of Birtley

JACK ELLIOTT died in 1968 from cancer and at that time plans were in hand to record him.

Jack and his family, from the mining community of Birtley, County Durham, had already been recorded for Folkways but there was no complete album of Jack's singing, playing and story-telling.

Fortunately there are a number of tapes available of various performances given by Jack and it was from these that this record was compiled.

Jack Elliott was not just a folk singer, indeed a certain amount of what he sang wasn't pure folk but owed more to the music hall, but a complete entertainer able to play the mouthorgan, Jews harp and bodhran, and to tell a good story.

Naturally a lot of his songs and stories dealt with mining and were associated with him. "Little Chances," "Rap Her To Bank," "Jowl and Listen," "Banks Of The

Dee" and "In The Bar Room," heard on this record, among the best known.

Others, like Tommy Armstrong's "Stanley Market" and "The Blind Fool," taken from other sources, were songs that took his fancy.

Likewise the tunes he with in and without the folk field.

But what the album cannot put over is the presence of the man. He commanded respect from all who knew him and was loved and admired by many people not only in the North East but wherever he went.

This album is a tribute to a man who will long be remembered in folk music circles and the singing of the songs associated with him will help to keep memories of him alive.

This is a valuable recorded document of Jack Elliott of Birtley and timely reminder of a great man.—TONY WILSON.

**THE NEW DEAL STRING BAND:** "Down In The Willow" (Argo DA104) An interesting album going back to the roots of country music which should appeal to folk and country fans alike. If there is a fault it is that there is a lack of warmth and it's all a little clinical.

**IVAN REBROFF:** "Sings More Songs From Old Russia" (CBS62233) Former choir of the Don Cosaacks club, Ivan Rebhoff applies his baritone voice to a selection of Russian melodies backed by the Troika Balalaika Ensemble.

**SABICAS:** "Soul Of Fla-

menco" (RCA — International INTS 1016) Guitarist Sabicas with singers Ramon de Cadiz and Simon Serrano capture the fire and spirit of Flamenco music.

**VARIOUS SINGERS:** "The Pate O' Charlie" (Trailer LE24092) Songs from the Jacobite Rebellions of the 1740's sung by Archie Fisher, Barbara Dickinson, and John MacKinnon. A noteworthy album featuring three fine singers on such songs as "The White Cockade," "Prestonpans," "Killiecrankie," "Highland Harry," "O'er The Water" and "The Flowers Of The Forest."

## STAGE AND SCREEN

**BURT BACHARACH / BROADWAY CASE:** "Promises, Promises" (United Artists). With the show opening in London shortly, this album should prove popular. But Bacharach's waiting his time writing this stuff — he's better off composing masterpieces for Dianna Warwick instead of churning out these rather forgettable tunes.

**JOHN BARRY:** "Midnight Cowboy" (United Artists).

Barry has written a typically excellent score for the new Dustin Hoffman/John Schlesinger movie, and dotted about on this album are other numbers by Harry Nilsson (excellent) and Elephant's Memory (curious).

**JOHN BARRY:** "The Best Of Bond" (United Artists). Slip on your shoulder holster, slip your Chesterfield with a gold Dunhill, check the time by your Rolex Oyster, slip

your Vodka Martini, and sit back to enjoy this selection from the four Bond films. Great stuff for escapist fantasies.

**CHEI (Polydor),** Lalo Schifrin's dramatic music for the 20th Century Fox film of Che Guevara starring Omar Sharif. The music, naturally enough Cuban-inspired, stands on its own as a fine instrumental album.

**RON GRAINER:** "Themes Like..." (RCA International). Budget album of favourite television theme tunes from Ron Grainer. It includes the Maigret theme and "Old Ned" from Steptoe.

**FRANCIS LAI:** "The Best Of Francis Lai" (United Artists). Mr. Lai's scores are usually better than the films they accompany, and this album collates extracts from his evocative music for four films: "A Man And A Woman," "Life Love And

## POP INSTRUMENTAL

**"CHICO ARNEZ AND HIS CUERANA BRASS:** "Chico" (Columbia). Fantastically well played Latin-American sounds with some of the best musicians in the country taking wild solos.

**KENNY BAKER:** "The Spectacular Trumpet Of Kenny Baker" (Decca). At this sort of commercial game, Kenny is undoubtedly among the world's top players. The sound of the Phase 4 stereo is breathtakingly effective.

**BILL BLACK'S COMBO:** "Black With Sugar" (CBS). Unexciting thumping versions of other people's hits.

**RAY CONNIF:** "Greatest Hits" (CBS). Impossible not to sing along with.

**CORTEZ AND HIS NEW LATIN (Fontana).** Night club Latin music in Living Presence stereo.

**KING CURTIS:** "The Best Of King Curtis" (A&M). Exciting at times, but contrived. He's on a soul-pop kick and the squalls are just a bit too much.

**DIMITRI DOUBRAKINE:** "Caaschok" (Columbia). Pleasant Russian-sounding music evocative of kicking legs and shouts of "Hey!"

**ROOKIE FREEMAN AND HIS VELVET BAND:** "More Love In Velvet" (Ace Of Clubs). Average big band dance music. The arrangements are nothing special and most of the material is pretty hackneyed.

**JOHNNY HOWARD ORCHESTRA:** "Moonlight Serenades" (Deram). Johnny always manages to make his band sound completely contemporary even when using old material.

**FELIX KING:** "Elegance" (Fontana Special). Mr King's piano and strings ripple their way through a series of standards all done in the best possible taste.

**RAY MAY'S BIG SOUL SOUND:** "We Got Soul" (Fontana Special). Budget album of discotheque and soul hits from the London band. Good background music for a rave-up.

**ARIF MARDIN:** "Green Onion" (Atlantic). Gas instrumental album from the man who produces Aretha. Mardin takes all sorts of orchestral combinations and turns a selection of rock hits into some really great music. Best track is a knockout "Sympathy For The Devil."

**GLEN MILLER:** "The Nearness Of You" (RCA International). The original Miller tracks have been given a stereo effect and the result is excellent. Songs include "My Blue Heaven," "Fools Rush In" and "Alice Blue Gown."

**MYSTIC MOODS ORCHESTRA:** "Extensions" (Philips). Cunning arrangements for strings, trumpet, flute, per-

fusion, moog synthesizer and other assorted instruments. Some of the sounds are a bit thin and there is not too much here for 1969 pop listeners.

**JACK NATHAN ORCHESTRA:** "More Miller Sounds" (Philips). Well played, but not all that like Miller.

**PETER NERO:** "If Ever I Would Leave You" (RCA International). Nero's piano, as computerised and florid as

ever, on a selection of ballads from way back.

**TONY OSBORNE ORCHESTRA:** "Passing Strangers" (Fontana). Strings and brass, smoothly orchestrated as ever.

**JOSE PRATA:** "Happy Sounds" (Deram). Jolly Mexican big band reminiscent of the Tijuana brass.

**JIMMY STOREY AND HIS ACCORDION SOUNDS (Rex).** A breath of Ould Ireland. They need more of this and



GLENN MILLER



KENNY BAKER

fewer petrol bombs.

**THE WORLD OF PHASE 4 STEREO (Decca).** A sampler from Decca's Phase 4 series including items by Stanley Black, Frank Chacksfield, Ronnie Aldrich and Edmundo Ros.

**THE WINTER CONSORT (A&M).** Alto saxist Paul Winter leads an odd assortment of guitars, lute, flute, cello, and the rest through a selection of baroque music.

## NEXT WEEK

MELODY MAKER'S  
LEONARD FEATHER  
SPEAKS TO

RAY  
CHARLES

ON THE EVE OF  
HIS BRITISH TOUR

NEXT WEEK

**harlequin RECORD SHOPS**  
**RECORD SUPERMARKET**  
NOW OPEN AT 201 OXFORD STREET, W.1  
(next to Littlewoods, Oxford Circus)  
Huge stocks of cut price Jazz and Popular Deletions



# JAZZ LP SUPPLEMENT

**NAT ADDERLEY:** "Calling Out Loud" (A&M AMLS947). Intriguing set of pieces by Nat, Joe Zawinul and Bill Fischer, all bridged together to give a complete performance. Beautiful blending of French horn, bassoon, English horn and bass clarinet in the arrangements.

**GEORGE BENSON:** "Shape Of Things To Come" (A&M AMLS945). Benson's guitar, Don Sabesky's arrangements and an assortment of different backing line-ups produce an enjoyable album. Herbie Hancock, Richard Davis, Marvin Stamm and Ron Carter are among the other musicians involved.

**ART BLAKEY:** "Drum Thunder" (Polydor). Reissue of a 1957 set of six all-star big band and two quintet tracks. The big band swings merrily and both groups include superb playing by John Coltrane who was, at that time, during his period with Miles Davis. The LP has worn well.

**KENNY BURRILL:** "Night Song" (Verve SVLP5246). Burrill is presented in several different settings: unaccompanied on "Just A-Shinin'" and working with quartet or one of two big bands on the remaining tracks. A well-played and reasonably varied album, not Burrill's best but original instrumental jazz all the way.

**CHARLIE BYRD:** "Blues For Night People" (CBS Realm Jazz 82156). A Byrd reissue from 1957. It's typical stuff with Byrd's Spanish guitar plus Keeter Betts (bass) and Gus Johnson (drs). Very easy on the ear, though repeated playings don't bring



NAT ADDERLEY

to light any great depth in the music.

**JOHN COLTRANE:** "On West 42nd Street" (CBS Realm 52157). Originally issued under fugehornist Wilbur Harden's name, this is a mellow 1957 blowing session with Trane at his most approachable. Harden is the surprise of the set, and Tommy Flanagan (pno), Doug

Watkins (bass), and Louis Hayes (drs) provide neat support.

**STEPHANE GRAPPELLE:** "Le Toit De Paris" (RCA International INTS1017). The French fiddle master improvises freely and fluently on his latest release, an album from Paris on which he interprets Ellington tunes and original material with his customary taste and finesse. Piano, guitar, bass and drums support Steph.

**JOHNNY "HAMMOND" SMITH:** "Rufus Toofus" (Riverside 672017). Fairly conventional organ-rhythm-tenor music on four tracks. Tenorist Seldon Powell sits out for the other three. Good tunes, nice swing.

**FLETCHER HENDERSON:** "1923-1924" (VJM VLP24). Henderson arranges recorded for Columbia in New York in 1923 and 1924. Hardly the music on which his reputation stands, but they have historical importance and fair musical merit with such sidemen as Louis Armstrong, Joe Smith, Coleman Hawkins, Don Redman, Charlie Green and the rest.

**EARL HINES:** "Hines And Eldridge, Vol. 1" (Mercury SMWL21831). This reissue of the Hines Trio on bombastic versions of "Honeydoodle" and "Tea For Two," and some pretty Waller tunes like "Jitterbug Waltz," also guests Eldridge and Coleman Hawkins on three tracks. Far from outstanding but plenty exciting at times.

**JOHNNY HODGES:** "Ripple" And "Runtin'" (Verve SVLP9244). The ageless alto master performs expertly, stylishly though not with maximum feeling in a contemporary organ-guitar-rhythm soul setting. Not the equal of earlier Hodges-with-organ LPs, but pretty.

**HERBIE MANN:** "Glory Of Love" (A&M AMLS944). Grady Tate's superlative drumming and a few flashes of neat blues guitar from Eric Gale are the only things to make this dull mish-mash of an album worthwhile. Mann is his usual flaccid self on a few soul tunes and a couple of ballads.

**CHARLIE PARKER:** "Memorial — Volumes 1 to 6" (CBS Realm Jazz 52120-5). The fourth release for this six-volume set that traces the recording life of the immortal Parker. If you don't have it, then it is essential for all jazz collections and this time the price is a mere 29¢. 11¢ per album. They contain some of the greatest jazz ever recorded.

**CHARLIE PARKER:** "Pensive Bird" (Ember CJS821). A set of 1950 cuts half taken from broadcasts from the

Royal Roost and the rest done on a portable tape machine at New York's Cafe Society. Brilliant Bird on titles like "Move," "White Christmas," "Round Midnight" and two different versions of "Ornithology." Miles Davis, Fats Navarro, Bud Powell and Tadd Dameron are among the supporting cast.

**BUD POWELL:** "Bouncing With Bud" (Polydor 545102). A 1962 Powell set recorded in Copenhagen with Williams Schiøpffe (drs) and the then 15-year-old Niels-Henning Ørsted Pedersen (bass). Like all Powell's later work it can't compare with the sheer genius and technical brilliance of his recordings of 20 years



CHARLIE PARKER

before, but there is still a lot of very fine piano jazz here.

**DON SHINN:** "Departures" (Columbia SCX6355). An attempt, apparently, to "free" the organ. It just goes to show jazz organ can be dull in any context. Stan Tracey (pno, celeste, vibes, xylophone, marimba, glockenspiel), Barry Morgan (percussion) and Trevor Tomkins (drs) are also involved.

**STUFF SMITH, STEPHANE GRAPPELLE, JEAN-LUC PONTY, SVEND ASMUSSEN:** "Violin Summit" (Polydor Special 545103). A supple rhythm team supports the fiddle foursome on this scintillating, stirring jazz session. Varied lineups — violin soloist, duos, trio and a quartet — help to ring the changes.

**BILLY TAYLOR:** "The More I See You" (World Stereo ST383). Pianist Billy Taylor, bassist Earl May and drummer Ed Thigpen combine to make highly listenable, swinging trio music with a discreet kind of charm. Previously available on HMV.

**JACK TEAGARDEN AND HIS FRIENDS:** "Mis'ry And The Blues" (Polydor 545104). Despite the title, a cheerful, buoyant LP with Tea's trombone bursting through every track. Recorded in 1954 with Jimmy McParlant, Edmond Hall, Walter Page and Jo Jones among the personell.

**BEN WEBSTER:** "Big Sound" (Polydor 823264). Big Ben, in fighting form, is well presented with rhythm trio (on three tracks) and a Danish sextet on this 1965 set from Copenhagen. Good Webster.

**PAT WILLIAMS:** "Think" (Verve SVLP9245). Some fine Zoot Sims and flashes of Clark Terry lift this out of the general run of mood music. Arranger Williams has assembled a 25-piece orchestra to play largely pop material.

## JAZZ LP OF THE MONTH

# A delight to all but extremists

AS ANYONE who caught them at Ronnie Scott's, with one or two personnel changes, will know, this is one of the great bands. Oddly enough the arrangements sound more impressive on this record than I remember them in the flesh. The band plays with nice relaxation without sacrificing attack and add to that the remarkable solo strength available and you have something pretty special.

Thad Jones was responsible for all the charts with the exception of Bob Brookmeyer's "St. Louis Blues." Tenorist Eddie Daniels, who impressed at Ronnie's confirms his talent here on "Second," which also has some beautifully muted trumpet by Richard Williams. And underneath everything is the superb bass of Richard Davis.

An LP which should delight all but the very extremes in jazz tastes. — BOB DAWBARN.

**THAD JONES-MEL LEWIS JAZZ ORCHESTRA:** "Monday Night" (Mercury 68444). "Mornin' Reverend, Kids Are Pretty People, St. Louis Blues, The Waltz You Swang For Me, Say It Softly: The Second Race" (United Artists UAG29018). Jones (flgts), Lewis (drs), Snooky Young, Richard Williams, Jimmy Nottingham, Danny Moore (pts), Garnett Brown, Jimmy Cleveland, Jimmy Knepper, Clifford Heather (trbs), Jerome Richardson, Jerry Dodgion, Eddie Daniels, Seldon Powell, Pepper Adams (reeds), Roland Hanna (pno), Richard Davis (bass).

## HIGHLY RECOMMENDED

**OSCAR PETERSON:** "Vol. IV — My Favourite Instrument" (Polydor 583721). Privately recorded LP, and one of the best piano records ever made. Oscar, playing alone, seems utterly free and relaxed. The ballads are sensitive and dynamically perfect. The up-tempo things are breath-taking. One of those unique recordings when everything came out right.

**ALBERT AYLER:** "New Grass" (Impulse SIPL 515). The controversial Albert adds fuel to the fire by playing rock 'n' roll tenor throughout most of this set, accompanied by the Soul Singers and a medium-sized band. Not recommended to those of a nervous disposition.

**JOHN COLTRANE:** "Giant Steps" (Atlantic 508 348). Certainly one of the definitive Trane recordings, this is a most welcome reissue in the "Coltrane Legacy" series, and can safely be recommended to anyone interested in one of the great tenor men playing at his creative peak. Tommy Flanagan (pno), Paul Chambers (b), and Art Taylor (drs) give solid support to the great man.

**PAUL DESMOND:** "Summering" (A & M AMLS 944). Desmond's light airy alto at its best in his first post-Bechet quartet LP with arrangements by Don Sebesky for an assortment of backings. For added measure there's some fine Herbie Hancock background piano.

**GRAMAM COLLIER:** "Down Another Road" (Fontana SF1022). Easily Collier's best date with Harold Bechet (tp) and Karl Jenkins (trb) standing out from a quartet of soloists.

**GEORGE WEIN:** "NEWPORT JAZZ FESTIVAL, A L.L. STARS" (Midnight Concert in Paris International SWSL21027). Worth buying for good reason. Poo Woo Russell's set is "Sugar" set is good with some fantastic Ruby Braff. Wick Dickson's set is letting his musical ideas and drumming. "Weezy" Drumbolting things along.

# The NEW season's here!

# GOAL

THE WORLD'S GREATEST SOCCER WEEKLY KEEPS YOU UP-TO-DATE WITH THE EXCITEMENT

EVERY WEEK

- \* More colour pictures—portraits of the Stars, team groups and tip top action shots
- \* Best stories of the Stars
- \* Penetrating stories by Goal's top reporters
- \* Plus Bobby Charlton's Diary, exclusive to Goal

Order your copy by filling in the coupon and handing it to your newsagent

Please order me a copy of Goal every week!

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



# JAZZ

**BIG BILL BROONZY:** "Black, Brown And White" (Storyville Special 616008). The late great Big Bill was captured in a typical blues, folk and ballad recital in Copenhagen during May of '56. This set originally appeared here as "An Evening With Big Bill" on Tempo label.

**JIMMY COTTON:** "Cut You Loose" (Vanguard SVRL19033). Blues and bluesy songs of every sort are done in the contemporary way by singer-harmonicman James Cotton. Wayne Talbert's Melling Pot group provide modern, jazzy accompaniment. Not too exciting for lovers of Chicago blues.

**CHAMPION JACK DUPREE:** "Seoboy Dooby Doo" (Blue Horizon 7-63214). The Champ's New Orleans blues piano and singing is given updated treatment — wailing guitar, percussion and band riffs — on this Terry Noonan-arranged British session. Even fiddles enter the fray. Not a knockout but possibly commercial.

**GROUNDHOGS:** "Blues Obituary" (Liberty 83253). From the title and the sleeve one may deduce that the Groundhogs believe that British blues is dead and buried. Nevertheless, they manage to play some fair old 12-bar stuff, with guitarist Tony McPhee easily the standout musician. Be interesting to see where they go from here.

**S. A. M. LIGHTNIN' HOPKINS:** "That's My Story" (Polydor Special 545019). Lightnin' fine blues voice and expressive guitar are heard in the company of Jimmy Bond (bass), Earl Palmer (drums) and sometimes John Ewing (trumpet) on this '65 album from Los Angeles. Two instrumentals included.

**MISSISSIPPI JOHN HURT:** (Vanguard SVRL19032). A reissue of TFL6079, released here in '67, this catches the thoughtful, soft-voiced singer in great form on such items as "Candy Man," "Spike Driver's," the attractive "Coffee Blues" and his optimistic "I'm Satisfied." First-rate guitar picking.

**DAVE KELLY:** "Keeps It In The Family" (Mercury SMCL 20151). One of the long standing bluesmen on the British scene, Dave Kelly, on this album reveals various influences that have helped him formulate his style. With Dave on this album are his sister Jo-Anne, heard on "Finger Print Blues" and "Where's My Good Man At." Putty Ryger is heard on "Money And Fame" and on various other tracks, bassist Keith Tiffman and Bob Hall on piano.

**B. B. KING:** "Born In Itta Bena, Mississippi" (Blue Horizon 7-63216). The Blues Boy, in this first of three "Story" sets, is featured with various bands on tracks dating from '52 to around '60. Selection includes his first big hit "3 O'Clock Blues." Some great stuff.

● RECOMMENDED.

**HUDDIE LEDBETTER:** "Leadbelly" (Ember CW132). A reasonably priced reissue album in Ember's Archive Of Folk Music series, this combines songs from Musicraft's Sinful Songs set and others from a '44 Asch set featuring Leadbelly on piano and accordion as well as guitar.

**HUDDIE LEDBETTER:** "Goodnight Irene" (Storyville Special 616004). Another reissue package making available some of the fine blues and folksong records cut by Leadbelly in the '39 to early '40s period. 18 songs in a historic set.

**LOUISIANA BLUES" (Storyville Special 616005).** Great Coast musicians, including Weldon Luke, Boy Bonner, Big Chener and Hop Wilson, make up a fascinating anthology of blues and related music recorded in Lake Charles, Louisiana.

● RECOMMENDED.

**JOHN MAYALL:** "Looking Back" (Decca SKL5010). A look back at some of the

## BLUES LP OF THE MONTH

### A must album for blues beginners

A double-record album of blues and allied types of music in a nicely designed packet with copious notes and a number of mature photographs is found to be an attractive buy at 43s 9d.

When, in addition, its 32 tracks include performances by Charley Patton, Blind Lemon Texas, Alexander, Leroy Carr, Robert Johnson, Bukka White, Elmore James and other blues masters past and present, the record practically picks itself as album of the month.

As you might guess from the title, and subtitle, "A documentary history of the blues on record," this collection is meant to illustrate Paul Oliver's excellent book, *The Story Of The Blues*.

That it does, as well as you could expect 32 cuts to do, and I must say that any novice in the subject who has got hold of Oliver's book should regard the acquisition of this heavy set as a necessity.

Side One, "The Origins," begins far out with a vocal-rattle-fiddle effort from the extreme north of Ghana. Then into a ballad blues with John Hurt and his howling guitar part. This is a '28 Okeh recording.

Willie McTell (1929), Patton (1934), Lemon Smith (1927) and Lead Belly (1935) all make exciting music, as—in a different manner—do Bessie Smith, Lillian Glenn and Chippie Hill with their various instrumental accompaniments. Chippie, on the '26 "Pratt City" has Armstrong's thrilling cornet to support her.

Much else is of interest on "Blues And Entertainment" on the second side; notably the rough dance stuff scraped, shaken and blown out by the Jook and Jug bands. Side Three offers rural and urban blues from the Thirties ranging from the sad-voiced, melodic blues of Scrapper Blackwell to the more countrified outpourings of Robert Johnson and Bukka White. Yancey's piano with Faber Smith and the voice



"THE STORY OF THE BLUES," compiled by Paul Oliver. Two LPs in album CBS 66218.

Record One. Fra-Fra Tribemen: Past Songs; Mississippi John Hurt: Slack D'Loe Blues; Blind Willie McTell: Travlin' Blues; Charley Patton: Stone Pony Blues; Blind Lemon Jefferson: Slack Snake Moan; Lead Belly: Pig Meat Papa; Texas Alexander: Broken Yo-Yo; Peg Leg Howell: Broke And Harony; Blues; Barbecue Bob: It Won't Be Long Now; Henry Williams: Georgia Crawl; Mississippi Jook Band: Dangerous Women; Memphis Jug Band: Gator Wobble; Bessie Smith: In The House; Blues; Lillian Glenn: Shake It Down; Bertha Chippie Hill: Pratt City Blues; Butcherbeak and Susie: What It Takes To Bring You Back (M63572).

Record Two. Leroy Carr: Midnight Hour Blues; Faber Smith: East St. Louis Blues; "Whatcha'ra doin' Good Whiskey Blues; Casey Bill WPA Blues; Bo Carter: Sorry Feeling Blues; Robert Johnson: Little Queen Of Spades; Bukka White: Patchman Farm Blues; Memphis Minnie: Me And My Chauffeur Blues; Blind Boy Fuller: Wait Some Of Your Time; Brownie McGhee: Million Lonesome Women; Joe Williams: I'll Dow Me; Big Bill Broonzy: All By Myself; Joe Turner: Roll 'Em Pete; Otis Spann: Bloody Mother; Elmore James: Sunnyland; Johnny Shines: I Don't Know (M63973).

and guitar on Memphis Minnie's track are fine, too. And so to Side Four, "World War 2 And After," with a folk flavour still evident in the work of Blind Boy Fuller, Joe Williams and a few more, and the jazz influence boiling all over Joe Turner's and Pete Johnson's terrific "Roll 'Em Pete."

There's a lot more shouting, moaning, slapping and pecking in this set, for which Oliver and the men of CBS deserve full marks.

Buy it, borrow it, or otherwise hear it if you're keen on traditional blues styles. It is about the best thing Paul has assembled yet. — M.J.

**SONNY TERRY, WOODY GUTHRIE, ALEC STEWART:** "Blind Sonny Terry" (Ember CW136). Guthrie, Terry and blues singer-guitarist Alec Stewart join forces on most of the blues and folksongs here, but Woody has one unaccompanied number to himself: Fair and rare.

**MUDDY WATERS:** "After The Rain" (Chess CRLS4553). Muddy sings authoritatively on this January '69 set which includes "Rollin' And Tumblin'," "Honey Bee" and "Screamin' And Cryin'." Muddy leads on four tracks; others in the heavy electric group are Phil Upchurch, Otis Spann, Louis Satterfield, Pete Cosey, Morris Jennings, Charles Stepeny and Paul Oscher.

**DAVID WYLIE, FRANK EDWARDS, PEE WEE HUGHES, ETC.:** "Sugar Mama Blues" (Biograph BLP12009). Five blues artists, none very well known, sing and play guitar (and in some cases harmonica) in this interesting collection of '49 recordings.

● RECOMMENDED.

## VOCAL JAZZ AND GOSPEL

**BENNY GOODMAN AND THE GREAT VOCALISTS** (RCA International). Tracks made by the Goodman band between 1935 and 1938 featuring singers like Buddy Clark, Ella Fitzgerald, Johnny Mercer, Jimmy Rushing, Martha Tilton and Helen Ward. The arrangements sound heavy and dated as do some of the singers. Rushing and Ella come off best.

**MA RAINEY:** "Oh My Babe Blues" (Biograph BLP12011). The first matron of the blues pours out her songs in a huge contralto with warm jazz feeling for the time (the earliest tracks are from 1924), supported by all sorts from Louis Armstrong to Papa Charlie Jackson. Recording is grim but these are rare, important items.

**ETHEL WATERS:** "Miss Ethel Waters" (World Stereo ST949). An in-person performance by the talented actress-singer, accompanied by pianist Reginald Beans with whom she sings a few duets. The old favourites here are inferior to her original versions, but fans will dig them.

**MARION WILLIAMS:** "The New Message" (Atlantic 588195). The message in this case is gospel song alongside Bob Dylan, sung by one of the world champions in a pop-type setting. Williams with wa-wa guitar in fact.

**JIMMY WITHERSPOON:** "Witherspoon, Mulligan, Webster At The Renaissance" (Ember CJSS20). Ember here reissue one of Spoon's very best — recorded on location



JIMMY WITHERSPOON

MARION WILLIAMS

in '59 with the big singer splendidly supported by the two saxmen and a Mel Lewis-Leroy Vinnegar-Jimmy Rowles rhythm trio. Great value.

**JIMMY WITHERSPOON, JAY McSHANN:** "Spoon Calls Hootie" (Polydor Special 545105). Excellent early Spoon singing with

various McShann groups dating from 1947-8. Two of the tracks are instrumental. This has been available before on International Polydor.

# DYLAN

Superb front-page colour picture of Bob at the Isle of Wight . . . PLUS three-page special report and pictures of the great Festival of Music

Another special in Britain's best-selling colour pop weekly!

GET  
**DISC**  
and MUSIC ECHO

OUT NOW



MELODY MAKER'S  
LAURIE HENSHAW  
INVESTIGATES  
THE ...

# STRANGE CASE OF THE SACKED DRUMMER

COLIN PETERSEN



# AMERICAN HYDE PARK FREE CONCERT IS POSTPONED



JONI: free concert postponed

Sport and M.P. for Small Heath, Birmingham.

The Committee originally turned down an offer to organise free pop concerts in the city parks by Jim Simpson, manager of Locomotive, Bakerloo, Tea and Symphony and Black Sabbath (formerly known as Earth).

Now they have decided to circularise agencies in the area asking if their groups would like to take part in a trial show at Handsworth Park on September 20.

LONG JOHN BALDRY's new single, "Wait For Me," will be released in 18 countries on September 19 and in Britain on September 26.

His album of the same name, which includes five new tracks, Trent-Tony Hatch songs, has been put back until December. On September 15, John starts a week of TV dates in Berlin, Hamburg, Bremen and Paris. He will also be going to Malta early in October for two weeks of cabaret.

## POP PROMS SET FOR HARROGATE

YORKSHIRE'S Harrogate Theatre is to stage a series of concerts under the title of Sunday Pop Proms.

The first Prom, on September 28, will star the Nice and Yes in two performances, one in the afternoon and the other in the evening.

In a statement issued this week, a spokesman for the theatre said it will be "presenting pop music as a culture and artform, showcasing the more musically groups of today. Groups that are experimenting and creating their own individual styles."

The theatre seats 600 people.

### JUDITH SIGNS

JUDITH DURHAM, former singer with the Seekers, was due to sign a recording contract with an independent American company this week.

Next week Judith flies to Los Angeles for four or five weeks, to record an album and two singles.

She then plans to spend about a month in Australia while the tapes are edited and mixed, after which she will return to America for promotional appearances. The album will be released in Britain around November and Judith will come to this country to promote them.

### TAPE PRICES CUT

ALL POPULAR and classical music cassettes distributed by Philips Records Ltd were reduced in price on September 1.

Popular music cassettes are reduced from 55s 11d to 47s 6d, and the classical cassettes drop from the same price to 49s 11d.

These reductions will apply to cassettes on the Pye, Reprise, Warner Brothers, A&M, Kama Sutra, Chess, CBS, Liberty, Page One, Island, Immediate, Philips, Fontana, Mercury and Vanguard labels, all of which are distributed by Philips.

### SEARCHERS DATE

THE SEARCHERS have been engaged to play at the first anniversary session at Wolverhampton's Club Lafayette on September 19. Dee-Jays Andy Archer and Barry Barry will also perform. Appearing there in Septem-

THE SAGA of the Bee Gees is beginning to resemble the fable of the Ten Little Indians. First there were five, then there were four, then three — now there are only two, Maurice and Barry.

To recap. Guitarist Vince Melouney left about a year ago to form a blues group. Robin was the next. Now, he is carving a highly successful solo career.

Latest spin-off from the starry Bee Gees orbit is drummer Colin Petersen. Reason for his going, according to a statement from the Robert Stigwood office quoting Barry: "This is a natural progression in our music. We (Barry and Maurice) have been spending more and more time working together, and Colin has been spending more and more time working in his agency and producing."



BARRY GIBB

would be silly to leave such a successful group. We were working quite amicably together.

"I got a short letter — not even a phone call. The letter was delivered by a driver. It was four lines and signed by Maurice, Barry and Hugh Gibb — their father.

"The letter said they no longer wished to be associated with me, therefore my association with them was terminated."

The Bee Gee spokesman added that Maurice and Barry would carry on as a duo. "They are working on the film Cucumber Castle for a TV spectacular which is likely to turn into a 13-week series."

### Format

On a question about the diminution of the group from its original format, it was pointed out that the Bee Gees had always had an orchestral backing on their records, so "There wouldn't be that much difference."

Added the spokesman: "Since Robin left, Maurice has been writing more and more. And Barry is a prolific writer anyway. They have enough material for a dozen Bee Gees."

To which Colin counters: "I only did the first 100 stage appearances with them. And I appeared on every one of their records. And I've always done their backing tracks even when an orchestra has been added at a later date."

"The public knows me as one of the Bee Gees," adds Colin.

### Handles

"As for my work with our agency — I've never allowed that to interfere with my commitments with the Bee Gees. I've always been on call first with the Bee Gees — whether it's a photo session or what. I've never failed to turn up for a Bee Gees commitment.

"My business work is merely producing records. My wife (Joanne) handles the management agency. We also have a theatrical agency, but that is run by Slim Miller.

### Earned

"Being a Bee Gee was a very lucrative business. I estimated I earned about £2,000 a week with the Bee Gees. But next week my pay packet doesn't come in. The business things I am working on are in their infancy — the full rewards have yet to be reaped."

Adds Colin: "I feel very hurt about it all. Such periodical disruptions seem an inevitable part of the pop scene. The respective parties will doubtless weather the storm. But, at present, there seems to be a touch of disharmony in the air.



JANE AND SERGE

## 'EROTIC' DISC SEIZED IN ITALY

ITALIAN POLICE have seized all unsold copies of "Je T'Aime — Moi Non Plus," the controversial hit by Jane Birkin and Serge Gainsbourg.

And the Philips company in Italy, who released the record, have been banned from pressing any more.

This follows the Vatican's recent denouncement of the record as unsuitable listening for Catholics.

From her Paris flat, Miss Birkin told the MM: "I was quite surprised about it. Some people from Italy told me about the police action during a dinner party we had to celebrate selling 700,000 copies of the record."

The record still has not been played on BBC radio, despite its steady chart climb. A spokesman for the BBC said "We wouldn't play this record on Top Of The Pops even if it got to number one. When a record is banned, it's banned. We do show a picture of the singers at the beginning of the programme, however."

Asked why Miss Birkin was allowed to mime to the record on BBC's Quiz Of The Week recently, the spokesman commented "We imagine that was a slight error."

The record is currently at No. 1 in Portugal, and it still high in the French and Belgian charts, after being released in February.

"I'm not worried about a follow-up," said Jane. "It's such a unique record that it would be a mistake to do another erotic record to follow it up, and Serge hasn't written anything else yet."

If we do make a follow-up, it will have to be marvellous to live up to 'Je T'Aime'. Anyway, I'm not really worried because I don't want to be known as a singer. This is just something very nice that's happened to me.

THE FREE concert in London's Hyde Park this Saturday (September 6) has had to be postponed. It was to have starred Crosby, Stills and Nash, Joni Mitchell, Jefferson Airplane, Grateful Dead, Quicksilver Messenger Service and the all-girl group Ace Of Cups.

Blackhill Enterprises, who staged all the successful Hyde Park concerts including those by the Rolling Stones and Blind Faith, stated on Tuesday:

"Because of problems in America which are completely beyond our control, we have had to postpone the concert."

### FAIRPORT DATES

ADDITIONAL dates have now been fixed for the Fairport Convention, who — as already announced in the MM — star at London's Royal Festival Hall on September 24.

The group plays a "warm-up" gig at the Van Dyke Club, Plymouth, on September 20. Dates then follow at Lancaster University (October 4), Fairfield Halls, Croydon (10), Essex University (11), Kinema, Dunfermline (15), Green's Playhouse, Glasgow (16) and Manchester University (25).

### STATUS QUO LP

STATUS QUO have a new single released by Pye on September 19. The A side is an Everly Brothers' number, "Price Of Love."

The flip, "Little Miss Nothing," was written by group members Mike Rossi and Rick Parfitt. The group have completed their second LP, "Spare Parts," which will be released on September 26.

### FREE POP PLAN

BIRMINGHAM Parks Committee has re-considered its decision not to allow free pop concerts in the city parks, following an approach by Mr. Denis Howell, Minister for

## Dave Goldberg funeral

LONDON'S jazz and session musicians turned out in force to pay their last respects at the funeral of guitarist Dave Goldberg on Thursday (28) at the Jewish Cemetery, Bushey.

Goldberg died the previous Thursday (21) and the subsequent inquest has been adjourned.

In our report last week we stated that Dave Goldberg died while visiting the home of drummer Ronnie Stephenson. This was incorrect.



# FOCUS ON FOLK

## The worries of a changing image

FROM October Peter Bellamy of the Young Tradition begins a solo singing career. It will mean a number of changes for Peter and one which is obviously worrying him is a change of image.

After several years of being a member of one of the world's most stylishly dressed folk groups, Peter is seriously considering hair cuts and more sombre dress in order to get the work in the more "traditional" clubs that he is seeking.

"I'm very much afraid I'm going to have to alter the way I look because I think I was only able to get away with dressing the way I like because I was part of a wide-appeal group. But I won't as a solo singer which is rather sad," says Peter.

It is too. The Tradition brought a welcome touch of flamboyance to a scene not exactly noted for its sartorial splendour.

### Others

The splitting up means the end of a highly influential group and one who did much for the image and broader acceptance of traditional English song. But such splits are inevitable.

"It had been on all our minds for sometime and I actually initiated. If I hadn't, the others would have done," explains Peter.

"There were several contributory reasons. One was that we were starting to go in different musical directions. I saw our album 'Galleries' as being an interesting side thing rather than a foundation for a whole new music.

"Royston was getting musically ambitious and would like to have seen it as the start of hundreds of new things. While I enjoyed doing 'Galleries', I saw it as fun thing and still see my future in English traditional folk songs.

"Another thing was the trips to the United States, all of which were, audience-wise, tremendously successful but money-wise disastrous. I didn't want to go back and do it a fifth time. If the group had stayed together we would have gone on trying."

While still with the Young Tradition, Peter

### BY TONY WILSON

recorded two albums on Transatlantic XTRA label, "Mainly Norfolk" and "Fair England's Shore," which he describes as insurance policies against his going solo.

Currently he is recording a third for Topic. "It is going to be more interesting than the other two," says Peter. "There will be eight tracks unaccompanied, of English ballads and songs, two with concertina, two with Barry Dransfield on fiddle, two tracks with Cooper Family songs with the bass line sung by my brother-in-law Chris Birch. It's being produced by Bert Lloyd and released, I suspect, early in the New Year."

Did Peter foresee any difficulties facing him as solo singer? "I can foresee difficulties, but I do think embarking as a soloist I have a firmer foundation than most and a lot of people seem to have done so recently and done so fairly satisfactorily.

### Aspects

"I'm going to miss an awful lot that was part of being the YT eventually. I shall miss aspects of it. Just being an intrinsic part of a unit that has been going for a long time, I shall miss a lot that has been successful and tremendously satisfying.

"However, in terms of my own style, it has been limiting in freedom. I'm very much aware that what I'll be doing will be for a more limited audience than the YT had, and that was limited in itself."



BELLAMY: I'm very much aware that what I'll be doing will be for a more limited audience.

## FOLK NEWS

A NATIONAL songwriting contest on the theme work is being sponsored by Club Folk magazine, the organ published by the English Folk Dance and Song Society. The entries will be judged by Ian Campbell. The prize for the winning song will be a collection of folk songbooks or records and the winner will have his song published and receive royalties on any recordings or broadcasts made of the song.

There will also be an expenses paid trip to the Jug O' Punch club, Birmingham to hear the song performed. More than one song can be submitted and closing date is December 31. Send them to Club Folk, EFDSS, Cecil Sharp House, 2 Regent's Park Road, London N.W.1.

Tim Hart and Maddy Prior guest at the Fulham Folk



CAMPBELL entry judge

Centre on September 9 and are followed by Shelagh McDonald (16), Keith Clark and John Townsend (October 7), Noel Murphy and Shaggis (14) and the Orange Blossom Sound (21).

At the Hammersmith Folk Centre Murphy and Shaggis headline on September 11, Shirley Collins (18) follows and then on October 2, the Grehan Sisters play the club with Johnny Silvo (16) and John Betmead (23) on the weeks after. Scottish singer Hamish Imlach makes a special appearance there on October 30.

Apologies to Jeff Ducane whose name was mis-spelt in this column recently. Jeff is recording seven songs by Magna Carta's Chris Simpson. Magna's first album has just been released by Mercury and is well worth a listen.

In the Old Crown Bar, Lothian Street, Edinburgh, the Edinburgh University Folk Song Society present Lizzie Higgins from September 8 to 13. Recent guest at the club was Fred Jordan. Dave Goulder and Liz Dyer, from Ross-shire, appear there this week.

At the Institute of Contemporary Arts, London on Monday Leon Rosselson and Martin Carthy join forces in a show titled John Barleycorn Meets Jumbo The Elephant. Backup folk club opens on September 6 at the Royal Hotel, Waterfoot, with Roger and Chris Westbrooke and Ian and Judith Gartside alternating as residents. The Taverners from Blackpool are the guests on the opening night.

On Saturday, September 6, Alexis Korner, Whizz Jones, John James, Cliff Augier and Joe Stead take part in a folk concert at Lingfield Hospital in aid of the children's welfare fund.

# FOLK FORUM

### THURSDAY

AT FOX, ISLINGTON GRN, N1. CAREY

BLACK BULL, High Road, N20. MALCOLM PRICE

KEVIN SHEILS and CLIVE WOLF. Host: DENNIS O'BRIEN.

FOLK CENTRE, HAMMERSMITH YOUNG TRADITION

Prince of Wales, Dalling Road, 2 mins. Ravenscourt Park tube. Next week: NOEL MURPHY & SHAGGIS

RAILWAY HOTEL, DARTFORD SOUTHERN RAMBLERS

Residents: CRAYFOLK.

WHITE BEAR, Kingsley Road, Ipswich

LYN & GRAHAM McCARTHY

### FRIDAY

AT COUSINS, 49 Greek Street, 7.30-11

JO-ANN KELLY AND FRIENDS

Adm 5/-

FISHMONGERS ARMS, High Road, Wood Green, N.22. BARRY SKINNER and residents

FRYDIFOLK

RAILWAY HOTEL, TEDDINGTON

OPENING SEPT. 12

WITH MARTIN WINDSOR

HASLENERE FOLK CLUB WEST STREET, HASLENERE

GAS WORKS

THE UPPER ROOM FOLK CLUB. Goodwill to all Headstone Drive, North Harrow. WIZZ JONES

### SATURDAY

"ANGLERS," TEDDINGTON: The

KEITH CLARK & JOHN TOWNSEND

Laugh-in

CLUB FOLK

September issue of the fast selling Folk Song Magazine now available. Make sure of your copy by sending 1/10d. or better still 1/1/- for one year's issues, post free.

The latest issues includes articles on Tom and Smiley, Derek Serjeant, Colin Wilkie, cheap song collections, Keele Folk Festival, Folk customs and four songs plus record reviews, readers' letters and club news. Club organisers can obtain copies for re-sale (12 or more 1/3d. per copy; 50 or more 1/- per copy, post free). CLUB FOLK, Cecil Sharp House, 2 Regent's Park Road, London, N.W.1

### FOLK SINGERS

For more details and to order contact the 1970 FOLK DIRECTORY (see 16/1) only. Leaflet order form free on request.

THE 1970 FOLK DIRECTORY

will be published early next year. Orders are now being accepted for this limited edition of the Folk World.

Price 8/6. Bound 12/-. (Both prices include postage). THE FOLK SHOP, Cecil Sharp House, 2 Regent's Park Road, London, N.W.1

### JUGULAR VEIN

Some Autumn dates still available

Write — Pete Turner

5 Austin Road, Hayes Middlesex, or phone Barry Murfet

Richmond (01-940) 8547

PIPERS FOLK — BOTALLACK Penzance, Cornwall

SEPT. 8-13 (Incl.)

PETE RYDER

Brenda Woolton — John the Fish

### SATURDAY cont.

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. TERRY NASTERTSON with Tony Shaw.

COUSINS, 49 Greek Street, 7.30-11

MIKE CHAPMAN

and a newly-formed Duo

MICHAEL CLARE

All night session 12-7.

MIKE COOPER

JOHN JAMES

ICON AVAILABLE

PEANUTS, Kings Arms, 213 Bishops Gate

JILL SMITH

NICK HARRISON

THE FOXTON at the "Castle," Fairfield West, Kingston

STAN ARNOLD

THE GREENWICH THEATRE FOLK CLUB

The Gloucester

King William Walk, SE10

JOHN JAMES

8 pm. Please come early.

THE LCS PRESENTS THE SINGERS CLUB. EWAN & PEGGY

UNION TAVERN, 52 Lloyd Baker Street, London, W.C.1. 7.45 p.m.

THE PEELERS, Kings Stores, Widgate Street, off Middlesex Street, near Liverpool Street Station.

THE PEELERS

introduce

THE YOUNG TRADITION

Also MIKE DEAVIN, MURV and TREV. COLIN GRANT and many more.

TROUBADOR, 10.30. 265 Old Brompton Road

DAVE & TONI ARTHUR

### SUNDAY

CHINGFORD MORRISMEN. Tower Hotel, opposite Walthamstow Central.

NAG'S HEAD, 385 York Road, Battersea.

JON ISHERWOOD

Host JOHN TIMPANY.

THE ENTERPRISE, Hampstead. PETER KNIGHT & BOB JOHNSON

plus residents—The Folk Enterprise & Terry Gould (opposite Chalk Farm Stn., 7.30 p.m.)

TROUBADOR, 9.30

JOHN ROSS & JERRY SHORE

WHITE BEAR, HOUNSLOW, 11-2 FOLK WORKSHOP

Singers welcome.

### MONDAY

AT CATFORD "RISING SUN" JOHN KEITH TOWNSEND & CLARK

PRESENT IAN RUSSELL

AT HANGING LAMP, THE VINEYARD, RICHMOND, 8 pm

JO-ANN KELLY

BAKERS DOZEN

C.S. Bee Centre, Monk Street, S.W.4

JOHNNY SILVO

CLANFOLK: "Marquis of Paddington, PETER CHARLTON & GEORGE HARRISON introduce

MURPH & SHAGGIS

(Melody Maker apologises to readers for the fact that they published this advertisement in last week's issue — one week too early.)

ENFIELD FOLK CLUB

The Hop-pole, Baker Street, Enfield.

ALEX CAMPBELL

THE FOLK COURIERS

MINOTAUR, Nag's Head, North Street, Clapham.

OWL HOOTS

Resident: Sue Taylor

OPEN EVENING, Herga Royal Oak, Weststone.

WALTON-ON-THAMES, 198 Church Street

JEREMY TAYLOR

TUESDAY

FOLK CENTRE, FULHAM

TIM HART & MADDY PRIOR

The Swan, Fulham Broadway

HOUNSLOW ARTS CLUB

TUCKER ZIMMERMAN

White Bear, Kingsley Road, Hounslow.

TUNIC, "Bee and Crown," 105 St. Eil, Every Town, All welcome.

WEDNESDAY

BALTABARIN, DOWNHAMWAY, Downham, Bromley, 01-881 6316

STEPHEN CHARLES.

KING'S HEAD, Upper Street, Islington, re-opens tonight with

THE HAPPY WANDERERS

MIKE ABSALON: CHANGE OF ADDRESS: Flat 44 Sunninghill Court, 44 Trobador Road, S.W.3 Tel.: 01-930 4884.

SURBITON, Assembly Rooms, DEWEK SARGEANT FOLK TRIO, GERRY LOCKRAN

## ALAN ASHWORTH-JONES



Al Jones' First EP, Parlophone pme pes 7081

Don't miss the all star

## FARNHAM FOLK AND BLUES FESTIVAL

in beautiful FARNHAM PARK, SURREY

FRIDAY, SEPTEMBER 12

6.30 p.m. Concert. Johnstons, Pete Stanney and Brian Colby, John Martin, John James, Humblebums, Allan Taylor and loads more

10 p.m. Concert. Duster Bennett, Mike Raven, Jo Ann Kelly, Gordon Smith, Ian Anderson, Andy Fernbach Connexion, Brett Marvin and the Thunderbolts, Duffy Power, plus guests

Bar — Special club marquee — Surprise guests Kip in main marquee

Advance tickets 9/- per concert (18/- both) from Jeremy Gilbert, 114 West Street, Farnham, Tel. 5295 On the night 18/- (10/- per concert)





DYLAN: obviously conscious of the need to please

from page 17

Thompson's fine bass solos, but it wasn't a happy appearance for the group. Then came Julie Felix who sang sweetly on a selection that included "I Want To Be Alone," by Jackson C. Frank, Leonard Cohen's "Bird On A Wire" and her own "On A Windy Morning." She also sang the first Dylan song of the day, "Chimes Of Freedom" and "Masters Of War," at the audience's request. This brought her a big round of cheers and applause and Julie encored with "Going To The Sun," with audience singing along. With dusk settling in on the vast open air arena, Richie Havens, a truly dynamic singer, came on. Accompanied by Paul Williams (gtr) and Danielle Benzubon (congas), Richie worked out beautifully on "Window Of Experience," Dylan's "Maggie's Farm," "I Get Too Low," his own soulful arrangement of the Beatles' "Strawberry Fields Forever" with a bit of the "Hey Jude" chorus thrown in, and won huge appreciation for his intense, powerful singing of "Freedom" and "Kum Shaker Life."

By now the atmosphere was becoming electric as the audience approached its expected 200,000 and the situation in the press area became almost intolerable. Albert Grossman, Dylan's manager and member of the Fiery Creation organisation had seats set up for them in the middle of the press area

# 'GREAT TO BE HERE, SURE IS'

and only Rikki Farr's energy and tact prevented any nasty scenes from those in the press area who wanted to see Dylan, and there were well over the 500 mark, and from the audience some of whose members were worried that their view might be obstructed. When Dylan eventually took the stage a few missiles were hurled but not, as alleged, at him, but at photographers and others who were blocking somebody's view somewhere. There was an hour's wait while the stage was being set and amplification was tested. A blue curtain had been pulled across the stage. When it parted again Rikki Farr introduced the Band. The musicians from Big Pink took the stage to a warm welcome and immediately swung into "We Can Talk," their sound is very clear, warm and heavy without being crushing, and tempered with a strong country feel. At times, with the piano and

organ line-up, they were slightly reminiscent of the Procol Harum. Most of their numbers were taken from their first album and included "Long Black Veil," "Chest Fever," "The Weight," "I Shall Be Released," plus their own country-rock version of the Four Tops' "Loving You" and a couple of straight country songs, "Ain't No More Cane On The Brazos" and "Don't Tell Henry," with drummer Levon Helm switching to mandolin. The Band produce their music surprisingly close to their recordings. They are musically tight and Robb Robertson stood out particularly on guitar.

## SMILING

A huge cheer — and Dylan in loose white suit, with drupe jacket added up to a bank of microphones and we were hearing "She Belongs To Me." He was smiling shyly at the audience and at the flashing cameras and was seemingly happy to have finally arrived. At the end of the number he told the audience, "Great to be here, great to be here, sure is."

It was a programme of mainly familiar Dylan compositions but in new vocal and instrumental settings. His voice sounded confident, well in tune and free of the old harshness. The backings were firmly sympathetic but with a nice degree of funkiness, we heard on "I Threw It All Away" and "Maggie's Farm." He positively rocked on "Highway 61." He was obviously conscious of the need to please those who like their Dylan acoustic. The Band then stepped aside for Bob in singing to his own guitar. The first of these was the British folk scene's national anthem "Will Ye Go,

Lassie, Go," followed by "It Ain't Me Babe," "To Ramona," and "Mr Tambourine Man." As the Band returned, you could see Dylan's strangely expressive eyes checking out in a mute communication that all was going well. His smile and the Band's, confirmed that it was. 11.45 pm and we were into "Like A Rolling Stone" with the Band lending weight happily to the chorus. Before the final encore we heard "I'll Be Your Baby Tonight," "I Dreamed I Saw St Augustine," "Lay Lady Lay," "One Too Many Mornings," "I Pity The Poor Immigrant," given a folk sound with Garth Hudson playing accordion. "We're going to do one more for you here," Bob told the audience. "This was a big hit over here by Manfred Mann, a great group, a great group." Needless to say we guessed right. It was "Mighty Quinn." As the song finished the crowd began demanding "more, more." Bob smiled and waved goodbye. However at the insistence of the audience he returned. For the first time that evening we heard a new Dylan song, unannounced, but guessed as being "Who's Gonna Be the Next Next Throw," a slow paced ballad. A good contrast to his final song, "Rainy Women 12 And 35."

"Thank you, thank you, great!" And Dylan was gone. Despite pleas to return, it was all over. Said Rikki Farr, "I'm sorry, Dylan has gone. He came and he did what he had to do."

AFTERMATH: Inevitably there were those who were dissatisfied. Remarks were heard to the effect that "It was a bum trip." Some thought his voices had lacked real emotion but for the overwhelming majority, Dylan had given them a night to remember — TONY WILSON

## Classified Advertisement Department

"MELODY MAKER", 161-166 Fleet Street, London, E.C.4

Enquiries: FLEET Street 5011, Tel. 771, 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

The Publishers retain the right to refuse or withdraw advertisements of their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

### TUITION

ABOUT THE LONDON School of MODERN SINGING. Learn pop, cabaret recording and become a star — Phone 01-578 1956. ACCORDION / ORGAN. — 684 8519

ACKNOWLEDGED BRITAIN'S best teacher. SAXOPHONE / CLARINET private lessons. Beginners / advanced. ADVICE! Test / select INSTRUMENTS. Also postal courses saxophone. — LESLIE EVANS, 273 Colney Hatch Lane, N11 Enterprise 4177.

ALL STYLE POP SINGING TUITION. Personal tuition available in LONDON and BIRMINGHAM. Also postal tuition. Beginners encouraged. — NAURICE BURMAN SCHOOL, 20 Baker Street, London W.1M 2DS. Tel. 93 361 0466.

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — 192 The White House N.W.1. EUS 1260, ext. 152. BAND BLOWING and jazz style. — Ring 01-698 6770

BBC / EMI recording pianist — organist JULES RUBEN specialises in teaching jazz improvisation. Students at all levels accepted. Postal and tape courses available. — 203 0228 4 Meadow Drive, Hendon, Uxbridge, MIDDLESEX. Tel. 825 5111.

BELL MUSIC STUDIOS. Tuition on all instruments. — 478 7685. BERNARD KELLEY, Teacher of Singing, will advise and train you for careers in pop, ballad, recording, opera. Few vacancies. — 01-428 2357

CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced, jazz improvisation. — Tel. Winston, Ingram, 01-459 2543

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. POL 2324. DRUM TUITION. — Dartford 2419

DRUM TUITION (Manchester) — Geoff Riley 061-942 2071. ELECTRONIC ORGAN lessons from 15s. Private/groups, R&B, modern organ/piano, Hammond/Lowrey Organ Studio, Clarinet and saxophone. — 29 Arden Road, N.14. Fin 4271

ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental. West End Studios, Reg. Office: 48 The Glade, Croxson, CROX RD, Surrey. Tel. 01-634 4729.

GUITAR, BANJO, BASS, all styles. (MM Winner, 833/74 Ind.) — Fred Rogers, 742 8127. GUITAR LESSONS. — Clapham 422-5111.

GUITAR TUITION, pro teacher. — 197 3250. MICKY CREEVE. Specialist drum tuition. — 789 2702.

MODERN STUDENT BANDS. — Bell Music Studios, 478 7685. RECOMMENDED TRUMPET TUITION. Modern method. — Bell Music Studios, 478 7685.

TRUMPET / TUITION. — Telephone 01-459 2543. Instruments supplied.

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES for the following correspondence courses: — The Techniques of Arranging and Orchestration. Improvisation Through Aural Perception. The Schiller System Composition. Music Technology. Sight-reading. Practical Musicology. Also albums and records in journal form. Write for prospectus. 15, A.P.A. ST, Haverlock St, London, N.1

PLEASE state your instrument and the course you are interested in.

JAZZ PIANO TUITION by young qualified teacher orchestral and piano ARRANGEMENTS MADE Ring PETER SANDER 01-459-1781

JOCK CREE'S RECORDED DRUM TUITION Send only 42/6 for LP 1062

FLAMS LTD. 36 WEST STREET LONDON, W.C.2

LIGHTNING FINGERS PIANISTS, VIOLINISTS, GUITARISTS and ALL musicians the unique quick and powerful technique, simple, safe, CHEAP, REPAIRS, and more with a FREE manual, written by the author from the instrument.

1991 Book "FINGER MAGIC" from THE COWLING INSTITUTE 80 New Oxford Street, London, W.C.1

**IRON MAN GROW!**  
LADIES, TOO!  
Every body can increase their height by inches.  
Introducing the "Bergen Method", based on a Swiss scientific method, which re-energises the whole body. Spend 6 to 10 minutes a day and in a couple of weeks you will be amazed at your increase in height. Money refunded, guaranteed. Fully illustrated. Step-by-step instructions. Only 20/-, Available 20/-. Ratched to you in plain cover.  
M.O. PHYSICAL CULTURE BUREAU (Dept. MH25, 30 Baker St, London, W.1M 2JG)

### MOBILE DISCOTHEQUES

1/4 per word  
**ROGER SQUIRE DISCOTHEQUES**  
"the mobile music makers"  
DANCES PARTIS, disco, reception  
FOR THE BEST MUSIC, D.J., LIGHTING  
Tel. 01-722 8111 (daytime)

CALL IN DISCOSHOPS for your DJ and lights from £13 — 01 723 4288.

CHRIS GENTRY DISCOTHEQUES, 51 Leonards, Sussex. Tel. Hastings 2750.

JAY'S DISCOTHEQUE for all occasions. In the South rim of Fordingbridge. Hants 2079 anytime.

MOBILE DISCOTHEQUES Music suitable for all occasions. — Day 0837 003 Night 01-372 2077

RING 01-500 1645 (evening). Very mobile discotheque. All occasions.

SCOTLAND AND AROUND Mobile Discotheques for all occasions. Strobe, Kinetic and ultraviolet lighting. — 01-282 any time.

TARRANTHEQUE for inexpensive mobile discotheques and spectacular light shows. — Please phone 01-728 9726 (anytime).

### MACKAY-MONSON DISCOTHEQUES

Sound unlimited by the professionals. Parties, receptions, clubs, dances, spectacular sound shows. Also catering, disco, entertainment. — Dial 01-437 8391/09-294 5310

### RECORDS FOR SALE

1/2 per word  
COLLECTORS wants service. Let us search for all those hard to find discs you need to complete your collection. — Send SAE to Disc Deletans, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

GUARANTEED USED ANY TIME. Catalogue 1s. — Cob Records (Catalogues), Portinacoe, Caernarvon.

LITTLE HARM, American Poets and many others for auction. — For lots send large S.A.E. to 36 Garsington Road, Tindemans, Lanes.

OVERSEAS customers supplied free of British Purchase Tax. Orders over £10 are Post Free. All British orders supplied Post Free. — Rem's Music Shop Ltd, Pioneer Market, Ilford Lane, Ilford, Essex.

RECORD BAZAAR, 90,000 from 2s. Write for lists. — 1142-4 Argyll St Glasgow.

SEND 14 plus large SAE for list of past USA imported 45's. Many rare deletions included. R&B, R&B, etc. — Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

1954-1969 Post Hits for sale. Thousands of rare deletions available. both 45's and LP's. Send 14 plus large SAE to Moore, Leighton Road, Linslade, Leighton Buzzard, Beds.

RECORDS WANTED 1/2 per word  
ALL YOUR unwanted 45's, LP's bought. Any quantity. Send for cash by return. — Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

ANY UNWANTED LP's bought / exchanged for new. Sae. — Cob Records (Purchases) Portinacoe, Caernarvonshire.

JAZZ-LP recorded 1955/56 including John Mayall on piano. Alexis Korner's LP "Blues from the Roundhouse" recorded 1957 on 77 Records, 98c. each. — Write now Stefan Haglund Graveneg, 77-832 00 Varberg, Sweden.

WANTED for spot cash LP's, 45's, records, record players, turntables, etc. Arrangement to call. — Day of evening. Murrell, ARC 2141.

### CLOTHING

1/2 per word  
BOB DYLAN T-shirts special at 12s 6d. Also State Prison 16s inc. P&P. — State LMS Maydowne, Portsmouth.

**3 COLOUR POSTERS**  
30" x 20"  
ERIC CLAPTON (blue, white, green)  
JIMI HENDRIX (yellow, blue, white)  
PETE DINKEL (red, orange, blue)  
JOHN MAYALL (red, white, purple)  
6/- each  
Set of Four £1  
POST FREE  
Please send Cash with Order to:  
RODGE MAYNARD  
Dept. MM, 112 Beckersham Road  
Beckersham, Kent  
Agents registered all countries. Trade enquiries invited.

### ORGANS

1/2 per word  
ALL GOOD quality organs purchased for cash. Will call — Orange, 01-888 0574.

HAMMOND CO/PRA40 for hire — Finchley 4376.

HAMMOND, LOWREY AND PHILCORDA ORGANS. All models. New and second-hand. Part exchanges. Easy payments. Try us first, in deals we are — Old Square, — SHARON ORGANS, 422 Bromley Road, Downham, Bromley, Kent. Tel. 01-628 9915/6.

VOX BIRD, Watkins, Fariba or similar organs wanted for cash. — REG 7654.

VOX CONTINENTAL, £90 — KEL 4325.

WURLITZER 4040, as new, £285 only. — Geary, 43 Fingate, Peterborough.

### LIGHTING HIRE

1/4 per word  
FULL RANGE OF ROTASOUND Lighting equipment for hire and sale. Strimbos from 2 pms. 24 hour amplifier repair service. — Light Sound Studios, 51 South Parade, Acton Green, W.4. Tel. 994 7228

STROBE HIRE £7 — 935 9559.

### LIGHTING EQUIPMENT

1/4 per word  
CHEAP STROBES. — Tel. 01-440 4225.

STROBOSCOPES, variable rate, high output light sound coordinator. 3 channel. Bashing, also custom built effects, for sale or hire. — John Fisher Electronics, 01-444 5605

### FOR HIRE

1/2 per word  
EQUIPMENT FOR HIRE — 01-850 0318

THE BEST MOBILE DISCOTHEQUE EQUIPMENT. Hire or purchase from NEWHAM AUDIO. — 534-0884

### HOTELS

1/4 per word  
STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold. Fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. AA/RAC recommended. — 37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1395.

### PUBLICITY

EXPOSE YOURSELF with Litho Photo Prints 500 10 x 8 £5 Send for samples and price list WALKER REPROGRAPHIC SYSTEMS 54 MAPLE STREET, LONDON, W.1 01-436 8550

### ADVERTISMENT COPY SHOULD ARRIVE NOT LATER THAN FRIDAY

before the week of publication to ensure inclusion in the Club Columns.

Postal orders and cheques should be made payable to—

"MELODY MAKER" 161-166 Fleet St. London, E.C.4

**TANGERINE PEEL**  
Represented by:  
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

**THE OPEN MIND**  
Represented by:  
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

**MAGNA CARTA**  
DEREK BRIMSTONE • COLIN SCOTT • JON BETMEAD JACKIE CHALLENGER  
Represented by:  
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061



# FELICIANO FOR PALLADIUM

JOSE FELICIANO stars at the London Palladium on October 5. It will be his only stage appearance during his British visit and there will be no supporting acts on the two-hour show.

He is coming primarily to tape guest appearances in the Tom Jones and Engelbert Humperdinck TV shows.

Saturday (6) they begin three months of cruising in the Mediterranean on "a working holiday."

## ESTHER ON TV

ESTHER OFARIM guests in the Rolf Harris spectacular on BBC-TV on October 4. She also guests on a BBC-2 colour TV show starring Peter Sarstedt early in October.

## MOTHERS FOLK

JOHN MARTYN and Ron Geesin will be the stars of the weekly folk session at Mothers, Birmingham, on September 9, followed by Jo-Ann Kelly and Ralph McFall (16); Shirley Collins and Al Jones (23); the Famous Jug Band and Mike Chapman (30).

October folk visitors to Mothers include Dave Van Ronk (7); Tom Rush (14); Stefan Grossman (21), and Dr. Strangely Strange (28).

## MCCARTHY DEAL

LYN and Graham McCarthy are to sign a five-year contract with the Festival label, the Australian company who are soon to operate in Britain. On

## DYLAN FILM

"DON'T Look Back," the 90-minute Bob Dylan documentary film, is to be shown at Middlesbrough Town Hall Crypt on Friday next (September 12) at 8 pm.

## KORNER SHOW

ALEXIS Korner continues in his fifth year as compiler of the BBC's Worldwide Service rhythm and blues show which is broadcast to the Far East, South East Asia, Australia, the Middle East, Africa and America. The BBC will be stepping up the programme's broadcasts from

three to four times a week, enabling the show to reach an even wider overseas audience.

## BAKERLOO LP

BIRMINGHAM group Bakerloo have their first album out on the Harvest label this week. On the album guitarist Dave Clemon plays a guitar formerly owned by Wes Montgomery, which was given to him by American guitarist Thorne Schwartz. The album was produced by Gus Dugdon.

## NEW LABEL

MOHAMED Zackariya, Managing Director of Zel Records, last week announced the "re-activation" of his Evolution label with the release on September 19 of three singles by Otis Redding, the Fashions and Jenny Maynard. Thirty singles and ten albums are planned for Evolution over the next year.

## WHO PLANS

WHO drummer Keith Moon still has his leg in plaster following his accident a fortnight ago.

The group play in Dunfermline this Saturday (6) and in Carlisle the following day, and if Keith is not fit enough to play a deputy will be found.

## MIGHTY BABY LP

MIGHTY BABY'S first album, held up by legal complications, has been rerecorded and will be out on the Head label on October 24. Cover consists of paintings by graphic designer Martin Sharp, who did Cream's albums.



The balloon goes up at the Isle of Wight — unwatched by most of the audience, who were more interested in happenings on stage. For full story and pictures, see centre pages.

## in brief

MARMALADE have cancelled a tour of Israel this month. A spokesman for Starlite Artists said: "It would be foolish for the Marmalade to be in Israel in view of the border trouble."

The group now visit Ireland for four days from September 11 and tour Sweden from October 1.

Keith Potger and the New Seekers have signed for a colour series for ITV to be screened next January. Jimi Hendrix has been

approached by a major German film company to star in a colour TV spectacular for world-wide showing. It would be filmed early in the New Year.

Blind Faith, who made their world debut at a free concert in Hyde Park, are likely to make a European tour soon.

P.P. Arnold returns to America this week to promote her new single, "Bury Me Down By The River," written and produced by Bee Gee Barry Gibb.

Zoot Money returned to Britain last week after a year in America. He plans to form a new band.

Georgie Fame, who records the follow-up to "Peaceful" next month, is likely to head a package show in Gibraltar, Majorca and Malta. He has

completed a new album with a 30-piece orchestra tentatively titled "Georgie Does His Thing With Strings."

Desmond Dekker and the Aces, Max Romeo, Jackie Edwards, Joyce Bond, Derrick Morgan, Black Velvet and other blue-beat stars headline an all-nighter at London's Alexandra Palace on Friday, September 12 — first night of a three-day Caribbean Festival at the Palace.

Sammy Davis Jr was due to spend two days this week cutting an album live at the Revolution Club in London.

Zel Records are reactivating their Evolution label and among the first three singles — out on Sept 19 — is a ten-year-old Otis Redding track, "She's All Right."

Chicken Shack may have to

postpone their already delayed American tour as their new single has yet to be released in the States.

Former Spencer Davis organist Eddie Hardin and drummer Peter York are now working together in a duo known as Hardin-York. They made their London debut at the Marquee on Sunday.

Beatle Paul McCartney's American-born wife Linda gave birth to a 6lb 8oz girl last week. She will be called Mary, after Paul's mother.

The Roy Budd Trio is at the Opposite Lock Club, Birmingham, tonight (Thursday). Other stars booked: Humphrey Lyttelton (23), Ben Webster (Oct 30), Maynard Ferguson Big Band with Salena Jones and Mark Murphy (Nov 10).

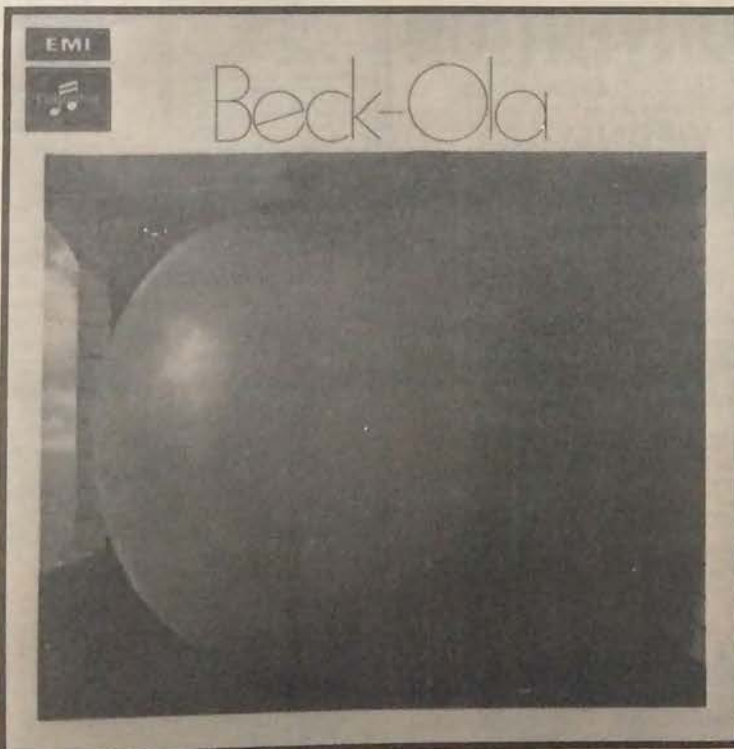
## Stereo singles plan

CBS release their first stereo single on September 12. It's a track called "Ice," taken from the third album by the American group Spirit.

The second stereo single, released the following week, will be "Ellis's Coming," by the Don Ellis Orchestra, taken from the "Don Ellis Goes Underground" album, to be released in late September.

Also lined up for release on CBS are a new album from Janis Joplin called "I Got Dem Ol' Cozmic Blues Again Mama" on October 24, and an album titled "Miles Davis's Greatest Hits" on September 11, which includes tracks such as "ESP," "Seven Steps To Heaven," "Round Midnight," "All Blues," and "Walkin'."

A MICKIE MOST PRODUCTION



Columbia SX/SCX 6351

COSA NOSTRA

# BECK-OLA THE JEFF BECK GROUP

Today, with all the hard competition in the music business, it's almost impossible to come up with anything totally original. So we haven't —

However, at the time this album was made, the accent was on heavy music. So sit back and listen and try and decide if you can find a small place in your heads for it.





**Midnight Court**  
(LYCEUM, STRAND, W.C.2)  
Midnight-Down  
**FRIDAY, SEPTEMBER 5th**  
**AYNSLEY DUNBAR**  
**CLOUDS ★ EAST OF EDEN**  
and introducing  
**HARDIN AND YORK**  
**CRAB NEBULA LIGHTS**  
**D.J. ANDY DUNKLEY**  
ADMISSION 20/-  
STUDENTS 16/- (on production of S.U. Cards only)  
Enquiries Please ring 01-734 7464

**RESURRECTION** THE WARWICK PUB, EAST BARNET ROAD  
FRIDAY, 5th SEPT. NEW BARNET (NEAR ALEXANDRA PUB)  
Buses 107, 34, 261, Tube High Barnet, B.R. New Barnet  
**WHITE TRASH**  
OPEN EVERY FRIDAY 8 p.m. HEAVY SOUNDS FROM BLUE TIT — TRAFFIC LIGHT SHOW  
NEXT WEEK — SAM GOAL

**PAVILION GARDENS BUXTON DERBYS.**  
8.00pm FRI SEP 26 7.30pm SAT 27 SEP  
ALL NIGHT BAR EXTENSION 9pm  
**FLEETWOOD MAC**  
FAMILY • EAST OF EDEN  
EDGAR BROUGHTON • GLASS MENAGERIE  
SPIRIT OF JOHN MORGAN • D.J. JOHN PEEL  
TICKETS IN ADVANCE 25/-  
FROM BRUFC, 32 CROWSTONES,  
BUXTON DERBYSHIRE. ENCLOSE 5 A.I.  
TICKETS AT THE DOOR 30/-

**Caribbean Music Festival**  
"IN REGGAE TIME"  
**EMPIRE POOL, WEMBLEY**  
**SUNDAY, 21st SEPTEMBER, 1969**  
6 p.m. — 10.30 p.m.  
★ STAR APPEARANCES BY ★  
**JOHNNY NASH**  
**DESMOND DEKKER**  
**MAX ROMEO**  
**JACKIE EDWARDS**  
**JIMMY JAMES**  
**COUNT PRINCE MILLER** • **JOYCE BOND**  
**ROOT & JENNY JACKSON**  
**BLACK VELVET** • **DEREK MORGAN**  
**MOHAWKS** • **PAT KELLY** • **SKATALITES**  
Compered by (Mr. B.B.C. himself) **DWIGHT WHYLIE**  
and (Caribbean's No. 1 Entertainer)  
**COUNT PRINCE MILLER**  
Doors open at 5 o'clock Festival starts at 6 o'clock  
Licensed Bars • Restaurants • Fun Stalls • Cafeteria  
Snacks • Record Stalls  
Underground to Wembley Park or appropriate Buses  
**TICKETS: 10/-, 16/-, 20/-, 24/-, 30/-**  
Tickets in advance purchased from:  
THE BOX OFFICE, EMPIRE POOL, WEMBLEY  
RECORDS & MUSIC, 52 Stoke Newington Road, N.16  
HARRINGAY RECORDS LTD., 73 Grand Parade, N.4  
DEREK S RECORDS, 5 Turnpike Lane, N.9  
ASBO ELECTRICS, 109 Acton Lane, N.W.10  
PADDINGTON TRANSPORT, 6 Great Western Road, W.9  
JOE'S RECORD SHOP, 93 Granville Arcade, Atlantic Road, S.W.9  
HARVEYS, 276 Green Street, Forest Gate, E.7  
Send stamped, addressed envelope and P.O. to:  
**CLAYMAN AGENCY LTD., 7-8 Aldgate High Street, E.C.3**

**FARX** THE NORTHCOTE ARMS, NORTHCOTE AVENUE  
OFF SOUTHALL BRIDGEWAY (LUXEBRIDGE ROAD)  
SOUTHALL, MIDDLESEX  
BRITISH RAIL SOUTHALL  
BUSES: 232, 190, 207, 105 OR 195  
**SUNDAY, SEPT. 7th, 7.30 p.m.**  
**MARSHA HUNT + WHITE TRASH**  
D.J. ANDY DUNKLEY LIGHTS BY APHRODITES RAINBOW  
Next Sunday: **HARD MEAT + MIGHTY BABY**

**MUSIC EVERY NIGHT**  
and Sunday Lunchtime, 12-2 p.m.  
Admission free except Saturday at  
**THE KENSINGTON**  
RUSSELL GARDENS, HOLLAND ROAD  
KENSINGTON, W.14  
Buses: 27, 73, 31, 9 (Olympia)  
Thurs. 8.11 p.m.  
**STAN GREIG QUARTET**  
with **DAVE SHEPHERD**  
**TED WOOD JAZZ BAND**  
Friday 8.11 p.m. (see above for venue)  
**JOHN CHILTON**  
Sunday Lunchtime, 12.2 p.m.  
**BILL NILE'S GOODTIME BAND**  
Sunday night, 8-10.30 p.m.  
**FAT JOHN COX BOSSA 4**  
WITH GUEST SINGERS  
Monday and Tuesday, 8-11 p.m.  
**JOHN WILLIAMS TRIO**  
Tues. Sept. 9th  
**ALAN HAVEN**  
Wed. **JUDO PROCTOR** (Guitar), **BRIAN LEMON** (Piano), **KENNY NAPPER** (Sax)  
**PHIL STAMEN** (Drums) 8.11 p.m.  
PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

**TOP RECORDING, RADIO & TELEVISION STARS**  
**THE ART MOVEMENT**  
Latest Release: YES SIR, NO SIR  
Columbia DB 8602  
Enquiries:  
**ACUFF ROSE MUSIC LTD.**  
15 ST. GEORGE ST., LONDON, W.1, 01-629 0392

**LIVE! AT THE FAIRFIELD FAIRFIELD HALL CROYDON**  
Manager: Thomas J. Pyper, A.L.M. Ent.  
**SUNDAY, 21st SEPTEMBER**  
at 7.30 p.m.  
TONY SMITH PRESENTS  
The last concert appearance in this country until 1970 of **THE WHO**  
In a two-hour **NON-STOP SOLO CONCERT**  
Including 75% of "TOMMY"  
SEATS: 17/-, 15/-, 13/-, 10/-, 8/- Bookable in advance from  
BOX OFFICE: FAIRFIELD HALL Tel. CRO 9291 Open 10 a.m. to 8 p.m.

**FRIARS** NEW FRIARAGE, WALTON ST.  
**AYLESBURY**  
**JOHN PEEL**  
**QUINTESSANCE**  
Monday September 8th  
**ANDY DUNKLEY**  
**OPTIC NERVE**  
Wear your love like heaven

**FRIARS**  
The Progressive Rock Organisation  
present at the  
**FRIARS AUDITORIUM**  
MARKET SQUARE, AYLESBURY  
**FRIDAY, SEPTEMBER 5th, 8 p.m.**  
Neal Redding's  
**FAT MATTRESS**  
AND  
**EAST OF EDEN**  
Massive Lights by Optic Nerve. Head Sounds by Andy Dunkley  
Posters & Magazines by United Frog. Beer & Spirits by Third Sun  
Nice People by Nice People

**UE CLUB**  
5A PRAED STREET, PADDINGTON, W.2  
TEL. PAD 5574  
Monday-Thursday  
**COUNT SUCKLE SOUND SYSTEM**  
WITH BAND  
Friday, September 5th  
FROM JAMAICA  
**THE FABULOUS PAUL KELLY**  
Saturday, September 6th  
**THE GLOBE SHOW BAND**  
Sunday, September 7th  
**PINGWINGS BAND**  
Club open 7 nights a week  
Please apply for membership  
Ladies' free night Tues. & Thurs.  
Gent's free night Wed.  
Licensed Bar

**SIR PERCY**  
QUINLET  
(Fya Recording Artists)  
Thurs. Sept. 4 **SCOTCH OF ST. JAMES**  
Fri., Sept. 5 **SILVER BLADES**  
Sat., Sept. 6 **STREATHAM**  
Sun., Sept. 7 **BASTON PAVILION**  
Mon., Sept. 8 **BOURNEMOUTH**  
Tues., Sept. 9 **SCOTCH OF ST. JAMES**  
Wed., Sept. 10 **LONDON**  
Sale Representation  
John Edward Entertainment Agency  
01-806 4645/4494

**PETE BROWN & PIBLOKTO!**  
All enquiries to Bree Agency Ltd.  
29-31 Oxford Street, London, W.1. GER 5663

**ROYAL FESTIVAL HALL**  
Gen. Man.: John Dennison  
**FAIRPORT CONVENTION**  
AND FRIENDS  
**WEDNESDAY**  
**24th SEPTEMBER**  
Tickets:  
25/-, 21/-, 17/-, 13/-, 10/- and 8/-  
Box Office: (01) 928 3191

**OPEN EVERY NIGHT**  
**WHISKY A' GO GO**  
PRESENTS  
Thursday September 4th **DEMON FUZZ**  
Saturday September 6th **RAW MATERIAL**  
Sunday September 7th **FRONT LINE BAND**  
Tuesday September 9th **BLACK VELVET**  
33-37 WARDOUR STREET, W.1 01-437 7676

**GRAHAM BOND**  
**Initiation**  
177, Oldham Rd  
W.10  
W.10  
W.10

**RANCH ROOM DISCOTHEQUE**  
LANGSTON HOTEL, KINGHAM, OXON, KINGHAM 209  
8-1.30 a.m. DRINK TILL LATE  
Drinks at pub prices  
Snacks or full meals  
Great Nightclub Atmosphere  
Friday, September 5th  
**CHERRY BLOSSOM CLINIC**  
Saturday, September 6th  
**VIRGIN HEARSE**  
Every Sunday, 8-Midnight. Drink till midnight. Admission free. Pop Party Night with the Ranch Room Disco Show, plus first heats of D.J. Comp. No. 2 (open to all — cash prizes). Commencing next Thurs. (Sept. 11th) and every Thursday night: The Big L Disco Show, 8 to midnight. Drink to midnight. Admission Free.

**MELODY MAKER ADS**  
(MELADS)  
Seek fixtures for Soccer Matches  
Contact: **DAVID NEALE** or **TONY WARD** by letter at Melody Maker, 161-166 Fleet Street, London, E.C.4

**JOHNNY HOWARD BAND**  
**LAURA LEE • DANNY STREET • TONY STEVEN**  
Talent Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2 01-824 4818

**THE INTER-STATE ROAD SHOW**  
Sole Agency:  
**RED BUS COMPANY**  
01-734 9466

**ROUNDHOUSE LODGE AVE., DAGENHAM**  
Saturday, 6th Sept.  
**SAM APPLE PIE**  
DOORS OPEN 7.30  
**KING'S HALL ROMFORD MARKET**  
Monday, 8th Sept.  
**FAMILY**  
LICENSED BAR

**LITTLE FREE ROCK**  
Management: 659 0048

NAME: \_\_\_\_\_  
ADDRESS: \_\_\_\_\_  
P.O. enclosed £ \_\_\_\_\_



# 1001 CLUB

100 OXFORD ST. W.1  
7.30 till late  
Thursday September 4th  
**SANDY BROWN AND HIS BAND**  
Friday Sept. 5th, 7.30 p.m. - 2 a.m.  
**MAYNARD FERGUSON AND HIS ORCHESTRA**  
and **THE ALAN SKIDMORE QUARTET**  
Saturday Sept. 6th 7.30 p.m. to midnight  
**ALEX WELSH & HIS BAND**  
**BILL NILE'S GOODTIME BAND**  
Sunday, September 7th  
**MR. ACKER BILK & THE PARAMOUNT JAZZ BAND**  
Monday, September 8th  
**THE JOHN WILLIAMS OCTET**  
Tues. to Sat. September 9th-13th  
7.30 midnight on Tues., Wed. & Thurs.  
7.30-1 a.m. on Friday & Saturday  
**MR. ACKER BILK & THE PARAMOUNT JAZZ BAND**  
**BILL NILE'S GOODTIME BAND**  
FULLY LICENSED BAR AND RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
For details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No. MUSEUM 0933

**STUDIO 51**  
KEN COLYER CLUB  
10/11 G. NEWPORT STREET  
NEAR LEICESTER SQUARE  
Saturday, September 6th, 7.30 p.m.  
**BARRY MARTYN'S RAGTIME BAND**  
Sunday, Sept. 7th, afternoon 3.0-5.0 p.m.  
JO-ANN KELLY  
BRETT MARVIN & THE THUNDERBOLTS  
SIMON PRAGER STEVE RYE  
Sunday Evening, 7.30 p.m.  
KEN COLYER JAZZMEN

**THAMES HOTEL**  
Hampton Court, Middlesex  
Friday, September 5th  
LEN BALDWIN'S DAUPHIN STREET 6  
Saturday, September 6th  
MAX COLLIE'S RHYTHM ACES  
Sunday, September 7th  
ALAN ELDON'S JAZZBAND

**WOOD GREEN** (Fishmonger's Arms)  
Sunday, From Denmark  
SAMMY RIMINGTON'S CARDINAL JAZZ BAND!!  
plus Turk Islander Jump Band  
GLASS MENAGERIE!!  
plus The Taxi plus Light Show

**THE KENSINGTON**  
RUSSELL GARDENS, W.14  
Boxes 49, 9, 73  
SATURDAY, SEPT. 6th  
**JOHN CHILTON SWING KINGS**

**COUNTRY CLUB**  
310 HAVESTOCK HILL, N.W.3  
(Opp. Balize Park Green)  
Thursday, September 4th  
RHYTHM 'N' BOOBS NIGHT  
**GLASS MENAGERIE**  
plus  
STR \* P SHOW  
plus Thursday  
BABYLON

Sunday, September 7th  
**ATOMIC ROOSTER**  
plus JAN DUKES DE GREY  
Next Sunday: MARSHA HUNT  
Guests: Bob and Gail, Birds  
S.I. JERRY FLOYD  
Site Agents: The Post, Box 61, W1D 9JH

# CLUBS

## FLAMINGO

AT 33-37 WARDOUR STREET, W.1  
\*\*\*\*\*  
FRI., SEPT. 5th, 9 p.m. - 2 a.m.  
FRIDAYS ALL-NITE SETS ARE NOW A MUST FOR ALL A & B AND SOUL FANS - COME EARLY TONIGHT FOR  
**THE REGGAE TRAIN**  
\*\*\*\*\*  
SAT., SEPT. 6th, 8 p.m. - 8 a.m.  
**FANTASTIC DOUBLE-BILL**  
FOR THE MOST EXCITING SOUL SOUNDS YOU'VE EVER HEARD  
**NEW LOOK SOUL BAND**  
FEATURING FROM THE U.S.A.  
**HORACE FAITH**  
PLUS! PLUS! PLUS!  
THE RETURN OF  
**BLACK VELVET**  
FOR ACTION-PACKED SOUL  
**DON'T MISS THIS GREAT DOUBLE EVENT**  
\*\*\*\*\*  
WED., SEPT. 9th, 8 p.m. - 11.30 p.m.  
MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO  
**TONI ROCKET DISCJET**  
\*\*\*\*\*  
**THURSDAY**  
BREWERY TAP, WALTHAMSTOW, Dolphin Street Sit.  
**MIKE DANIELS'** Big Band every Thursday 8 p.m. Half Moon Hotel, Lower Richmond Road, Putney  
**THE GREYHOUND** Hotel, High Road, Chadwell Heath  
**COLLUSION**  
Bating Lights, Paul, Dixes.  
**THREE TUNS**, Beckenham, FRANK RICOTTI QUARTET. Next Thursday Barbara Thompson Quartet

**TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
**TUBBY HAYES QUARTET**  
NEXT WEEK: HAROLD McNAIR  
"WHITTINGTON," PINNER, KEN COLYER.  
**FRIDAY**  
BLACKBOTOM STOMPERS, Blue Griffin Club, Caterham  
**BLUES LOFT**  
NAG'S HEAD, HIGH WYCOMBE  
**BRETT MARVIN AND THE THUNDERBOLTS**  
I COME ALL YEE!  
TO THE  
"WAKE ARMS"  
Epping New Rd. Epping, Essex.  
**KEN COLYER**  
2 basic, admission 5/-  
Some of the best jazz bands are now featured at the "Wake Arms," every Friday! Next Friday: ERIC SILK.  
**OSTERLEY JAZZ CLUB**  
**ALEX WELSH**  
Ladies tree before 8.15!  
ROYAL OAK, M.J.S. Club, Tooties Street, S.E.1. PHIL SEAMEN, CHRIS SMITH, TERRY SHANNON, REG PETTIT.  
TERRY SMITH, Jeff Road, organ trio, Friday 5.0. OLFIELD TAVERN, 1058 Greenford Road, Greenford, Middx.  
**THE FABULOUS NEW ERA JAZZBAND**  
Elm Park Hotel

**SATURDAY**  
BLACKBOTOM STOMPERS, Greenman, Blackheath  
**HEADBAND**  
WILL LET YOU DECIDE AT UXBIDGE  
ROYAL OAK, M.J.S. Club, Tooties Street, S.E.1. PHIL SEAMEN, DICK MORRISSEY, TERRY SMITH, TERRY SHANNON, REG PETTIT.  
TOFTS, FOLKESTONE, Green Hill  
**DUSTER BENNETT**

**WOOD GREEN** (Fishmonger's Arms)  
Sunday, From Denmark  
SAMMY RIMINGTON'S CARDINAL JAZZ BAND!!  
plus Turk Islander Jump Band  
GLASS MENAGERIE!!  
plus The Taxi plus Light Show

**THE KENSINGTON**  
RUSSELL GARDENS, W.14  
Boxes 49, 9, 73  
SATURDAY, SEPT. 6th  
**JOHN CHILTON SWING KINGS**

**COUNTRY CLUB**  
310 HAVESTOCK HILL, N.W.3  
(Opp. Balize Park Green)  
Thursday, September 4th  
RHYTHM 'N' BOOBS NIGHT  
**GLASS MENAGERIE**  
plus  
STR \* P SHOW  
plus Thursday  
BABYLON

Sunday, September 7th  
**ATOMIC ROOSTER**  
plus JAN DUKES DE GREY  
Next Sunday: MARSHA HUNT  
Guests: Bob and Gail, Birds  
S.I. JERRY FLOYD  
Site Agents: The Post, Box 61, W1D 9JH

## SUNDAY

**BEXLEY, KENT, Black Prince Hotel.**  
**AMBOY DUKES**  
**BILL BRUNSKILLS** Jazzmen, Fighting Cocks, Kingston  
**BOB HARLEY'S** Dixielanders, The Swan, Fulham Broadway.  
**BOTTLENECK BLUES CLUB** Railway Tavern, Angel Lane, E.15  
**FISHHOOK**  
PLUS PALE GREEN LIMOUSINE.  
**COOKS, CHINGFORD** ROYAL FOREST HOTEL Ear plugs sold on the premises.  
**BILL NILE GOODTIME JAZZ**  
**DENNIS FIELD**, lunchtime, Green Man, Plumstead.  
**EXCITING ATMOSPHERE** in the old wodge Barn Bar at Cambridge Hotel, Cambridge (A.30) Jazz for listening and dancing, 5 pm. TIA JUANA BAND.  
**GROOVESVILLE** WAKE ARMS, EPPING (A11)  
**SAM APPLE PIE!**  
Two Bars, Garden, Mems. 6s. Next Sunday: Graham Bond.  
**NEW ERA JAZZBAND** Elm Park Hotel, Lunchtime Jam Session.  
**NEW ERA JAZZBAND** Ship-Around, Leabridge Road, Clapton.

**SKIN**  
PIED BULL, ANGEL ISLINGTON  
**THE ORIGINAL EAST SIDE STOMPERS**, Green Man, Blackheath.  
**TORRINGTON** HIGH ROAD, NORTH FINCHLEY  
**ALAN SKIDMORE QUARTET**

**RONNIE SCOTT'S** 47 FRITH ST., W.1, GER 4752/4239  
Downstairs: Until September 13th  
**ELVIN JONES TRIO**  
JOE FARRELL and WILBUR LITTLE plus AFFINITY with LINDA HOYLE  
Upstairs: Open every night 8.30 till 3 a.m.  
Until Thursday, September 11th  
**TUBBY HAYES QUARTET**  
Fri. & Sat., Sept. 5/6, Latest Records & Dancing From September 15th  
**MIKE WESTBROOK**  
From September 15th to October 4th  
TENTH ANNIVERSARY CELEBRATIONS WITH  
**GARY BURTON 4 plus Many Guests**

A FEW '69 DATES LEFT FOR  
**COCONUT MUSHROOM**  
OVER 50 GROUPS ALWAYS AVAILABLE  
COLLEGE SHOWS A SPECIALTY  
**MIDAS** MANAGERMENTS LONGCROSS 429

ASTRA AGENCY ASSOCIATES LTD. Present in conjunction with CLUB LAFAYETTE  
**FRIDAY, SEPTEMBER 12th**  
**CIVIC HALL, WOLVERHAMPTON**  
IN CONCERT

**NICE HARD MEAT GALLIARD**  
Composed by ANDY ARCHER  
Admission: £1, 17/6, 12/6 and 10/- Tickets on sale at the Civic Hall Booking Office and Astra Agency Associates Ltd., Criterion Suite, Princeps Square, Wolverhampton.  
CONCERT COMMENCES 7.30 p.m.

**Fishmonger's Arms Wood Green**  
**FREAKY DEVIANTS**  
FAMILY PERVERSION SHOW plus KELLY JAMES  
Next week: Special Surpris.

## MONDAY

**ANCHOR HOUSE**, Canning Town-Apples.  
**AT PLOUGH, STOCKWELL, SW9**  
**RONNIE ROSS**  
**BEXLEY, KENT, Black Prince Hotel, Alan Eldon.**  
**COOKS FERRY INN** ANGEL RD, EDMONTON  
**BAKERLOO LINE**  
**RESURRECTION CLUB** SEE DISPLAY ON OFF PAGE  
**THE ORIGINAL EAST SIDE STOMPERS**, Green Man, High Road, Leytonstone.  
**TUESDAY**  
"GEORGE," MOROEN, KEN COLYER.  
HOUNSLOW ARTS CLUB, TUCKER, ZIMMERMAN WHITE BEAR, Kingsley Road, Hounslow.  
**WEDNESDAY**  
BLACKBOTOM STOMPERS, Greenman, Blackheath.  
TOLWORTH, SURREY, Toby Jug  
TASTE  
**FAN CLUBS**  
1/4 per word  
**BLOSSOM TOES FANS**, contact Pamela and Linda Foster at 283 Woodwood Heath Road, Birmingham 8  
**KENNY HALL** Appreciation Society. - S.a.s. to Miss Pat Saunders, 18 Carlisle Street, W.1.  
**LIGHT SHOWS**  
1/4 per word  
**MIDWINTER EYE** Anglo-American style Lighthow. - 01-970 388

**RONNIE SCOTT'S** 47 FRITH ST., W.1, GER 4752/4239  
Downstairs: Until September 13th  
**ELVIN JONES TRIO**  
JOE FARRELL and WILBUR LITTLE plus AFFINITY with LINDA HOYLE  
Upstairs: Open every night 8.30 till 3 a.m.  
Until Thursday, September 11th  
**TUBBY HAYES QUARTET**  
Fri. & Sat., Sept. 5/6, Latest Records & Dancing From September 15th  
**MIKE WESTBROOK**  
From September 15th to October 4th  
TENTH ANNIVERSARY CELEBRATIONS WITH  
**GARY BURTON 4 plus Many Guests**

A FEW '69 DATES LEFT FOR  
**COCONUT MUSHROOM**  
OVER 50 GROUPS ALWAYS AVAILABLE  
COLLEGE SHOWS A SPECIALTY  
**MIDAS** MANAGERMENTS LONGCROSS 429

ASTRA AGENCY ASSOCIATES LTD. Present in conjunction with CLUB LAFAYETTE  
**FRIDAY, SEPTEMBER 12th**  
**CIVIC HALL, WOLVERHAMPTON**  
IN CONCERT

**NICE HARD MEAT GALLIARD**  
Composed by ANDY ARCHER  
Admission: £1, 17/6, 12/6 and 10/- Tickets on sale at the Civic Hall Booking Office and Astra Agency Associates Ltd., Criterion Suite, Princeps Square, Wolverhampton.  
CONCERT COMMENCES 7.30 p.m.

**Fishmonger's Arms Wood Green**  
**FREAKY DEVIANTS**  
FAMILY PERVERSION SHOW plus KELLY JAMES  
Next week: Special Surpris.

**BOB DOWNES OPEN MUSIC**  
BBC Jazz Workshop  
10th September, 9.15 p.m.  
Enquiries: Wandy Benka-246 6221

## RECORDING STUDIOS

1/4 per word  
**ADDITION! ABSOLUTELY** your own 3 for a better sound, service and price. Scully's track - the 'n'! Tony Mike! (Lil. Dave) 'n' The Teepe record label scully's PTT 823  
**A L L A-N-GORDON STUDIOS.** Ring for information and brochure - 01-634 3746, 01-627 5226.  
**AQUARIUS** - Let the SOUND shine in BRIGHTEST London's smallest, BRIGHTEST studio - 01-935 4225 or 01-947 8997.  
**AVAILABLE NOW, FOUR TRACK**, Studio 18 for master recordings. **SONWRITERS' DEMOS** by session men, £15. 24 hour service - 18 Gerrard Street, London, W1, Gerrard 1559.  
**DEMO STUDIO**, £5 per hour, session men and demo discs cut - 01-994 7290.  
**EDEN STUDIOS**, Top quality recordings. Fast tape to disc service. Sensible rates. - 11 Eden Street, Kingston, Surrey, 01-544 9377.  
**STUDIO SOUND (HITCHIN)**, Recording Studios, Demos, Advertising Productions. Tape to disc - 0462 4537.

**TANGERINE RECORDING STUDIOS**  
8-track  
£10 an hour  
Tel. 935/4244 or 4562

**JOHN WILSON'S CLUB CUBANA LTD.**  
**LEE KONITZ SUNDAY 7th SEPT. 1969**  
Harry Stoneham Every Tues. Hear him on PYE TPRS106  
45 Grosvenor Road, Ilford, Essex  
Tel: 01-478 1836  
New Members Welcome

**CALIFORNIA BALLROOM**  
Whipsnade Road, Dunstable 62604  
**SATURDAY, SEPTEMBER 6th**  
**JIMMY JAMES & THE VAGABONDS**  
Car Park/Supporting Groups-Bar extn.  
**TANGERINE AGENCY**  
representing  
**RAY KING SOUL BAND**  
**THE MOHAWKS WISHFUL THINKING** (broadsides and overseas)  
**ONYX** (broadsides and overseas)  
**THE SUN RAW MATERIAL**  
74 Wigmore Street, W.1  
(01) 935 4244/3195 & 2043  
All enquiries  
**VICTOR SUTCLIFFE**

**ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES**  
01-427 9100  
Every Wednesday  
**JAZZ AT THE PHOENIX CAVENDISH SQUARE**  
Wednesday, September 10th  
**LONDON JAZZ FOUR**

**BULL'S HEAD**  
BARKERS BRIDGE, PRO 5241  
President: TONY MANN  
TONY ARCHER  
Tambora, Wednesday and Thursday  
Resident Rhythmic Section:  
**ELL LE GAGT TRIO**  
Fri. Sat & Sun. Lunchtime and Evening  
Friday, Sept. 5th, **RONNIE ROSS**  
Saturday, Sept. 6th, Lunchtime  
**TONY LEE TRIO with Guests**  
Evening **DANNY MOSS**  
Sunday, Sept. 7th, Lunchtime & Evening  
**DICK MORRISSEY and TERRY SMITH**  
Monday, Sept. 8th, Stars 7.30 p.m.

**COUNTRY CLUB**  
30 yards Balize Park Tube, N.W.3  
**DISCOTHEQUE**  
Every Saturday Night

**LEE KONITZ**  
American Alto Star  
Plus TONY LEE TRIO  
Tuesday, Sept. 9th, **DANNY MOSS**  
Wednesday, Sept. 10th, **LEW HOOPER**  
Thursday, Sept. 11th, **PETE KING**

**BOB DOWNES OPEN MUSIC**  
BBC Jazz Workshop  
10th September, 9.15 p.m.  
Enquiries: Wandy Benka-246 6221

# marquee

**90 Wardour Street London W.1**  
Thursday, Sept. 4th (7.30-11.0) Monday, Sept. 8th (7.30-11.0)  
\* **STEAMHAMMER** \* **CLOUDS**  
\* **ORAIL** \* **BABYLON**  
Friday, Sept. 5th (7.30-11.0) Tuesday, Sept. 9th (7.30-11.0)  
\* **THE TASTE**  
\* **MAN** \* **DEEP PURPLE**  
\* **THE VILLAGE** \* **SAMSON**  
Saturday, Sept. 6th (8.0-11.30) Wednesday, Sept. 10th (7.30-11.0)  
\* **THE MOOCHE** \* **NEW PATHS**  
Sunday, Sept. 7th (7.40-10.30) \* **CIRCUS**  
AN EVENING WITH \* **KEITH TIPPETT GROUP**  
\* **JO ANN KELLY**  
\* **BRETT MARVIN and the THUNDERBOLTS**  
\* **AND HER SPECIAL GUESTS**

**SAVOY (FORMERLY WITENDOCKTOR) CATFORD**  
SATURDAY, SEPTEMBER 6th  
**DAVE AMBOY**  
EVERY SUNDAY THE **STEVE MAXTED SHOW**

**MOTHERS** High St Erdington B'ham. Phone: 021-373 5514  
Sunday, Sept. 7th 12/6  
**FAT MATTRESS**  
Tuesday, Sept. 9th 5/-  
**RON GEESIN & JOHN MARTYN**  
Wednesday, Sept. 10th 5/-  
**THIRD EAR BAND**

**THE STAR HOTEL \* CROYDON**  
Friday, Sept. 5th Monday, Sept. 8th  
**STEAMHAMMER** **ALEXIS KORNER**  
Next Fri: BLACK VELVET Next Mon: GLASS MENAGERIE  
BALROO LIGHTS D.J. KEITH PEMBERTON 2 LIC. B&A

**THE DUNSTABLE MUSIC FESTIVAL**  
**CIVIC HALL, DUNSTABLE**  
on  
**SAT., 6th SEPT.**  
**FLEETWOOD MAC**  
ELECTION  
**HARD MEAT EIRE APPARENT & OTHERS**  
Commencing 7 p.m. - 6 hours of Music  
LATE BARS & SNACKS • ADMISSION 20/- • LIGHTS & RECORDED SOUND

**COUNTRY CLUB** 30 yards Balize Park Tube, N.W.3  
**DISCOTHEQUE** Every Saturday Night  
\* **RAILWAY \* WEALEDSTONE** THIS SUNDAY  
**RAY - THE ROADSHOW**  
Friday, Sept. 5th, 8.15 p.m. - 10.15 p.m.  
The Star, Finance apply for membership  
Boxes - 144, 18, 330, 158. Car Park Harrow & Walthamstow Stn. (B.R. & L.T.)

**KLOOKS KLEEK**  
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMMSTEAD, N.W.6  
**THURSDAY, SEPT 4th** Double Attraction  
**SUPER SOUL RECORD SHOW**  
D.J. ALAN SWORD  
plus TAMARA, Klook's own South Seas Oe-Ga Girl  
**TUESDAY, SEPT. 9th**  
Double Attraction  
**JUNIORS EYES MIGHTY BABY**  
Tues., Sept. 16: TASTE  
D.J. ALAN SWORD D.J. PAT BOLAND



# Lewington Limited

144 Shaftesbury Avenue, W.C.2  
Tel. 01 340 0000  
Hours: 9.0-3.30 A5 day SAT

**AUTO SAXOPHONES**

OLIVER MR. VL. new £189  
NOBLE, new £100  
CONNOR, new £100  
CONNOR, automatic £50  
MORAN, automatic £50  
DIAMOND, superb £45

**TRUMPET SAXOPHONES**

CONNOR, new £230  
OLIVER MR. VL. new £214  
GRASS, new £95  
PAN AMERICAN, excellent £80  
LAWSON, Model 1104, new £79

**FLUTES**

GERMISHAW, open hole, no new £120  
I. LOIT, wood body £74  
YAMAHA, new, complete £46  
YAMAHA, new, complete £46  
MOORE 181, Solo E, G/A Hill, new £31

FOR THE FIRST TIME IN BRITAIN  
**RONALD LILL**  
"Sings" "Sings" and  
"Kilburn" standards  
for all clubs and saxophones

Soul for Piano Brochure

**CLARINETS**

LESLIE, 1/2, new model £127  
K. N. IMPERIAL, excellent £75  
NOBLE, new £60  
YAMAHA, new, complete £46  
K. & H. EMERSON, perfect £35

**TRUMPETS**

MOYAN, new, new £113  
CONNOR, new, new £95  
YAMAHA, new, complete £75  
LESLIE, 1/2, perfect £65  
HUTCH, excellent £25

**TROMBONES**

KING 2E, new, complete £192  
CONNOR, new, new £100  
K. & H. IMPERIAL, superb £80  
LAPEUR, new £60  
LAWSON, new, complete £32

## VOCALISTS WANTED

**1/- per word**

AVAILABLE, girl vocalist for residential, also male artists - Nurtion York Agency. See "Groups" Wanted.

FRANK from Liverpool, - Tel. Reg. at Burnham 5854.

**GIRL WITH** war for harmony and high range wanted for recording group - Phone 283 7278

**GROUP** requires vocalist, progressive soul - Phone TWI 2822

**MALE SINGER**, versatile, showman required immediately. Must sing all styles, high standard. Join established band. Good combo. Travel anywhere. Double instrument advantageous. Good repertoire. Required. No trecky backs please - Phone Empire 7591

**MALE VOCALIST** for top semi-pro group, club residency - Upminster 34647

**VOCALIST**, soul type group, semi-pro - Willden Green 5888

**YOUNG ATTRACTIVE** female vocalist for Sextet. Must have good voice, wardrobe and looks. The South Pines US Club. Apply with photos, age, experience and wages expected - Bus 9613

**GLAMOROUS FEMALE VOCALIST**  
similar to Dionne Warwick and P. P. Arnold, urgently required for new jazz/blues influenced group receiving top recording company position. REGENT 2932

## VOCALISTS

**1/- per word**

**MALE BLUES** singer seeks 6 D G & G. London. Bournemouth 49124, after 4 p.m.

## BANDS WANTED

**1/- per word**

**ALL TYPES** groups/bands, particularly with girl members or girl groups required, due to continuous international expansion. Also required girl vocalists and dancers. Mainly professional work abroad. - E.C.C. Entertainments Ltd, 87 Westfield Lane, Mansfield, Notts. Tel. Mansfield 27811. All letters acknowledged.

**AMERICA/EUROPE** TV opportunity for excellent show group. talented girl singer, vocal duo (fem), 40 Gancers - Vink Agency, 26 Galbaird Road, Manchester 39.

**COUNTRY GROUPS** artists wanted for country music circuit. Write to Music Managers, 1 Hammerwich Broadway, London W.8.

## ERIC DECEY

requires  
**ORGANIST**  
and  
**BASS GUITARIST**

Reply: WINTER GARDENS, BOURNEOUTH, W.8.

## GRAHAM BOND

further requires  
**ONE BRILLIANT PERCUSSIONIST**

Phone immediately  
CAMBRIDGE (0223) 63308

# CLASSIFIED ADVERTISEMENT DEPARTMENT

## "MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: Fleet Street 5011, Ext. 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 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION**

**ALL CLASSIFIED ADVERTISEMENTS MUST BE PRE-PAID**

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

## MUSICIANS WANTED

**1/- per word**

**A BAND, a Cavalry Band.** The 100 of the 20th/12th Royal Lancers has vacancies for all wind players. Other instruments considered. Experience to Bandmaster, 8th/12th Royal Lancers, Caterick Camp, Yorks.

**A NEAVY (VERY)** lead and bass required. Qualifications necessary. Incomplete work stack, 18-23 years, heavy image, dedication for an excellently organised project. Desirable for success - 0272 23042 3 p.m. - 9 m. Mondays-Fridays.

**ALL INSTRUMENTS.** Rehearsal Bands Five nights - Tel. 01426 8770.

**AMATEUR JAZZ** musicians for TRAD BAND - Phone 808 6279.

**BAND REFORMING.** Competent young musicians required for work in Switzerland. Lead guitar, saxophones, trumpet, organ, piano, doubling any instrument. All must sing. Keenness to play all types of music no purists. Organist. Work involving very good money - 01426 3188.

**Female.** Work involving very good money to join jazz vocal harmony group. 2000 duo. Must be able to sing. 01426 3188.

**BASS GUITARIST.** Good progress. Willing to rehearse. 01426 3188.

**GUITARIST** for top semi-pro recording band. Must be outstanding musician with good gear. - 01374.

**BASS GUITARIST** (pro exp.), wanted. MAGNET (C.B.S.), vocals an advantage. Addition 1/2 p.m. Friday, September 5, 335 Wood Green, N.22. 588 2354.

**BASS GUITARIST**, soul type group, semi-pro - Willden Green 5896.

**BASS GUITARIST, S.W. LONDON.** Various tempos. Must rehearse. - 01426 3188.

**BBC** invites applications for the principal musician in THE RADIO ORCHESTRA in London. **PRINCIPAL DOUBLE BASS.** Salary £1,950 p.a. rising by annual increments to £2,150 p.a. In 1973 VIOLA (other) Salary £1,728 p.a. rising by annual increments to £1,928 p.a. Full-time engagements. Detailed application form, including references, to: G.P.O. 271 M.M. to Head of Popular Music, BBC, London W1A 1AA within a week. Do not enclose original references.

**BLUEGRASS BANJOIST** wanted. - 01426 3188.

**BLUES/ROCK**, organist, vocalist, guitarist, saxo to join blues drums, guitarist, anyone around Maidenhead, Marlow, Wycombe with gear, experience, talent - Tel Reg. at Burnham 5888 between 5-7 p.m.

**DRUMMER** and bass guitarist for South West London Group - Phone 542 1470.

**DRUMMER** required for progressive soul. Versatile, musician with personality plus clean image. 022 3598488.

**DRUMMER** required for pro group, soul/R&B style, good appearance, will travel Canada. 515 2000.

**DRUMMER**, soul type group, semi-pro - Willden Green 5896.

**GOOD LEAD GUITARIST** willing to rehearse for semi-pro, R&B group - Tel Peter on Thursday anytime after 4 p.m. 809 8113.

**GUITAR/VOCALS** for harmony group. Contract. Nag's Head, York. Tel. 01426 3188, Friday, 5-7 p.m.

**GUITARIST** for resident organ trio, pop, 3 instruments, vocals. You like music, must be good musician - 839 4923.

**HAIRY DRUMMER** for heavy trio band (ex-Torquell) - Phone Home Bus 2784.

## ENGAGEMENTS WANTED

**9d. per word**

**A ABLE** accomplished accordionist - 878-4542.

**A ABLE** accomplished pianist, 878-4542.

**ALTO/TENOR** clar. - CIL 4811.

**AMPLIFIED VIOLIN** - PUT 5146.

**BASS, DOUBLE**, amplified, read/bass, exp. - 239 0515.

**BASS GUITAR**, experienced. - 205 8414.

**BASS GUITARIST**, doubling string, read/bass. Available September 14. - 0150 8388.

**BASS/GUITARIST**, experienced. - 873 7400.

**BASS GUITARIST**, Gibson Marshall, seeks progressive professional work, preferably working - 43 Datchet Road, Colford, SE8.

**BASS GUITARIST**, gigs/seasons, experienced, transport - 428 3136.

**BASS GUITARIST** seeks organ piano line up, gigs, etc. - Steve. 01426 3188.

**BASS GUITARIST**, vocalist. Fender gear. Wants to join or form progressive/rock underground group - Tel 02794 2323.

**COLOURED ALTO/CLAR** Baritone/Good reader requires pro position. - Box 8915.

**DOUBLE BASS PLAYER** (27) AVAIL OCT 1ST FOR SEASON, home or abroad, single, passport. - 01426 3188. Carlton Hotel, Folkestone.

**DRUMMER AVAILABLE** - ILF 1322.

**DRUMMER**, experienced - 897 2776.

**DRUMMER GRETSCH KIT** - 01270 1872.

**DRUMMER** seeks LONDON RESIDENCY. - 01426 3188.

**DRUMMER/VOCALIST**, oldies/standards. P.A. system. Transport. - 01426 3188.

**DRUMMER, YOUNG, GIGS, PERM.** - 268 8668.

**DRUMMER**, 01-883 3122.

**DRUMS, GIGS** - Simon, 689 4421.

**EXPERIENCED YOUNG** drummer seeks professional work in London - 011 8941.

**GIBSON GUITARIST**, rhythm, experienced, seeks semi-pro group - Welwyn Garden 21422.

**GUITAR**, bass, guitar, jazz, guitarist, Reader. - 359 6470.

**GUITAR, FREELANCE** - 01-527 0000.

**GUITARIST/BASS**, experienced. - 873 7400.

**GUITARIST**, read, bass, jazz, standards, I.A., pops, vocals. Arrange requires work. Birmingham area. Sept 26/10 - John Smith, Pontins Wall Park, Bixham, Devon.

**GUITARIST**, read, vocals, available Sept 14th - GIB 3267.

**HAMMOND ORGANIST**, fully experienced, invites offer. Free end September - Box 8617.

**JAZZ DANCE GUITARIST** CLA 3722.

**LEAD GUITARIST, OWN SONGS**, new without gear, seeks work with blues/progressive group - Box 8618.

**LEAD GUITARIST** seeks semi-pro working harmony group - 77-8800 before 2 p.m.

**LAWREY/HAMMOND** organist, Leslie, Solo or Duo/Trio. Dance, jazz, pop. London or season - Finchley 4376.

**O.R.G.A.S.T. HAMMOND, LESLIE, PEDALS.** Long experience, seeks residency or possible. Canada. No amateurs, please - 01-842 0391.

**PIANIST, HORNOLK**, Saturdays. - 01426 3188.

**PIANIST**, pro, available from September 21. - 01426 3188.

**PIANIST**, PROFESSIONAL, solo, dance/accompanist. - 997 4111.

**PIANIST - RESIDENCY/GIGS** - 738 2217.

**PIANIST** - 722 0804 for gigs.

**RHYTHM GUITARIST** vocalist, wants to form group, no hurry, reaching top. Evenings 9.0-6.00 3725 John, Room 4.

**TRUMPET**, vocals, pro - WOD 2136.

**VOCALIST/2ND GUITARIST**, seeks working pro group good price. - Phone 01278 4862.

**YOUNG DRUMMER**, read/bass, exp. Mecca, cabaret, pop. night club, good work after 9.00. Sept. 22nd. - Phone Wootton Bridge 298.

**WOLFIE** GROUP, SOUL, BALLADS, BLUE BEAT, MALE, female vocalist coloured. - Phone S.C.O 34778.

## MUSICIANS WANTED

**1/- per word**

**LEAD GUITARIST** to take vocals with top semi-pro group, club residency. Upminster 24647.

**ORGANIST** or pianist for Supplied Lowrey and Leslie. All styles, happy quartet. Eye sessions, good lounge - Eric, 303 3572 4 day.

**ORGANIST**, Professional for recording group. Equipment provided if required. Immediate gigs and guaranteed work. Passport. No live - Glen, Dartford 23416.

**ORGANIST** required to form pro trio. 354 2437, 11 am-3 pm.

**ORGANIST REQUIRED, 7 days** per week, 4 hours each night to accompany cabaret etc. - Please write to March Cabaret Club, Clapham, at phone March 2555 for full details.

**PIANISTS** and pianist/vocalist duo, and all types of entertainers are required. Top class performers need apply. - 207 1593.

**ORGANIST** for SOUTH LONDON weekend lounge work. Top rates - Clayton's, BUS 5331 (day).

**PIANISTS START WORK THIS WEEKEND**, 7/8-9/9. Good progress. Willing to rehearse. 01426 3188.

**GUITARIST** for top semi-pro recording band. Must be outstanding musician with good gear. - 01374.

**BASS GUITARIST** (pro exp.), wanted. MAGNET (C.B.S.), vocals an advantage. Addition 1/2 p.m. Friday, September 5, 335 Wood Green, N.22. 588 2354.

**BASS GUITARIST**, soul type group, semi-pro - Willden Green 5896.

**BASS GUITARIST, S.W. LONDON.** Various tempos. Must rehearse. - 01426 3188.

**BBC** invites applications for the principal musician in THE RADIO ORCHESTRA in London. **PRINCIPAL DOUBLE BASS.** Salary £1,950 p.a. rising by annual increments to £2,150 p.a. In 1973 VIOLA (other) Salary £1,728 p.a. rising by annual increments to £1,928 p.a. Full-time engagements. Detailed application form, including references, to: G.P.O. 271 M.M. to Head of Popular Music, BBC, London W1A 1AA within a week. Do not enclose original references.

**BLUEGRASS BANJOIST** wanted. - 01426 3188.

**BLUES/ROCK**, organist, vocalist, guitarist, saxo to join blues drums, guitarist, anyone around Maidenhead, Marlow, Wycombe with gear, experience, talent - Tel Reg. at Burnham 5888 between 5-7 p.m.

**DRUMMER** and bass guitarist for South West London Group - Phone 542 1470.

**DRUMMER** required for progressive soul. Versatile, musician with personality plus clean image. 022 3598488.

**DRUMMER** required for pro group, soul/R&B style, good appearance, will travel Canada. 515 2000.

**DRUMMER**, soul type group, semi-pro - Willden Green 5896.

**GOOD LEAD GUITARIST** willing to rehearse for semi-pro, R&B group - Tel Peter on Thursday anytime after 4 p.m. 809 8113.

**GUITAR/VOCALS** for harmony group. Contract. Nag's Head, York. Tel. 01426 3188, Friday, 5-7 p.m.

**GUITARIST** for resident organ trio, pop, 3 instruments, vocals. You like music, must be good musician - 839 4923.

**HAIRY DRUMMER** for heavy trio band (ex-Torquell) - Phone Home Bus 2784.

## ENGAGEMENTS WANTED

**9d. per word**

**A ABLE** accomplished accordionist - 878-4542.

**A ABLE** accomplished pianist, 878-4542.

**ALTO/TENOR** clar. - CIL 4811.

**AMPLIFIED VIOLIN** - PUT 5146.

**BASS, DOUBLE**, amplified, read/bass, exp. - 239 0515.

**BASS GUITAR**, experienced. - 205 8414.

**BASS GUITARIST**, doubling string, read/bass. Available September 14. - 0150 8388.

**BASS/GUITARIST**, experienced. - 873 7400.

**BASS GUITARIST**, Gibson Marshall, seeks progressive professional work, preferably working - 43 Datchet Road, Colford, SE8.

**BASS GUITARIST**, gigs/seasons, experienced, transport - 428 3136.

**BASS GUITARIST** seeks organ piano line up, gigs, etc. - Steve. 01426 3188.

**BASS GUITARIST**, vocalist. Fender gear. Wants to join or form progressive/rock underground group - Tel 02794 2323.

**COLOURED ALTO/CLAR** Baritone/Good reader requires pro position. - Box 8915.

**DOUBLE BASS PLAYER** (27) AVAIL OCT 1ST FOR SEASON, home or abroad, single, passport. - 01426 3188. Carlton Hotel, Folkestone.

**DRUMMER AVAILABLE** - ILF 1322.

**DRUMMER**, experienced - 897 2776.

**DRUMMER GRETSCH KIT** - 01270 1872.

**DRUMMER** seeks LONDON RESIDENCY. - 01426 3188.

**DRUMMER/VOCALIST**, oldies/standards. P.A. system. Transport. - 01426 3188.

**DRUMMER, YOUNG, GIGS, PERM.** - 268 8668.

**DRUMMER**, 01-883 3122.

**DRUMS, GIGS** - Simon, 689 4421.

**EXPERIENCED YOUNG** drummer seeks professional work in London - 011 8941.

**GIBSON GUITARIST**, rhythm, experienced, seeks semi-pro group - Welwyn Garden 21422.

**GUITAR**, bass, guitar, jazz, guitarist, Reader. - 359 6470.

**GUITAR, FREELANCE** - 01-527 0000.

**GUITARIST/BASS**, experienced. - 873 7400.

**GUITARIST**, read, bass, jazz, standards, I.A., pops, vocals. Arrange requires work. Birmingham area. Sept 26/10 - John Smith, Pontins Wall Park, Bixham, Devon.

**GUITARIST**, read, vocals, available Sept 14th - GIB 3267.

**HAMMOND ORGANIST**, fully experienced, invites offer. Free end September - Box 8617.

**JAZZ DANCE GUITARIST** CLA 3722.

**LEAD GUITARIST, OWN SONGS**, new without gear, seeks work with blues/progressive group - Box 8618.

**LEAD GUITARIST** seeks semi-pro working harmony group - 77-8800 before 2 p.m.

**LAWREY/HAMMOND** organist, Leslie, Solo or Duo/Trio. Dance, jazz, pop. London or season - Finchley 4376.

**O.R.G.A.S.T. HAMMOND, LESLIE, PEDALS.** Long experience, seeks residency or possible. Canada. No amateurs, please - 01-842 0391.

**PIANIST, HORNOLK**, Saturdays. - 01426 3188.

**PIANIST**, pro, available from September 21. - 01426 3188.

**PIANIST**, PROFESSIONAL, solo, dance/accompanist. - 997 4111.

**PIANIST - RESIDENCY/GIGS** - 738 2217.

**PIANIST** - 722 0804 for gigs.

**RHYTHM GUITARIST** vocalist, wants to form group, no hurry, reaching top. Evenings 9.0-6.00 3725 John, Room 4.

**TRUMPET**, vocals, pro - WOD 2136.

**VOCALIST/2ND GUITARIST**, seeks working pro group good price. - Phone 01278 4862.

**YOUNG DRUMMER**, read/bass, exp. Mecca, cabaret, pop. night club, good work after 9.00. Sept. 22nd. - Phone Wootton Bridge 298.

**WOLFIE** GROUP, SOUL, BALLADS, BLUE BEAT, MALE, female vocalist coloured. - Phone S.C.O 34778.

## SITUATIONS VACANT

**1/- per word**

**MAKE THE SCENE**, book your artists in your area and earn commission - Details Box 7914

**WHY PAY FOR LESSONS** when you can receive good pay while learning to play an instrument? If you like music, sport, and travel write for details to the nearest Bandmaster.

**Western Dept.** The Prince of Wales's Division, Weyern Barracks, EXETER, The Mercian Depot, The Prince of Wales's Division, Whittington Barracks, LICHFIELD, The Welsh Depot, The Prince of Wales's Division, Cwrty-Gallen, CRICKHOLLOW.

**Would you like to work** with folk music records and books, are you interested in people, good appearance. If so, we have the job for you at Cecil Sharp House, The Prince of Wales's Division, Ring 485 2306 for interview.

**Girl 16-30 years** required to organize music, cabaret entertainment and publicity for Hotel having ballroom and two luxury lounges with dress floors and stages. Must have strong personality and ability to work in the night club atmosphere. Apply in writing to York House Hotel, Perth, Scotland.

## SITUATIONS WANTED

**1/- per word**

**FRENCH** disc jockey now working in famous Parisian club, seeks position in a London club - Ring 388 1182 after 7.

## ATTENTION ALL DRUMMING ENTHUSIASTS

**JOIN NOW**

**THE BRITISH DRUMMERS' ASSOCIATION**

for the development of an association of your very own

Please send the application form and details of membership.

NAME: \_\_\_\_\_ ADDRESS: \_\_\_\_\_

Post to: The British Drummers' Association, 18-18 Court Street, London, E.C.2

## ENGAGEMENTS WANTED

**9d. per word**

**A ABLE** accomplished accordionist - 878-4542.

**A ABLE** accomplished pianist, 878-4542.

**ALTO/TENOR** clar. - CIL 4811.

**AMPLIFIED VIOLIN** - PUT 5146.

**BASS, DOUBLE**, amplified, read/bass, exp. - 239 0515.

**BASS GUITAR**, experienced. - 205 8414.

**BASS GUITARIST**, doubling string, read/bass. Available September 14. - 0150 8388.

**BASS/GUITARIST**, experienced. - 873 7400.

**BASS GUITARIST**, Gibson Marshall, seeks progressive professional work, preferably working - 43 Datchet Road, Colford, SE8.

**BASS GUITARIST**, gigs/seasons, experienced, transport - 428 3136.

**BASS GUITARIST** seeks organ piano line up, gigs, etc. - Steve. 01426 3188.

**BASS GUITARIST**, vocalist. Fender gear. Wants to join or form progressive/rock underground group - Tel 02794 2323.

**COLOURED ALTO/CLAR** Baritone/Good reader requires pro position. - Box 8915.

**DOUBLE BASS PLAYER** (27) AVAIL OCT 1ST FOR SEASON, home or abroad, single, passport. - 01426 3188. Carlton Hotel, Folkestone.

**DRUMMER AVAILABLE** - ILF 1322.

**DRUMMER**, experienced - 897 2776.

**DRUMMER GRETSCH KIT** - 01270 1872.

**DRUMMER** seeks LONDON RESIDENCY. - 01426 3188.

**DRUMMER/VOCALIST**, oldies/standards. P.A. system. Transport. - 01426 3188.

**DRUMMER, YOUNG, GIGS, PERM.** - 268 8668.

**DRUMMER**, 01-883 3122.

**DRUMS, GIGS** - Simon, 689 4421.

**EXPERIENCED YOUNG** drummer seeks professional work in London - 011 8941.

**GIBSON GUITARIST**, rhythm, experienced, seeks semi-pro group - Welwyn Garden 21422.

**GUITAR**, bass, guitar, jazz, guitarist, Reader. - 359 6470.

**GUITAR, FREELANCE** - 01-527 0000.

**GUITARIST/BASS**, experienced. - 873 7400.

**GUITARIST**, read, bass, jazz, standards, I.A., pops, vocals. Arrange requires work. Birmingham area. Sept 26/10 - John Smith, Pontins Wall Park, Bixham, Devon.

**GUITARIST**, read, vocals, available Sept 14th - GIB 3267.

**HAMMOND ORGANIST**, fully experienced, invites offer. Free end September - Box 8617.

**JAZZ DANCE GUITARIST** CLA 3722.

**LEAD GUITARIST, OWN SONGS**, new without gear, seeks work with blues/progressive group - Box 8618.

**LEAD GUITARIST** seeks semi-pro working harmony group - 77-8800 before 2 p.m.

**LAWREY/HAMMOND** organist, Leslie, Solo or Duo/Trio. Dance, jazz, pop. London or season - Finchley 4376.

**O.R.G.A.S.T. HAMMOND, LESLIE, PEDALS.** Long experience, seeks residency or possible. Canada. No amateurs, please - 01-842 0391.

**PIANIST, HORNOLK**, Saturdays. - 01426 3188.

**PIANIST**, pro, available from September 21. - 01426 3188.

**PIANIST**, PROFESSIONAL, solo, dance/accompanist. - 997 4111.

**PIANIST - RESIDENCY/GIGS** - 738 2217.

**PIANIST** - 722 0804 for gigs.

**RHYTHM GUITARIST** vocalist, wants to form group, no hurry, reaching top. Evenings 9.0-6.00 3725 John, Room 4.

**TRUMPET**, vocals, pro - WOD 2136.

**VOCALIST/2ND GUITARIST**, seeks working pro group good price. - Phone 01278 4862.

**YOUNG DRUMMER**, read/bass, exp. Mecca, cabaret, pop. night club, good work after 9.00. Sept. 22nd. - Phone Wootton Bridge 298.

**WOLFIE** GROUP, SOUL, BALLADS, BLUE BEAT, MALE, female vocalist coloured. - Phone S.C.O 34778.

## BANDS

**1/- per word**

**A ABLE** accomplished band available - 878-4542.

**ABOVE** 10 groups and dance bands immediately available. Travel anywhere. Reasonable prices. - Gorman Agency, 7-8 High Street, E.C.3. Tel BIS 5531 (10 am-6 pm).

**ADAM KEAT TRIO**, Versatile - 0173 9275.

**AMBASSADORS**, Dances, weddings, socials, amplification, complete. - 647 2072.

**APOLLO SOUL**, featuring Bob Barber and Julie Stevens. - 01-392 9439.

**A VERSATILE BAND**, jazz to 50's jazz, weddings, parties, etc. - **THE NEW EUREKA JAZZ BAND**, phone 894 2553.

**Available** 100% quartet available. Lounge, clubs, pub, etc. - Robert, 878-8918.

## ENGAGEMENTS WANTED

**9d. per word**

**A ABLE** accomplished accordionist - 878-4542.

**A ABLE** accomplished pianist, 878-4542.

**ALTO/TENOR** clar. - CIL 4811.

**AMPLIFIED VIOLIN** - PUT 5146.

**BASS, DOUBLE**, amplified, read/bass, exp. - 239 0515.

**BASS GUITAR**, experienced. - 205 8414.

**BASS GUITARIST**, doubling string, read/bass. Available September 14. - 0150 8388.

**BASS/GUITARIST**, experienced. - 873 7400.

**BASS GUITARIST**, Gibson Marshall, seeks progressive professional work, preferably working - 43 Datchet Road, Colford, SE8.

**BASS GUITARIST**, gigs/seasons, experienced, transport - 428 3136.

**BASS GUITARIST** seeks organ piano line up, gigs, etc. - Steve. 01426 3188.

**BASS GUITARIST**, vocalist. Fender gear. Wants to join or form progressive/rock underground group - Tel 02794 2323.

**COLOURED ALTO/CLAR** Baritone/Good reader requires pro position. - Box 8915.

**DOUBLE BASS PLAYER** (27) AVAIL OCT 1ST FOR SEASON, home or abroad, single, passport. - 01426 3188. Carlton Hotel, Folkestone.

**DRUMMER AVAILABLE** - ILF 1322.

**DRUMMER**, experienced - 897 2776.

**DRUMMER GRETSCH KIT** - 01270 1872.

**DRUMMER** seeks LONDON RESIDENCY. - 01426 3188.

**DRUMMER/VOCALIST**, oldies/standards. P.A. system. Transport. - 01426 3188.

**DRUMMER, YOUNG, GIGS, PERM.** - 268 8668.

**DRUMMER**, 01-883 3122.

**DRUMS, GIGS** - Simon, 689 4421.

**EXPERIENCED YOUNG** drummer seeks professional work in London - 011 8941.

**GIBSON GUITARIST**, rhythm, experienced, seeks semi-pro group - Welwyn Garden 21422.

**GUITAR**, bass, guitar, jazz, guitarist, Reader. - 359 6470.

**GUITAR, FREELANCE** - 01-527 0000.

**GUITARIST/BASS**, experienced. - 873 7400.

**GUITARIST**, read, bass, jazz, standards, I.A., pops, vocals. Arrange requires work. Birmingham area. Sept 26/10 - John Smith, Pontins Wall Park, Bixham, Devon.

**GUITARIST**, read, vocals, available Sept 14th - GIB 3267.

**HAMMOND ORGANIST**, fully experienced, invites offer. Free end September - Box 8617.

**JAZZ DANCE GUITARIST** CLA 3722.

**LEAD GUITARIST, OWN SONGS**, new without gear, seeks work with blues/progressive group - Box 8618.

**LEAD GUITARIST** seeks semi-pro working harmony group







# Humble Pie has four members, remember?

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

PLEASE DON'T let the same thing happen to Humble Pie as with Small Faces and the Herd. Every paper is writing about Humble Pie and that is of course okay because the group is a gas. But why are they only writing about Steve Marriott and Peter Frampton? Let's face it, Steve and Peter are not Humble Pie. Humble Pie is Jerry Shirley, Grey Ridley, Steve Marriott and Peter Frampton.

All of them are super musicians and nobody should be put in front of the others — PETER DAHLEN, Harnosand, Sweden.

WHEN JIMMY Page formed Led Zeppelin, he chose as his co-musicians the most talented available at the time. Would he please note that now there are better musicians available for regular work.

Jack Bruce is a vocalist and harpist of far higher standard than Robert Plant and he's an infinitely superior bassist to John Paul Jones.

Mitch Mitchell or Jim Capaldi could replace John Bonham on drums. Backed by Bruce, Mitchell or Capaldi Page could realise his full potential. — RICK AINSWORTH, Grasmere, Westmorland.

SEVERAL TIMES since the second Blood, Sweat and Tears album appeared you have remarked sourly about the chilled reception this group's music received amongst the general public.

The mystery is made clear. You need only listen to the double album by the Chicago Transit Authority to see why B. S. and T. never really made it. — IAN MACCORMICK, London SE27.

● LP Winner

AS ANY disc jockey who plays the halls and discotheques throughout the land will tell you, the music the kids want to hear at the moment is reggae, rock-steady or blue beat.

Perhaps it is more than another passing musical fad. Could it be that this music reflects an integration between the different races in Britain? Now we have coloured and white Britains dancing and communicating through the same music, they will find other things in common in other walks of life.

— JOHNNY SENTOR, disc jockey, Guildford, Surrey.

HAVING BEEN great Clouds fans for the past three years we bought their first album only to find to our surprise and disgust that the numbers on it are totally unrepresentative of their stage act.

One of the sleeve notes says: "Terry was the first person to understand why we wanted to play our own thing." If this album is an example of it what have they been doing for the past three years? — JACKI and JENI, London N1.

IT WAS with deep shock that I learned of Henry Vestine's departure from Canned Heat. I can only hope that if he gets his own band together, it will be a Canned Heat-type outfit.

If he quits the scene we should all mourn the loss of a great musician. — TONY CONNOLLY, Rickmansworth, Herts.



SHIRLEY



RIDLEY

## IS JOOLS DOOMED?

IT IS a shame Brian Auger and the Trinity and Julie Driscoll have split after producing such an excellent album which must put them on their way to the fame they deserve.

Brian and the Trinity will last without doubt as they are the only group to put such excitement into modern jazz, although I'm sorry to say Jools will die without the thumping organ of Brian which puts body behind her great voice. — KEITH WINCH, Cheshunt, Herts.



HAROLD DAVISON PRESENTS  
**AN EVENING WITH TOM PAXTON**  
LONDON · ROYAL ALBERT HALL  
FRI., 26 SEPTEMBER at 7.30 p.m.  
Tickets: 3/6, 7/6, 10/6, 13/6, 16/6, 21/-

HAROLD DAVISON & NORMAN GRANZ PRESENT  
**RAY CHARLES**  
HIS ORCHESTRA & THE RAELETS  
LONDON ROYAL FESTIVAL HALL  
SAT., 27 SEPTEMBER, 6.15 and 9 p.m.

**HAMMERSMITH · ODEON**  
SUN., 28 SEPTEMBER, 6 and 8.45 p.m.  
Tickets: 10/-, 13/6, 16/6, 21/-, 25/-, 30/-

HAROLD DAVISON PRESENTS  
**"AMERICAN FOLK, BLUES FESTIVAL"**  
(produced by Lippman & Rau) featuring  
**MAGIC SAM & THE BLUES BAND**  
**CLIFTON & CLEVELAND CHENIER**  
**JUKE BOY BONNER, EARL HOOKER**  
**ALEX 'WHISTLING' MOORE**  
**LITTLE JOHN JACKSON**  
LONDON · ROYAL ALBERT HALL  
FRI., 3 OCTOBER at 7.30 p.m.  
Tickets: 5/-, 8/-, 10/6, 13/6, 16/6, 21/-, 25/-

HAROLD DAVISON & NORMAN GRANZ PRESENT  
**AN EVENING WITH THE OSCAR PETERSON TRIO**  
LONDON · QUEEN ELIZABETH HALL  
SAT., 4 OCTOBER, 6.15 and 9 p.m.  
Tickets: 10/-, 15/-, 20/-, 25/-, 30/-

Tickets for all the above Concerts available from Harold Davison Ltd., Regent House, 235-241 Regent Street, London, W.1, or from the Box Offices at the Halls or from Ticket Agencies.

S.B.A. by arrangement with HAROLD DAVISON present  
**AN EVENING WITH COUNTRY JOE AND THE FISH**  
LONDON ROYAL ALBERT HALL  
MONDAY, 22 SEPT., at 7.30 p.m.  
TICKETS: 4/- (standing), 8/-, 10/-, 14/-, 17/-, 21/-  
Available from Royal Albert Hall Box Office (KEN 8212) and all usual ticket agents

## Bill Haley's not to blame

DURING the recent Bill Haley tour I tried unsuccessfully to stage a free concert in Hyde Park. To my amazement I found that I was refused permission, the excuse being that the dedicated followers of rock and roll would create havoc during the concert.

The behaviour of the fans at the Blind Faith concert was to say the least exceptional and I feel confident that the true fans of rock would have conducted themselves in the same manner.

I should like to inform the many thousands of Haley fans that the cancellation was in no way connected with Bill or myself but was due to the misapprehensions of the Powers That Be. — PADDY MALYNN, Bill Haley's manager, London W9.

SO RICHARD Sharp reckons a group with Jimi Hendrix and Marsha Hunt would send the world off its axis? All I can say is what would be the consequences if Julie Driscoll joined the Nice? — GEOFF RAINGE, Berkshire.

VARIOUS PEOPLE write to Melody Maker to express their dissatisfaction concerning the music policy of the BBC, the fact that they keep shifting John Peel about, cut Mike Raven's time and generally ignore the existence of blues and progressive music.

I completely agree with all these views but how many have done as I have and written to the BBC to express their likes and dislikes? If every single fan of John Peel, Mike Raven and Pete Drummond wrote to the BBC surely even dear old Auntie wouldn't ignore our requests. — JOHN KERMODE, Taplow, Bucks.

● LP Winner

I WOULD like to know the logic behind the BBC's decision to switch Country Meets



HALEY not at fault

Folk to a Saturday evening spot. Do they not realise that many folk enthusiasts will be in the clubs at the time of broadcast. — DAVID FULLER, Whalley Range, Manchester.

I BUY Melody Maker for Chris Welch. Do I win a LP? — PETER HODGKINS, London NW6.

I SUGGEST Top Of The Pops should be renamed "The Lemonade Twenty". It's so weak it does nothing for me. — RODNEY JONES, Penrith, Cumberland.

THIS "SUPERGROUP" business is a load of rubbish. How can anyone call Humble Pie or Crosby, Stills and Nash "super" is beyond me.

Humble Pie sound like the Beatles on "Get Back" who sounded like Chuck Berry. And Crosby, Stills and Nash sound like the Hollies always have. Blind Faith and the Beatles are the only ones who are any good at all. Some of their records aren't so super either. — DAVID PEARSON, Harrow, Middlesex.

IF THE BBC ban many more records, Alan Freeman will not be able to play anything on Pick Of The Pops. He'll just have to read through the chart without mentioning the highly offensive song titles.

All the record companies need to do now is to record someone's heavy breathing to a blue beat backing and they've got a sure-fire number one — without BBC exposure. — KEITH STEVENS, Reading, Berks.

## PRESLEY FEARS TOM



TOM

SO AFTER years of absence Elvis Presley has decided to do live shows again. Could this be due to the fact that Tom Jones and Engelbert are having such huge success in America and that Elvis must do something before Tom is acclaimed the King? — J. BOYLE, Swinton, Lancs.

**DE MONTFORT HALL — LEICESTER**  
SUNDAY, OCTOBER 5th—7.30 p.m.  
by arrangement with HAROLD DAVISON — ARTHUR KIMBRELL presents  
**THE OSCAR PETERSON TRIO**  
Balcony 15/6, 13/6, Gallery 9/6, Stalls 15/6, 12/6, 10/6, 8/6  
Arthur Kimbrell, 38 Rugby Road, Hinckley, Tel. 3563 and 4786  
Municipal Box Office, Charles Street, Leicester, Tel. 27632  
Postal bookings enclose remittance, i.o.u.

**IF YOU WANT LIGHTS**  
for your discotheque, group, show, etc., etc., remember  
**ROTSOUND IS THE NAME IN LIGHTS**  
See them in action at the  
**ROTSOUND SHOWROOMS**  
22 Denmark Street, London, W.C.2, 240 0636/7  
or send S.A.E. for details

**Morgan Distributors**  
**BARE WALLS?**  
Cure your blues by sending for our ILLUSTRATED CATALOGUE listing over 300 different way-out posters.  
Send 1/6d. (stamps), to:  
**Cauldron Promotions**  
Dept. Q, 31 Mill Lane  
LONDON, N.W.6

**BOWMAN & COCK LTD**  
MALVERN—THE HOME OF MORGAN  
WORCESTER ROAD  
MALVERN  
Phone: MALVERN 3262

**WORLD'S LARGEST GROOVY POP STARS' HAIRDRESSING SALON FOR CHICKS AND GUYS**  
**YOUR HAIR IS OUR SPECIALITY**  
Men's Styling, Colouring, Perming, Thinning, etc.  
**HARLEY STREET HAIR SPECIALISTS IN ATTENDANCE**  
Thursday and Saturday for hair loss, scalp complaints, etc.  
Guaranteed results.  
Super pop wigs, moustaches, beards, eyebrows, sideburns for sale or hire — our ladies' department is your dream.  
Coffee bar — Lounge  
**SUPER SALONS, POUNTNEY, 20-24 Straines Road**  
Hounslow, Middlesex. Tel. 570 9656/7  
(Nearest station: Hounslow Central, five minutes' walk)

**GUITAR TUTORS BY DICK SADLER**  
**FOLK GUITAR.** Finger style. Diagram Self Instructor, containing some of the world's greatest melodies.  
**INSTANT GUITAR.** Photo chords. Numbered strings Minimum Shape Method.  
**BASS GUITAR.** Diagrams. Basic Chord Building and Extension systems.  
**DIAGRAMMATIC SELF-TUTOR FOR GUITAR.** The most interesting diagrammatic guitar system ever devised.  
**MODERN PLERNUM GUITAR PLAYING.** A system embodying the essentials of harmony, development of the left hand, etc.  
Each Tutor 5/6, by post 5/4 each.  
From your Dealer or  
**FELDMANS** 64 Dean St. London, W.1