

Melody Maker

NOVEMBER 8, 1969

Is weekly

WHO OPERA AT COLISEUM

Jean Terrell is new Supreme

THE NEW Supreme is to be Jean Terrell who replaces Diana Ross in the famed Motown vocal group when Diana leaves to start a solo career in January.

Jean Terrell, no relation to Motown singer Tammi Terrell who was rumored to be taking Diana's place in the group, is the sister of former heavyweight boxer Ernie Terrell.

Official confirmation of Diana's leaving came from New York this week to end nearly two years of speculation about the split and the replacement. Both Diana, Supremes Mary Wilson and Cindy Birdsong, and the new Supreme will remain under contract with Motown.

Diana said: "I have talked this matter over with Mary and Cindy and we



DIANA going into films

feel that the period after our Las Vegas commitment at the Frontier in January would be the right time for me to make way for a third Supreme."

Mary Wilson, one of the original Supremes, added: "No one but no one could ever replace Diana Ross but we have a few surprises and we won't let our fans down."

Diana Ross is now certain to go into films and musicals. In the past she has turned down starring roles in Broadway and in Hollywood.



WHO: "Tommy" performed in its entirety

Tour opens this month

"TOMMY" the Who's pioneering pop opera will be performed in its entirety at London's home of opera and ballet — the Coliseum — on December 14.

Nationwide

They will perform a two-hour show, similar to their concert at Croydon's Fairfield Hall last September. And it will be part of a nationwide British tour on their return from America.

The group — Peter Townshend, Roger Daltrey, John Entwistle and Keith Moon — are currently in America and return to Britain on November 18.

They open at Bristol Hippodrome on December 4, Manchester Palace (5), Liverpool Empire (12), London Coliseum (14), Newcastle City Hall (19), and on December 9 to 11 they go to Paris to record a TV show.

Acclaimed

After a Christmas holiday the Who are expected to start work on their next single and album then embark on a European tour which will take in Germany, Sweden, France, Belgium, Austria, Holland and Italy.

In February the Who will tour English colleges and clubs.

"Tommy" the opera written by Pete Townshend has been acclaimed by music critics and is high in the U.S. album chart.

in this week's special 48 page melody maker . . .



A NOT SO SUPER SESSION
PAGE 5



THE BEEFHEART-ZAPPA TALK-IN
PAGE 24



SPOTLIGHT ON REGGAE
PAGE 20



JAZZ SCENE VISITS EXPO 69
PAGE 12



STEVE MARRIOTT IN BLIND DATE
PAGE 25

Melody Maker POP 30

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

- ### POP 30 PUBLISHERS
1. Westlake; 2. Fleetwood Music; 3. Cyril Shaha; 4. Carlin; 5. Island/B & C; 6. Essex; 7. Alan Kean Music; 8. Blue Star/Jac; 9. Acqui-Rose; 10. Copy Right Central; 11. Ambassador; 12. Island; 13. Feldman; 14. Shapiro Bernstein; 15. Carlin; 16. Jobete/Carlin; 17. April; 18. Blue Mountain; 19. Screen Gems; 20. Burlington; 21. United Artists; 22. Island/B & C; 23. Chrysalis; 24. Abigail; 25. Gale; 26. Hemisphere; 27. Northern Songs; 28. Shadows; 29. Shapiro Bernstein; 30. Abigail.

- ### top twenty albums
- 1 (1) ABREY ROAD Beatles Apple
 - 2 (2) JOHNNY CASH AT SAN QUENTIN Johnny Cash CBS
 - 3 (13) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists Tamla Motown
 - 4 (3) THROUGH THE PAST DARKLY Rolling Stones Decca
 - 5 (6) 665SH Ten Years After Decca
 - 6 (5) HAIN London Cast Polydor
 - 7 (9) THEN PLAY ON Fleetwood Mac Reprise
 - 8 (4) BLIND FAITH Blind Faith Polydor
 - 9 (10) OLIVER Soundtrack RCA
 - 10 (11) SONGS FOR A TAILOR Jack Bruce Polydor
 - 11 (8) IN THE COURT OF THE CRIMSON KING King Crimson Island
 - 12 (12) NASHVILLE SKYLINE Bob Dylan CBS
 - 13 (15) NICE Nice Immediate
 - 14 (-) LED ZEPPELIN II Led Zep Atlantic
 - 15 (14) THE WORLD OF MANTOVANI Vol 2 Mantovani Decca
 - 16 (7) STAND UP Jethro Tull Island
 - 17 (-) THE BEST OF THE CREAM Cream Polydor
 - 18 (17) THE SOUND OF MUSIC Soundtrack RCA
 - 19 (18) THE COUNTRYSIDE OF JIM REEVES Jim Reeves RCA
 - 20 (-) 2001 Soundtrack MGM

- ### u.s. top ten
- As listed by Cashbox
- 1 (1) WEDDING BELL BLUES Elvis Dimension Soul City
 - 2 (2) SOMETHING Beatles Apple
 - 3 (3) SUSPICIOUS MINDS Elvis Presley RCA
 - 4 (4) BABY IT'S YOU Smith Dunhill
 - 5 (5) TRACY Cuff Links Decca
 - 6 (4) SUGAR, SUGAR Archies Calendar
 - 7 (1) SMILE A LITTLE SMILE FOR ME Flying Machine Congress
 - 8 (-) COME TOGETHER Beatles Apple
 - 9 (-) AND WHEN I DIE Blood, Sweat & Tears Columbia
 - 10 (-) IS THAT ALL THERE IS Peggy Lee Capitol

Everybody's wild about "Harry" RCA

That's the title of the latest LP from the "Everybody's Talkin'" man—**NILSSON** SF 8046

And don't forget the LP "Aerial Ballet" SF 7973 RD 7973

-which includes his current chart breaking hit—"Everybody's Talkin'" RCA 1876

VINCENT EXPECTED THIS WEEK

GENE VINCENT was expected to arrive in Britain yesterday (Wednesday) for a month of club, cabaret and television appearances. He has been appearing in a rock and roll show in Paris for the past fortnight.



GENE club and cabaret

Vincent will be backed on his tour by the Wild Angels, the London rock and roll band. Over 200 members of the Hells Angels were expected to meet Vincent at the airport.

Dates set so far for Vincent include Chatham (November 7), Isle of Wight (28), Stockton (10-15), Orpington (18), London, Speakeasy (20), Drury Lane, London (23), Nottingham (24), Barnstaple (28) and Hampstead (30). He has a new single "Be Bop A Lula '69" released on the Dandelion label.

WILD BILL TOUR

MOST of the dates have been set for the forthcoming tour of American cornettist Wild Bill Davison. He begins the tour at Oyster Jazz Club on Friday, November 21, and will be working with Charlie Gelbraith's All Stars on all but one of his dates.

For this single engagement, at London's 100 Club (20), Bill will be accompanied by the Alex Welsh Band. The rest of Wild Bill's dates are: Rebecca's, Birmingham (27), Old Granary, Bristol (28), Manchester Sports Guild (29), El Rondo, Leicester (30), Crown Hotel, Amersham (December 3), Great Harry Inn, Hampshire (4), Dancing Slipper, Nottingham (6). Davison will return to the States next day.

NEW FAMILY MAN

FAMILY HAS a new member, John "Polly" Palmer of Election has joined the group to replace sax player Jim King, who has left to study musical theory.

Palmer will be playing vibes, piano and flute and will be going with the group on their tour of Scandinavia at the end of this month.

The group will be making their second American tour at the beginning of next year. Their new single is "No Mule's Fool." See feature page 22.

KING STARTS FOURTH TOUR

FREDDY KING, American singer and guitarist, is making his fourth tour of this country since '67. King, who is appearing here with the Killing Floor, opened at Lancaster University last Friday.

Tonight (Thursday) he is at the Lafayette Club, Wolverhampton. The rest of his dates are: Annabels, Sunderland (7), Civic Hall, Guildford (8), Boat Club, Nottingham (9), King's Head, Romford (10), Town Hall, Oxford (11), Toby Jug, Tolworth (12), London's Marquee and Speakeasy (13), El Rondo, Leicester (14), London School of Economics (15), Black Prince, Bexley (16), and finally the Bull, Richmond (17).

Hendrix single

A NEW single by Jimi Hendrix is scheduled for release here later this month. Titled "Let Me Light Your Fire" it is a track from an early Hendrix album. It was originally titled "Fire" and is a track from the "Are You Experienced" album which featured Noel Redding and Mitch Mitchell. The B-side of the new single is another album track "The Burning Of The Midnight Lamp" from the "Electric Ladyland" album. The single is to be released on November 14 and is the follow up to "Cross Town Traffic."

REGGAE HOT 20

- 1 (1) GIRL WHAT ARE YOU DOING TO ME Queen Grim GAMB-25
- 2 (2) MOON HOP Derrick Morgan CRAB-32
- 3 (11) WHAT AM I TO DO Tony Joe BUCHI-302
- 4 (5) WITHOUT MY LOVE Little Roy CRAB-37
- 5 (3) HOW LONG WILL IT TAKE Pat Kelly GAS-115
- 6 (4) MY WHOLE WORLD IS FALLING DOWN Ian Parry TAMBOO
- 7 (7) IF IT DON'T WORK OUT Pat Kelly GAS-123
- 8 (10) TOO EXPERIENCE Winston Francis FOUN-8
- 9 (6) WET DREAM The Tones NET-503
- 10 (8) SOCK IT TO ME BOUL BROTHER Bill Moss PAMA-765
- 11 (-) THROW ME CORN Windon Shop BULLET-399
- 12 (10) BUFF BOOM The Tones CRAB-26
- 13 (12) SUNNYSIDE OF THE SEA Slim Smith Unity-324
- 14 (9) STRANGE Bobby Dibson FINCH-4
- 15 (-) CONFIDENTIAL Lloyd Thomas CAMEL-30
- 16 (18) TOO PROUD TO BEG The Uppies GAS-117
- 17 (13) HISTORY Harry & Sadie's Comet-26
- 18 (19) HELLO DOLLY Pat Sachno FINCH-9
- 19 (-) HOG IN YOU MINTIE The Hippie Boys BULLET-412
- 20 (14) SAVE THE LAST DANCE David Allan SO BEAT-539

PAMA RECORDS

78 Crown Park Rd. London, N.W.10
Phone: 01-865 2267/8/9

GO FOR THESE!

DBM & T Tonight Today TF1061

THE NEW SEEKERS Meet my Lord BF1821

produced by Keith Potger

INTROSPECTION

FIRST ALBUM BY **THE END** SGLR 9015
LNR 5015

PRODUCED BY BILL WYMAN

12" Stereo or Mono LP
The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

A NEW CRYSTAL PALACE RELEASE BY

PAVEMENT

currently backing MARY JOHNSON

DOUBLE DECKER OF A MAN

c/w SAFFRON — CR 7005 SATRIL MANG 437 2898

JOHN PEARSE

ALBUM OF FOLK GUITAR FAVOURITES

Tablature of twelve popular folk songs, containing John Peel, Frankie and Johnnie, Marching Through Georgia etc.

PRICE 6/- BY POST 6/8d each.

FROM YOUR DEALER or **FELDMANS** 44 DEAN ST. LONDON, W.1

WATCHING & WAITING FOR

Melody Maker

161 Fleet St. London, EC4
Telephone: 01-353 5011

EDITOR-IN-CHIEF

Jack Hutton

ASSISTANT EDITOR

Bob Dewbarn

NEWS EDITOR

Laurie Henshaw

CHIEF SUB EDITOR

Bill Walker

STAFFMEN

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

ADVERTISEMENT DIRECTOR

Peter Wilkinson

ADVERTISEMENT MANAGER

John Jones

PROVINCIAL NEWS EDITOR

Jerry Dawson
Stat-ham House
Talbot Road
Stretford
Manchester
M32 0EP
Tel 061 872 4211



JEFF BECK: should have flown to States

JEFF BECK, who was due to fly to New York this week to finalise arrangements for his new group, is in hospital with serious injuries following a car accident.

Beck should have flown to the States with manager Peter Grant to meet drummer Carmine Appice and bass player Tim Bogert from Vanilla Fudge to discuss the formation of his new group.

But at the weekend Jeff crashed his T-Ford hot rod. He is now in hospital suffering from a broken nose, suspected broken pelvis and facial lacerations. A spokesman for Peter Grant said that it is likely that Beck will be in hospital for three months.

FLAMING YOUTH LIVE

FLAMING YOUTH are to give the first live performance of their space opera LP, Ark 2, released this week by Philips, at London's Lyceum on November 14. They will be accompanied by a full orchestra and choir.

The group will be interviewed and have excerpts

BECK RECEIVES SERIOUS INJURIES IN HOT ROD CRASH

from Ark 2 played in Tony Brandon Meets The Saturday People this Saturday (8) and on November 10 they fly to Hiversum for a TV appearance and to film an hour-long colour TV spectacular for world-wide distribution.

They guest in Harlech-TV's Just Watch It on November 24.

D.B.M.T. SINGLE

DOZY, BEAKY, Mick and Tich, whose single "Tonight Today," is released tomorrow (Friday), fly to Holland on November 10 for a TV date. They guest in the Dave Lee Travis Show on November 9, Crackerjack (14) and the Jimmy Young Show for the week commencing November 17.

On November 11 they make their first London appearance without Dave Dee at the Revolution.

EQUALS DOWN UNDER

THE EQUALS have signed for a 16-day tour of Australia commencing on February 22 next year.

They have also signed for an eight-day tour of Scandinavia from April 3 and are discussing a ten-day trip to Israel in May.

BLUE NOTE REDUCE

BLUE NOTE, for 30 years one of the premier specialist jazz labels, are reducing the price of their imported LPs. The cost goes down from 47s.5d to 43s.9d for a single



Marsha walks off in Birmingham

MARSHA HUNT walked off the stage when students shouted obscene comments during her performance at the University of Aston, in Birmingham. She made her exit 20 minutes before her act was due to end, after a small group of students had been heckling and calling for her to strip.

NEW LABELS LAUNCHED

JOHN MAYALL, Jackie Edwards and the Bee Gees all launch their own record labels in Britain during the coming weeks.

Profits from Mayall's label, to be called Crusade, will go to Mrs Ella Louise Lenoir, widow of American blues singer J. B. Lenoir who died two years ago.

Mayall has no plans to record himself on the new label. He is looking for other artists for the label. A tribute to Lenoir appears on Mayall's new album "The Turning Point."

Jackie Edwards's new label will be launched before Christmas. The new label — J-Dan — will feature new artists found by Edwards who wrote wags Spencer Davis hit "Keep On Running" among others.

The Bee Gees new label will feature the duo themselves as well as other artists.

Westbrook work at Mermaid

A NEW Mike Westbrook work, commissioned by Sir Bernard Miles, will be premiered at London's Mermaid Theatre on Sunday, November 16. A second performance will take place on November 23.

The work is "Earthrise," and will feature a 20-piece orchestra, six dancers from the London School Of Contemporary Ballet, film and lights.

For the performance, Mike will be leading Mick Collins, Ian Carr and Dave Holdsworth (trp), Malcolm Griffiths, Paul Butterfield, Paul Niemeis and

Geoff Perkins (tmb), Mike Osborne, Alan Skidmore, Bob Downes and George Khan (saxes), Mark Griffiths (bassoon), George Smith (tuba), Chris Spedding (gtr), Harry Miller (bass, bass gtr), Barry Guy (bass), Laurie Allen, Louis Maholo and Denis Smith (percussion), John Taylor (pno, electric pno) and Norma Winstone (vcls).

On November 14, Deram are releasing a two-volume album set of Westbrook's "Marching Song." The Westbrook Concert Band plays Salford University tonight (Thursday), Brighton College, Ol. Art. (8) and London's Crucible (15).

NEW RECORD LABEL

A NEW record label has been inaugurated by the organisers of the now-defunct Middle Earth, once London's best progressive music scene.

David Houson and Paul and Brian Waldman have signed an agreement with Pye to produce and distribute albums and singles under the Middle Earth label, and the first records are in the shops this week.

In the first release are three albums — by The Wooden O,

WELSH FESTIVAL

THE KEY CLUB, Bridgend, is putting on the first big progressive concert in South Wales at the massive Indoor Sports Centre at Port Talbot on December 6.

Set for the concert are the Pink Floyd, Fairport Convention, East Of Eden, Sam Apple Pie, Daddy Longlegs, Samson and Solid State.

THE AUTUMN STORE

The birth, spring, summer and autumn of the Small Faces in two albums for the price of one. Another Immediate collectors item in sound.



IMMEDIATE

IMAL01/IMAL02

JAZZ bookee and bass player Ed Faulstich is currently conducting negotiations which would take the Frank Ricotti and Alan Skidmore groups on Continental tours.

If the deals go through Ricotti would play 17 dates in Belgium, Switzerland, Italy and France next March and Skidmore would follow in June. To tie in with the annual Montreux Jazz Festival where he will make an appearance as last year's winner.

JAZZ NEWS

BOOKER Pittman, alto and soprano saxist, has died in Rio de Janeiro aged 60. He played in a trio with Count Basie in Kansas City in 1928 and, in 1930, was with Jay Allen Cotton Pickers along with Ben Webster. He later worked with Blanche Calloway before coming to Europe in 1933 with Lucky Milinder. He stayed in Paris where he

played with Louis Armstrong's band and record with Freddy Johnson. In 1935 he left for Brazil where he remained apart from brief visits to the States in 1962 and 1965.

THE KEITH Tippett Group is set for a three-gig tour of Scottish Universities—Strathclyde (November 12) Edinburgh (13) and Dundee

(14) . . . Sandy Brown guests at Jersey Jazz Club on November 13, followed by John Surman (18), Ray Warleigh (26), Johnny Griffin (December 3) and Art Taylor (5).

DON Rendell's new group which includes Stan Robinson (tr, clt, flte), Neville Whitehead (bass) and Trevor Tomkins (drs), plays at Maidenhead on November 8 and the Goat, St Albans (19) . . . Drummer Trevor Tomkins has also joined Frank Ricotti group.

José Feliciano child genius?



Only **JOSÉ FELICIANO** could make a recording at the age of ten which would still be a hit sound 13 years later. You don't believe it? Well, take a listen to his latest L.P., "10 to 23" © SF 8044. Hear ten year old Jose on the first track! And, if you don't like what you hear, I'll eat my 78s!

Or try RCA 1871 "And the Sun will shine". At the ripe old age of 23, Feliciano hit the charts with this one. Easy to hear why.

Hands up who hasn't heard of Harry? **HARRY NILSSON** that is. The man who wrote, "Without Her". The man "Everybody's Talkin'" about! Now hear him as he should be heard. Singing his own compositions—on his own album. "HARRY" © SF 8046

Here's one for all the fans (and there are plenty) of the late, always great **JIM REEVES**. "JIM REEVES ON STAGE" © SF/RD8047 A 'live' recording from the man who is very much alive in everyone's memory.

"WHERE IS LOVE?" asks **JACK JONES** on his latest LP © SF 8036. You might well ask Jack—but you sing it beautifully all the same! The greatest ballads of our time—sung by today's greatest ballad singer.

What's the betting your favourite TV programme is "Father Dear Father"? And your man of the moment, **PATRICK CARGILL**. Hear Patrick sing on his first record, also called "FATHER DEAR FATHER" © SF 8060. It may give you some surprises, guaranteed pleasant ones.



"I know you can't lose" says **KEITH CHRISTMAS**. That's one of the tracks on his new LP, **STIMULUS**. © SF 8059 And there's plenty to stimulate you here including, "Trial & Judgement" and "Bedsit Two Step". Every one written and composed by Keith himself. You can't lose, Keith—if you carry on writing songs like these.

If you can pronounce it you'll buy it! "SYNANTHESIA" by the group of the same name. Hard to believe that only 3 guys go to make the Synteam's unique sound. Plus umpteen instruments such as vibes, violin, mandolin and bongos to name but a few! Listen to tracks like, "Morpheus" which do everything but send you off to sleep. Remember the name. Er, um . . . "SYNANTHESIA" © SF 8058. They're synsational!



BEATLES LOWEST ENTRY IN CHART

THE BEATLES re-appeared in the MM singles chart this week with "Something" — but at lowly number 26.

The reason is obviously that the song, the first Beatles single to be written by George Harrison, is taken from their album "Abbey Road," which has been top of the MM album chart for the six weeks it has been available.

This is the lowest entry for the group since their first single, "Love Me Do," was the first which did not reach number one. Since that time, "Hey Jude" and "Get Back" have both made the top spot.

The flipside of "Something" is a John Lennon song, "Come Together," which is also from the album.

NEW BONZO ALBUM

A NEW show, a new album and single are coming from the Bonzo Dog Band. The group, who have just returned from their American tour, release a single on Liberty on November 14 called "I Want To Be With You."

Their new album "Keynsham" is out on Liberty on November 28. They are currently involved in "intensive rehearsal" for their new show which will run two hours and is designed for both concert halls and dances.

Dates for "Outrage" include Lancaster University, Manchester (November 14), Leeds University (15), Top Rank, Cardiff (21), Hereford (21), Yardley (22), Redcar (23), Manchester (24), Stoke Newington (25), Queen Elizabeth College, Kensington (25) and from 29 to 30 they give concerts in Holland.

MONK AT RONNIE'S

THELONIOUS MONK makes his British club debut when he opens with his quartet at London's Ronnie Scott Club on Monday (10). Monk will play a three-week season working with Charlie Rouse (tr), Chuck Berghofer (bass), and Paris Wright (drs).

During the Monk season the club will revert to its different name every night policy which was successful during the club's 10th anniversary period in September. Monk will be followed into the club by U.S. pianist Blossom Dearie, who begins a month's engagement on December 1. She will be accompanied by Tony Oxley (drs) and Jeff Clyne (bass).

Trumpeter Ian Carr unveiled his new group, Nucleus, in the Uptaitra Room at Ronnie's on Monday (3). Carr will play the room for one week.

DELANEY/BONNIE DUE

DELANEY AND BONNIE arrive in London this week and Delaney goes straight into the studios to produce a new album for Eric Clapton who will be playing with the group on tour.

Fall British dates for the American duo with Eric Clapton and British group Ashton, Gardner and Dyke are as follows: London Albert Hall (December 1), Bristol (2), Birmingham (3), Sheffield (4), Newcastle (5), Liverpool (6) April.



DEE JAY Alan Freeman now has his own record shop. He hosted a champagne party to open the shop in Leyton on Saturday and among the guests was P. P. Arnold pictured with Alan (above).

NO THELMA TOUR

THELMA HOUSTON has pulled out of her first British tour set for December. She will now just make television appearances later this month.

Ronnie Warren-Jones of London's Clayman Agency who were handling the Mississippi-born singer's tour said that her American management decided last week against her making club appearances on this trip. There is however a possibility of her returning for club appearances.

She now arrives on November 14 and will stay in Britain for six days. Television appearances confirmed to date include Top Of The Pops and the George Fennell-Alan Price show. She is also expected to appear on the David Frost and Simon Dee shows.

LULU KEPT BUSY

LULU who celebrated her 21st birthday on Monday, won't have much time to relax over the next month. Tomorrow (Friday) marks the release of her first disc on Aton called "Oh Me, Oh My (I'm a Fool for You Baby)". The disc was produced by Jerry Wexler, who has just been voted the World's number one record producer, and penned by Jim Dorte.

For the rest of the month Lulu will be virtually living in studios on both sides of the Atlantic.

Today (Thursday) she appears on Radio One Club, while on BBC-TV she stars in Top Of The Pops. Then on Saturday she will be airing her new disc on David Frost's Show on London Weekend TV.

DEEP PURPLE TV

DEEP PURPLE are to be featured in a major American colour TV spectacular, "It's A Man's World," to be filmed in major cities round the world by NBC.

The group's sequence will be filmed in and around London between November 29 and December 6. Other settings will be Marrakesh, Rome, New York, Paris and Hawaii. The show will be networked in America in April.

Deep Purple have a lengthy

European tour set for the New Year, starting on January 17 with three days of concerts in Italy and followed by a 16-day concert tour of Switzerland. They wind up with ten days in Austria and Germany.

Tomorrow (Friday) the group plays the King's Head, Romford, followed by dates at Folkestone (8), Bath (15), Birmingham (14), Leeds (15), Dunfermlin (16), Glasgow (17), and London's Regent Street Polytechnic (21).

CHRIS SOLO DEBUT

CHRISTINE PERFECT, MM Poll-topping girl singer, makes her Birmingham solo debut at the city's latest night spot, Rebecca's, on November 17.

Other attractions at the club include Ben E. King tonight (Thursday), November 25; Alan Freeman (12), the Drifters (13); 1910 Fruitgum Company (18) Inez & Charlie Foxx (19); The Platters (24); Fontella Bass (25); and Emperor Rooko (26).

LOUIS' FILM BALLAD

LOUIS ARMSTRONG has recorded the main ballad, "We Have All The Time In The World," for the new James Bond film, *On Her Majesty's Secret Service*, which will have its world premiere at the Odeon, Leicester Square, on December 1K.

The song was written by John Barry with lyrics by Hal David and is Armstrong's first recording since his illness early this year.

United Artists are to release the Armstrong version as a single.

BASSIST POPS FOSTER DIES

POPS FOSTER, one of the great bass players of jazz history, has died after a long illness, he died last Thursday at the French Hospital in San Francisco, where he had undergone six operations for intestinal troubles in the past year. He was 77.

Pops, born George Morgan Foster on a plantation in McCall, north of New Orleans, played on the riverboats with the bands of Charlie Creath and later Marable. He played best with King Oliver, Hank Johnson, Kid Ory, Dewey Jackson, Luis Russell, Louis Armstrong, Sidney Bechet, Art Hodes, Sammy Price, Earl Hines and many more.

He toured in Europe with Mezz Mezzrow's band in '32, with Jimmy Archey in '52, Sammy Price in '56-'58 and his last European visit, with the New Orleans All Stars, organised by trumpeter Kelly Smith, in '66.

Foster was said to be the man who encouraged the plucked string bass in New Orleans jazz. He can be heard to advantage on many recordings by Armstrong, Russell, Bechet, Price and Hines. (An appreciation of Pops Foster will be printed next week.)

HOOKER MISSES FESTIVAL



AMERICAN BLUESMAN John Lee Hooker is ill and has had to miss the '69 Folk, Blues and Gospel Festival sponsored by the Melody Maker in conjunction with the Harold Davism Agency.

The bill now comprises Albert King and his Blues Band in Britain for the first time, the gospel-singer Stars of Faith, pianist-singer Otis Spann and pianist-singer Jack Dupree. The tour continues at Market Hall, Carlisle tomorrow, Fairfield Hall, Newcastle (tomorrow), Portsmouth (10), Theatre Royal, St. Helens (11) and Pavilion, Hemel Hempstead (12).

Guitarist Albert King told the MM on Monday that he would be returning to Britain to do a 1970 tour during April and May.



CHRIS WELCH VISITS A NOT SO SUPER SESSION

WHAT HAPPENS when the super stars get together for a recording session? Answer —not much.

As a spectator sport, recording is probably the most boring experience on the globe apart from reporting on the annual general meetings of rate-paying societies.

Even when the participants are George Harrison, Eric Clapton, Rick Grech and Denny Laine, a simple riff played ad infinitum into the small hours and the long tedious process of "getting it together" rarely becomes anything more than a long tedious process.

It was with eager expectancy that I was invited to hear them play at Olympic Studios, Barnes last week.

It was one of a series of sessions towards producing a Rick Grech solo album, which is apparently the new policy of that well-known group Blind Faith.

Instead of an atmosphere of happy creativity, there was the ritualised gloom of a trade union meeting planning a return to work.

Rick talking about his project later seemed unenthusiastic, unsure of himself and unable to give much clue to the direction he and his fellow musicians are headed.

Said Rick: "There have



STARS AT THE SESSION: (left to right) Eric Clapton, George Harrison and Rick Grech

been about four sessions so far with different people each night. Eric has been on every session. I've written all the tunes, but I don't know what sound we're aiming at. There are one or two country things. With different musicians on each track there will be different sounds for each tune. "The riff you heard us

PICTURES BY BARRIE WENTZELL

play was just an idea I had for a couple of lines. Yes, it's a long way round of doing things, but when you get into them I want to make a good album with songs that

sound pretty. "The people I have got together will be purely for recording and not for going on the road again — I'll have to wait and see. I miss

playing a lot. I expect we'll be messing about until the New Year. I hope it gets sorted out soon." Messing about seems to be the main occupation among a lot of musi-

cians, at the moment. In the studio the various musicians hid inside their sound proof boxes and worked on the laborious riff with the minimum of conversation. A pianist, between giving me dirty looks, thumped away on his own in a corner, while Trevor Burton rattled a lam-

hourine. Eric's guitar sounded nice and Denny Laine smiled. After Rick's solo album we can expect more from each member of Blind Faith & Tears. But they had better be quick and get it together before some seventy quid a night band that slots around entertaining kids in the clubs comes up with some real super sessions.

The Fillers

How are the bookings lately? Not too good? Well maybe it's because there's that something missing from your music. Something like the sound of today. Something to fill in a spell for you.

The Farfisa Organ.

We've called these three models from Farfisa 'The Fillers' because they do just that. Fill. In many, many ways.

For one, they're versatile. On them you can reproduce almost any sound, flute, clarinet, strings—

or block in the middle eight while the sidemen take wing.

Two: you have control. These organs are powerful, soaring instantly from whisper to wonderwall. Once soft and pealing, now throbbing and dormant. The Farfisa's moods are infinite. And all at your fingertips.

And three: they're light. Portable. Far from heavy to get around—they're in the case as soon as the lights come up.

One of these three must fill the bill for you. We can supply

matching amplifier—the ABL73. That's amp, speaker, extension and 'Sound Sphere' cabinet for that lush dwelling sound—stacked column fashion, or spread around. Either way it's what you want. The wrap-round sound that fills any hall.

FARFISA
ELECTRONIC ORGANS

Distributed by:
Rank Audio Visual Ltd.,
P.O. Box 70, Great West Road,
Brentford, Middx.
Tel: 01-568 9223

News in brief

THE Rolling Stones have a new album, "Let It Bleed," released in the States next week, two days after they open their sell-out 14-city tour in Los Angeles on November 10.

The nine-track album includes two previously recorded Stones songs, "Country Honk" — a country and western version of their million-seller "Honky Tonk Woman" — and "You Can't Always Get What You Want." The LP features the first solo recorded vocal by Keith Richards, on "You've Got The Silver Now."

There are no plans to release the LP in Britain.

Presley

RCA are to release a single in a full-colour sleeve for the first time when they put out Elvis Presley's current American smash hit, "Suspicious Minds" on November 21. The B side is "You'll Think Of Me." The sleeve will have a four-colour picture of Elvis.

Georgie Fame's new single,

NEW STONES ALBUM RELEASED IN THE STATES



STONES: American tour

for release at the end of this month, will be the title track from his forthcoming album "The Seventh Son" which was produced by Alan Price. Georgie and Alan go into the studios this month to begin recording their new TV series "The Price Of Fame."

The Bee Gees, who, Cream, Robin Gibb, the Easybeats, Marsha, Hunt, Thunderclap Newman, Edwin Hawkins Singers and Denis Lotis are all featured on an album to be released on November 15 in aid of the National Society

For The Mentally Handicapped. Sammy Penn, drummer with the Kid Thomas band, died in New Orleans last Thursday (October 27).

Manuel "Fess" Manetta died in New Orleans on October 10. He was 80 and began his long career with Tom Albert's band in 1906. He had played with Buddy Bolden and, among others, Frankie Dusen, Jack Carey, Papa Celestin and Kid Dry.

Drummer Kongo Jones has quit Love Sculpture to form his own group and is replaced by Terry Williams of the Dream group from Wales. Guitarist Micky Gee has also joined Love Sculpture.

David Bowie, Edgar Broughton, Steamhammer Success and deejay Jeff Dexter play a concert at the Dome, Brighton, on November 19. Galliard, from Birmingham, will be the first group featured on a new Decca LP label to spotlight promising new talent. First releases are scheduled for January on the label, Nova Deram, which will sell at 29s 11d.

A series of hour-long TV pop specialisms are to be jointly produced by Class International and Dutch TV in Holland. The pilot show will star the Foundations and Creedence Clearwater Revival are a possible for the second show.

Hardy-York play Mothers in Birmingham for the first time tomorrow (Friday). Savoy Brown play the club on Sunday (9) followed by Van Der Graaf Generator (10), Juicy Lucy (14), Radha Krishna Temple (15) and Graham Bond Initiation (16).

Folk

Jerry Gilbert has joined the MM after three years on the Farnham Herald. He will handle the folk pages as well as general features and news. Sam Apple Pie has signed an exclusive agency agreement with NEMS Enterprises. On December 19 they appear with Family, Graham Bond and John Peel at the Royal Albert Hall in aid of Shelter the organisation for the homeless.

Negotiations are under way for Status Quo to make a South American tour in January. They tour Sweden from December 31 to January 4. The group guests in Radio One's Dave Lee Travis Show on Sunday (9).

Gene Lattar, whose new single, "Tiger Bay," is released this week, guests on Granada TV's 11.15. Off on November 26. He also appears in Pete Murray's Open House on November 12.

Salsana Jones, Mark Murphy and the Maynard Ferguson Big Band visit Birmingham's Opposite Lock on November 10. Herman's Hermits play one of their rare one-nighters on November 8 at the Belfry.

Early hits by the Who and the Jimi Hendrix Experience are to be released on special budget albums by Track Records next month. Three volumes of hits from the two groups will be out on December 5 — one side of each album featuring the Who and the other side featuring Hendrix.

Spoon

Jimmy Witherspoon begins a tour of Britain at London's Marquee Club on November 20. Singer Cecil McCartney gives a recital in the Guild Church Of All Hallows, London Wall, on November 21.

Eel Pie Island Twickenham has reopened. Graham Bond and Pete Brown play the island tomorrow (Friday) followed by Alexis Korner (12), Radha Krishna Temple (13) and the Battered Ornaments (21).

Acker Bilk's Paramount Jazzband play a police charity concert at the Chichester Festival Theatre on Saturday (9). The band visits the Tudor House, Beasted (10), Barnet (11), Pinner (13), Worthing (14) and Aldwick (15).

Dutch group B.Z.N. end their first British tour at the Trade Winds Castle, Yale, Birmingham tonight (Thursday) and the Spiders With Wallis, tomorrow.

REGGAE STAR Max Romeo is hoping for the approval of the Director of Public Prosecutions for his new single "Mini Skirt Vision."

Max thinks action may be taken by the DPP over the release of his last hit "Wet Dream."

He told the Raver: "I received a visit from some gentlemen from Scotland Yard, acting on behalf of the DPP who informed me that he had received complaints from record buyers and had been asked to prosecute on their behalf. I hope he'll change his mind when he hears the new single. I've sent him a copy."

Max, Desmond Dekker and many other Reggae stars appear at the Lyceum Ballroom, London (Friday) for the International Reggae Convention. On Saturday the whole boogaloo moves to the Jubilee Hall, Leeds.

P. J. Proby makes his return to the London scene at the new Lord Byron Club in London's Beak Street on November 10 run by drummer Laurie Jay. The club's committee includes Lespy Lee, the Kinks, Pete Murray, Malcolm Roberts, Jess Conrad and Troy Dante. Sounds like a good HQ for the Whoopee Pity!

Levee Camp Moon broken up 'cos of 'cripping bad financial lock.' Oh well, it's something to moan about.

Peter Clayton and many other British critics miserable in their reviews of Lionel Hampton. Get thee behind us Clayton!

Tiny Tim has recorded "There'll Always Be An England" and "Bless 'Em All." The first 2,000 are being released as 7s on the Repriseophone label.

Sunday Mirror had a chuckle at our thinking Ringo might not be the drummer with Beatles. Actually, it was just drummer Keef Hartley being funny in Blind Date. 'er can't win...

Status Quo received most of their gear back after our plea to the thief and the group's offer of a £200 reward. Rory Gallagher of Taste digging Albert King... Peter Green, Chick Churchill and Ric Lee digging John Mayall at Croydon.

Today (Thursday) Bob Anthony will sing non-stop for 24 hours at the Lyceum in an attempt on the World Non-Stop Singing Marathon from midnight. Let's hope he won't be singing "Hare Krishna".

Jiving K. Boots to enter 24 hour non-stop pyrotechnic contest at Brixton Roller Rink. He will lie, cheat and swindle non-stop before a panel of agents and managers in an attempt on the record held by — ah ha!

New group Septimus feature ex-members of Amen Corner and Herbie Ando Brown. New Andy Fairweather Low tracks sound nice and heavy.

Good. Crisp Dept. Bonzo Stanshall with a skin head hairstyle. Jeff "Macrobiotic" Dexter reveals he has recently been sampling sinful alcohol. "Wine tastes rather good," he said, shocking friends at the Lyceum last Sunday.

Humble Pie off on US tour last week. Moody Blues to tour Greenland next week? Or is it Tasmania? Miv "Outrage" Stanshall says the Bonzos' PT display "in shorts" caused a stir at New York's Fillmore. Is Chick Churchill happy?

Roadie Roger Manford would make a good PR. Radio 428 Metres say they wanted Bessie Braddock for an acid-rock show, but like she can't make the bit.

Frank Zappa and Capt. Beefheart jammed with Juicy Lucy at the Speak. Top three drummers on the rock scene — Ian Paice, John Bonham and Carl Palmer — oh and Bill Bruford.

Top three organists? Well how about Vincent Crane, Tony Kay and John Morgan... Led Zeppelin's Robert Plant has bought an 18th century Worcestershire farmhouse for £6,000. Dig Steve Swallow on bass with Trevor Watts and John Stevens on SME's next album. Polydor signing on a couple of great Chris McGreggor albums.

Middle Richard Williams saved Cecil Taylor from four inch long beads, spotted on the pillow in Taylor's hotel bedroom... Cecil somewhat awkward about Monk's art at Jazz Expo. Will somebody please get Monk, Art Blakey and Percy Heath back together!

Let's hope dangerous Brit. sex jazz critics don't scare Lionel Hampton off making another trip here. Come

THE RAVERS weekly tonic.



Romeo's in trouble again

back Hamp — we need you! New super group Deaf Pudding, not getting it together in a country cottage in Berkshire. They're wasting money recording a triple album for release

in — Oh, they've broken up. Joseph Eger has formed Crossover, a 14 man classical, jazz and rock group playing "fusion music." Good grief.

THE D HANNO LITTLE LOVE IN HIS HEART

Jacke Hannon has the original version of **LEAF 15238**

DUSTER BENNETT

I'm Gonna Wind Up Ending Up Or

I'm Gonna End Up Winding Up With You

so there

57-3164

BLUE NOTE

FRANK ZAPPA — HOT RATS

JEFFERSON AIRPLANE — VOLUNTEERS

BAULS OF BENGAL — AT BIG PINK

ELVIN BISHOP GROUP

ALL AT 59/6 INC. POST SEND FOR LISTS

MUSICLAND 44 BERWICK ST., W.1. 01-734 5626

Battered Ornaments

are GOOD for you!

Chris Spedding, George Kahn, Roger Potter and Laurie Allan

9927/306

They gotta hear you



Monday Tuesday Wednesday Thursday Friday Saturday Sunday OK

Good and loud. But crystal clear tone is what you need most. Makes you sound great. So they scream for more. Which means quality amplification equipment.

Marshall quality amplification equipment. Makes the most of your performance, and puts you among the other top users of Marshall. Like The Monkees, Spencer Davis, Jethro Tull, Blodwyn Pig, Fire Apparent, Blind

Faith, The Gunn, Sam Gopal, Jeff Beck, The Soft Machine. Top groups know a great sound when they hear it.

When you hear Marshall at your local music shop, you'll

know. How great you can be. With your sound.

Then perhaps the people who matter will think you're great too. Think about it. Better still send for our brochure.



FREE OFFER!

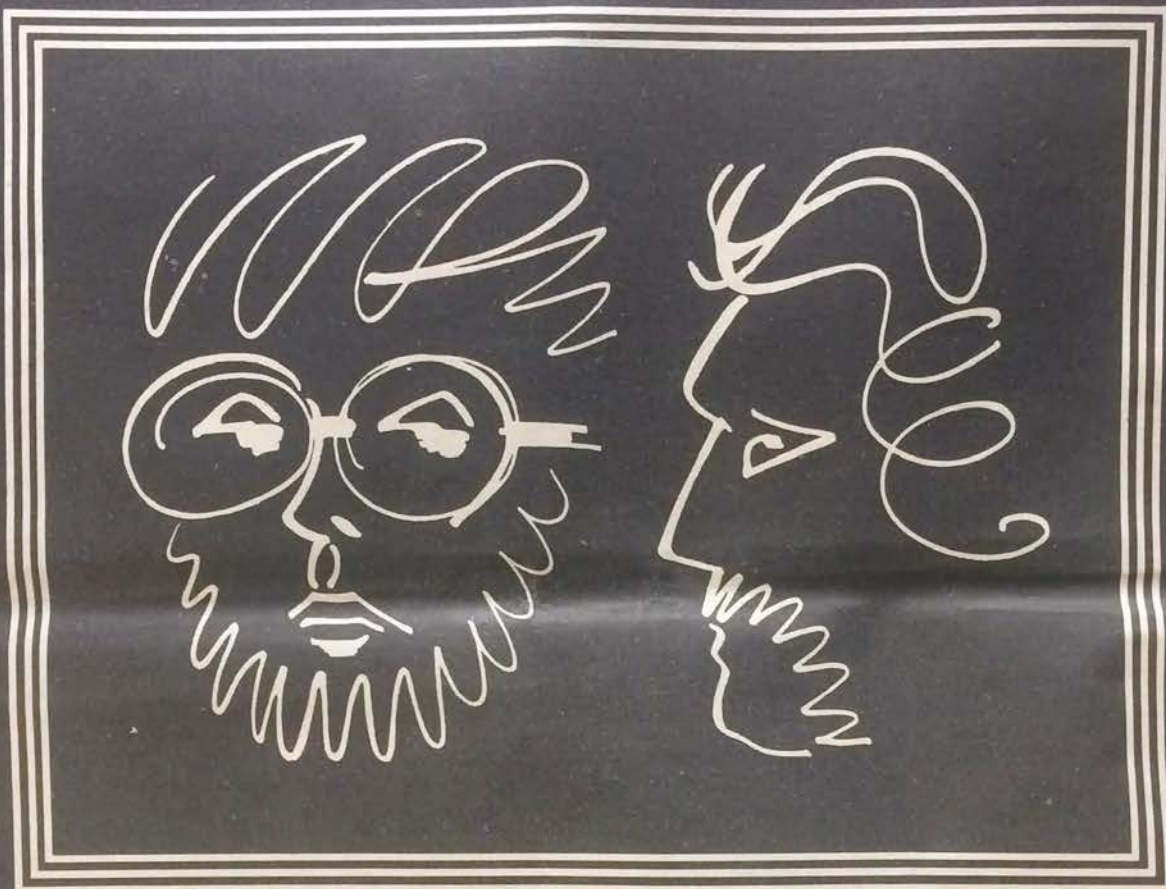
To all owners of Marshall Equipment — Get your group auditioned by a top A & R man at the famous MORGAN RECORDING STUDIOS. Send for latest Marshall brochure — with it will come our booklet — **HOW TO MAKE A DEMO AND GET IT HEARD!**

Rose, Morris & Co. Ltd., 32-34 Gordon House Road, London, N.W.5.

Rose-Morris
SPONSORED PRODUCTS

AMPLIFICATION
Marshall

In June 1969 the Manfred Mann pop group disbanded after 5½ years of successfully making hit records. Manfred Mann Chapter Three was formed by Manfred Mann and Mike Hugg, who had originally formed the Manfred Mann pop group in 1963.



Our first LP on the new Vertigo label is released this week. It was recorded between June and October of this year at Maximum Sound Studios, Old Kent Road, and represents in general what we have been wanting to do for some years.

Manfred Mann. Mike Hugg

Management: David Joseph, 55 Queen Anne Street, London, W.1. WEL 0965
Publisher: Carlin Music, 17, Savile Row, London, W.1.



jazz scene

From showband to avant-garde

SOUL GROUPS and an Irish Showband are hardly the traditional grounding for a jazz musician, but that was the route taken by Elton Dean altoist with the Keith Tippett Group.

Born in Nottingham he came south early enough to consider himself a Londoner and took piano and violin lessons until he was 12. At 17 he took up clarinet.

"I liked trad and wanted to play in a trad band — and did," he told me. "It was very bad I was in various bad trad bands for about a year. Then I left school and bought a tenor. I did some pop work, including six months in a cruddy bar in Tooting and then went to Germany with a soul band."

Almost

"The band was called Lester Square and the GTs. Believe it or not, and it split up almost as soon as we got to Germany."

"So I joined the Irish Showband in Germany. They were earning good loot and I was starying. They were called the Crickets Show Band from Dublin and I also worked with them in Britain for a while before joining another soul band."

"Eventually someone stole my tenor and I packed up altogether. I started playing again when I joined Long

John Baldry about three years ago. I stayed with him about 18 months and Marc Charig was on trumpet.

"A couple of years ago Marc was going to the Harry Summer School. John decided to lay the band off during the summer and I decided at the last minute to go to the School. That's when I really started to play. I'd always been basically interested in jazz but didn't think I was good enough to play it."

Elton doesn't see anything odd in the way his career has developed.

"I think the new generation of jazz musicians are mostly coming up through the pop bit," he says. "All the young faces have done the commercial thing. Personally, I like playing anything whether it's with a brass band or rock-and-roll."

"At the moment I'm doing things with the Soft Machine — along with the rest of the Tippett front line, Marc Charig and Nick Evans, and Lyn Dobson — and it's very difficult music. I'm still doing all Keith's gigs of course and his things must come first."

Perhaps surprisingly, he doesn't feel that playing such a variety of music has in any way helped his jazz playing. He does, however, agree that most of the younger jazzmen have the attitude of the best of the pop groups — that it is important to communicate with the audience.

"It is important to create events at a gig," is the way he puts it. "And, lets face it, you can't earn a living out of jazz. I do the occasional session, though. I don't really

enjoy it very much. I just did the new Billy Preston single."

"I don't believe that jazz musicians should pander to their audiences even though they should try to get the music across. Jazz must go outwards, not inwards. And playing to other people's tastes is inwards."

"I believe jazz must find a wider audience. More people should hear what is going on and musicians must take the chance to play to as many people as possible."

Asked

Asked for the major influences on him, Elton's nominations are a little surprising — John Coltrane, Cannonball Adderley and Stanley Turrentine. I can't say I can hear much of any of them in his work.

He is rapidly developing into an exciting voice on alto which he only took up about nine months ago.

"I couldn't get anywhere on tenor," he admits. "It is too big for me to control."

"The switch came when I was on a Scott Walker tour backing the Paper Dolls. I picked up Ray Warleigh's alto in the dressing room and had a blow. The next day I went out and bought one."

BOB DAWBARN

ODD HOW jazz gets in your blood. Take a singer like Josephine Stabl.

To used to figure in the singers section of the MM Jazz Poll but has, for some years, earned a nice living out of cabaret. Yet she still considers herself a jazz singer and yearns for jazz work.

"I do get satisfaction from cabaret," she says. "In fact I enjoy it very much and there are a lot of good songs you can sing. But there are limitations. Obviously everything has to be kept down to extreme simplicity so that they can clap their hands while you are singing."

For someone who hustles as little as Jo, it's odd the way she got into the business. She was working for an agency and had to deliver some material on the Beaulieu Festival to the office of agent Peter Harman.

"I walked in and he was on the phone telling somebody he was in desperate need of a girl jazz singer," she recalls.

"Out of bravado I said 'I'm the one you are looking for'. I'd never sung in public before and he seemed very doubtful but he agreed to give me a try out at the Marquee club that Saturday. I stayed there a couple of years working with people like Joe Harriott."

Jo is unusual for a singer in that she enjoys working with different backing musicians rather than carrying her own group.

"I find it exciting meeting different people all the time," she says. "And working with different fellows who have different ways of interpreting music. You can learn something new from each of them."



JO STAHL

Jo's got jazz in her blood

She sums up her own musical tastes with "If it swings I like it — so long as it is played by good musicians. Really, I listen to anything and everything and I suppose they have all influenced me to some degree."

"At the moment I've gone a little on Blood, Sweat and Tears. That's the exciting thing about this business, people are always playing new sounds and new things."

"Why do I choose to sing for a living? Really, it's something that comes easily to me and I am basically lazy. Singing, to me, is always a pleasure and never hard work."

"The only complaint I have is that I would like the chance to sing more jazz — though you do get plenty of opportunities in some of the cabaret clubs."—B.D.

DEAN, formerly in an Irish showband.

★ SPIRIT OF JOHN MORGAN AND CIRCUS ★



★ TWO AMAZING GROUPS WHO THIS WEEK HAVE THEIR FIRST L.P.s RELEASED

- SPIRIT OF JOHN MORGAN - CARNABY CNLS 6002
- CIRCUS - TRANSATLANTIC TRA 207

MANAGEMENT: DAVE ROBSON - PARAGON REPRESENTATION: 01-499 7651

JIM WEBB '70 AND BRAZIL '69

AS FAR AS JIMMY WEBB is concerned, Brazil can take her International Popular Song Festival and stick it up, up and away.

Just back from Rio, where he attended the fourth annual gala along with pen-wielding representatives from 39 other countries, Webb returned to the quiet of his Encino, California mansion in the mood of a patient released from a four hour session with his dentist.

He Sipped his tall, lanky frame into a big chair facing a roaring fire.

Clothes expensively casual, more Ivy League Mod than hippie, he talked freely, loquacious yet a trifle cool until he had his interlocutor stand up. His stent all but pinpointed him at Elk City, Okla. where he was born in 1946, the son of a Baptist minister.

Hangups

"Rio is a very old city. They just don't have the facilities to handle a project of that magnitude. If I were to enumerate all the hang-ups, event for event, people wouldn't believe me, or would think evil of me for downing so these terrible things about the Brazilians."

"A local TV company was running rehearsals. Each artist was allotted a grand total of 15 minutes rehearsal time. During that period they expected me to prepare not only 'Up, Up

And Away' but also 'MacArthur Park,' which alone runs seven minutes!

"They had 1,000 people as an audience at the rehearsal, four TV cameras shooting at us from all angles, even stopping us in the middle of a chorus to throw in news flashes, or saying 'Sah! Turn the guitar down — we're doing a commercial — we're utter chaos.' It was utter chaos."

"I'd been told the Brazilian people were music lovers who appreciate every nuance. Well, it just isn't so. The audiences' manners were atrocious; they were more like the manners of an American crowd at a football game."

"If they disliked a song, they had the right to show their reaction after the performance. But they would boo so loud during the song that you couldn't hear what was going on. I was sitting as close to the front as the judges, and I had no idea what was being played."

The Brazilians, Webb noted, are not chauvinistic

BY LEONARD FEATHER

in their hostility. Much of their spleen was reserved for their own nation's entry, a song that was awarded first prize. They objected violently to the news that the British song, which they preferred, had placed third.

The jeering went on unabated while "Evis," the Webb-spun US entry, was performed by Bill Medley, who could as well have been singing an Albanian folk song for all that could be heard of "Evis."

Disgusted

"At one point, before Mr Medley began singing my song," says Webb, "I was playing the Marines' Hymn, but nobody could have been aware of it. I was disgusted, not because we were placed second, but because the whole atmosphere was so rude and thoroughly unpleasant."

"I'll tell you, if they ever invited me again, I'd turn them down flat. My advice

to any other serious musician, if he really wants his work to be heard, is 'Stay away from Rio!'"

One wonders why he bothered to go in the first place. To a dedicated youngster like Webb, the foolishness of setting up song contests like horse races is manifestly irrelevant. Besides, his time presently is fully occupied by an important new direction in his career.

After three years of writing hits for other artists and producing albums for them, he now says:

"I'm through with that grist mill. From this day forward, whether anyone likes it or not, my songs will be sung by me. I enjoy doing my own material, but it's really not that much fun producing for others."

"A writer can sing his songs better than anyone else, even if he's not a real singer — like Randy Newman. Nobody can do a Newman song the way he does. The same with Harry Nilsson, Laura Nyro, Paul Si-



WEBB: "from now on my songs will be sung by me."

mon, Tim Hardin." Webb readily concedes that his new-found freedom to do his own thing was made economically possible by the Fifth Dimension, Glen Campbell, Richard Harris and a few hundred others who have recorded "By The Time I Get To Phoenix," "MacArthur Park," "Wichita Lineman," "Didn't We" or other progeny of his unquenchable pen.

Rainbow

Spreading his peacock feathers with honesty rather than vain glory, he talks in terms of a rainbow of personal activities, from playing and singing to arranging and conducting.

Though he wrote the scores for some of the best known versions of his songs, he did so by guesswork or instinct — "I orchestrate by the seat of my pants. I once called up a contractor and said, 'Get me two trumpets, two trombones and two French horns — it just seemed to be a nice even number. That's how I began writing for orchestras, without a day of study, just using combinations of instruments that I thought I could write for. But now, in a new LP I'm making for Dunhill, I'm trying out all kinds of new variations.'"

Songwriting, in fact, is merely the visible tip of the iceberg on Webb's schedule.

Book

"I've composed a score for 'Peter Pan' — and not so much the play as the book. I find the book very different, much more cinematic. If Universal doesn't produce it, I'll try to go on with it myself. I've also written 'His Own Dark City,' a kind of ethnically based musical about the midwest, a contemporary story. That's scheduled for September of 1970 off-Broadway."

He is greatly concerned with the multiplicity of fu-

lure now being elected classical with rock, rock with jazz, jazz with folk. Involvement with these cross-pollinations ranks high in the panoply of accomplishments he envisions for the 1970s.

"The opera 'Tommy' by The Who represents an important new step toward a really free and interesting extended rock work. In jazz, I've been intrigued by the guitarist Larry Coryell; his work is colourful, varied, and not harmonically limited, as too many of the young players are who lean toward modes instead of chords."

"The English composer Ralph Vaughan Williams, who was very choral, influenced me. And there's a young New Yorker, John Cogliano, son of a symphony violinist, he set Dylan Thomas' 'Fern Hill' to music. He's also a choral composer, which I think is very important. This is an incredibly brilliant music that lends itself very easily to jazz and rock but has never been fully explored. That's the sort of thing I'm working on now."

School

Webb's tastes reflect the predominantly romantic viewpoint of his songwriting. Asked how he proposes to carry forward his ideals of a totally diversified music, he said: "Eventually I'd like to go back to school and get into what, for want

of a better word, I'll call 'serious' music."

"The perfect set-up would be a job as conductor in residence with some symphony orchestra. But this doesn't mean that I might not turn around in the middle of a composition and start singing the song, or on the same program with the Bach suites for orchestra, we might do a concerto for fuzzi rose guitar. You have to think not in traditional terms, but in conjunction with everything that's going on right now."

"To hear Larry Coryell perform a jazz suite with, say, the Houston Symphony would be an exciting initiative. Or to hear a symphonic work done by the Rolling Stones. It's not only conceivable — it's the way things should go."

During the 1970s Jimmy Webb may well become to the decade now looming up what André Previn (one of his preferred musicians) has been in the 1960s.

Idioms

That the presently unorthodox will become the generally accepted can be taken for granted, just as surely as we can assume that Webb himself will be the man to place in collective motion all these interlocking idioms.

And one other certainty is that when the time arrives for the world premiere of the first Webb symphony, it won't be held in Rio.

POP WRITER WANTED

Must be young. Must be in the NUJ. Must have newspaper experience. Must be knowledgeable about music. Write, enclosing cuttings, to the Editor, Melody Maker, 161 Fleet Street, London, E.C.4.

THE FANTASTIC CREEDENCE CLEARWATER REVIVAL

ARE GONNA HIT YOU AGAIN

GREEN RIVER

LBF 15250



How to see yourself as the fans see you.

The Love Affair use Ampex Videotape recorder to check their action.



The hardest thing for any performer is to see himself as his audience sees him. Yet knowing the precise effect you are having on your audience and being able to develop your professional style is critically important today; especially where television is concerned. With the Ampex VR-5103 Videotape Recorder you can play back your rehearsals at will—and see how your act *looks* as well as sounds. The VR-5103 tapes video and audio of any scene and can be played back almost at once—even in slow or stop motion for detailed analysis. Tapes can be stored and repeatedly replayed—or erased for new recordings.



If you need more sophisticated equipment there's the VR-7003 or VR-7803.

"It's fantastic to actually *see* what you're inflicting on the fans," enthuses Stevie Ellis the Love Affair's lead singer. "We can really take an objective look at the group's impact".

AMPEX

Ampex—world leaders in magnetic tape recording.

Ampex Great Britain Limited,
72 Berkeley Avenue, Reading, Berks. Tel 844111

For further information on the Ampex Videotape Recorders, send this coupon today.

Name
Company
Address

melody maker reviews jazz expo 69

For Cecil Taylor, it's just beginning..



TAYLOR: surrounded by admirers

EMERGING from the stage door of the Odeon, Hammersmith after his triumphal Jazz Expo concert on Friday night, the diminutive figure of pianist Cecil Taylor was immediately surrounded by a crowd of admirers.

"Hey Cecil, can you autograph these albums for me?"
 "Are you coming over again soon?"
 "Man, one day I'm gonna get you over at my house and we're gonna TALK!"
 "What's Sunny Murray doing now?"

Those sleeve notes you did for the "Unit Structures" album... oh man, I really UNDERSTOOD you."

It was a poignant moment, made more meaningful because, at that moment, the tall and majestic figure of Thelonious Sphere Monk loomed out of the door and disappeared into the back of a huge black Daimler limousine which whisked him off into the night.

There were no fans waiting to talk to Monk who, 15 years ago, occupied the same iconoclastic position in the jazz hierarchy that is Taylor's now.

But whereas Monk has

concert took a great deal out of him, he answered jocularly: "You don't notice it. Let's go find a discotheque — it's good for the feet."

It's fairly unusual to find an artist of Cecil's uncompromising outlook working for an impresario like George Wein, and I asked him if such a step involved any sort of mental or moral compromise for him.

"Not really. I just don't notice those people. George has been asking me to work for him for years, and not long ago he wanted me to play solo piano."

But I always knew how to say "no" to him. These people who organise festivals, they always have really bright ideas about who they'll get to play with you, and so forth.

"That's what happened to Sunny (Murray) last year, although I think Sunny's a more honest kind of artist than Archie (Shepp). Archie's more of an actor... he's acting all the time.

Did he consider that such a co-operative organisation could ever be viable?"

"It's very difficult. You see there are so many musicians whose first considerations are eating and paying the rent... you have to get those thoughts out of the way before you can get into something else."

By this time we had arrived at Cecil's hotel, where the first consideration was (you guessed it) eating. On Cecil's small portable record-player was a Tania album by Stevie Wonder. Was this the music he listened to for relaxation?

"Well, it's marvellous dancing music, and it's got that young thing, Wonder is tremendous — he reminds me of a preacher. The arrangements have the excitement of Dizzy's old band."

LeRoi Jones once described Cecil's group on "Mixed" (from the "Into The Hot" album) as the first avant-garde big band, although it was only a septet. Did he hold out hopes of ever getting a big orchestra to play his complex themes?

"I'd love it, and one day it may happen. It would need a lot of organisation, but when it happens I'll be ready."

In walked Sam Rivers, Taylor's Bostonian tenorist.

"Were you in the audience?" he asked me. "Did you dig it?"

When I told him that the music had made me tremble and sweat, he replied: "That's how I feel, too. Music has to have that emotional thing, and Cecil's got it."

"His charts don't use ordinary notation," he continued. "They use letters and symbols, and the different parts are rearranged at every performance."

I remarked that they seemed very difficult to play, and obviously needed plenty of rehearsal.

"Yeah, right," he said, shaking his head in wonderment. Cecil, hanging up a suit in the background, nodded seriously.

RICHARD WILLIAMS

TO MEET Joe Venuti — after all these years of admiration for the creator of "Goin' Places," "Four-String Joe" and "Put And Take," to name a few gems — is to come up against an avuncular chunk of jazz history who looks a good deal less than the 70 he claims.

Venuti, acknowledged to be first in the long line of jazz bowmen, has played attractive violin on scores of records by his own groups and by such illustrious names as Red Nichols, Paul Whiteman, Frankie Trumbauer, the Dorsey Brothers, Jean Goldkette and Adrian Rollini.

These achievements happened a long while ago. Venuti began recording in 1924, and his most celebrated jazz partnership ended with the death of guitarist Eddie Lang in March of '33.

But he has never left the music profession, and he's continued to make records. Like most artists, he would rather talk about now than then, though he seems to be glad in a semi-reluctant fashion that you are fond of what he referred to as that "old junk."

What he burns to learn is why none of his later recordings have seen the light of day in Britain. To mention Venuti's Blue Four is to invite an immediate counter-blast.

Everybody here knows me by my records, made in 1926, '27, '28, '29, '30 and up to '33. Whatever happened to all the new ones? Is that a puzzle? None have ever been issued here. That I don't understand."

A veteran collector who'd come into Venuti's dressing room mentioned the two-volume "Stringing The Blues" set on CBS.

"There you are," the violinist almost shouted. "They kept putting out these old records, but I just issue the newer ones?"

I said it might be because the labels he had recorded for had a demand in this country. Joe was unimpressed. He said that when the first Okes were made in the Twenties, he wasn't well known, and those records got out here, and now they're out again."

The collector suggested that I demand for the Venuti-Lang classics, that people were searching for them.

"Who was searching?" Venuti looked triumphant. "I know different. I talked to John Hammond of Columbia and asked him to let me do a new album. He said yes, but we haven't done it. Why put that old junk out?"

"It's good junk, though," the collector replied. In his book, Call Me Lucky, Bing tells many anecdotes about Joe — supposed to be the man who first sent Wingy Manone one cut-link for a present.

Venuti has set fire to a hall-room, called a loud-pedal pianist's shoe on the floor, and done much besides. When he was here in 1934 he gained the reputation of a fairly wild man. When I checked this with him, he said:

"Oh, right... well that was in the Paul Whiteman days. Sometimes I'd go on stage and play with both eyes blacked, but that was when I was drinking."

Surely, the thought, Venuti must have some interest in these elegant records from his youth. Did he ever play them?

"No, I don't have any of them. But they have my children."

We talked a bit about the records about "Little Buttercup," which Venuti recorded in 1931. It is credited to Frank Signorelli, the pianist, and with lyrics it became better known under the title "I'll Never Be The Same." I'd heard that Joe composed it, and he confirmed the rumour.

I wrote it and I sold it to Frank for 25 dollars. Why? Oh, well, we were at the racetrack at the time."



VENUTI: notorious joker

A chunk of jazz history

That was the time Venuti "blacked out" the famous violinists and offered them a gig. Each one was asked to meet him on the corner of Hollywood and Vine at a certain time. When they started arriving, Joe was comfortably seated, watching them from a fifth-floor publisher's office.

It was back in '47, but the story lives on. I asked Venuti how many tubes were finally assembled in the corner.

"Thirty-seven," he answered equably enough. "37 bass players turned up, and they all had tubas, you know those big fellows they used to use in the ballrooms. And then I gave a cop 20 dollars to clear them off the corner for causing an obstruction."

He laughed at the recollection, and added: "But they reported me to the union, they wanted paying for the gig. It all cost me 365 dollars — half of scale, for a ridiculous engagement. Yes, a lot of money, but it was a good laugh, that one."

Warmed up by the memory he went back over other events, such as visiting Britain for the Coronation in '53. "I was with Phil Harris and Bing Crosby, but that was in my drinking days. Oh, we did six or seven radio shows for Kraft Music, but they weren't for the public."

"Of course, the first time I came over here was with Paul Whiteman in '25, but they wouldn't let me play. Oh, we got paid for the job but didn't play."

"I was supposed to come here two or three years before that with Paul Specht. A couple of fellows stayed over there — Frank Guastante and Pee Wee Hiers, I think."

"The reason I didn't make it was because Eddie

Lang and I had our own act called the "Thelonious Sphere Monk" Supper Club. We played every summer. So we didn't want to make it."

"When I came to England in the Thirties, I met the Duke. Victor was had a pretty good time. I saw him when I was in London for the public, and they put on me at the London Palladium."

"Val Parrot, said we were to go out and do two numbers. No more. We played them, and they broke up. We left the stage and went upstairs. We were in a crowd's nest up on the third floor somewhere."

"Well, he came up and said, 'Mr Venuti, you have to come down, and I will.' Mr Parrot, I only play two numbers, I don't know anything else. That is the absolute truth. But of course I went out and we did 20 minutes."

"We stayed there two weeks, then were sent over to Scotland and even to Dublin. They didn't know about jazz in Ireland. I remember we played a ten-minute set. They loved that."

All the books say that Joe was born in Italy, and that the year is 1894. Actual records, Venuti said, said that he didn't remember. "That's what they say, I don't remember it. But Oh he was born in 1894."

As for this trip, Joe has approved it all, and especially those recordings he made in Paris with Stéphane Grappelli — a very fine record with one of the finest rhythmic groups I ever heard working with him in Paris."

MAX JONES

JOHN CARTER & BOB WILSON present

BUDDY RICH AND HIS ORCHESTRA

by arrangement with Harold Davison NOTTINGHAM PALAIS DE DANSE MONDAY, NOV. 17th, 8-12 midnight

Tickets 17/6, from Nottingham Palais, enclosed P.O. and S.A.E.

HAROLD DAVISON PRESENTS

BUDDY RICH AND HIS ORCHESTRA

FRI • 7 NOV: LIVERPOOL • UNIVERSITY
 SAT • 8 NOV: VICTORIA
 NEW VICTORIA THEATRE
 THURS-13 NOV: BRISTOL • COLSTON HALL
 FRI • 14 NOV: CHATHAM • CENTRAL HALL
 SAT • 15 NOV: BELFAST-FESTIVAL
 SUN • 16 NOV: PORTSMOUTH-GUILDHALL
 MON • 17 NOV: NOTTINGHAM • PALAIS
 TUES • 18 NOV: BIRMINGHAM
 TOWN HALL
 WED • 19 NOV: CROYDON-FAIRFIELD HALL
 THURS-20 NOV: HEMEL HEMPSTEAD
 PAVILION
 FRI • 21 NOV: WAKEFIELD-THEATRE CLUB
 SAT • 22 NOV: MANCHESTER
 FREE TRADE HALL

melody maker reviews jazz expo 69



HAMPTON sensational on Wednesday

TUESDAY

It looked on paper like an epic evening of swinging middle-aged jazz on Tuesday. It wasn't bad, either, but it wasn't quite the berries that it promised to be. Impossible to say why—everybody played all right, but the performance took some time to get going.

Maybe it was a mistake to have the hard-working, exuberant and accomplished Alcega band, in whole or in part, on stage throughout the proceedings. They did their best. I'm sure, and at times it was very fine. But it's a bill order to play loose band for a wide variety of guests at something billed as "the greatest jazz festival in the world." Inevitably, as a headliner, there are ups and downs, and we should be grateful perhaps for the results.

At 8 o'clock the band set things rolling, and a friendly level with Indiana. "No One Else But You and—If You Were Mine" before introducing New Orleans clarinetist—Europe Albert Nicholas.

High performing in his rather distinguished way with measured phrasing and a pure tone which broke at the right moment, the better moments with the Welsh rhythm "C Jam" then "Black and Blue" with some excellent, well-timed piano, and finally a "Bessie Bessie" with the same wild-veiled ensemble skill. I've heard him better, but a festival like this is a matter of bits and pieces when the best way the music we know how in the Circumstances. With a strange rhythm section, we can be sure, are substituted are out.

8:30 pm, and on with veteran Xerox pianist Jay McShann. His act was quick, lively, and in the routine, but I enjoyed the old blues keyboard approach, a little like Bessie here and there, and not unlike her in her own right.

His ending too was unpretentious, effectively no things like "Centers" and "Blues"—My Chick and "Mistic Blues"—Some of McShann's originals. Some of them he hummed the blues to himself, and some he sang himself.

Charlie Shavers' powerful and infectious, he came from records, played out at 8:30 to blow a fashion "Bessie's Tune" with a

Welsh rhythm machine. Then, great trumpet on "Baby Won't You Please" also some trumpet vocalizing there and an "Indiana" which had the band and stout John Barnes baritone.

For me, the second half brought a highlight with Bill Coleman. His trumpet and flugel, fluent and fresh-toned still, are really remarkably stimulating. With his in "A Well-Tune" which had got dancing and the audience anted up itself. When the big-winded Bundy Tete joined his honor to Coleman's flugelhorn for "Stompin' At The Savoy," sound and feeling at last came up to what many of us had waited for.

The presence of Jay McShann in the main finale—which had three sax, clarinet, four brass and the band section—raised the question of why he hadn't been put on for other parts of the concert, for instance. Which is no reflection on Welsh dep. Ingham, who played admirably through a long difficult show.

MAX JONES

WEDNESDAY

Now we know what has been missing from jazz for the last 34 years—Lionel Hampton! It was a good time and great jazz when the master showman returned to Britain for concert, for instance. Which is no reflection on Welsh dep. Ingham, who played admirably through a long difficult show.

At 8 o'clock the band set things rolling, and a friendly level with Indiana. "No One Else But You and—If You Were Mine" before introducing New Orleans clarinetist—Europe Albert Nicholas.

High performing in his rather distinguished way with measured phrasing and a pure tone which broke at the right moment, the better moments with the Welsh rhythm "C Jam" then "Black and Blue" with some excellent, well-timed piano, and finally a "Bessie Bessie" with the same wild-veiled ensemble skill. I've heard him better, but a festival like this is a matter of bits and pieces when the best way the music we know how in the Circumstances. With a strange rhythm section, we can be sure, are substituted are out.

8:30 pm, and on with veteran Xerox pianist Jay McShann. His act was quick, lively, and in the routine, but I enjoyed the old blues keyboard approach, a little like Bessie here and there, and not unlike her in her own right.

His ending too was unpretentious, effectively no things like "Centers" and "Blues"—My Chick and "Mistic Blues"—Some of McShann's originals. Some of them he hummed the blues to himself, and some he sang himself.

Charlie Shavers' powerful and infectious, he came from records, played out at 8:30 to blow a fashion "Bessie's Tune" with a

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

THURSDAY

JOHN LEE HOOKER'S absence from the American Folk, Blues & Gospel festival was without the consequence that at first seemed likely when the tour opened as part of Jazz Expo on Thursday.

The legendary blues guitarist was forced to withdraw from the tour at the eleventh hour, leaving disappointment for his many fans up and down the country. But the absence certainly was not without excitement, and it was the absence of Hooker, rather than the established blues players, who really had the large and effervescent audience shouting for more.

For me, the second half brought a highlight with Bill Coleman. His trumpet and flugel, fluent and fresh-toned still, are really remarkably stimulating. With his in "A Well-Tune" which had got dancing and the audience anted up itself. When the big-winded Bundy Tete joined his honor to Coleman's flugelhorn for "Stompin' At The Savoy," sound and feeling at last came up to what many of us had waited for.

The presence of Jay McShann in the main finale—which had three sax, clarinet, four brass and the band section—raised the question of why he hadn't been put on for other parts of the concert, for instance. Which is no reflection on Welsh dep. Ingham, who played admirably through a long difficult show.

MAX JONES

JOHN LEE HOOKER'S absence from the American Folk, Blues & Gospel festival was without the consequence that at first seemed likely when the tour opened as part of Jazz Expo on Thursday.

The legendary blues guitarist was forced to withdraw from the tour at the eleventh hour, leaving disappointment for his many fans up and down the country. But the absence certainly was not without excitement, and it was the absence of Hooker, rather than the established blues players, who really had the large and effervescent audience shouting for more.

For me, the second half brought a highlight with Bill Coleman. His trumpet and flugel, fluent and fresh-toned still, are really remarkably stimulating. With his in "A Well-Tune" which had got dancing and the audience anted up itself. When the big-winded Bundy Tete joined his honor to Coleman's flugelhorn for "Stompin' At The Savoy," sound and feeling at last came up to what many of us had waited for.

The presence of Jay McShann in the main finale—which had three sax, clarinet, four brass and the band section—raised the question of why he hadn't been put on for other parts of the concert, for instance. Which is no reflection on Welsh dep. Ingham, who played admirably through a long difficult show.

MAX JONES

JOHN LEE HOOKER'S absence from the American Folk, Blues & Gospel festival was without the consequence that at first seemed likely when the tour opened as part of Jazz Expo on Thursday.

The legendary blues guitarist was forced to withdraw from the tour at the eleventh hour, leaving disappointment for his many fans up and down the country. But the absence certainly was not without excitement, and it was the absence of Hooker, rather than the established blues players, who really had the large and effervescent audience shouting for more.

For me, the second half brought a highlight with Bill Coleman. His trumpet and flugel, fluent and fresh-toned still, are really remarkably stimulating. With his in "A Well-Tune" which had got dancing and the audience anted up itself. When the big-winded Bundy Tete joined his honor to Coleman's flugelhorn for "Stompin' At The Savoy," sound and feeling at last came up to what many of us had waited for.

The presence of Jay McShann in the main finale—which had three sax, clarinet, four brass and the band section—raised the question of why he hadn't been put on for other parts of the concert, for instance. Which is no reflection on Welsh dep. Ingham, who played admirably through a long difficult show.

MAX JONES

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

FRIDAY

CECIL TAYLOR'S appearance on Friday was reminiscent of nothing as much as Dinette Coleman's Crayon concert four years ago.

On both occasions it was a case of a musical Messiah, long known only through his recordings, coming to preach to an audience fairly balanced between the converted and the curious sceptic. And, true to form, Taylor received an ovation for a brilliant and memorable performance.

The group (with Sam Rivers on Tenor and Andrew Cyrille on drums) played only one composition, titled "Fragments." It began with a long, agitated section involving all four performers, before Taylor took the first solo of the set. At first the music was barely audible, but when the volume was lifted the music sprung noticeably to life.

Taylor is a stunning performer. His solos are played so fast that his hands blur before your eyes, but when the pace becomes accustomed to his speed, his playing is shown to be incredibly lucid and inventive.

His solo was greeted with another of his contributions

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

SATURDAY

MILES DAVIS has done it yet again! — a new band, a new approach, and this time a new image as well.

In a set that lasted one and a half hours, the Davis Quintet concluded Jazz Expo staggering and delighting a packed house on Saturday night. Anyone who went there hoping to hear echoes of Miles' former performances, must have been shaken and disappointed. Because Miles Davis is going the only way any really creative artist can go — forward.

Only Wayne Shorter remains from the previous group. The new line up includes Chick Corea on electric piano, and new Dave Holland on bass, and Jack DeJohnette on drums. And with the new personnel comes a new presentation — the electric piano faces the audience and is the visual as well as the musical pivot. The sober suits and the white shirts have gone. Instead we have jeans, sweat-shirts, hip gear in general, and Miles sporting a leather jacket with the ground every time he

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

SATURDAY

MILES DAVIS has done it yet again! — a new band, a new approach, and this time a new image as well.

In a set that lasted one and a half hours, the Davis Quintet concluded Jazz Expo staggering and delighting a packed house on Saturday night. Anyone who went there hoping to hear echoes of Miles' former performances, must have been shaken and disappointed. Because Miles Davis is going the only way any really creative artist can go — forward.

Only Wayne Shorter remains from the previous group. The new line up includes Chick Corea on electric piano, and new Dave Holland on bass, and Jack DeJohnette on drums. And with the new personnel comes a new presentation — the electric piano faces the audience and is the visual as well as the musical pivot. The sober suits and the white shirts have gone. Instead we have jeans, sweat-shirts, hip gear in general, and Miles sporting a leather jacket with the ground every time he

stophim instrument, along with Billy Marshall's finest guitar and electric bass. Hamp has formed a rhythm section that sounds equally convincing on jazz and rock tempos.

Hamp is playing better than ever. His technique, rather than diminishing with the years, seems to have taken leaps forward. Speed, phrasing, sense of dynamics, taste, ideas, and above all SWING made me offer up silent prayers of thanks for the work of a master musician after all the misery one has had to endure in the name of jazz for the last decade.

All that dreadful arts council, student orchestra, BBC producer, jazz critic jazz could be forgotten for a few glorious moments.

Throughout Hamp displayed bubbling good spirits and offered a few surprises—a reasonable vocal on "Blood, Sweat & Tears," "Spinning Wheel" and a drum solo that was a perfect example of swing style drumming which dates from 1949. A bit of stick juggling of the Cymbals was a gas and so was a brief but of two-fingered piano.

Earlier Charlie Shavers, one of my favorite saxophone players, was a bit of form, but Muddy Tate (tenor), Jay McShann (piano) and Teddy Wilson (piano) played some sweet things.

Spoke Wells drumming with Hamp's band was exceedingly exciting. He seemed to be compromising between laying down nothing as a result.

But I suppose it is a bit corny to talk about swinging and laying down a beat. Almost as corny, I admit, as saying "Lionel Hampton. Why didn't he play some jazz, then eh?"

CHRIS WELCH

SATURDAY

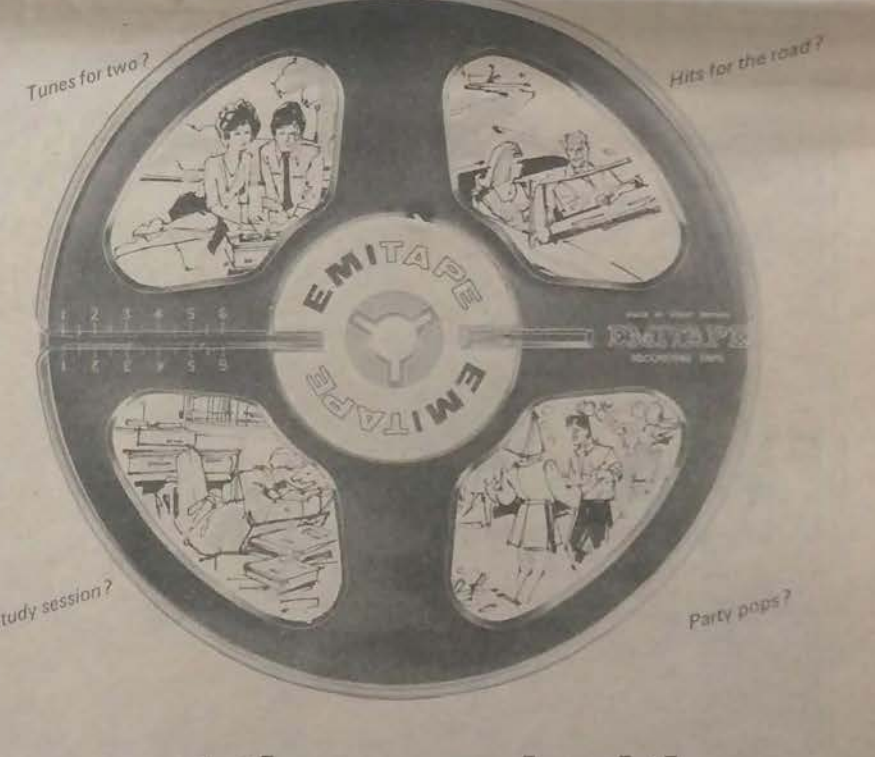
MILES DAVIS has done it yet again! — a new band, a new approach, and this time a new image as well.

In a set that lasted one and a half hours, the Davis Quintet concluded Jazz Expo staggering and delighting a packed house on Saturday night. Anyone who went there hoping to hear echoes of Miles' former performances, must have been shaken and disappointed. Because Miles Davis is going the only way any really creative artist can go — forward.

Only Wayne Shorter remains from the previous group. The new line up includes Chick Corea on electric piano, and new Dave Holland on bass, and Jack DeJohnette on drums. And with the new personnel comes a new presentation — the electric piano faces the audience and is the visual as well as the musical pivot. The sober suits and the white shirts have gone. Instead we have jeans, sweat-shirts, hip gear in general, and Miles sporting a leather jacket with the ground every time he

Introducing Emitape's Round-the-Clock Pop Programme

You can listen to it 24 hours a day, 365 days a year — beating the others hands down — and playing exclusively your kind of music. Switch on the Emitape. It plays all the music you like, whenever you want it, just how you want it. Wherever you want it too — with Emitape Compact Cassettes. What's more, Emitape Afonic is the very latest in low-noise tape — giving an even better sound reproduction. Be your own disc jockey — switch on your own, continuous Emitape Pop Programme.

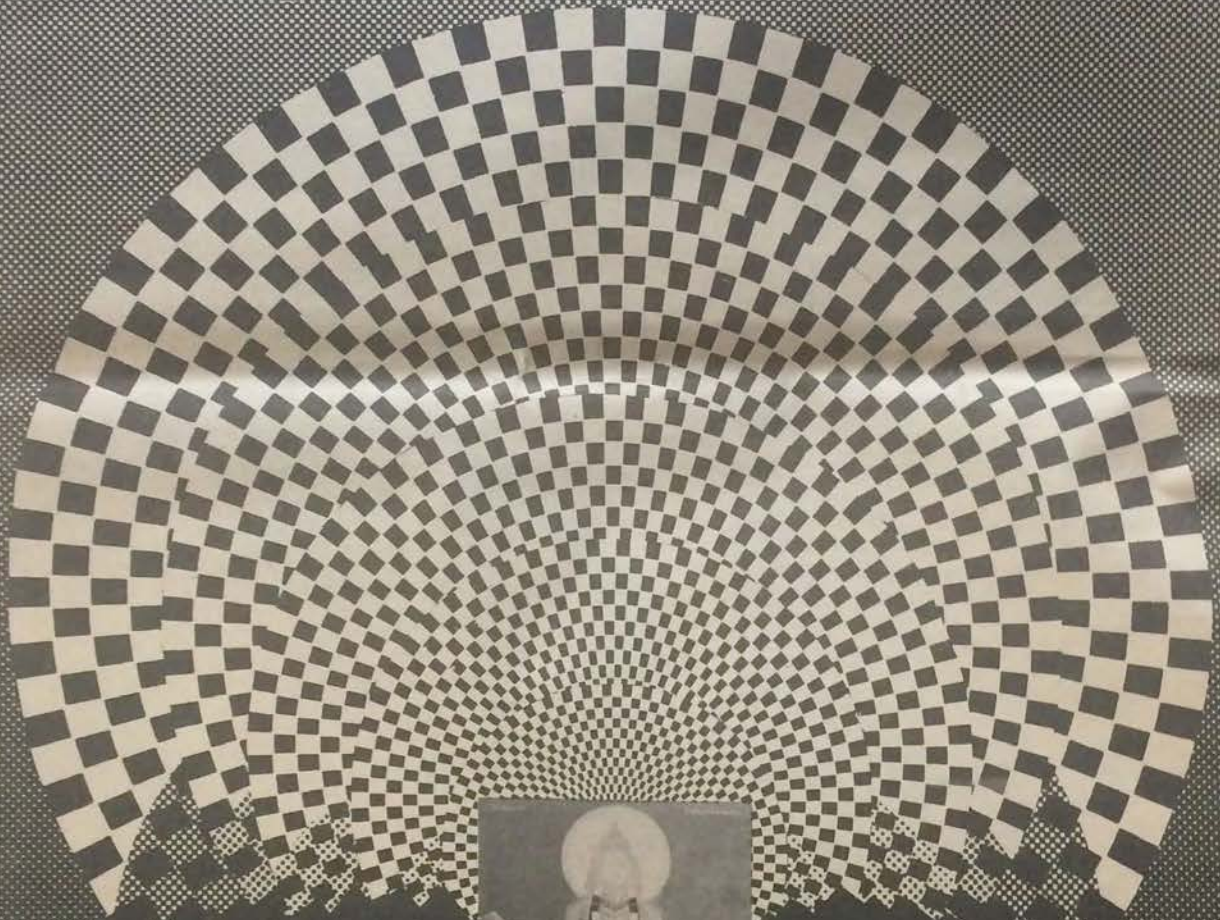


set the mood with
EMITAPE
Remember — it has the biggest recording organisation in the world backing it.

EMITAPE IS AN **EMI** GROUP PRODUCT
EMITAPE LIMITED, HAYES, MIDDLESEX

NEXT WEEK
BUDDY RICH
in Blind Date

Quintessence

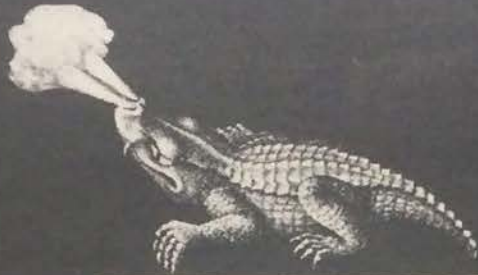


11PS 9110
Quintessence

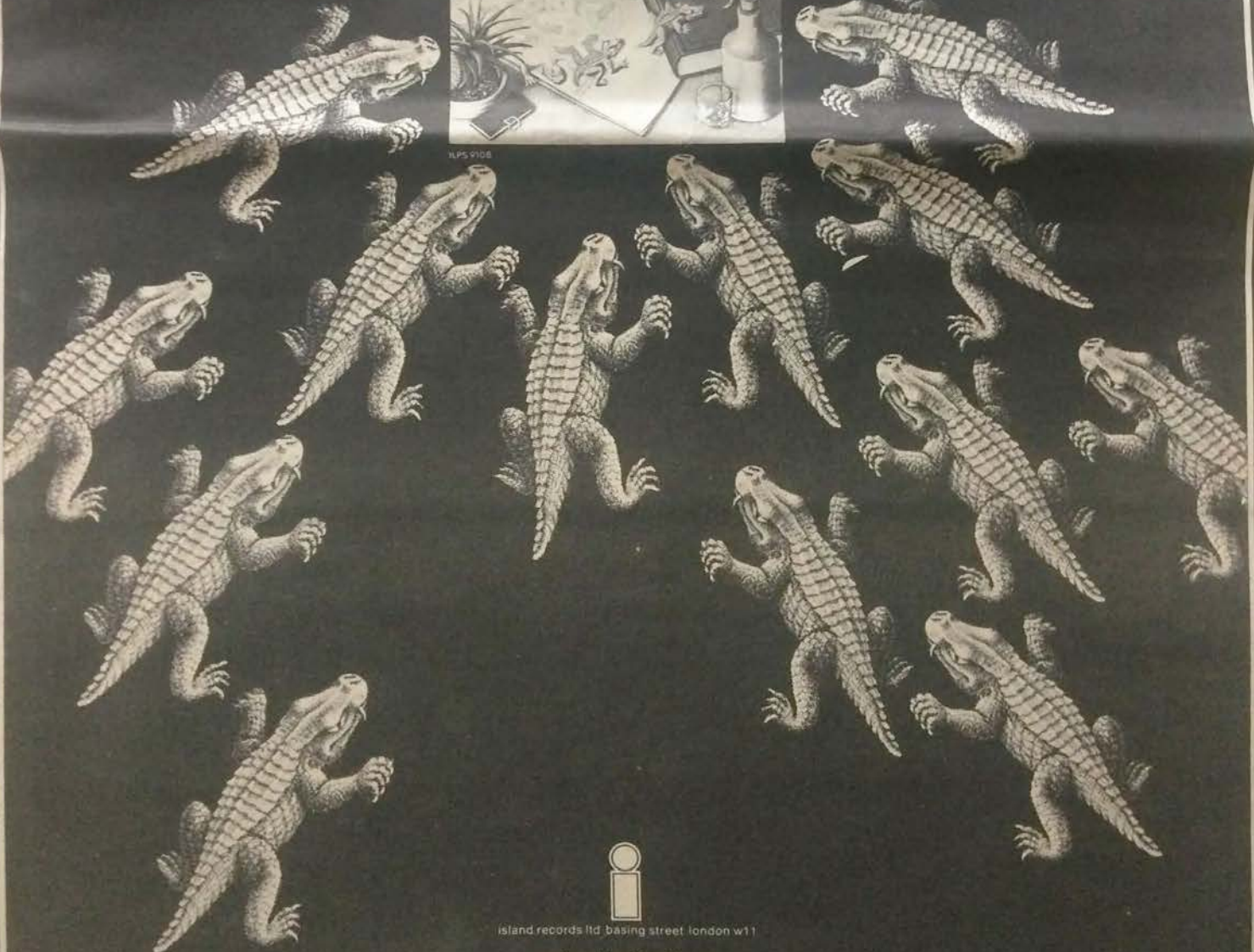


Island Records Ltd
Basing Street London W11

MOTT THE HOOPLE



NPS 9108



island records ltd, basing street, london w11

produced by Guy Stevens

THE BLUES

ORANGE

hails 7th November A.D 1969

THE BIRTH OF A NEW ERA



THE FIRST RELEASES ON THE NEW ORANGE LABEL

I Want To Live



Hey, That's No Way To Say Goodbye



The Influence Contrast

Blues on record

JIMMY WITHERSPOON has been heard to many settings. **THE BLUES SINGER** (Stateside, SS13227) presents him among young white rock musicians, and the fusion is a success. The sleeve doesn't give details of all the musicians. It says the date was arranged and conducted by Johnny Pate, and mentions some of the backing men: guitarists Danny Kubi and Harvey Mandel, organist Barry Goldberg and mouth harpist Charlie Musselwhite. There are also bass, drums and steel.

It doesn't much matter anyway. The music has a nice bluesy flow to it, and the singer sounds at home in this rock-blues territory.

Of the nine songs, five are well known and well done: Spoon's "No Talking," with mournful harp and wailing band; "Evening," Willie Hobson's "I Don't Know," Jimmy Oden's "Going Down" and Big Bill's "Dream."

The modern electric-blues

backgrounds are neither too busy nor over-distorted, and a track like "Going Down Slow" is reassuring evidence of the practicability of mixing young R&B talent with older heads. Only one track is poor.

As Spoon said of the young players: "They add something you can't get from ordinary studio musicians. You get that enthusiasm from them because they are interested in blues." Here's proof of it.—M.J.

THE INSTRUMENTAL content of **JOHN DRUMMER BAND** (Mercury 2825/ASCL) seems to me to be pretty good, but the singing doesn't all well with me. The sleeve lists only Dave Kelly as "vocals" with a rider to the effect that "additional vocal" is courtesy of Jo-Ann Kelly. Her part in the proceedings is plain enough, but the male vocals are manifestly not all from the same throat. The deeper, more sedate ones carry traces of old George Melly in his subconscious and I under-

stand him to be guitarist Adrian (Patty) Pietryga. On the credit side are the several fine guitar workouts—on "Memphis Minnie" (a gently swinging instrumental referred to as "Memphis Mini" on the cover), "Reconsider Baby" and "Bullfrog Blues" (which has both singers in action). A Kelly original, distantly Dylanish and called "Birds And Bees Blues," has stately interjections. Piano, solo guitar and generally relaxed atmosphere are pleasing on "Ain't Gonna Work," while a countrified "Try Me One More Time" is varied by some fiddle (whose hand on the bow?). Less successful is "Big Feeling," but what can you do with the breaded kazoos? The plate-guitar thread is weak for the most part, as is the blues beat, and the bottleneck playing scores high marks. Only the rather ex-pressionless singing holds things down; one of these vocals has the required degree of musical feeling for my senses.—M.J.

AS A handleader, John Mayall is something of a genius. He has a talent for finding talent and bringing out the best in musicians. The story of Mayall's discoveries is already well known, and we can now add to the roster the names of Jim Mark, Steve Thompson and Johnny Almond. On **THE TURNING POINT** (Polydor 583 573) each musician comes into his own while contributing to a unique group sound that is extremely restrained and musical and comes as a refreshing contrast to much of today's heavy blues music. These performances were recorded "live" at the Fillmore East, New York, and the audience response shows how great an impact Mayall has made with his experimental drummer-less line-up. Because there is less obvious attack, the listener is drawn closer to the music, which is still steeped in blues. It proves there is nothing to lose and everything to gain by reducing volume. Jon Mark's beautiful finger-style guitar

playing and Johnny Almond's work on flute, alto and tenor sax is given plenty of freedom for expression, while Mayall's extremely personal guitar style and harmonious playing is given greater prominence than in past years. —C.W.

To follow up the admirable **Lemon Jefferson** album, reviewed last week, CBS Musicome make available one of Fred McDowell's most effective collections, "Lang Mu From Home" (31779). McDowell is presented here as he usually is, in nine songs recorded at the University of California by Pete Welding in late 1966. The familiar things like "John Henry," "Milk Cow," "Sail On, Little Girl" and "The Sun" are here, and the Tennessee-born Mississippi makes them peculiarly his own. Another traditional blues, "You Drive Me From Your Bone" is a rustic, live-and-a-half-minute example of his bottleneck guitar playing and country-style singing. —M.J.



KING: guitar Lucy was stolen

IT HAS taken a long time for Albert King to get to this country. But now he is among us there can be little doubt that the big Blues Power guitar player is going to make a King-size impact.

Albert, who is an imposing figure, about 6ft 4in tall and otherwise substantial, depends very heavily on the mean, exciting hollering, whining quality of his left-handed guitar technique to "upset" his audiences.

Loud

The style is loud much of the time, arresting and very bluesy—nothing diluted about "Plain Albert," as he is said to be known to home folks—and the player is clearly expert down to the last bend of a blue note on his Gibson "Flying V."

Anything wrong or uncustomary about the axe or amplifier puts him off his stroke, and he was visibly affected at the opening show of the Folk, Blues and Gospel Festival last Thursday.

Face

His face was, if I may borrow a phrase from the storehouse full of frowns, later, in the Hammermith Odeon dressing room, which was beginning to resemble the Marx Brothers' immortal cabin scene, I managed to ask him what the trouble had been.

"Amplifier," he said somewhat wearily. "No, they're not mine. I didn't bring any equipment, and I don't like this. That's not the opening amp for me. It might be all right for someone else but it's not qualified for what I'm doing."

"It won't give me what I want. I had it fully open on that set and I wasn't getting the sound I want."

And it wasn't only the amp. Albert was working without Lucy, his faithful and especially rugged "Flying V" model.

"My guitar, Lucy, got stolen a couple of weeks ago in San Francisco, with the rest of the equipment," Albert said. "Of course I was upset. Lucy's been with me 12 years."

Lucy

And the instrument he's playing?

"It's a 'Flying V' like the last but a later model. They're hard to find now. Lucy was the first of those they made in the factory, you know, that

Talking to the King

triangle shape. I had it specially made for me."

We talked a little about style and influences, and someone mentioned the number of guitar players who had used Albert's solos as source materials. He smiled and obviously didn't mind.

"I'm glad if anyone can get anything from me because I picked up something from different ones who came before me. That's how the tradition carries on."

Walker

Would he mention any influences by name?

"No, nobody in particular except one. 'Bone' Walker. I didn't copy his style but he was the one, more than anybody else, who really gave me the idea to play guitar. I always like what he did. I dug his tunes."

Was there any special reason why King's debut in Britain had been delayed for so long?

Busy

"I couldn't come here, that's why," he explained. "I was busy with other engagements and I didn't have an open date. I know that people were buying my records here, and I was wanting to come and sing and play to them."

Albert King, who has resurfaced under his own name late in '68, has influenced a lot of rock guitarists with his gut-bucket sound. Today, he is a well-known name among the young music lovers. He has helped create the popularity

of blues and has done it without seriously weakening his own music.

I asked, in view of his present success and current trends in pop-blues, whether he would be moving over into lush pop pastures. He shook his head decisively.

Blues

"No," he said. "I am to continue what I'm doing. When I get out of the blues, I'll get out of the business altogether."

Had he altered his programme or approach at all because he was performing to a British public for the first time? He considered the implications and shook his head.

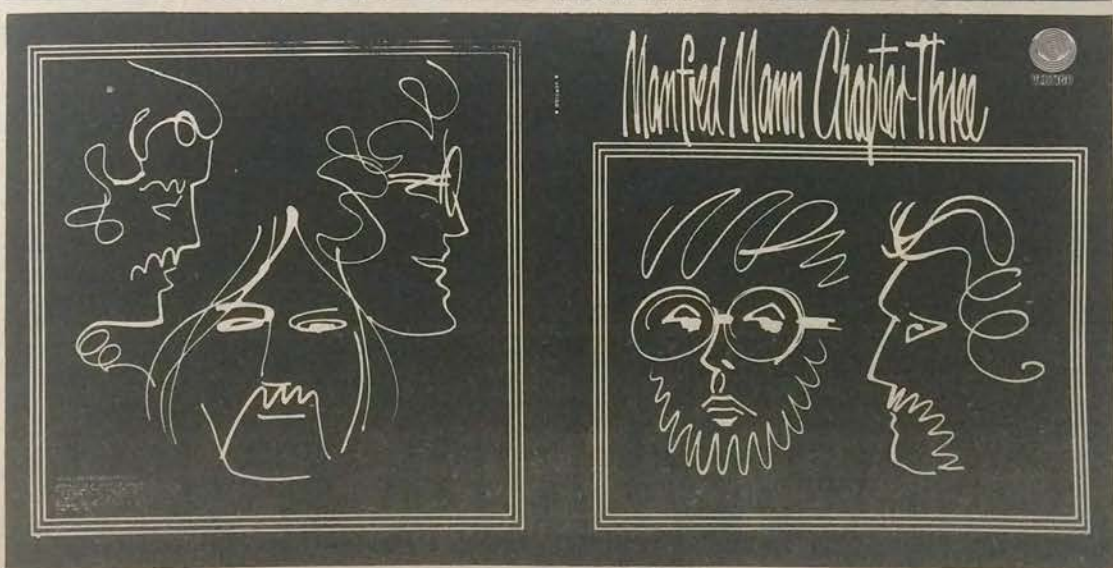
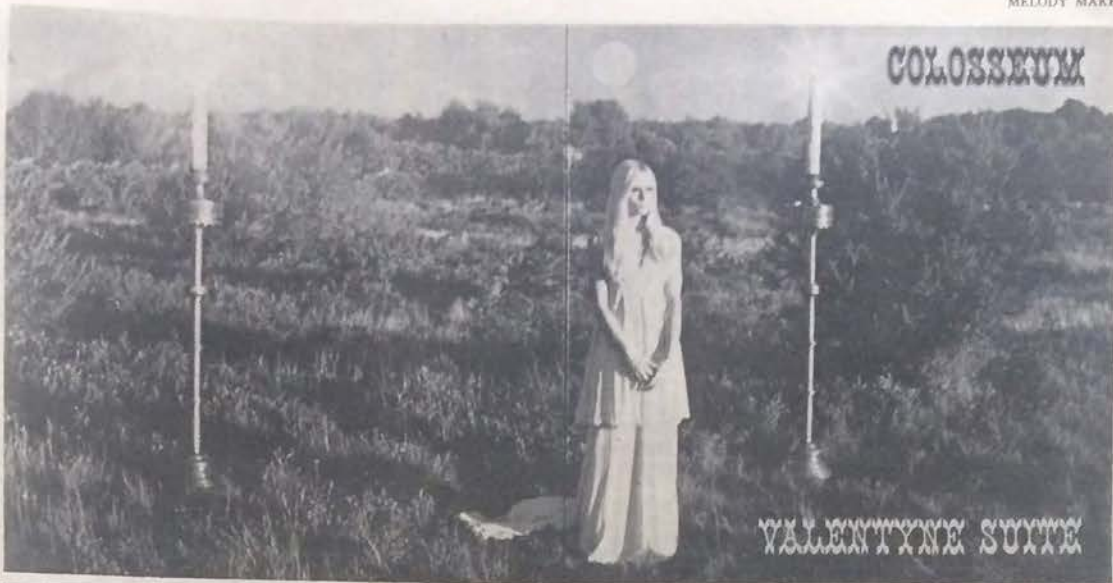
Female

His manager, Sandy Newman, re-phrased the question and then answered it herself. "No, he did not," she told me.

She seemed a most agreeable young lady, even so, I wondered why he left his affairs in female hands. Again Miss Newman assisted. "Why," she asked Albert, "do you have a female manager?"

"I don't know," he replied huskily. "Sometimes I wonder."

MAX JONES



ARE ON



COLOSSEUM
VALENTYNE SUITE V01

JUICY LUCY V02

MANFRED MANN
CHAPTER 3 V03

A PHILIPS RECORDS PRODUCT

THE GRANDFATHER GOES WEST



JOHN MAYALL: a sensitive, versatile and most articulate artist

THE CASUAL observer would see in John Mayall a tall, thin man with tangled shoulder-length hair, a neat blond beard and clothes as informal as his manner. Probing more deeply, one finds a sensitive, versatile and most articulate artist. In our youth-oriented society he has been called "the grandfather of British rock."

For the past two months Mayall has had two albums riding high in the Billboard charts. "Looking Back," his final LP for London, is an anthological glance at the various groups he has led. "The Turning Point," his first for Polydor, was recorded live at the Fillmore East. On it he introduces the quartet that has been playing concerts in the U.S. for the past four months. Singer, organist, harmonica player, writer of thoughtful, non-violent and even romantic lyrics, Mayall is first and foremost Britain's leading blues catalyst.

The London album, for which he assumed both the visual and musical responsibilities, displays a montage of photos and clippings, showing some of the men who passed

Leonard Feather reporting from America

through his ranks between 1964 and 1967.

Eric Clapton, Mayall's 1965-6 guitarist, started a whole generation of guitarists. He and bassist Jack Bruce worked with Mayall and later formed with Ginger Baker, the Cream team. Mick Taylor, another product of Mayall's Bluesbreakers, later joined the Rolling Stones.

Mayall's present quartet is as likely as the others to lead to spin off combos. It is a maverick bunch by most rock or blues standards. There is no drummer. There is none of the hyper-amplification, electronic sound gimmickry, tape-reversal and the like that makes it impossible for many performers to reproduce in person a reasonable facsimile of what they synthesize on records.

As an ultimate heresy, the foursome includes a modern, no-nonsense swinging jazz soloist. The remarkable 23-year-old Johnny Almond plays a dozen instruments; saxes, flutes, vibes, organ, you name it!

Was the move toward jazz deliberate? "Not really," says Mayall. "If I

have a band and it seems to be sagging, I just try for something fresh, and it doesn't matter what the instrumentation is or what label people put on it.

"It's true that most of the blues I listen to these days seems to be on jazz albums. Cannonball Adderley has impressed me as a very emotional horn player, a man who communicates with his audience, verbally and musically."

A mixed reaction greeted the new Mayall line-up when it toured Germany last spring. "We had a rowdy element who kept crying out for Clapton, or asking where the drummer was. It was a bit disturbing for a while, but we finally got through to them without breaking down any walls."

Mayall has since offered demonstrations, from the Newport Jazz Festival to Hollywood's Whiskey-A-Go-Go, that he may yet outlast the noise-oriented hard-rockers who teeter on the threshold of pain. Asked whether his present crew represented a victory for sonic sanity, he replied: "I should hope it does, because things have

been getting dangerously out of hand; besides, I don't believe that people really enjoy having their ears bleed."

Not only in his "blues without bedlam," but also in his lyrical subject matter, Mayall has defied convention. "The Laws Must Change," a song in the Polydor LP, includes the lines "You're screaming at policemen, but they are only doing a gig." Mayall elucidates: "I meant that it's not the law-enforcers we should be so concerned about — after all, they're only hirelings — but rather the laws themselves."

Mayall and his men leave next week for a British tour. He says he "can't wait" to get back to the home in Hollywood's verdant Laurel Canyon area, where he now spends half of each year.

"It's hard to explain why I like America. But I remember that from the day I arrived in London, somehow I forgot Manchester had ever been my home. I felt more comfort-opportunities, the challenge in the London work langes; I liked the architecture, the whole feeling of the town."

"By the same token, on coming to Los Angeles I immediately identified with American people in the line of my work, and with the California climate. I'm very America-oriented now; fascinated by this country's history and confusion."

"It's a wild country of contrasts. Last week I was out camping at Cochise's stronghold in Arizona."

The new 50pence piece is the only seven-sided coin in the world



The new Pentangle LP is Basket Of Light TRA 205



Four unique coins buy one unique LP

Transatlantic
Where Trends Begin

Colosseum 1st birthday—a comment on pop's progression

COLOSSEUM ARE about to celebrate their first anniversary. And that in itself is quite a comment on the way the pop scene has progressed over the past year.

A couple of years back, such a group would have had no hope as an economic proposition. To start with they are all first class musicians — Jon Stevens (drs), Dick Heckstall-Smith (tr, sop), Dave Greenslade (organ), Tony Reeves (bass gtr) and Dave Clempson who recently took over on guitar from James Litherland. Then, their music is both decidedly jazz-influenced and often extremely complex.

And yet Colosseum are today among the busiest and most highly paid groups on the British scene — without a hint of a hit single. I asked Jon Hiseaman if he was satisfied with his first year.

BY BOB DAWBARN

"I'm very happy with the way things have gone," he agreed. "But we have really only scratched the surface yet. I think we have laid the foundations for the way we want to go. We are going to keep it very jazz-orientated, if that is really the right word.

"We have concentrated this year on setting the band up — getting all the gear and equipment and systems right so the band runs itself without me having to run around with my hair falling out. And letting the musicians find out about each other.

"My main reason for forming the band was that after a year with Graham Bond, six months with George Fame and six months with John Mayall, I was convinced we had not got any bands left as such — plenty of stars with faceless rhythm sections, but no bands. And all the best jazz I ever heard came from bands. The thing that did most to damage jazz was the resident rhythm section with the star soloist. That is why the Don Rendell-Ian Carr group were so

successful — they had star soloists but they were a real band.

"In the same way, Ten Years After are just Alvin Lee and a rhythm section. You also have John Mayall and a rhythm section, Jimi Hendrix and a rhythm section.

"It's a difficult thing to get across to the public this concept of a band. Generally they will only accept one character — like Ian Anderson with Jethro Tull. "True, they seemed able to accept the Beatles as such, but even the Bee Gees had their faceless ones in the group. "I've tried desperately to get this thing about a band across. I give everybody an equally heavy part in the act, featuring everybody in his own right on the things he does best. The aim is a collective improvisation, a collective whole which is more important than any individual in the group. When we started I used my name in front of the group in case promoters thought we were a close harmony group.

But now I've dropped my name and we are just Colosseum."

Has Jon got complete musical satisfaction out of what the group has been doing for the past year?

"I have to say no. If I'm going to be completely honest," he admits, "Material is always a problem and when you are successful it means you are working very hard and it is difficult to find time to write or even just sit down and think.

"But I don't want anyone to think I'm not doing what I want to do. Every member of the band is playing the result of what he has done before. No one is playing down to audiences to make a living."

One of the most gratifying things about the current scene is the way audiences now not only accept but demand good musicianship from groups.

"This has happened first of all as a result of people like Graham Bond hammering up and down the country. Then there was a group called Cream. As well as being able to play they also had the ingredients that had sold a lot of hit groups who couldn't play — the singleness, the ability to produce very good



JON HISEAMAN: happy with the way things have gone

numbers. They were exciting to watch as well as to listen to.

Then there was the blues boom. The thing that did was to get people used to hearing solos on blues sequences which were almost the same as listening to a good straight melody. That got them ready for the next step. We only play one blues in the act now and the rest is getting more and more complicated but the audiences are enjoying it.

Another important factor is that the dancing audience has disappeared. I couldn't have formed this band if the dancing audience hadn't been replaced by a listening audience.

"In effect, we have all become cabaret acts. I think that is a good thing — a dancing audience would be useless for a group like Colosseum."

The new Vertigo label have just released the group's excellent "Valentyn Suite" LP on which they also use three trumpets, two trombones, tuba and a reed section made up of Dick Heckstall-Smith,

Jon's wife Barbara Thompson, Dave Gelly and Jim Philip. Jon told me: "We have got plans to take out a band with that line-up and several universities have been pressing us to do it. It's something I very much want to do but I feel we are not yet ready. Possibly we will be able to do it about this time next year."

One thing is certain. With groups like Colosseum on the road, those sneers about the musicianship of pop groups have lost all validity.

GENTLE MUSIC, intended for listening rather than looning, could be just around the corner as a happily trend.

So say Magna Carta, a fine musical trio who have one LP and numerous radio appearances to their credit. The group's composer/guitarist Chris Simpson, told me: "This could be a big new trend, with people like the Pentangle, the Incredible String Band, and us."

But, he warned, such a trend would get no help from Auntie BBC.

"They pay scant attention to acoustic music. From what I hear, it was enough of a struggle to get the BBC to play 'Mrs Robinson,' which to my mind is one of the best-produced records I've ever heard."

"When the BBC put on a show, they have to make it a big upright-and-outright thing. Pentangle can't get played, although they can fill concert halls up and 'open the country.'"

Glen Stuart, a former actor and now the group's "harmony vocalist," feels very strongly about groups who don't entertain their audiences.

"I like to see a bit of life in a group," he said.

"So many groups don't realize that, if they only put a bit more effort into their acts, they could attract a lot more people to their music."

"We're trying to get into a gap between folk and pop. In the clubs it's all gentle music, but that



CHRIS SIMPSON: 'could be a new trend'

...and gentle music just around the corner

don't stop us talking between numbers and putting on a bit of a show."

And it certainly seems to be working for Magna Carta. Recently they were booked to play in the bar area of York Theatre, and when that concert sold out two days before it took place, they were immediately booked back to play in the theatre itself.

"You get kids and older people at a place like that," said Chris, "and that's what it's all about."

anyway, where audiences are concerned. They're far more open."

Magna Carta are one of the many groups around these days whose music falls between so many bags that it's virtually unclassifiable. This is something of a virtue, but, as Chris said, "Unfortunately you've got to have dramatic tension between music. For instance, we couldn't play our new half-hour piece, 'Seasons,' at a Le-Carne. It would die a terrible death. And in the same way, you couldn't put Dave Dee, Dozy, Beaky,

Mick and Tich on at a folk concert.

"I can remember a couple of years ago at Les Cousins, when a blues singer went in with an amplifier and was booted off. That wouldn't happen nowadays."

"True," said Glen, "but the electric bit sometimes goes against us in the folk clubs, when we take our amplifiers in. People seem to have forgotten that there are two ways to turn a volume control."

Magna Carta have a new single out in a couple of weeks: two tracks from their album, titled "Romeo Jack" and "Seven O'Clock Hymn."

"They're in complete contrast," said Chris, "and we hope that if people hear it on the radio it will help them to turn to the album."

The group may also be seen on film in this country soon, as they feature in a French documentary made partly at the Stones' Hyde Park concert last summer.

"It was a bit of luck for us," said Lyell. "They wanted to film the Stones and Docovari, but they didn't get enough footage so they asked us to be in the film. We did all kinds of things, at Stonehenge and around Portabella Road, and apparently it came out pretty well."

The film is now in this country, being shown to interested parties, and there's a good chance that you might be able to see it before too long. — B.W.

NEW CBS ALBUMS

(S)63733

FLOCK
FLOCK

"A subtle fusion of sounds drawn from the bedrock of blues, jazz, gospel, rock, country and many other sources. JOHN MAYALL"

(S)63546

JANIS JOPLIN
I GOT DEM O' KOSMIC BLUES AGAIN MAMA!

(S)63815

SANTANA
SANTANA

(S)63805

O.C. SMITH
AT HOME

NEW CBS SINGLE

4613

BLOOD SWEAT & TEARS
AND WHEN I DIE

THE SOUND OF

THE SEVENTIES

SPOTLIGHT ON REGGAE

HARRY J. ALL STARS

THE HARRY J. ALL STARS have been together for the past two years as a backing group. They entered the MM chart last week with their first solo record "Liquidator." The four unknown musicians who comprise the All Stars were brought together by Harry Johnson who wrote and produced "Liquidator" on his own Harry J record label. The All Stars previous chart entry was the Jamaican hit "No More Heartaches" by the Beltones which went to number one. Harry Johnson has also produced recent singles by Marcie Griffiths and the Jay Boys.



UPSETTERS

THE UPSETTERS are the current leaders of the reggae invasion of the chart with their instrumental hit "Return Of Django." They are led by songwriter and producer Lee Perry who also acts as vocalist with the group. Their first British tour starts at the end of November. Perry started as a songwriter before producing his own hits "People Funny Boy" and "Jackpot." He brought Johnny Moore, Val Bennett, Winston Wright, J. Jackson, Hux Brown, Easy Beekford and Bob Aitkens together to form the Upsetters and to give him his first British chart hit.



PIONEERS

THE PIONEERS are three young Jamaicans—Sidney Crooks, Jackie Robinson and George Agard—who started out as part of a five piece orchestra known as the Mighty Pioneers. In September of last year the other two members of the group left and the trio carried on as the Pioneers and it is this line-up that will be coming to England later this month for a club and ballroom tour. The trio's first record was "Never Come Running Back" on the Caltons label. They had a big hit in Jamaica with "Gimme Little Lovin'" but it is their latest single "Long Shot [Kick The Bucket]" that has established them on the British scene.



Reggae—is it a new art form?

ONE OF the more intriguing aspects of the current popular music scene is the amount of Reggae, Ska and Bluebeat that has gotten into the Pop 30.

To many observers of contemporary music this development of interest in what appears to be an extremely primitive form, seems like a serious case of lowering standards in public taste and a dangerous assault on the cause of progression.

A critical appraisal by Christopher J Welch

saxophone and trumpet playing (always a unique quality of the tribal bebop of the Mbongo tribe).

Struck

When Dr Isambard "Ska Face" Capone first recorded them in Africa as late as 1936 he told learned societies in a lecture tour: "I was immediately struck by the unique quality of their out of tune guitar, saxophone and trumpet playing."

There are absolutely no European influences in Reggae at all. Those who come gleefully hoping in—detect Schoenberg, Prokofiev, Copland, Stockhausen, Cookhausen, and Russell Unwin, will be disappointed.

Pure

For this is pure African music that we hear, the swoop and slash of the bloodstained spear in every drum beat, the howl of a nation demanding freedom in every cry of "It Mek" and "Ignatz."

Those with an analytical mind will readily detect a kind of mathematical inevitability in the special structure of the quant chord formations, a tendency to seeping inertia in the basalt-like layers of rhythmic perplexity.

Direct

Boghansen, the German chemist, once wrote at Worms in 1612: "Luther? — No lighter," which many interpreted as a direct prophecy of the holocaust to come.

Many of the sounds of Reggae are "musique concrete" or "ciment waltz," some of the everyday sounds that occur in the Reggaeist's life; a dripping tap, a lavatory being flushed, the sound of a stomach, the beauty of a birdcall thus: "Ark, ark, Relay there!"

Yes, Reggae can be a frightening, but often moving experience.

Boom

Yet it could well be that the bluebeat boom or escalating ska phase, is a pointer to a new sophistication among the nation's young record buyers.

The common belief is that only the "skinhead" faction buy their records out of perverse delight in affronting the intelligence of those who have been busy raising the standard of pop for the last ten years.

Not so. Many hip fans are now turning towards an art form that only the deaf cannot see and to which only the blind will not listen.

Honest

For Reggae, in the opinion of many reliable musicologists, is a manifestation of a far more valid, honest and authentic derivation from African music than either jazz, blues or calypso.



The sound of "Long Shot (Kick The Bucket)" by the Pioneers or "Wet Blanket" by Max Waxie and the Hill And Gully Riders on the Bover label, is closer to the poly-rhythmic and atonal tribal dance melodies of West Africa than anything Cream or Led Zepplin could hope to achieve.

Slaves

When the slaves of West Africa were transported to the West Indies they took their rhythms with them, much to the relief of the remaining inhabitants (who didn't have rhythm).

In today's West Indian pop we can still hear that distinctive weak shuffle beat and authentic anaemic vocals, not to mention the highly valid out of tune guitar,



 telephone message
 from AREA CODE 615* date 7th NOV.
 time phone 56 546
 ASK FOR RUBY
 taken by 

Laney PACKS
POWER PERFORMANCE

CHRISTMAS CAROLS HELP CANCER RESEARCH

A delightful 12" L.P. (Sceptre 401-33) r.p.m.) recording of twelve traditional and favourite Christmas Carols has been produced for the Imperial Cancer Research Fund.

Price 16/6

inclusive of postage, packing and 5/- donation to the Fund.

Please send crossed cheque/Postal Order for 16/6 to—

Stanley Schofield Productions Ltd.
 6, 7 and 8 Old Bond Street, London, W.1

* Direct dial Nashville, Tennessee



WEDDING ALBUM

JOHN & YOKO

SAPCOR 11 OUT NOW



THE ARCHIES: the cartoons seen in the series

Will the real Archies stand up

MAYBE IT'S not surprising that one eminent London Daily newspaper confused The Archies with The Archers when re-printing a pop chart. A misprint, perhaps. But until the Archies hit the scene with "Sugar, Sugar," hardly anyone had heard of them.

In Britain, that is. For the Archies are pretty much a fixture in the States. They were inspired by the Archie cartoon character created some 20 years ago by John L. Goldwater, and are seen every Saturday morning in an animated series fully networked on TV.

CARTOON

The Archies, in fact — Archie Andrews, Betty Cooper, Veronica Lodge, Reggie Mantle and Jughead Jones — are the terrible cartoon teenagers seen in the series. And they have won as big a following as those other legendary American strip characters, Pogo, Blondie, Dick Tracy and Peanuts.

It was the success of the cartoons that inspired Don Kirshner — the man behind the Monkees recordings — to form a musical version of the Archies. And, like the Monkees, he has come up with

another moneyspinner. The Archies topped the Stones from the No 1 slot in the States, and now their bubblegum sound has raced to No 1 in Britain. But this is not their first big hit. They previously broke through in a big way in the States with "Bang Shang-a-Lang" followed by "Scoo-be-Do."

VOICES

But it's "Sugar, Sugar" that has now sweetened up the British chart for the Archies.

Unlike many hit paraders, they are unlikely to follow through with a personal appearance. The cartoon characters have been seen in a special promotional film shown on Top Of The Pops.

But the voices heard on the US TV screens — the voices of the cartoon Archies — prefer to remain anonymous. As studio sessioners who have won unexpected fame with a hit record.

Perhaps this will tempt the "real" Archies to please stand up! Otherwise those cartoon characters will just have to continue to take the credit.

Laurie Henshaw



ROGER CHAPMAN: 'Whatever Family writes is Family material'

A Family who want to broaden their outlook

THE FAMILY have already had two hit albums but have yet to make the Pop 30 with a hit single.

Now, to judge by sales figures, it looks as though they are going to make it with "No Mule's Fool." And the fact is giving them enormous pleasure.

INTERVIEW BY BOB DAWBARN

Says Roger Chapman: "People say we don't need a hit single because we have the albums and are well established. But, naturally, it will make us all feel good if this really is a hit. We've always wanted one for our own satisfaction and to show we could do it — if it's a really big hit then maybe we won't bother to do any more."

The single has come just as there is a change in Family. Polly Palmer, from the Election, has joined on flute, piano and vibes, taking over from Jim King. Will the change alter the group's sound?

"I imagine it will," says Roger. "We have a lot of new material which we will have to work out with Polly. And we will probably keep a few of the things we have been doing with Jim."

Family have their second tour of America in January. "This time," says Roger, "we will be doing the West Coast for the first time and I think we are really a West Coast type group."

"Actually we'd like to get into Europe because we have never really played there. We've done so many gigs in England, and it's nice, but we want to play to different people for a while and broaden our outlook." Does Roger feel that there is any danger of pop music

getting too complex for its audiences.

"I don't think so," he answered. "They are taking all sorts of things from Ten Years After, Jethro Tull, Nice and us. It's all very different and each group has something of its own to say. In our case they probably associate us with our arrangements. But all these groups are based in rock-and-roll."

"I think it's splendid that good groups who haven't had hit records are becoming big names. I suppose musicians will always be a bit in advance of audiences, but audiences have got to grow along with them. When something becomes popular it usually means the musicians have been playing it for 12 or 18 months before the audience catches on."

Roger, himself, has a highly distinctive voice with an instantly recognisable vibrato. I wondered if anyone in particular had influenced him.

"Not consciously," he says. "It's only when I'm recording and hear a playback that I notice I've put in a Richie Havens thing or maybe cut off a word like Bob Dylan. The people I really like to listen to are all individualists, like Havens or Steve Stills."

You can tell a true professional by his Shure microphone



The entertainer who has built up a reputation is not going to risk it by using an inferior microphone. He puts his trust in Shure and knows that his performance will be perfectly projected whatever the acoustic conditions. More professional entertainers use Shure than any other make of microphone.

Take a Shure Unisphere or Unidyne Microphone to your next appearance and hear the difference. Maximum feedback rejection. No extraneous noises. No hiss, no hum. Every nuance faithfully reproduced. A smooth, natural response for both vocal and musical. Send in the coupon for full details of the Shure Unisphere and Unidyne range.

Shure Unisphere I. The world's most versatile unidirectional microphone. Small size, attractively styled in satin chrome with black finish. Cuts out feedback, reproduces every note flawlessly.

SHURE setting the world's standard in sound

The Shure Electronic Co., 44 Brookview Road, London S.W.4. Tel. 01-828-2824

BAF RECORDS

Present a grand Norwood Reggae and Soul Festival Dance at the Nettlewood Library, West Norwood, S.E.27, on 28th November, 1969.

Music by Pat Kelly — Marvels hot from Jamaica — Max Romeo (Wet Dream) and supported by the great Cats (Swan Lake) and Niyah Shuffle (Moon Walk) Kings of Reggae. From 7 p.m. to 1 a.m.

Admission £1.10 at the door

Compered by: Steve Maxted

Connections: 2a, 2b, 137 buses, or trains to Herne Hill/Norwood

Licensed Bar from 7 p.m.-1 a.m.

Tickets obtained in advance only 78/-, from: 40 Church Street, N.W.8, Telephone 262 7800; or 92 Landor Road, S.W.9. Telephone 274 0817; or Nat Cole School of Hairdressing, 17 Atlantic Road, S.W.9

America brings the Move together

RUMOURS—and threats by members of the group—that the Move might break up at any moment have been as frequent on the British scene over the past couple of years as the noughts ticking over on the end of Lennon and McCartney's royalty cheques. It was, therefore, something of a shock to hear Carl Wayne, back from the Move's American tour, telling me: "America has straightened us out as a band. There is great harmony in the group now. We realised our potential for hard work in the States."

BY BOB DAWBARN

First

Carl, in fact, was pretty satisfied all round at the way things had gone on their first trip to what has become for British bands, the pot of gold. "I wouldn't say we have really broken through there yet," he admitted. "But other people who have been there a lot, like the Who and Joe Cocker, say you have to be back several times before it begins to pay off."

Great

"But the trip was great, fabulous. It's a wonderful place to work in. It has such wonderful facilities for musicians. Though it must be a frightening place for anyone who hasn't anything sincere to offer." Carl is obviously still having difficulty in sorting out all his first impressions. "As this was our first trip we tried to cram everything into it," he told me. "Everything is so

different — the way of life, people, buildings, transport, attitudes to music, the countryside. It's hard to take in the vastness of it all. I'd have to go there a few times before I could make up my mind whether I'd like to live there."

Drove

"We drove from New York to California, which seemed to amaze everybody, and it was wonderful to see the difference in the pace of life from New York to the other side."

"An odd thing about the West Coast that we all noticed — nobody ever seems to mention the word 'work'. People there always seem to be living. If something is going on then they are all there. The whole thing did us a lot of good as people. And it has given us great enthusiasm for



MOVE: realised their potential for hard work in the States

our second tour which looks like being in February.

"Musically, this word 'underground' is talking over the whole music business over there, even financially. And if you are going through the American underground scene as we did, then you have got to be good. I don't mean you have to be brilliant musicians but you have to be really into what you are doing. They hate lethargy and phonies. If you make the effort it is appreciated."

Period

"We played a lot of the main underground places like the two Fillmores in New York and San Francisco, the Grandie in Detroit and the Whisky A Gogo in Los Angeles." Carl believes that America is still very much pro British groups and

thinks this is partly because of the superior presentation of British bands. "Inevitably people talk about English groups like the Who or Led Zeppelin," he said. "And the Cream seems to have become not so much a group as a period of time that the world was treated to. If they ever got together again they would tear the world apart."

Reason

"I think one reason for the popularity of British groups is that the Americans all sound basically, musically connected whereas the English groups are very individual — I mean there is a great difference between, say, the Who and the Nice. "Another good thing is the way they don't prejudice you. We were on a bill in San Francisco with Joe Cocker and Little

Richard — three very different acts. What is great is that they not only accepted Cocker but Richard and us equally as well."

Easier

"In a way, things were easier for us in the States because we didn't have the commercial image behind us. In fact we seemed to end up with the image of a sort of rock-and-roll Byrds and we aren't complaining about that."

Night

"Over there, nobody said this is a group who are commercial and play pop. They liked our records but didn't expect us to play them. They judged us on what we did on the night and we found that wonderful. They are lucky to have

such magnificent places to play. The Fillmore in San Francisco, for example, has an unbelievable light show and then for five days you get Joe Cocker supported by a really attractive bill."

Places

"I believe this will happen in Britain eventually. The small places will close and each area will have one huge, respectable venue."

"Another thing, you don't find the snidery in the States that you get here, or the backbiting. Over there they either like you or they don't."

The Move were too busy to do much clubbing. But, said Carl: "We went to the Experience in Los Angeles and were treated to various branches of the Mothers who had broken up. It was nice to hear Jim Black's new group."

"Then, we played with a knock-out band, a five-piece, in Los Angeles, called Gipsy. Every night we were glued to the side of the stage watching them. Then we would receive glowing reviews of a full page in the papers and they just had a couple of lines saying they were at too early a stage to be criticised. It seemed so to be completely out of proportion."

Freak

Had they, I wondered, run into any of the "Why don't you weirdies get your hair cut" problems that seem to afflict most groups in the States.

"You should see Los Angeles," replied Carl. "We proudly believed we had the biggest freak in the world in Roy Wood until we got there and found he was lost in the crowd."

CRYBABY!

I CAN MAKE YOUR BASS GUITAR SOUND FUNKIEST, HELP YOU IMITATE AN ON-OFF MUTED TRUMPET, GROWL, SOUND LIKE A SITAR, PLAY GROOVIER BLUES, BOOST TREBLE... JUST PLUG ME IN!

CRY BABY COSTS £15.6.0 COMPLETE AND IT'S JUST ONE OF THE BRIGHT IDEAS IN THE ROSETTI ELECTRONIC BROCHURE

... SEND FOR IT AND SEE THE TORNADO'S ELECTRONIC ORGAN TOO. IT'S THE BIG NOISE AT JUST 100gns. ... A GREAT BUY.

To Rosetti THE HOUSE OF MUSIC

135 Old Street London EC1

Your Electronic Brochure please Charlie

NAME _____ ADDRESS _____

www.8/11

... AND ALL YOU HAVE TO DO IS STEP ON IT FOR 'BOSS' SOUNDS



JOHN MAYALL THE TURNING POINT



JOHN MAYALL
JOINS POLYDOR

NOW COMES...

'THE TURNING POINT'
JOHN'S NEW ALBUM
FROM


Polydor
583 571

THE BEEFHEART ZAP

Frank Zappa breezed into London last week in an orange tee-shirt and straight, who are to be distributed in this country by CBS. With Straight's first releases: the double-album "Trout Mask Replica" that is Beefheart, and the full might of CBS's top brass. Melody M.

APRIL 25, 1970 . . . is the date when Frank Zappa, the Incredible All-American Composer, takes over the Albert Hall.

Judging by Frank's achievements with the late Mothers of Invention over the past four years, and by the three concerts and six albums they have bestowed on a grateful if slightly bemused British public, it will be a date worth remembering by all music fans, as well as Mothers freaks.

For Frank has plans which, if they materialise, will set London back on its ears. "I'm trying to get Pierre Boulez over to conduct the concert," Frank told me in London this week.

"The largest composition, which is a ballet, needs a one hundred-piece orchestra, and I want to get dancers to leap about all over the audience.

"Also, if it's possible, I want to get the musicians so well rehearsed that they can memorise the parts and go out into the audience while playing them. But that will need a lot of time and it may not happen.

Has he completed all the music for the concert?

"Sure — it's all in my briefcase upstairs. We'll do some of the things from the 'Lumpy Gravy' album. You know — the stuff that people say sounds like Henry Mancini? It might be expanded for the concert.

"There seems to be a certain amount of pressure on me to get myself or some of the Mothers to play in the concert. They're concerned about selling tickets and paying the orchestra."

Why did he choose to stage this concert, the first at which his music has been performed by an orchestra, in Britain?

"Because it would be impossible in America. Hiring the orchestra would cost a fortune."

Mothers fans will be glad to hear that Frank has, at last, found a backer who will give him a budget to finish the Uncle Meat movie, the soundtrack from which was issued in this country a few months ago.

The film is about the Mothers, and among many interesting episodes is footage of a couple of their British concerts, plus a sequence which shows them trying on the dresses they wore for the "We're Only In It For The Money" album.

Frank's latest record, which should appear in this country shortly is "Hot Rats," about which he says: "It's surprisingly easy to listen to. Some people have even been known to tap their feet to it."

"The emphasis is split between the composing, arranging, and playing. I play guitar, and Ian Underwood plays all the reeds and all the keyboards on it — including a real pipe organ, with a lot of special effects like percussion sounds and tin whistles, which was in the studio."

Frank has just finished an album with French jazz violinist Jean-Luc Ponty on World Pacific, for which he did the arrangements.

"They just hired me as an arranger. People used to do that, you know, when the Mothers were young. They hired me instead of one of the usual Hollywood hacks — I did a couple of songs for the Animals, and I played on them, too."

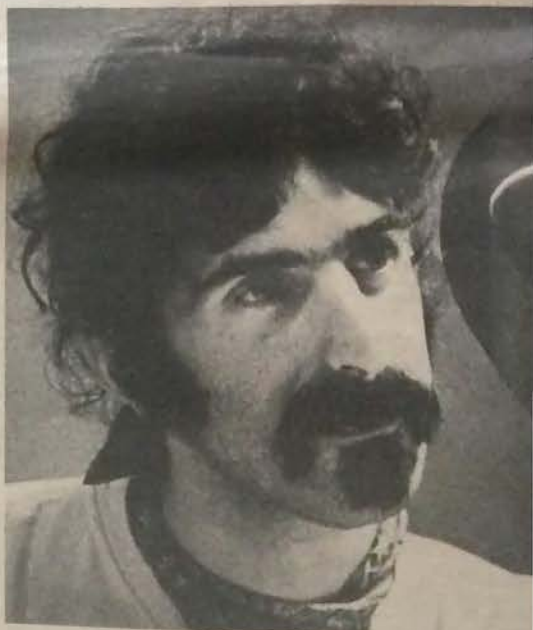
I asked Frank about the Actual Pop and Jazz Festival in Belgium, from which he had just returned.

"I guess it was more of a political than a musical success. The festival was moved around so much that it was a triumph to get it on at all."

"It was so disorganised that when all the lights and amplifications worked on the first night, the organisers looked at each other in amazement. They couldn't believe that it was really going to happen."

"But I was there. Six to 12 hours a night. I was there. It was very difficult because it was so cold, and in that temperature several things happen to musical instruments: guitar-players' fingers get cold, which makes it hard to play, and the strings go out of tune at different levels."

Did any of the groups or musicians impress him?
"Yeah, I really like the Nice. They were good musically, and they've got a very exciting stage act, too. And I dug Colosseum — particularly Dick, the guy who plays tenor and soprano. Does he do sessions in London? He ought to — he's really a bitch."



FRANK ZAPPA: takes over the Albert Hall

ART PAPA TALK-IN

shirt. His aim was to launch the British end of his record label, and him was the wondrous Captain Beefheart, star of one of "Braving Zappa's sharp and accurate wit, the amiable enigma Maker's RICHARD WILLIAMS spoke to both gentlemen.

THE legendary Captain Beefheart is a large, comfortable man of deceptive simplicity. He also has a grey top hat and a warm smile. It was Beefheart's "Safe As Milk" album, of course, which led the Rock Revolution in the balmy days of 1967, shortly after which he made a visit to Britain, received with mingled horror and adulation.

Since then he's been fairly quiet, and there has been only one record, which he considers a failure, to remind us of his presence.

Last week, however, he visited London again — on his way home from the Actual Festival, in the company of Frank Zappa, on whose Straight label his amazing new double-LP set "Trout Mask Replica," is shortly to appear.

Beefheart is friendly and approachable, but occasionally obscure. This is, I'm sure, unintentional, but it does tend to make communication difficult.

When I asked him if, as rumoured, he intended to make his home in Britain, he replied: "I already have one person in Britain and one in the States. Astral bodies — you understand?"



CAPTAIN BEEFHEART: deceptive simplicity

afford it. You don't make any money for playing."

Surely, I replied, there are plenty of people who are making a lot of money from going out and working.

"Yes, but they're WORKING. Can you name me anybody who's making money from PLAYING?" Therein lies, apparently, the basis of the Captain's beliefs.

Beefheart is justifiably annoyed at the way his first two albums, "Safe As Milk" and "Strictly Personal," were produced.

"Frank Secola did a beautiful mix on the first album, but they wouldn't let it out because it was too real. Then the tapes for the second album were taken away and really ruined."

"I really wonder about mixing. I don't like the idea of it. 'Trout Mask Replica' has a natural sound — as natural as you can get from amplifiers."

He's known Zappa for a long time — in fact at one time they contemplated forming a group together — and I asked him, naively, if he trusted Frank more than any other producer.

"I don't trust anyone — it puts too much of a burden on them. But you might say I'm happiest with this arrangement."

Did he have plans for a new album?

"I haven't started anything yet. But it's there... it's almost there. There'll be more playing on the next LP. The group had only been together six months when we made this one."

Errr well, maybe, but did this intention arise from a disenchantment with American life?

"Over here you don't have guns — there isn't that kind of sexual hang-up."

"At home I live in a house where racoons come up to the door to listen to the music — I really do, racoons and coyotes."

I told him I'd heard that, while making "Trout Mask Replica," the group were shut away in his house for weeks on end.

"I didn't shut them away. There's no leader in the band; everybody's not responsible for themselves."

The entire double-album, which has to be heard to be believed, was conceived, written, and recorded in just eight and a half hours, according to Beefheart.

One of the tracks, "Orange Claw Hammer," has a tune which bears an uncanny resemblance to the old Bob Dylan song "North Country Blues."

The Captain doesn't seem to have given many live performances in the recent past. Would he like to go on the road and play more?

"I'm sorry that they put these obstructions up... or down... or whatever, so that people can't hear me giving."

"It costs a lot of money to go on the road. It really does. I can't

STEVE MARRIOTT

on the latest sounds in Blind Date

Steve Marriott raced into the MM office on route for America and the Humble Pie tour, last week with just enough time for a quick record session. Wearing green shoes and cheery Marriott grin, Steve enjoyed the single so much he nicked half of them. Drummer colleague Jerry Shirley joined in with a few observations and the pair checked over a game of mental Monopoly.

STEVE WONDER: "Yester-me, Yesterday" (Tama Motown)

Wow — listen to the bass. That was Steve Wonder. I didn't know who it was at first, but as soon as I heard the bass and drums I thought: 'Elo, 'ello!

I think he made the best of a bad song, and it really was a bad song. So what he can do with a good song is incredible.

There was a good album he did with 'Baby Don't You Do It' — a Marvin Gaye song. Ken Dodd could sing this song and it would sound like Ken Dodd. Steve Wonder does it and makes it sound incredible.

Go back to Marble Arch — do not pass go.

LULU: "Oh Me, Oh My (I'm A Fool For You Baby)" (Atco).

Nice — it's a good song. What's she singing about? 'Elo's drugs! Lulu fixes Guinness!

She's got a nice pair of lungs, but the lyrics are a bit strange. It's a sort of Martha and the Vandellas lyrics and head lyrics which I can't get together at all.

CROSBY, STILLS & NASH: "Suite: Judy Blue Eyes" (Atlantic).

Yeah — right. We have been playing this in the car all day. Really nice voices — such a good sound.

Jerry: I much prefer this to "Marrakesh Express," but whatever they do is great, voice-wise. And I like the guitar sound a lot.

Steve: You've got to own up on that one. I'd like to see them live.

FOUNDATIONS: "Baby I Couldn't See" (Pye).

JERRY: Is it the Foundations? I tried to cheat, but I couldn't read the writing.

STEVE: I can imagine this been playing this on Top Of The Pops, but I'm sure they are not that knocked out with this themselves, 'cos I'm sure they can do better things. This is aimed at Johnny Stewart.

Oh, well, back to the Old Kent Road. When can I have a hotel on Mayfair?

DESMOND DEKKER: "Pickney Gal" (Pyramid).

Oh yes man, I like it — nice drumming. Do you remember "Blue Beat"? These new records are much better. They are better recordings and a better sound.

Great Latin sound man — what are those drums called? Tinbales? Who is it? Well it's a gas I liked Israeli. I never dug Blue Beat when all the moddies were. I was too busy digging Sam and Dave.

This is much better.

TONY JOE WHITE: "Roosevelt & Ira Lee" (Monument).



Is it Tony Joe White? Too much. We tried to get him for our English tour. Well, we tried to get a lot of people!

Can we keep this one as well? I saw him on Late Night Line-Up. He sings

and plays guitar with a bass and drummer, and does this very cool speaking like Marlon Brando. All that muttering at the beginning is part of what he does. Still, he's telling the truth.

THREE DOG NIGHT: "EIP's Coming" (Stateside).

No idea — that's a bit too uptight for me. Maybe it's because of the mood I'm in. Fifth Dimension? Chambers Brothers? Who is it? Oh what — they had a number one in the States. They did "Cherry Fever." But I can't make this. Too intense with no ups or downs. It was all so — what does a dog do? WHOOO!

BILLIE DAVIS: "Nights In White Satin" (Decca).

I bet she's nice in the bath. Too much — bless her wooden leg. She sings it well and keeps within her range — straight down the line.

What took me off is the strings, they're a bit overbearing. Bimby — it's a nice record.

LIVERPOOL SCENE: "I've Got Those Fleetwood Mac Chicken Shack Mayall Can't Fall Blues" from the LP Bread On The Night (RCA Victor).

(Smiles all round). Too much! This'll do a lot of dedicated blues men in. They call Blind Faith — Blind, Adam Faith. And what do they call us — the super group? Oh yeah — Arragant Casserole! And they also have the Spontaneous Combustion 20-something? You mark!

NEW ALBUMS FROM EMI



THE CLIMAX CHICAGO BLUES BAND
The Climax Blues Band plays on
Parlophone PCS 7084



THELMA HOUSTON
Santower
Stateside PCS 1010



THREE DOG NIGHT
Suitable for framing
Stateside DS 5813



SMITH
A group called Smith
Stateside DS 5810



JUNIOR WALKER AND THE ALL STARS
Junior Walker's Greatest Hits
Fania Motown TML STML 11700



MARVIN GAYE AND HIS GIRLS
Marvin Gaye and his Girls
Fania Motown TML STML 11125

OUT NOW

LET'S MAKE MUSIC

PART THREE—GUITARS AND AMPLIFIERS



MY FRIENDS and I are amazed at the brilliance of Rory Gallagher, of the Taste. What equipment does he use and how does he get his remarkable sound? — **ANDRÉ HOBUS, Brussels.**

I PLAY a Fender Stratocaster and use a Vox AC 30-watt amplifier and Range-master Trible Booster. For bottleneck playing I favor a Telecaster and my bottleneck is a piece of sugar piping about 21 inches in length. I know the sound I want and I manage to get it with a good combination of guitar and amplifier, but I couldn't describe it in words. My attitude to playing is to be as free and natural as possible and not to play anything premeditated. The only advice I can offer is to keep on practicing and try and find out what's inside you. This is what I did where I lived in Ireland there were no teachers and the guitar was not a popular instrument at the time. There was no one in help or advice so I taught myself from books and records — **RORY GALLAGHER.**

EXPERT ADVICE BY CHRIS HAYES

finger boards. It rosewood used for the majority, both cheap and expensive makes? — **NIGEL KING, Cheltenham.**

There is more rosewood used on guitar fingerboards than anything else, irrespective of price, although ebony is used on some of the most expensive classical guitars. Rosewood is used for the sides and backs of the better quality finger-style guitars. The soundboards are, of course, always made of straight-grain pine or spruce. — **GRIMSLOW GUITARS, 37 Great Picturary Street, London W.1.**

WHAT IS guitarist Steve Howe doing these days, and which guitars and amplifiers does he use? — **BASSE WICKMAN, guitarist with Electrica, Stockholm, Sweden.**

I'm now with a group called Bodad and we have just recorded an album of our own songs, produced by Keith West. I chiefly play a Gibson resonator, J5D guitar with Gibson Sonomatic heavy-gauge strings. I use two sets, 2nd, 3rd, 5th and 6th. I also play a Martin 001 on stage and other Gibsons including a pre-war model — on records all with Martin light-gauge acoustic strings. I also possess a Tatty Flamenco guitar with La Bolla nylon strings and a 12-string lute-like Portuguese instrument called a Vihuela.

I have three amplifiers to suit different circumstances. These are a Gibson Explorer, a WEM and a Marshall. I use a Fender volume pedal on stage. — **STEVE HOWE.**

TUTORS

JOSH WHITE GUITAR METHOD, by Josh White and Ivor Mairants, B and A. **IVOR MAIRANTS GRABED GUITAR COURSE**, Book 1 and 2, 10s each, Southern. **IT'S EASY TO PLAY THE GUITAR**, by Joseph Parker, 7s 6d. **Faulkner MEL BAY MODERN GUITAR METHOD**, 13s. **MUSIC TEACH YOURSELF FOLK GUITAR**, by Alex Campbell, 21s. **LP with tutor, SAGA XID 500, BEGINNERS GUITAR BOOK**, by Roger Evans, 30s. **ED AND HE MAKING A FOLK GUITAR**, by John Bailey, 30s. **English Folk Dances and Song Society, HOW TO PLAY THE GUITAR**, by Barney Kessel, 5s. **ASHLEY FLUTE MODERN PLECTRUM GUITAR PLAYING**, by Dick Sailer, 5s. **Feldman MODERN GUITAR METHOD**, by Charles McNeil, 12s. **MODERN GUITAR METHOD**, by Al Faedo, 35s. **LA LEEDA SPANISH GUITAR TUTOR**, by Arnaldo Medina, 7s. **Guitar**, by Chris Atkins, 7s. **Chappell FIVE MINUTE GUITAR COURSE**, 3s. **6d. Campbell Connell's HOLD DOWN CHORD**, by John Pearce, tutor 9s, LP 22s 2d or 25s. **LP together, including postage.** BBC Publications.

THREE GUITARISTS. Three contrasting personalities. And, expectedly, three differing approaches to their music.

Sessions

The players? Barney Kessel, Grant Green and Kenny Burrell. All three were members of the Guitar Workshop featured on the recent Jazz Expo '69 show.

Barney Kessel, one-time member of the Oscar Peterson Trio, is an old hand on the British jazz scene and has been European based for some while. Kenny Burrell has also with Peterson and—like Barney—has played the Scott Club. Also like Barney, he has taken part in hundreds of sessions.

Newcomer

Newcomer to Britain was Grant Green. Though he, too, is a familiar figure through his many recordings. Individually, then, they have all won recognition. But here they were together on the one stage at London's Hammersmith Odeon. And it was illuminating to contrast their styles.

Grant Green handled the toughest chore of all. He was a last-minute replacement for Tal Farlow, unable to make the trip because of a bad attack of asthma.

Expo impresario George Wein announced the switch from the stage. But the illuminated sign outside the Odeon still showed the name of Tal Farlow.

St. Louis born Grant Green, one of nature's gentlemen, admitted he was out of the omission to display the change of billing.

"It would have made it easier for George Wein when he had to make that announcement on stage," he said. "Everyone is expecting Tal Farlow — then I come on."

"But," he said with a glow philosophical smile, "I guess it made me play that much harder."

Grant has been around the New York music scene since he was 25. But he started playing guitar at 13 in St. Louis, he said.

"My father played guitar



GRANT GREEN BARNEY KESSEL KENNY BURRELL

Three guitar greats

— blues and folk mostly. He taught me a few things, but I learned mostly from listening to records of Charlie Christian — and to Charlie Parker.

I heard Christian with Benny Goodman's big band and with the Sextet. I heard just about everything he recorded. I wasn't playing electric guitar at that time, but I didn't find it too hard to learn, his music.

Since then, I have tried to model my own style. But you can say that Charlie Parker and Christian are my major deities.

A vast amount of Grant Green's musical experience has been gained playing with organists. "I started out with Sam Ladd, then played with Jack McVuff. We played together for about two years."

Since then, everybody thinks I'm an organ guitar player. I've also sat in with Richard "Groove" Holmes at the Club Baron in New York.

"I do lead my own groups, but I seem to be identified with organ. I just can't get away from them."

"You're not too keen on jazz organ over here, are you? There are more around in the States, but they've mostly been accepted by the Blacks. That hard beat seems to make a big appeal. Generally, people seem to associate organs with church. They can't shake off that image."

With such differing styles, it would be invidious to single out any one of the three guitarists as being "better" than the other.

True

But it is probably true to say that Barney Kessel is the complete guitarist in the sense that he is a master of single-string and chordal work, plus the specialised art of accompaniment.

Talk to Barney, and you realise he is a philosopher at heart. He will expound on people and places, manners and customs if you just stop to pass the time of day.

But he is a fascinating

conversationalist. And this is reflected in his approach to the guitar. He literally endeavors to wring every ounce from the instrument. And technically he can have few peers on the jazz scene.

Only his total production lacks the clarity one would expect from such a polished performer. But that is one electronics that the human brain, more a matter of muscle at the keyboard.

Laurie Henshaw

welcome to the world of Park...

A whole world full of rich, round sound, a world of quality amplification which brings earthbound sound to life. This wonderful world is within your grasp — a whole range just waiting to bring out the best in you.

Write for free Park Brochure and live the good life in the world of Park.

Please send me Free Park Brochure.

Name _____

Address _____

clear tone

TO: CLEAR TONE MUSICAL INSTRUMENTS LTD., 23 SEVERN STREET, BIRMINGHAM 1. Telephone: 021-643 0947

"Whatya mean, offener guitars? You mean they're played more often than any others."

"No I didn't mean that, but it's probably true. I mean that's what they're called — offener."

"Oh I see. You're droppin' your hatches again. You mean Hoffener."

"O.K. then, Hoffener, if that makes you any appler."

"Playin' one does!"

Hofner

Hofner Guitars — fab in sound and best in value.

Broke

Then Kenny broke into a smile. "I didn't mean that," he grinned. "I take it you meant that as a compliment."

True For one of the essentials of hard-driving jazz is vitality. And Kenny Burrell hits his single notes and chords with commanding authority. And they ring out in crystal-clear bursts of sounds.

He also has a highly educated right hand, using a plectrum and finger technique with associated ease.

"This stems from my classical training," says Kenny. "I always wanted to play jazz, and I played ten years before I studied classical guitar. Trying to master the right hand is a technique in itself."

Learn

"In fact, in the traditional school of playing, there are so many more things to learn. And there are so many things you can do with the right hand if you use it properly."

Ask Kenny Burrell to name his all-time great on guitar, and he answers "Segovia."

"For me he's right up there because he plays with so much feeling. I don't even know if he could improvise in a jazz session, but if he did, I'm sure that as a jazz musician he'd be great, too."

Whatever you play, you must have feeling. If you don't have that, there is no point in playing. You can't improvise, or just play a lot of notes that don't mean a thing.

PICATO STRINGS
NEW NYLON STRINGS
FOR FLAMENCO STYLE AND GENERAL USE
ON CLASSICAL GUITAR

All SIX STRINGS WOUND. 1st, 2nd, 3rd Nylon-wound on Nylon. 4th, 5th, 6th Silver-plated on Nylon. Ref. No. 769. 41/4 per set, inc. P.T.

GENERAL MUSIC STRINGS LTD.

From all good Musical Merchandise Suppliers

Selmer

There is no sound like Selmer. The sound of a Selmer guitar is the sound of a Selmer guitar. The sound of a Selmer guitar is the sound of a Selmer guitar.

Play a Selmer guitar and you will know the difference. The sound of a Selmer guitar is the sound of a Selmer guitar. The sound of a Selmer guitar is the sound of a Selmer guitar.

LET'S MAKE MUSIC

PART THREE—GUITARS AND AMPLIFIERS



Keep it simple says Fleetwood's McVie

JOHN McVIE, bass guitarist with Fleetwood Mac, took up his instrument because the members of the group he first played with "all seemed to play guitar."

John feels that a guitarist can readily make the switch to bass guitar — just as he did. "Jimmi Hendrix often plays bass guitar on his records," he says.

The main problem that confronts any would-be bass guitarist who aspires to John's standard is finding suitable tuition.

"There seems to be plenty of guitar and piano teachers around," says John, "but very few on the bass guitar."

"You can, however, buy tutors, and there's also an LP available by Harvey Brooks, who played with the Electric Flag.

The best way to learn is to listen to other players on record, and play along with them."



McVie: originally played guitar

Sounds

First, a bass guitarist will have to make up his mind whether he wants to be purely a rhythm player, or just "make sounds" and join the front-line instruments.

John feels that the bass guitarist's most rewarding role — at least, from his standpoint — is as an integral part of the rhythm section as a whole.

"The essential thing here is to keep it simple; to leave the melody lines to the players in the front line. The bass guitarist's job is a rhythmic role is to keep in the background. Otherwise, you might as well play guitar."

"It's a big temptation to get too busy."

Some bass guitarists also double effectively on the regular upright string bass. But John feels that mastering the string bass is "another

world" and entails branching off in an entirely different direction.

It's not necessary to be able to play both," he says. "It's better to 'decide' to become really proficient on one or the other."

In his view, the bass guitar is better suited to the requirements of the modern group scene.

"The upright string bass is a much softer instrument," he says. "It's easy, of course, to amplify, but this spoils its natural tonal beauty."

John's advice to beginners? "You can pay all prices for a bass guitar," he says.

"A new one will cost you between £150 and £220, and a secondhand instrument from about £90 to £180. But you can get a secondhand one for about £60."

"What you have to look out for is to see that the neck is straight — not warped. Also that the tuning is accurate all the way up."

"See that the pick-ups are

good, and that the machine heads are not loose. Make sure they have a positive action when you turn them, that there is no play in the machine head when you tighten a string. As for the keyboard action, it's a matter of choice whether it's high or low.

Strings

"Strings? You can get the wire-wound variety, which give a hard, trebly tone, or tape-wound or nylon wound, which give a softer tone. Again, it's a matter of personal preference."

"So is whether you play with your fingers or a pick. A lot of studio session men use a pick. This is because you get a cleaner note with a pick — a definite click as the string is struck. Finger picking gives a softer, less definite sound." — LAURIE HENSHAW.

Choose an amplifier to suit your scene

NO MATTER HOW good your group might be — no matter how clever your material without first-class amplification it would all be a waste of time.

When starting a new group, the initial cost of the equipment you will need can be of paramount importance — but it can be very foolhardy indeed to skimp on this essential part of your presentation.

And before throwing around what money you can afford, you would be well advised to seek out your local dealer — and listen to his advice. Explain to him your basic requirements, decide how much you can afford to spend (either in cash, or in deposit and H.P. repayments) — and buy the best you can within your financial limits.

Gigs

But there are several broad principles that you can follow.

First — if your gigs are to comprise concerts or dances in local youth clubs, or maybe tavern appearances, in the smaller-type clubs, then obviously you will not need the massive amplifiers and speakers, necessary for large halls and concert halls.

Even so — I would strongly advise an amplifier with a minimum output of 30-watts. This will give you at least 20 per cent of saturated output — sufficient for the big majority of small halls.

If however you have set your sights on the big ball-

rooms, University dates, open-air concerts or festivals — then nothing short of 100-watts output will suffice.

There are two types of amplifiers on the market today, valve and transistor. My personal advice to you would be to settle for the valve-type. I say this only because valves are much simpler to replace than are transistors — and service is a very important matter when you are constantly moving the equipment from place to place.

Your speakers too are of vital importance. For the best results, they must be of good quality and of course for a 100-watt amplifier you require a 4 x 12 speaker cabinet — which consists of four 12in speakers.

And of course your cabinets must be of strong, robust construction to stand up to the constant transporting — from hall to hall. Again — if you go to a reputable dealer you will find his advice in this direction of great value.

Now — having decided on the type of amplifier and speaker that will meet with your requirements, don't forget that each member of the group requires his own set-up.

If your group comprises lead

guitar, rhythm guitar and bass guitar (plus drums or cava) each of the three guitarists should have his own set of similar amplifiers and speakers.

This is important for unless all three are matched you will never attain the required balance that is so important to the overall sound.

Money

And all this of course costs money. A 30-watt set-up of amplifier plus two 12in speakers, suitably matched, would cost around the £100 mark.

A 100-watt set-up of amplifier plus four 12in speakers would be around the £350 mark. And of course if at a later date you wished to add to this latter output, slave amplifiers can be added up to 400 or even 1,000-watts. But this would only be necessary to cope with the biggest of open-air shows.

Finally — don't forget that if you intend to feature vocals, and are likely to appear in a spot where no house amplification exists, you will have to carry your own Public Address system — which is another way of saying that you will need still another matched amplifier-speaker set, plus microphone.

One final word of advice — don't be put off with cheap, low-powered, poor quality gear. You will eventually have to secure the best.

The Guv'nors
Solid-state bricks
in a wild wall
of sound

It's the Guv'nors. The six-strong sound magnifying mob that turn sounds into moods and bass lines into throbbing space. What's new? In a word — transistorisation. The solid-state cramming that gives instant warm-up with less weight to carry. Plus built-in sound effects. Instant REVERB, TREMOLO and FUZZ: TREBLE, BASS, and MID-RANGE BOOST. Built into amps. The unique VOX way. Two channel, Four input, Treble and Bass amps with footswitch sound selectors. Changing the mood as you play. And building up a wild wall of sound... Find out more today — send for your copy of The Guv'nors.

VOX Most people are Vox people

Please send me The Guv'nors

NAME _____
ADDRESS _____
CITY _____

VOX SOUND EQUIPMENT LTD
VOX WORKS
WEST STREET
ERTH, KENT

LET'S TALK MUSIC PART THREE - GUITARS AND AMPLIFIERS



DON'T BE SHOCKED!

THE ELECTROCUSSION of these past months has spotlighted the danger of faulty electrical gear, which can under certain circumstances become lethal if incorrectly connected to the mains or badly maintained.

Tragic incidents of this nature can occur through a single or guitarist touching a piece of equipment which has become live, causing a paralytic shock resulting in serious burns or even death.

Young musicians can be forgiven for feeling apprehensive when performing, but their fears are allayed by electronics engineer Robin Randall, who positively asserts that electronic equipment is perfectly safe if elementary precautions are taken.

Brand new instruments supplied by a reputable manufacturer are distributed in perfect condition and correctly wired. However, great care is necessary when securing second hand equipment which should be bought from a reputable dealer or checked by a competent electronics engineer.

The golden rule is don't tamper with electrical apparatus unless you have the necessary knowledge. Take your equipment to an expert. The modest outlay could save your life.

Careful attention should always be paid to the correct fitting and maintenance of mains leads, plugs and other accessories and to the use of the appropriate fuse.

"We are shocked by some of the amateurish efforts we sometimes come across," said Robin Randall, who is partnered by Bill Henshaw in Morse Randall Electronics, which specialises in the service of organs and amplifiers at New Malden.

"The mistakes we are at times most likely to come across are mains leads, too long, twisted together simply by cutting the wire and twisting a bit of tape over it. Another dangerous method commonly employed is to join a lead when extending it is the case of circumferential connectors, which are known as

"chocolate blocks," because that is what they resemble in appearance.

If you really must join wires, use proper three-pin flex connectors, but make sure that the socket is fitted on to the live cable and the plug to the instrument end. However, it is far safer to have a new piece of cable the length required. The cost is small and very responsible dealer or electrician will do it in a jiffy.

"We often find leads with the insulation exposed, leaving bare wires showing. Mains leads are sometimes allowed to receive hazardous twisted and tangled, which can cause damage to the insulation. The fitting of leads into plugs is sometimes incredibly slopped.

The outer sheath should be tightly held by the cable grip. We often see a lead with the outer sheath ending half-an-inch from the plug and the cable grip loose, which could lead to the wires being pulled out the screw terminals in the plug.

"Accurate connection of electrical leads is essential. Pop musicians who dabble in electronics can sometimes commit frightful errors. We've even seen a mains cable with the live and wired to a chassis! The old British code system for mains leads was red for live, black for neutral and green for earth. Some Continental manufacturers have in the past used red for earth, which is confusing to anyone in Britain.

"We must now all get used to the new international colour code, which will shortly be compulsory on all equipment and is already being used by many manufacturers. The new colours are brown for live, blue for neutral and green with a yellow stripe for earth. The most satisfactory plug to use is the 13-amp plug which has rectangular pins and is fitted with a fuse. It should be one of good quality and bought from a reputable electrical shop or amplifier dealer. It's a good idea to use the rubber-moulded type of plug as these do not break if dropped or trodden on. The fuse in the plug should be selected to match the consumption of the amplifier and it is unwise to use one in excess of the rating.

"Do not connect several leads into one plug. Several leads can be connected to a good-quality distribution board and make sure not to overload it.

"Bad maintenance and faulty plugs can at least cause cracks, bangs and other disturbances, and at worst, a complete failure at a crucial moment." — CHRIS HAYES.



WALSH: it's not a closed shop

THEY SAY, in some embittered circles, that it would be easier to break into the Bank of England than crack open the session circle.

That is, become a member of the privileged musicians who are regularly on call for recording, TV and radio "gigs."

The work can be pretty rewarding. A busy session man may earn £100 and upwards a week. There is also the added attraction that sessions are mainly "localised" and entail comparatively little travelling. A factor that inevitably appeals to musicians with a happy and stable home life.

Closed

No wonder, then, that many musicians would rather be in on the session scene that rat and about tearing around the country on one-nighters at all times and in all weathers. But is the session world really a "closed shop"? Is it virtually impossible for a young musician — however talented — to "break in"?

Is there a tightly knit band of musicians who keep a Mafia-like control over the whole money-spinning session scene? Terry Walsh, one of the busiest session guitarists around, dismisses the "closed shop" idea.

Young

"If this were so, then new young chaps like Alan Parker and Big Jim Sullivan would never have come on the scene," says Terry.

"But they're so good, nobody could have kept them out — even if they had wanted to. There's always room for really talented musicians." If there are good musicians who have failed to get their fair quota of session work, then this is often due to the fact that they haven't become familiar faces on the whole music scene. This, and the possibility that their talents are perhaps too specialised.

Any musicians who want

to play regularly on sessions must get as much experience as possible," says Terry. "They should play with different bands and groups — not just stick with the same outfit all the time.

"This way, not only do they get all-round musical experience; they also meet a variety of musicians.

"Their work becomes widely known, and so do their faces."

Terry speaks from experience here, too. For,

The new generation of session men

UP TILL a short time ago, the phrase "session man" conjured up visions of perpetually-tuxedoed saxophonists and drummers with crew-cuts and Ivy League jackets.

Now, however, a new Establishment is making its presence felt in the session world — and most of its members are more inclined to wearing buckskin jackets than mohair suits.

DANCES

Most of these young men are members of working groups, some of them nationally and even internationally known. The difference is that they play because they love the music.

Such a one is Chris Spedding, a guitarist who now plays with the Battered Ornaments, Mike Westbrook's Concert Band, and the Frank Ricotti Quartet.

Chris came up the hard way, playing at anxiety dances with orchestras led by such men as Tommy Kimmins, and now undertakes quite a lot of session playing as well as his regular work with the three hands.

BRUCE

He has appeared on several "new wave" pop albums, including the famous Jack Bruce sessions which produced "Songs For A Tailor." How did he get into sessions? "It's difficult to say — I honestly have difficulty in working out how I got into that scene," he says.

"At first you're picked because people like your sound, and then as you get more widely known you get more sessions. "I can't really understand why people want to use me

Breaking into the session circle

after starting out as a big-band guitarist, he formed his own vocal and guitar trio before branching out in the freelance session world.

Since then, he has played with more name groups, bands and celebrities than he can recall.

"If you really want to make it as a studio musician, you've got to be able to tackle — on sight — anything from group work, light orchestral, Country and Western and jazz," says Terry.

"It's absolutely essential to be a fluent reader. It also helps to be able to double on another instrument. I also play bass guitar and banjo, and spent some time on flute."

Terry's Golden Rules for would-be session men are:

Styles

Be punctual; behave moderately; listen to what the other musicians are doing to keep up with changing styles.

"A lot of money is involved on a recording session," says Terry. "Especially if it runs into overtime. So punctuality is essential.

"Be cheerful by all means, but never let the fooling around get out of hand. Otherwise, that phone is unlikely to ring next time you're expecting a session call.

"It's vital to keep up with the changing scene. So listen to as many records, and as much music on radio and TV as possible.

"This way, when you're on a session and the leader calls for a 'Brasil '66' sound, say you had about what he's talking about." — LAURIE HENSHAW.



SPEDDING on Jack Bruce album

— I don't feel super-competent. But it's a funny thing with sessions — if you try hard to get into that scene, you usually don't make it.

"Doing jingles for commercial radio is possible. You get about three times as much bread as for ordinary sessions, and it's the cream, really."

SURPRISE

A big surprise for Chris came when he was asked to play bass on one number for Dusty Springfield on the Liberate Show.

"I play a bit of bass, and the regular bass-player wasn't into the Tamla thing they needed, so they rang me up. I don't know how it happened, but after that I was asked to do a week's cabaret with Dusty in Birmingham. To this day I don't really know how it all happened."

The essential equipment for a start on guitarists these days, says Chris, comprises six and 12-string guitars, a fuzz box, and a wah-wah pedal.

"But I'm getting sick of the fuzz and the wah-wah, and I'm learning how to produce the same effects without using them. The simpler it is, the better." — RICHARD WILLIAMS.

CHATFIELDS OF HANLEY for FOLK ALBUMS	
Bob Dylan Song Book	42/-
Nashville Skyline	20/-
John Wesley Harding	17/6
Blonde on Blonde	20/-
Highway 61 Revisited	15/-
A Bob Dylan Collection	10/-
Father and Son	10/-
The Original Bob Dylan	10/-
Times they are a-changin'	12/-
Out! Look back	12/-
Bringing it all back home	12/-
Bob Dylan Himself	15/-
Another side of Bob Dylan	12/-
12 Dylan hits for Guitar	12/-
12 Dylan hits for Harmonica	24/-
Songs of Leonard Cohen	24/-
Incredible String Band	24/-
Sealers & Lovers	24/-
The Modern Album	25/-
Country Music Guitar (Grossman)	25/-
Songs of Al Stewart	15/-
John Pearce Tapes	5/-
Wagner Song Books 1 and 2	30/-
Folkline and Songs? Black Country	12/-
Songs and Ballads of Scotland	25/-
McCall and Seeger Song Book	25/-
I'm a Freeborn Man	24/-
Folk Blues	45/-
Folk Blues	10/-
Woody Guthrie Album	10/-
Ranbun Bay, Tom Paston	30/-
Songs of Paul Ochs	24/-
Best of Folk Song Book	7/6
Sing Out, 1-11	8/-
Folk Folk and Country	7/6
Folk Folk and Country	7/6
Folk Folk and Festivity	7/6
Seeds of Love	12/6
Dusty Graham Albums, 1 & 2	10/-
Moss Harp Tapes	24/-
Penguin Folk Folk Songs	6/6
Penguin American Folk Songs	12/-
Paul Simon, 1, 2, 3	8/-
Sullivan & Gorbunoff, Bookings	10/-
Dillon's Song Books, 1, 2, 3	6/-
Spalding Song Book	25/-
Joan Baez Albums	35/- and 22/6
Peter, Paul and Mary Albums	24/-
New English Broadways	24/-
P&P extra: Over 250 Folk Albums in stock	
Reprint of Folk Service, S.A.E. for lists	
2 HORE ST., HANLEY, STOKES-ON-TRENT	
TEL. 0782/23415	

111 SONGS FOR CLASSIC GUITAR	
Over 100 arrangements of works by SOD, TARRERIA, COSTE, GRILIANI, CARCASSI, MORINI, CARULLI, BURELLI, SACCH, DE ROSSE, JACOPO, FRED, PASTOR, VIVALDI, COMPTON and SAUNDERS by expert soloists	
THE GUITAR, by Sammy Kessel	31/-
A unique guide for guitarists, 311 pages, over 500 annotated aspects of the guitar	
Revised Edition	55.6.0
FOLK GUITAR INSTRUCTION BOOK	
Includes four-page chord charts, sheet music, 32 songs and exercises, including Coltrane and Baroque (Ball, one of Capri)	
By Peter & Leo	19/6
NASHVILLE SOUND FOR GUITAR	
(Country picking finger style), tabs and tablature (guitar), by Righttime & Farness	
by Gene Lutz, 44 pages	14/6
MORE FLAMENCO WITHOUT TEARS	
Provides complete and authentic sounding flamenco pieces which avoid undue technical difficulties, by Righttime	14/6
THE MANUAL OF FLAMENCO	
The art of playing flamenco guitar. Uniquely 21 examples of flamenco, Tapas (Gipsy) in musical notation and tablature	
by Righttime	12/6
ADULTS FIELDS, Manual, Distribution, 65	
Rob. Druet, London, W.1	

A Great New Book for Guitarists!

JOHN PEARSE SATURDAY NIGHT 20 tablatured folk songs for guitar

John Pearse has wandered all over the world for the traditional songs that have been handed down through generations of seamen, navvies and country folk. In remote local pubs and bars on Saturday nights he has jacked up the new bits of refrains and unusual versions of well-known ballads that make his presentation and arrangements so individual.

Those guitar-players who have followed the John Pearse BBC-TV series 'Hold Down a Chord', and specially the recent 'Finger-picking' series, will find this new book a collection of ballads arranged in tablature form, easy to follow and fun to play!



There are illustrations and drawings by Bernard Blatch with every song, and John Pearse has his own story to tell about each one, whether it's about pirates on the Barbary Coast, whalers in Alaska, or a sad tale of unrequited love.

Price 12s. 6d. FROM YOUR MUSIC SHOP

A BBC PUBLICATION KEITH PROWSE MUSIC PUBLISHING CO. LTD. 21 Denmark Street, London, W.C.2

HAVE YOU PLAYED THIS GUITAR?

YOUR INVITATION to try the SOLA SOUND

AT 70 GNS

Please send for further leaf of our exciting new range


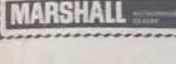

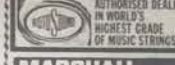
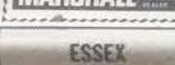






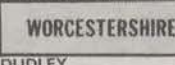

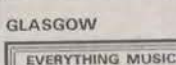

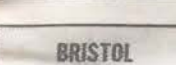

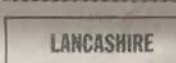

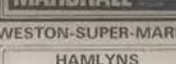
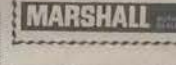






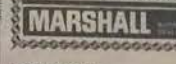



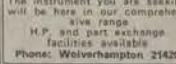




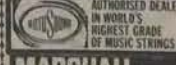



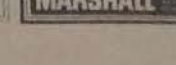



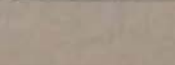

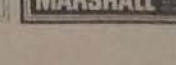
Macari's Musical Exchange

102 CHARING CROSS RD., LONDON WC2

Supplement edited by LAURIE HENSHAW

LET'S MAKE MUSIC

For expert advice on purchasing and playing—see your local dealer

BEDFORDSHIRE LUTON TERRY WHITE MUSIC THE HOUSE OF SOUND 24-hour Repairs on application 56 Leagrave Rd., LUTON Tel. Luton 28926 Selmer DEALER  MARSHALL 		DERBYSHIRE DERBY Agents for all leading musical instrument manufacturers Wisher & Selmer WISHER (DERBY) LTD. 101-103 NORMANTON ROAD DERBY Write, phone or call Tel. 48156  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS DEVON PAIGNTON THE MUSIC STUDIO Selmer DEALER Specialists in all makes of Instruments & Accessories Come and look at 41 Hyde Road PAIGNTON or Telephone: 58251 H.P., PART EXCHANGE AND REPAIRS  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		ISLE OF WIGHT MIDDLESEX HOUNSLOW E. J. LONG For all Musical Instruments and Accessories Write, phone or call 5 Lampton Road Hounslow, Middlesex Tel. 01-250 1611 Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS NOTTINGHAMSHIRE NOTTINGHAM Main Agents for all leading manufacturers CLEMENT PIANOS LTD. and Sheet Music Department Write, phone or call 21-23 Derby Road Nottingham, Notts  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		NORTHAMPTONSHIRE NORTHAMPTON MIDLAND MUSIC CENTRE LTD. All leading makes of organs, guitars, amps, brass, woodwind and percussion Come and see us at Cowper St. NORTHAMPTON Tel. 36932 Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		SUSSEX BRIGHTON LYON & HALL Your everything Musical Main Agents for Hammond Yamaha, Philco Tutors for Organ Write, phone or call 82 Western Rd., BRIGHTON Tel. 7791 WARWICKSHIRE BIRMINGHAM KAY WESTWORTHS Melody House 17 Cannon Street BIRMINGHAM 2 Birmingham's favourite music shop Tel. MIDLAND 9043 SOLIHULL STUDIO MUSICA AGENTS & STOCKISTS FOR ALL LEADING MANUFACTURERS 182 Stratford Rd. Shirley, Solihull Tel. Shirley 5883  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		SCOTLAND RAE, MACINTOSH & CO. LTD. 39 GEORGE ST. EDINBURGH Tel. Caledonian 1171 We stock everything from a mouth organ to a church bell All Orchestral Instruments Huge selection of Sheet Music Selmer DEALER Write, phone or call  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 	
BERKSHIRE WINDSOR HUNT'S MUSICAL SUPPLIES 26-28 St. Leonard's Rd. WINDSOR Tel. WK 63988 Specialists in all Musical Instruments Selmer DEALER  MARSHALL 		KENT MARGATE KENNARDS 88 Northdown Rd., Margate Tel. Thanet 23205 87 Northgate Canterbury Tel. 60327 For the best in New and Secondhand Musical Instruments Stockists of the incredible  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		NOTTINGHAM NEWCASTLE/TYNE C. JEAVONS 35 Percy Street Newcastle upon Tyne 1 Tel. 20895 For all musical instruments and specialist advice Premier & Selmer AUTHORISED DEALERS SOMERSET STREET WESTSIDE MUSIC CENTRE New & Secondhand Guitars Amplifiers THE BEST IN THE WEST Farm Road, Street, Somerset Tel. 2959  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		GLASGOW EVERYTHING MUSICAL Best service and terms BIGGARS "The Centre of Music" 271-5 Sauchiehall St., Glasgow C.2. 041-332 867/9 McCORMACK'S 33 Bath Street GLASGOW, C.2 Tel. DUU 8958 Scotland's Leading Music Shop MARSHALL 					
BRISTOL BROWNS OF BRISTOL LTD. 35 St. Stephen St. Tel. 23646 Instrument Repairs by Craftsmen Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		LANCASHIRE LIVERPOOL "THE HOME OF THE BEAT" FRANK HESSY LTD. 62 Stanley Street LIVERPOOL 1 Guitars, Amplifiers Drums, etc. Thomas Organs Authorised Premier Agent MANCHESTER For all musical instruments and accessories FORSYTH BROS. LTD. Main agents for the world's leading manufacturers Sheet Music 126 Deansgate, Manchester 3 Tel. 061-634 3281 LINCOLNSHIRE LINCOLN E. S. ROSE LTD. 348 High Street Lincoln Tel. 28623 Premier & Selmer AUTHORISED DEALERS  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		WOLVERHAMPTON HAMLYNS THE MUSIC SHOP Authorised Premier Agent 71 Orchard St. WESTON-SUPER-MARE Tel. 23788 Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		WALLES HAVERFORD WEST SWALES MUSIC CENTRE Haverfordwest High Street Authorised Dealer in World's Highest Grade of Music Strings MARSHALL 					
CAMBRIDGESHIRE CAMBRIDGE KEN STEVENS Musical Instrument Specialists Repairs, Overhauled H.P. Part Exchange 35 Petty Curry CAMBRIDGE Tel. 35159 Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		W.11 TEACHING 140 3823 U PRESS WILL HELP YOU PLAY HIRE AT TRIALS 374 PORTOBELLO RD., W.11 ALL INSTRUMENTS IN STOCK W.C.2 It's always a musical show at SCARTH'S GUITARS by Eko, Tatra, Espeno, Framus, Levin, Kimbora, Yairi, Harmony, etc. BRASS & WOODWIND by Hooney & Hawkins, Selmer, Connors, Great, etc. ACCORDIONS & ORGANS by Phillips, Hohner, Sheltons, etc. All Accessories and Music G. SCARTH LTD. 58 Charing Cross Road W.C.2 437 7241 W.5 BARGAIN CENTRE 181 SOUTH EALING ROAD LONDON, W.5 01-262 0526 THE COMPLETE GROUP SERVICE—BUY—SELL—EXCHANGE—CREDIT TERMS—HIGHLY EFFICIENT ONE-DAY AMP, ORGAN AND GUITAR REPAIR SERVICE—EASY PARKING—FREE COFFEE—GAS SERVICE FROM DAVE, JIM AND UNCLE ERNIE—24-HOUR TELEPHONE SERVICE		WESTON-SUPER-MARE HAMLYNS THE MUSIC SHOP Authorised Premier Agent 71 Orchard St. WESTON-SUPER-MARE Tel. 23788 Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		WORCESTER WORCESTER MUSIC CENTRE For all musical instruments and repairs AMPS & GUITARS by leading manufacturers Also drums and accessories Come and see us at Lower ground floor RUSSELL & DORRELL Worcester  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 					
CAMBRIDGE COLCHESTER MARKHAM MUSIC 123 Priory Street Colchester 72646 Tuition Specialists in S.H. Instruments Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		STAFFORDSHIRE WOLVERHAMPTON BAND BOX (Wolverhampton) LTD. 28 SHOW HILL WOLVERHAMPTON The instrument you are seeking will be here in our comprehensive range H.P. and part exchange facilities available Phone: Wolverhampton 21420 SURREY KINGSTON/THAMES JOHN KING'S MUSIC CENTRE for a great selection of New & Used Instruments Amps & Accessories H.P. Part Exchange 3 Cromwell Road KINGSTON UPON THAMES Tel. 01-548 3100  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		YORKSHIRE HULL J. P. CORNELL 51 Spring Bank HULL Tel. 215335 Electric Organ Specialists MARSHALL 		SWANSEA WILKS MUSIC STORES LTD. 60 Lower Oxford St. SWANSEA Glam. Tel. Swansea 55953 N. IRELAND For Guitars, Amps and all other Musical Instruments CRYMABLES 58 Wellington Place BELFAST, Tel. 32891 Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 					
CUMBERLAND CARLISLE J. P. DIAS (CARLISLE) LTD. 149/153 Botchergate CARLISLE, Tel. 22389 Leading Stockists for all Major Manufacturers Selmer DEALER  AUTHORISED DEALER IN WORLD'S HIGHEST GRADE OF MUSIC STRINGS MARSHALL 		GLoucestershire CHELtenham KEN WATKINSON LIMITED All Musical Instruments Main Repairs & Hawkes Stockist and Dealer 19/20 Ambrose Street Cheltenham 55404 Premier & Selmer AUTHORISED DEALERS HAMPSHIRE COURTNEY & WALKER LTD. Supply All leading makes of Guitars and Amplifiers 261 Commercial Road, Portsmouth		EDINBURGH PETE SEATON 18 Hope Park Terrace EDINBURGH 8 Newington 3844 For all Musical Instruments and Accessories Selmer DEALER  MARSHALL 		SCOTLAND EDINBURGH PETE SEATON 18 Hope Park Terrace EDINBURGH 8 Newington 3844 For all Musical Instruments and Accessories Selmer DEALER  MARSHALL 					



JACK HAMMER wrote 'Great Balls Of Fire'

Meet the very happy Mr Hammer

HE SINGS, he dances, he plays numerous instruments, he was a top-class college athlete, he has had a novel published, he has two books of poetry out, he is a film actor and he has had his paintings exhibited. And he also copped the royalties for some 11 million records sold of song he wrote called "Great Balls Of Fire." He is Jack Hammer who also happens to be one of the funniest men around and a past-master at the anecdote. Like the story of his career as a composer. "I wrote my first song when I was about nine. The first I had published was 'Plain Gold Ring' which sold quite a few for Nina Simone and Harry Belafonte. "The funny thing about that is I wrote it when I was about 12 years old. It was one of a lot of songs I sent to publishers who didn't want to know. Then I was in the paratroops and I kept hearing this song on the juke boxes that sounded familiar. "I went to Bethlehem

Records and said it sounded like my song. The man looked it up and said: 'It's not yours, it was written by a guy called Earl Burrows.' I screamed: 'That's my real name.' —'I'd forgotten which name I'd used on the song.' Anyway they were real nice and I ended up with a cheque for 14,000 dollars three days before Christmas, which ended all my nasty suspicions. "His next hit was "Great Balls Of Fire" and Jack reckons he has made 70,000 dollars out of that one song in the last nine years. Jack is currently spending time in Britain after a long spell on the Continent where he is a big name in cabaret. He currently has a single, "Juliet." The first he has recorded in Britain and a new LP, "Brave New World," is due. There is also interest in a play he has written, "Love Hurts" Good, which has 14 original songs and "has a new approach — B.D.



SOFT MACHINE: their music has elements of jazz and straight music

LAST WEEK in Paris the Soft Machine were presented by the French Government with an award.

Even the group seem a little vague about what exactly it was for.

"It was something to do with a section of the government called Leisure for Youth," bass guitarist Hugh Hopper told me. "They give awards for records in every field of music. I can't say what section they found for us, but there was a little note on the award which said

Unclassifiable Soft Machine

HUGH HOPPER TALKS TO BOB DAWBARN

we were for anyone over 12. " Duke Ellington,

apparently was for everyone over eight so we are not sure how to take that."

The French Government certainly had a problem. The Soft Machine are utterly unclassifiable — their music has elements of jazz and straight music as well as the tougher forms of pop.

Looks

And now they have become a seven-piece with the addition of the front line of the Keith Tippett Group — Marc Charig (tp), Elton Dean (alto) and Nick Evans (trb) — and Lyn Dobson (tr, flute). "Although obviously they all have other gigs we are hoping it will be a regular front line," explained Hugh. "There are still technical problems over amplifying the saxes and getting everything balanced correctly. We've only been playing together two or three weeks but it certainly looks as though it is going to work out. "It gives us the chance to bring out certain things in our music that we have been thinking about for some time, apart from having four extra solo voices. We had begun to feel rather restricted by the trio."

Free

I asked if the music was likely to become even more free. "No, we were really free in the old days," said Hugh. "We are now much more interested in arranging and use a lot of totally arranged passages."

"Fortunately our audiences seem to change too, they follow what we are doing and adapt. Mind you we have never worried about being commercial and have therefore never been tied down by thoughts of hit records and the rest of it.

"We are all writing in the group, though Mike Ratledge, our organist, does the greatest volume of stuff. We are also getting much more work abroad now — we have three weeks coming up in France and then a tour of Holland, Belgium and Switzerland in January. There is so much more money for us over there."

Though the group does not want labels attached to their music, Hugh agrees that it is a little odd to find them working largely in the pop field.

"We go out as a pop group, but there is little similarity between us and the pop world apart from that," he admitted. "And you, we all came up through pop. I spent some time in a soul band, for example. But, basically, the Soft Machine plan to make it commercially without making commercial music."

There is a growing mystique surrounding the group on the Continent. "They are more open to new sounds in places like Amsterdam than they are in Britain," explains Hugh. "They get much more enthusiastic. The English aren't an enthusiastic race — I know I'm not. We all tend to be a bit cool. The odd thing is that on the Continent they aren't interested in their own bands. Instead there is this

strange mystique about British groups. Or Americans — there are plenty of black Americans there playing free music and earning a living. They couldn't do it here, nor, possibly, in America. The Swedes, for example, have always been receptive to the avant garde in music."

Future work for the Soft Machine includes the writing of seven hours of music for a new French TV series, which Hugh describes as "a Eurovision thing about some fugitive type guy." The Machine will also be appearing in the series.

Prices

Hugh is already involved in commercials and says: "We would all like to get into incidental music and film writing. Why change from a trio now?"

"The simple answer is we haven't been able to afford it before," said Hugh. "Now we have sorted out our management thing and we have a lot of work on the Continent — and we are getting good prices. We had some nice powerful sounds with the trio but when playing for an hour on stage it gets a bit boring."

The new Soft Machine has already got one unusual booking — it will be playing opposite the Thelouious Monk Quartet at Ronnie Scott's on November 11 and 18.

Wide

"I don't know how the management will take our amplification," commented Hugh. "Or how Monk will, for that matter. But we are really looking forward to this one." How wide, I wondered, was Hugh's own musical taste?

"Well, my favourite record is the Miles Davis-Gil Evans "Sketches Of Spain," he told me. "Pop? I'd listen to somebody like the Cream, though I don't say I would buy their records. "In fact the last record I bought was "Radio Mafu, the Frank Zappa thing. Really, Zappa, approximately to what I like in the pop world."

DEAL 1/2 TREBLE

8 SELECTIONS PER COL · MARK WITH X · 4 DIVIDENDS

DEAL POINTS AWARD

3 pts. for a SCORE-DRAW (1-1, 2-2 etc.)

1 pt. for a NO-SCORE match (0-0).

1 pt. for a HOME or AWAY win.

YOUR TARGET 24 PTS.

MARK	MARK	MARK
X	12X	2
MIN 30 MAX 40% NET SP.		

If you are after that big dividend, SPORTING RECORD

is the paper you cannot afford to be without

HIT THE POOLS JACKPOT with HAROLD KING

Don't trust to luck, follow SPORTING RECORD'S wonder pools plan and start winning

Sporting RECORD

Every Tuesday 9d.

NEWCASTLE	1
COVENTRY	2
ARSENAL	3
EVERTON	4
NOTT M	5
MAN C	6
WOL	7
WATFORD	8
DERBY	9
STENHAM	10
WOLV	11
STON VILLA	12
BOLTON	13
CARDIFF	14
CHARLTON	15
LEICESTER	16
BRISTOL	17
SWIN	18
BLACKBURN	19
ALDERSHOT	20
WIMBORNE	21
WIMBORNE	22
WIMBORNE	23
WIMBORNE	24
WIMBORNE	25
WIMBORNE	26
WIMBORNE	27
WIMBORNE	28
WIMBORNE	29
WIMBORNE	30

THE PEACE SHIP

For almost an entire generation the Mid-East has been torn with dissention. Three wars and countless incidents have served only to deepen hatreds, arrest economic and social development and help only the arms merchants of both East and West. Precious human life and resources have been squandered in an area that desperately requires every hand and all of its wealth to inch forward to a better way of life.

More tragic is the fact that the United Nations, the big powers and leaders of both Israel and the Arab countries have failed in their attempts to bring peace to the region.

Now, as never before, when politicians are in deadlock, people concerned must come forward and help create a "people-to-people" dialogue that could help ease the tension in the area.



This 570 ton Dutch coaster "Cito" was built in 1940. Renamed "Peace", she is presently docked in New York at 63rd Street and the East River, adjacent to the Heliport. The people of Holland raised the necessary funds to buy the ship and sail it to New York. Within a few weeks the Peace Ship will be converted into an independent and neutral radio station and will anchor outside the territorial waters of Israel and the United Arab Republic. Under the name "The Voice of Peace", she will broadcast in Hebrew, Arabic, French and English to reach millions in the troubled area. For the first time many listeners will be provided with an alternative to the government controlled stations now being heard. The broadcasts will include news, political commentary and music prepared by an international crew with the participation of both Israelis and Arabs. It is hoped that through these broadcasts the tensions in the area will be reduced and moderation and sanity will prevail. Supervising the broadcasts will be Abie Nathan, the Israeli "peace pilot" who initiated this project. Mr. Nathan, a former pilot has already made three "peace" flights to Egypt. He also helped in the organization of efforts to feed the children of Biafra. Mr. Nathan will remain on board ship until a more peaceful condition prevails in the area. In order to make this project possible it is necessary to raise the sum of \$170,000 -- less than five per cent of the cost of an armed MIG fighter or Phantom Jet -- for the purchase of a 50 kilowatt radio transmitter and other intricate electronic equipment.

If you are concerned about the present dangerous situation and would like to join in this "People to People" effort to bring about understanding between the peoples of the Middle East, please send your contributions to

The British Fund For The Peace Ship
District Bank Limited,
47 Old Bond Street,
London, W.1.

**THIS MORNING, DO SOMETHING NICE.
TRY TO STOP WORLD WAR III.**

Clarke— Boland do it again



THREE FACES OF THE BIG BAND: left to right Kenny Clarke, Francy Boland and Kenny Clare

AT first sight, this could have been a disaster. Why put the straight jacket of a suite on to a band whose greatest assets are its uninhibited swing and aggressive joie-de-vivre?

In fact, it's totally successful and should stop all those hints that Boland is a rather old-fashioned writer of simple, riffing arrangements.

The opening track, "Villa," runs for over eleven minutes with several changes of pace and tempo. All the fire and swing one expects from the band is there, but Boland has added great slabs of glorious sound as springboards for his admirable line-up of soloists. Shihab, on both flute and soprano, has nice moments; Coe plays some really excellent clarinet, tonally reminiscent of Barney Bigard, even if the ideas are pure Coe. Boland shows his solo talents; there is a magnificently powerful solo from Scott; and the whole thing rides out with soaring soprano over the roaring sections.

"Tween Dusk" restates the main theme as a slow ballad with the band a little reminiscent of Basie at its tempo. Featured soloists are Bailey and Goykovich on flugelhorn, the former magnificently lyrical, the second more jagged but equally logical in melodic invention.

"Rosati" takes up the whole of side two and shows all the colours available to Boland. Warland, Sullivan, Goykovic, Persson, Peck and Bailey all grab their solo chances with the climax, a swapping of choruses by the three

KENNY CLARKE-FRANCY BOLAND BIG BAND: "Fellini 712." Villa Radieuse; Tween Dusk And Dawn In Via Urbana; Rosati At Popolo Square. (Polydor 583783).

Benny Bailey, Idrees Sulieman, Dusko Goykovic, Jimmy Deucher (tpits, flugels), Ake Persson, Nat Peck, Eric Van Lier (tmbs), Derek Humble (alto), Tony Coe (tnr, clt), Johnny Griffin, Ronnie Scott (tnrs), Sahib Shihab (bari, sop, flute), Francy Boland (pno), Jean Warland (bass), Kenny Clarke, Kenny Clare (drs). December, 1968.

left by the death of Coltrane. I may be wrong, but it seems to me that his playing is a development of the sort of synthesis of Trane and Rollins that Archie Shepp had arrived at in 1961 (refer to "The Bird Game," the most rewarding track on which Henderson builds a solo of scorching heat and then brings it down to a calmer close in highly intelligent fashion).

Henderson has complete mastery of his horns, and his statements are solid slabs of emotion perfectly combined with intellect. He knows how to use space and silence to let the rhythm section come through, and just listen to the ascending phrase with which he opens his second solo on "Invitation."

On the (a) tracks, the prevailing atmosphere is one of charging, relentless experimentation. The (b) cuts, however, are more relaxed and deal in consolidation of a known idiom. Barron is more bopppish than Friedman, while Hayes, swinging though he is, cannot match the quicksilver textures of DeJohnette. Nevertheless, "Under My Skin" is a very inventive performance, while Joe's tune "Tetragon" displays the kind of attention to structure that Monk gives to his blues tunes.

Highly recommended to fans of all persuasions, not least for the bass-playing of Carter, whose effectiveness is vital to the overall success of the album. — R.W.



tenors. This remains one of the greatest advertisements for big band jazz. And they have come up with another really excellent album. — B.D.

JOE HENDERSON

JOE HENDERSON: "Tetragon." Invitation (a), R.J. (a).

The Bird Game (a), Tetragon (b), Waltz For Sweetie (a), First Top (b), Live Got You Under My Skin (b) (Milestone 63736). (a) — Henderson (tnr), Don Friedman (pno), Ron Carter (bass), Jack DeJohnette (drs) New York City, May 16, 1966. (b) — Henderson (tnr), Kenny Barron (pno), Carter (bass), Louis Hayes (drs) New York City September 27, 1967.

THIS is rather a schizophrenic album, but fortunately it's none the worse for that.

Henderson, along with Wayne Shorter and Booker Ervin, is filling the gap in the ranks of modern tenor-players

MAX ROACH

MAX ROACH: "Members, Don't Get Weary." Absolutions (a), Libris (a), Members, Don't Get Weary (b), Absolutions (a), Libris (a), Members, Don't Get

Weary (b), Absolutions (a) (Atlantic 58820). (a) — Roach (drs), Charles Tobler (tp), Gary Bartz (alto), Stanley Cowell (pno), Jymie Merritt (electric bass).

MAX ROACH isn't a man to take a record session lightly and a good deal of work obviously went into this record.

The material is all original — three themes by Cowell, one each from Roach, Bartz and Merritt. The arrangements have been carefully worked out and the players are all fine musicians. And yet I find much of it rather unconvincing.

Curiously, the two most complex pieces are by the two veterans, Roach and Merritt, and I find them the least successful. Roach's title track has Andy Rey's voice, a little reminiscent of Billy Eckstine singing, absolutely straight while everybody franks out behind him. The two halves just don't add up. Merritt's "Absolutions" is rather spilt for me by the over-pronunciation of the drums which, though quite brilliantly played, throw the whole composition and the soloists out of balance. The remaining tracks, particularly the three by Cowell,

have interesting themes and provide a basis for some nice playing from the horns and piano. Tolliver is an uneven player who can follow a nice imaginative theme with the sort of burbling he does on "Equipose." Bartz, though obviously conversant with recent jazz happenings, is firmly rooted to Charlie Parker; Cowell is the most consistently interesting. And through it all there is the drumming of Roach truly one of the giants of this instrument. Not at all a bad record, but I feel it could have been better. — B.D.

In brief

ALAN HAYES is one of the few organ players who regards the instrument as something more than just a means of building walls of sound and a minimalist driver. On "HAVEN FOR SALE" (CBS/5581) he has picked some nice recent pop tunes as well as older standards and is backed by the Keith Mansfield Orchestra with Maynard Ferguson sitting in the trumpet section. The result is a pleasant, commercially-stamped album, more subtle than may be at first appraisal. He

varies his colours with intelligence and rarely gives me the feeling of being the victim of a gimmick which I get from so many organists. He also manages to impose his own personality on pieces like "Norwegian Wood," "Deep Purple" and, believe it or not, "You Are My Heart's Delight." Not quaffing music, perhaps, but very pleasant to relax to. — B.D.

JAZZ accordion players don't exactly litter the ground. The reason is probably that anything jazzwise, you play an accordion would probably sound better on piano or another instrument. Leon Sakh is a blind accordionist who shows his powers on "BEHIND THE MIRROR" (Decca MARS 01483) and I'm afraid he does nothing to convert me. Backed by a lady bass player called Lee Morgan and Ed Shihab on drums, he plays a series of standards like "Easy To Remember," "Misty" and "Ponchik From Heaven" plus the original title track. Nothing much sticks in the memory. — B.D.

RADIO JAZZ

British Standard Time
FRIDAY (7)
6.10 am J: Jazz Unlimited (Fri, Mon-Thurs) 7.15 pm V: That's Jazz (Butler-Fox Band), 9.5 J: Jazz Unlimited (Fri, Mon, Wed, Thurs), 9.20 U: Johnny Cash live at St. Quentin, 9.45 NI: Newport, Jo LWS (Duke Ellington Orchestra), 10.30 O: Jazz studio Frankfurt, 10.45 A: R and 4, 11.30 T: Nostalgia (Pre-war bands and singers), 12.0 T: Melki Sarmiento Sextet (Finland), Lionel Hampton, Astor-Zeller-Lee Kanitz Quartet, 12.5 am J: Underground Music.
SATURDAY (8)
4.5 am J: Finch Bandwagon, 12.0 noon B3: Jazz Record Requests (Steve Race), 2.0 pm E: Sy Oliver and Edgar Simpson, 2.35 NI: Radio Jazz Magazine, 4.45 BI: Jazz Club (Keith Smith Climax Band Jo Ann Kelly, Terry Lightfoot Jazzmen, Humph), 11.0 AI: Mantra of (Kenny Burrell Quartet, Clark Terry, Eric Williams All Stars), 11.5 J: Jazz 11.30 T: The Big Bands (Les and Larry Elgart), 12.0 Y: Duke Ellington.

SUNDAY (9)
12.5 pm J: Finch Bandwagon, 7.30 BI: Mike Raven's R and B Show, 9.0 U: Jools and Augie, 11.0 BI and 2: Best of Jazz on Records, presented by Humph (BI stereo from approx 11.15), 12.0 T: New York, New York (Pop talk and Jazz Guests), 12.5 am BI and 2: Jazz (John Dunn), 12.30 BI and 2: Jazz Workshop (Joe Harriott Quintet, Ian Carr).
MONDAY (10)
8 am A2: Get to Know Jazz, 12.0 A3: R and B, 11.15 A3: Free Jazz, 1.30 T: Pop and Jazz, 12.0 Y: New Jazz Records, 12.5 am J: Bobby Trapp Show.
TUESDAY (11)
5.45 pm B3: Jazz Today in mono and stereo (Charles Fox), 7.30 E: Pop and Jazz inc (?) Herb Geller Combo, 8.15 O: Happy Jazz, 10.30 V: Montreaux JJ 1969 John Surman, Britain andgium), 10.30 O: Jazz Journal, 11.0 U: Blues 'n Pop, Black 'n White, 11.15 A3: R and B, 11.30 T: Glen Campbell, 12.0 T: Paul Horn.

WEDNESDAY (12)
5.0 pm B3: Jazz in Britain (Johnny Scott Quintet, Miles Kingdon), 9.5 E: Glen Miller, 10.20 E: (1) Most Jankovics (2) Tony Bennett (3) Michel Legrand (4) Rosemary Squires (5) Kai Winding, 11.30 T: Yank Lawson-Bob Haggart Band, 12.0 T: (1) Joe Turner (2) Illinois Jacquet, 12.15 am E: Jazz and Near Jazz.
THURSDAY (13)
8.30 pm E: Sverre Asmusson Swing Quartet, Almssted-Lind Quartet, Alice Baha, 9.5 Q: Folk Music, 9.30 O: Big Band Series, 10.15 A3: R and B, 11.30 T: Tony Bennett, 12.0 T: (1) Sauter-Fringan Ork (2) Joe Mooney.
KEY TO STATIONS AND WAVELENGTHS IN METRES:
A: RTF France, 1-1829, 2-368, 3-681, BBC, 1-247, 2-1800, VHF, 3-484 / 130 / 198 / VHF, E, Hamburg 209/139, N. Nilsruvum 1-682, 2-249, J: AFM, 801/144/271, O: BR Munich 375/107, Q: N. Frankfurt 506, T: VOA 251, U: Radio Bremen 221, V: Radio

Thanks to Gigi, Klook, Francy and everyone in the

CLARKE-BOLAND BIG BAND

You turned us all on again. Until we welcome you back we'll dig you live on record: Live At Ronnie Scott's Album One **Volcano** Polydor 593 054, Live At Ronnie Scott's Album Two **Rue Chaptal** Polydor 593 055, and your two new albums **Fellini 712** Polydor 583 738 and **Faces** Polydor 583 739.



Printed in Great Britain

caught in the act



MAYALL impressive performance

MAYALL

A MOST musical concert by John Mayall at Coventry's Fairfield last Friday. The new band commenced their first British tour with an impressive performance that earned them an ovation.

Using the minimum of amplification equipment and featuring Jon Mark's acoustic guitar, they managed to obtain a sound balance and a kind of volume unique among groups.

It was loud — but only relatively loud in comparison to the usual blare of "Wall of sound" effect. Johnny Almond's tenor, alto and flute came through beautifully, as did Jon's guitar which combined with Steve Thompson's bass gives the group immense drive.

John Mayall came out of his shell as a guitarist, obtaining an unusual sound which reminded of Duane Eddy at times on numbers like "So Hard To Share" and "Waiting For The Right Time".

The concert suggested well for their career and Mayall can afford to be pleased when he has been heard. — CHRIS WELCH

COLOSSEUM

TECHNICALLY speaking, John Hiseman's Colosseum are a very accomplished group. They also play some enjoyable music.

But after last week's gig at the Marquee, I've a feeling that they may be getting just a little carried away with technical expertise for its own sake.

Nowhere was this better demonstrated than on their opening number, "Mortuary" (a Salazar) which was taken at such a ridiculously fast tempo that even Hiseman, wonder-drummer that he is, couldn't handle the pace.

He lightened up so much that all swing was lost, and this was pointed up on the

number's more reflective bridge passage, which forced the musicians to play more melodically and with hearts rather than heads.

Audience, who played the warm-up set, were musically far more enjoyable. With Howard Worth playing finger-style guitar, their music lends itself quite naturally to Bach-like cadences, and this fact is absorbed without effort into numbers like "I Put A Spell On You". — RICHARD WILLIAMS

JUKE BOY

JUKE Boy Bonner is a pretty strong personality in a non-showbiz fashion. He doesn't come on with the pretension, and when I asked him about these aspects of his music at the close of his show at High Wycombe's Blues Loft last Friday, he said he didn't like performers who moved.

So no wiggles or taps from Juke Boy, except the implacable beat of his foot in rhythm with the vigorous guitar picking of finger and thumb back on the Fender and the steady harmonica or loose, almost casual singing.

The music is as solid as Bonner himself, and you get the impression that he's not compromising at all.

I strongly advise blues-hounds to catch the down-home atmosphere he creates. — MAX JONES

SPINNERS

WHEN you look round a Spinnars' audience these days it's difficult to know whether to be sorry or pleased at the sort of people who come along to singalong and laugh at the antics of the four Merseyside lads who make up Britain's longest-surviving folk group.

For if their Queen Elizabeth Hall concert last Saturday is any guide, the Spinners are now attracting what is virtually a completely non-folk

audience, which is either very young or else middle-aged.

If the whole point of the folk revival is to break out of the dedicated cliche approach, the Spinners are successful. But if all they do is to reduce folk music and world problems to terms that this predominantly middle class audience can appreciate, I wonder if it is much of an achievement after all.

This wouldn't matter, probably, if it didn't also seem that this time their performance was a little less vigorous, the audience's response a little less warm, than they usually get, even in blast London.

Could it be that after a decade of the same sort of approach the Spinners and their audiences are getting a little bored? — KARL DALLAS

DEEP PURPLE

MASSIVE applause greeted great sets by Deep Purple and Yes at London's Lyceum on Sunday night. The climax of Deep Purple's act was one of the most exciting seen in a long time — with effective use of strobe light and a dramatic guitar finale by Ritchie Blackmore, who left his guitar feeding back on the floor of the stage.

Jim Lord blew a mighty organ solo only equalled by the superb drumming of Ian Paice. It was a fine night for drumming with Alan White of Griffin kicking up a storm and Bill Bruford with Yes contributing his tasteful and powerful playing.

Yes played a brilliant set with fine organ work by Tony Kay and very meaningful vocals by John Anderson. Griffin threatened to become one of the sensations of 1970 with exciting if neurotic approach and completing an entertaining evening were Grape, Vix "Trousers" Stanshall and deejay Jeff "Macrobionic" Dexter. — CHRIS WELCH



Prague jazz festival report

THIS year's Prague Jazz Festival proved one thing conclusively to me: the Francy Boland — Kenny Clarke Big Band is the finest big band in existence. Their closing concert last Sunday was a musical tour de force heard once in a lifetime.

Back of Big Band drive, proficiency, technical accomplishment, solo dexterity and collective cohesion.

They totally eclipsed the Duke Ellington Band's Thursday performance, a performance only marred by the lack of a trumpet and trombone, a performance saved by the genius of Ellington himself and his music. More of that later.

Pictures the Sunday scene. Some Czechs had stayed away from the closing concert because their version of the Prague Jazz was on telly. The first half of the show was taken up by an old Magyar Yugoslav classical band, a Czech vibas, organ, bass, drums and tenor-bone group which was rather uninspired, a three-piece male singing combination which had more to do with the classics than jazz and the quartet of Czechoslovakians. Nelson Gardner's Charles Nelson Quartet which features a lot of exciting soloing and exciting light show which was at least 25 minutes out of date.

That steady musical jolt in the aggressive heat of Prague's Lucerna Hall had sent many of the music starved audience marching out of the hall in the friendly atmosphere of the bars. Then the Clarke-Boland Big Band hit their heart and they never seen such a sorry lot yet.

Nelson Sullivan played like the trumpet was going out of fashion, his very solos coming blaring out, popping and crackling warm-blooded wailing and growling Johnny Griffin

seemed to have twenty fingers all weaving wvertime. Benny Bailey almost melted his fingers here with his mellowness on "I'm Glad There's You" and "Sax No. End" should never have ended with the caving Messrs Griffin, Cox and Scott in such a mood.

The Clarke-Boland trumpet section deserves stepping out. Sullivan, Messrs Watkins, Benny Bailey and Art Farmer should be required listening for all trumpet sections everywhere. Their precision, attack and phrasing is unparalleled on earth.

As Derek Watkins explained to me later: "Of course I love money playing with the band, but this is what learning the instrument is all about: to play with a band like this."

Finally, a word for the two Kenner, Philadelphia, Philadelphia, well Count Williams, Horace Ellington and Cal Anderson are just not enough of a trumpet section. Cal worked his chops off and should have got down the pay but went up. Neither are two trombones enough even when one of them is Lawrence Brown. And great though organist Wild Bill Davis is, he didn't impress me. Ellington's band, Paul Genevieve played beautiful solo. Johnny Hodges looked and sounded nice. Harry Cannon and Harold Ashby were great. But the only real star was 19-year-old Duke, looking wonderful and playing like a dream.

He suited out in a flash the drama of the music, hearing the first time and put on the performance of a mastermind. His playing, his music, his making of the flower girls and his enormous strength was the day. Some of the talented but tired veterans in the band salute Czech visiting on their

laurels and look to their leader, eternally youthful, eternally graceful, eternally romantic. What an inspiration for those willing to be inspired!

Highlights of the rest of the four-day event were the Oscar Peterson Trio, the Charles Mingus said to be their road manager playing a couple of trombone members in the middle of their set, Jon Hiseman's Colosseum, the Dave Pike Set and the Vachek Zahradnik Big Band with trombonist Sliba Hampton.

Peterkin gets better all the time. Accompanied by Bobby Durham and Lam Jones he mesmerized the audience.

Hiseman's Colosseum is the perfect answer to anyone who still think's today's young musicians can't play (yet, there are still thousands of them). Their set was intensely moving — every musician seemed totally involved in what he was doing — no barred faces here, Hiseman is an exciting multi-talented full of vigour and intelligence. I'm afraid he detests the myth of hardbop drummer. Dick Hickock-Smith was forceful and inventive on bass and guitarist/vocalist Dave Chomson had a sense of immediacy about his playing, powerful, blues-based and totally compelling.

Dave Pike proved to be an excellent vibas player with a style of his own and Sliba Hampton did incredible things on trombone to inspire the talented Czech Zahradnik Big Band which had a first class trumpet section.

In 1962 this year's Prague Jazz festival was, as in previous years, a gas and the festival director, Lubomir Drahos, should be given a double Bruckner — two kisses on both cheeks! — JACK HUTTON

This is RIO BRAVO

She's real fast, with an action like a hair trigger. Quick on the riff, true on the fretboard. A full tone professional and looks it. Mahogany neck, rosewood fingerboard and pearl inlay.

Model 3131 is yours for only £44.18.0*
12-string model 3132 Big, big sound, for only £49.14.0*

*Recommended retail price

EKO
GUITARS

Rose-Morris
SPONSORED INSTRUMENTS

Write for EKO leaflet to:

Rose, Morris & Co. Ltd., 32-34 Gordon House Road, London, N.W.5.

new pop albums

PINK FLOYD: "Ummagumma" (Harvest). The Floyd are currently running against the tide, in that they are more interested in creativity than virtuosity. This double-album, packed with brilliance and originality, shows just how successful they are.

The concept behind the album is itself highly intelligent: the first album contains four of the five numbers they have been performing on stage for the past couple of years (and have now discarded), while the third and fourth sides contain pieces written by each of the group's four members.

The group numbers were recorded "live" in Birmingham and Manchester, and the new version of "Set The Controls For The Heart Of The Sun" and "Saucerful Of Secrets" are really something. On the second album, Richard Wright's four-part "Syzygy" is superb, containing a piano solo which starts conventionally but splinters into a passage reminiscent of Cecil Taylor. Roger Waters' tranquil "Grantchester Meadows" is a thing of permanent beauty, and the whole set can be recommended as an example of exploratory thinking at its best.

CHICKEN SHACK: "100 Ton Chicken" (Blue Horizon). Chicken Shack aren't the most far-out band in the world, but they stomp along with healthy energy. Paul Raymond's organ introduces a hipper note to the usual British blues guitar group sound, and his style reminds of the great old days of Muddy and Fats, fairly restrained but swinging. Stan has a dirty voice and employs an interesting high vibrato. The usual shuffle beat rhythms are employed and it will be nice when British bands finally find another way of playing close to the bit apart from the Bob Diddley beat of course. Full marks to the Shack for a solid set and also worth mentioning is the imaginative sleeve photography.

AYNSLEY DUNBAR RE-TALIAN: (Liberty). Aynsley marches on and this is a great improvement on his last album. Recording quality is better and there are more interesting ideas, like the use

of Tommy Eyre's jazz piano playing behind Aynsley's drum solo, or conversation piece, with heaters. There is also the extremely tough, hard sound of "Down, Down Down" which features the Revelation trademark of repetitive unison riffs by the front line and rhythm section. Better, more memorable material is needed but the album is generally quite satisfying for lovers of heavy blues.

SAVOY BROWN: "A Step Further" (Decca). Side two consists of one riff recorded "live" at Cooks Ferry Inn under the general title of "Savoy Brown Boogie." It seems like a considerable step backwards for a band to be content to bash out twenty minutes or so of the tired old sounds of "Whole Lotta Shakin'" and "Little Queenie" with a minor respite for "Purple Haze." Yet when the band get into thinking about music instead of whatever falls easily under sticks and picks they have some nice ideas. The first studio side is by far the best, with several top session men blowing some tight arrangements. Their own playing ability also comes across much better than on the "live" recordings.

ASSOCIATION: "The Association" (Warner Bros). Pleasant, if rather slick, harmony singing from the group who've never quite managed to equal their very first record, "Along Comes Mary." These days their music is less venturesome and perhaps a little antiseptic, but it's a nice noise, nevertheless, and their ventures into country-rock are melodic and tasteful.

WATTS 103RD STREET RHYTHM BAND: "In The Rhythm, Babe" (Warner Bros).

Really solid and grooving soul music with a faint jazz tinge from a fine new American band whose rhythm section makes most of its kind sound quite anaemic. Surprisingly good horn work in places, including a hard-toned tenor sax solo on "Everyday People." Other tracks include "Light My Fire," "Midnight Mover," and "Must Be Your Thing."

JOHN KONGOS: "Confusions About A Goldfish" (Dawn). Yet another singer/composer, but this time he's got something out of the ordinary. Perhaps it's the nice melodies, perhaps it's the wild stream-of-consciousness lyrics, perhaps even John Schroeder's neat orchestrations. At any rate, it's well worth hearing for Kongos could develop into something even more interesting. The title track is possibly the best, being wry, whimsical, and cutting all at the same time.

TINY TIM: "For All My Little Friends" (Reprise). Nonsense all the way, really. Tim's a freak, vocally speaking, and it's difficult to see even the kids (at whom this is aimed) digging his warbling counter-tenor. Titles include "Chickery Chick," "Olliphant The Elephant," "Sadie The Seal" and "Bill The Buffalo" which should tell you where he's at. And he doesn't kiss them until he's married them, folks!

FREE: "Free" (Island). This is much better than their first effort, "Toss Of Sobs," partly because they've escaped the heavy blues thing and are now proving that they have something of their own to offer. That something is simply hard, gutsy rock with a distinctive edge given to it

by the youthful voice of Paul Rodgers and the effective guitar of Paul Kosso. They seem to be working on the acoustic element which manifested itself in "Over The Green Hills" from the first album, and it's quite an outstanding LP. Hear "I'll Be Creeping" for the heavy side, and "Mourning Sad Morning" for the more melodic thing.

THREE DOG NIGHT: "Suitable For Framing" (State-side). The old cliché, "consistent but uninspired," just about sums up Three Dog Night. They churn out second-rate versions of other people's masterpieces (listen to the way they murder Laura Nyro's classic "Elvis Comin'"), and they aren't a great deal better on their own material. Solid, good for an unhip party... that's all.

MAN: "2 oz. Of Plastic With A Hole In The Middle" (Dawn). Better even than their underrated first album (remember "Erotica"?), this contains a long instrumental piece called "Prelude/The Storm" which parallels, in rock terms, Beethoven's Pastoral Symphony. Handled with taste and intelligence, it is well worth hearing — as are the other tracks. A group to watch.

THE MOOG MACHINE: "Switched-On Rock" (CBS). An obvious attempt to cash in on the popularity of the "Switched-On Bach" album, this is every bit as much of an artistic failure. Despite the disclaimer that "this album is supposed to be a chuckle," it is a bore. Songs which are given "the treatment" include "Jumpin' Jack Flash," "Yummy Yummy Yummy,"

"Hey Jude," and "The Weight."

HERBIE MANN: "Memphis Underground" (Atlantic). Normally, Mann's albums are reviewed in the jazz section — but this is really a straight Memphis soul instrumental album. The Muscle Shoals rhythm team swings, as usual, like the clappers on songs like "Cham Of Goals" and "Hold On I'm Comin'" and all but obliterate Mann's doodlings. Some nice guitar from Larry Coryell (straightforward) and Sonny Sharrock (very freaky) help to make it a fairly satisfying album.

JOE DOLAN: "Make Me An Island" (Pye). Quite a mixture from the friendly Irishman who had a massive hit with the title track. He borrows recent chart hits like Joe South's "Games People Play" and Creedence Clearwater's "Proud Mary" and goes further back to "Danny Boy" and "Lover Come Back To Me." New ones include "Here Am I" and the late Alma Cogan's "Wait For Me." You'll like "Make Me An Island," you'll like this essential collection of tracks.

EDDIE FLOYD: "You've Got To Have Eddie" (Stax). With Steve Cropper producing and the resources of Stax behind him, Floyd should have come up with another collection of powerful tracks, instead this album is something of a disappointment. The sound is clean and tight but it lacks the punch that his last album, also produced by Cropper, had. Back in the Atlantic classic period of 65-66 Floyd was hard hitting but this is too sweet. Easier ballads like "Seagull" and "Long Line Rider" have taken over. Best tracks are "Can I Change My Mind" and "Non Stop To Midnight" from a subdued Floyd.

QUATRAIN: "Quatrain" (Polygram). Rather boring and, indeed, unpleasantly so, because there's very little to wake the mind from the deep sleep induced by listening to too many guitar bands singing and playing their very own compositions. Good sleeve design, but not much else.

THE SAVAGE ROSE: "In the Main" (Polydor). Probably the best thing about this album — and the group — is the singer, Annette, who's fresh and delicious. The group make a sound like a second-eleven Jefferson Airplane on "Long Before I Was Born," but go downhill a bit after that. Rather unconvincing, but some good playing and interesting songs.

RICHARD HILL/DENIS COMPER: "Toad Of Toad Hall — A Dream Of Late Spring" (Polydor). Reading by a good cast of Kenneth Grahame's notable fantasy, with sympathetic musical backings by Mr. Hill. A good buy for Toad fans, as they say.

ROBIN SCOTT: "Woman From The Warm Grass" (Head). A new name, a new label and a new sound. It's a combination of heavy rock and folk with originality supplied by Mr. Scott and his compositions. He can write some attractive, laid material as well as the driving opener, "The Sailor." Roger Powell on drums shines on the track, with a good sound produced by Sandy Robertson, and engineered by Victor Gamm. Robin has a pleasant, unpretentious voice and is backed by an interesting team of musicians which includes Martin Stone on lead guitar and Sandy Robertson on acoustic.

THE TREMOLOES: "Live In Cabaret" (CBS). A live-set complete with announcements and audience noises which catches the smooth professionalism of a Tremoloes performance. The drums may not blow your mind but is always tuneful and most

included, though every track could have been a single. Establishes as Sarstedt as a top class songwriter and entertaining performer.



PINK FLOYD creativity



SARSTEDT witty set



CHICKEN SHACK healthy energy



THREE DOG NIGHT competent but...



COLOSSEUM brilliant album



TINY TIM nonsense



PETER SARSTEDT

JUCY LUCY (Vertigo). Stunning cover shows a bunch apparently being assaulted by a very fresh fruit salad inside, most some of the gruffiest, most energetic sounds to emerge from a British studio in a long time. American rock veteran Glen Ferrando Campbell has assembled an experienced but untried band from Boston to Glen Ellis (bass), Chris Mercer (sax), and Neil Hubbard (tr), with some raw, driving vocals from Ray Owen. Powered by Campbell's harshly exciting steel guitar, they groove mightily on some funky originals, as well as oldies like "Nadine" and Bo Diddley's "Who Do You Love," which is a knockout.

EYES OF BLUE ("In Fields Of Ardath" (Mercury). A great example of the splendid diversity of pop today. Styles here range from baroque to all and of them are carried off remarkably well by the former MM talent contest winners. Their complex score for the film "Toy Grabbers" is particularly interesting, and their simpler songs are tuneful and well-constructed. There's also a rather odd version of Django Reinhardt's "Souvenirs" in which clearly impressed composer-tranger Quincy Jones, who wrote the sleeve notes.

MOBY GRAPE: "Truly Fine Citizen" (CBS). Most consistent set to date from a band who have sometimes tried to score in too many different fields at once. This fourth album has them forsoaking freakiness for a relaxed country-rock groove (what else, these days?) and rounding things off with a changed line-up, but that familiar fusion guitar sound is still there, propelled by great percussion. Nice piano, too, and warm, pleasing vocals. A rewarding and very together album.

SPIRIT: "Clear Spirit" (CBS). Enthusiasm for Spirit is sometimes curbed by that cool, rather anonymous feel which pervades their work. That apart, this is a beautifully performed third album from one of America's most proficient ensembles. Their subtle, jazzy instrumental and vocal work can hardly be faulted and the songs are melodic, thoughtfully constructed and varied in mood. Forget the earlier grumble — this deserves to be heard.

HANSSON AND KARLSON: "Man At The Moon" (Polydor). Sad that such an epic theme should inspire this pretentiously-packaged, extremely dull album. Organist and drummer Hansson and Karlsen — pseudonyms, surely! — ramble through an unmemorable set of tunes, none of which is in any way evocative of Space — unless you count the few half-hearted electronic effects. The organ work seems between Harold Smart and the more boring soul-jazz clichés and the drumming, though competent, can do little to save an ill-considered album. Definitely a space oddity.

ALAN TRAJAN: "Firm Roots" (MCA). Gutsy music from an impressive new talent. Trajan has a raw, convincing voice and plays spirited piano. His songs are direct and full of life and his backing musicians — unfortunately unnamed — play with a nice relaxed, heavy feel. He lacks a few songs by Dylan and David Ackles, but is strongest on his own material. "Speak To Me, Clara" is a gem.

BAMBOO (Elektra). Quietly interesting music from a nature-sounding West Coast band led by Dave Ray and Will Donohue on vocals and guitars. Difficult to label — it ranges from rock to "Blak Blak Blak Blak" in country on "That's My Life" to the Latin-flavoured "Girl Of The South." Production and recording are up to Elektra's usual high standards, and most of the album has a quiet, almost sleepy charm.

STATUS QUO: "Spare Parts" (Pye). Well performed set from a group who have wisely moved on from the fuzz-box sound which gave them their first hits. They have covered up with some songs, supported by some interesting brass and string arrangements by Alan Tew.



LIVERPOOL SCENE

New Album out now

'BREAD ON THE NIGHT'

R.C.A. SF/8057

NEW POP SINGLES



BY CHRIS WELCH

LOVE AFFAIR: "Baby I Know" (CBS). Great bellowing toads! Now here is a truly superlative recording in the modern manner.

Master Steve Ellis, striping and soul singer of this Parish proves once again he is the proud owner of an adult and sophisticated voice that belies his ears, or should one say years?

It is my firm belief that given the full plugging treatment by Christopher Stone, that groovy deejay on Radio 2LO, Love Affair will once again soar to the heights with this fine Phillip Goodhand-Tait composition, not forgetting co-writer John Cokell and all at number 23 Bott Street, London E17.

BILLY M. LAWRIE: "Roll Over Beethoven" (Polydor). Och aye, loch mon and hoots, Lulu's young brother foreshakes his baby buggies and turns into a raving Scots porridge oats of a rock singer. With brother-in-law Maurice Gobb at the recording controls, Billy seems set for a solo career on this remake of the Chuck Berry favourite.

AREA CODE 615: "Ruby" (Polydor). Super stars getting it all together. However these blokes can really play and were responsible for the back on Dylan's Nashville Skyline LP. Watch out for a lunatic banjo passage in the midst of this exciting instrumental.

SAVOY BROWN: "I'm Tired" (Decca). The lead singer says he's tired of "living up to what people expect me to be." Well I expect him to be about nine foot high with a green moustache and a kind disposition towards the Whitebeet and Otter.

I expect him to be a dab hand at bar ice hockey, indoor carpet weaving, and nude cave drawing. I expect him, as does all England, to win the forthcoming great sea battle against the witz

Spaniards. Oh yeah, I've read me weekly histories, mate. You don't know the half of it. I also expect Savoy Brown will make friends and influence more people with this dramatic rock and boogie opus.

OCTOPUS: "Laugh At The Poor Man" (Penny Farthing). Ho, ho, ho! PS. It's not bad. Not good mind, but not bad. Jolly vocals and spiffing guitar. Incidentally, many years ago an old drunken veterinary surgeon by the name of Biggs told me: "The only cure for creeping fox rot, laddie, is to drink deeply from the cup of life and hurrp three times to the East."

He was later shot for lying. **DRM&T: "Tonight, Today"** (Fontana). No not Derek Bartholomew, Miguel and Theresa as you first imagined. It's — Damone, Blodwyn, Martin and Thugg, the well known firm of soloists. And a Rex style "single

beat they kick up, or my name is not Oswald F. Cattermole. It will be interesting to see if they get a hit after splitting with Dave Dee. I fact I'm having to drink glasses of hot Conko the Wonder Zap to get to sleep nights.

PHIL FLOWERS: "Like A Rolling Stone" (A&M). So how does a Rolling Stone flower? Like a barbling duffer if this curious version of Dylan's song is anything to go by. If I want to go by anything, I go by high speed barge. Did you know you can travel by canal all the way from Hereford to Regent's Park? Amazing the advances in science. The tempo is taken a trifle faster than usual and if the good weather holds out this could be a flop.

GINGERBREAD: "How Are You" (B&C). Feeling busy thanks — how are you? Mind you, as I was saying to Mr. Bates only the other month, old Fred has been

looking very peaky lately. And as I was saying to old Fred, Mr. Bates is looking very queer. I was feeling a little queer the other night, which explains my presence here — your honour. But enough of this bilge. "What of this bilge?" yells the great mass of British record buyers. Well this bilge goes "Ya-di-dah-dudder-dud-dah." Oo-er.

NANCY SINATRA: "The Highway Song" (Reprise). Nancy flew in from Rome, Paris, New York and Port Said to record this in London. "She needn't have bothered," a coarse voice just burbled in my ear. An uncharitable view, 'cos our Nancy is a super get and the tune brings me out in a rash. Aye, they don't write rashes like that anymore. A hit or my name isn't Lucian Sombog.

ROLF HARRIS: "Two Little Boys" (Columbia). It is difficult for me to start harping about phrases like "infantile," "juvenile" and

"infantile" speaking as a man who was observed running about the Welsh hillsides last week playing cowboys and Indians and letting off fireworks. Good clean fun I suppose, even if it does invoke in me a desire to throw my typewriter out of the window and smash the record player with a ten pound hammer.

HEPTONES: "I Shall Be Released" (Bambou). Not for some time I hope. It's that stuttering rock steady beat that reminds me of a steam callopo seizing up. Hob Dylan blue boy yet.

SYMARI: "Skateboard Moon Stomp" (Treasure Isle). A fun ska caper which will amuse the nation for weeks and make skin heads more fashionable than Prince Charles or the Mirror Colour Supplement. "I say, darling, I went out with a zimbard last night. He was perfectly sweet, and SO amusing. He threw wog all over the waters at

the Ritz and threatened to kick my head in unless I removed certain items of my clothing when we got back to the peathouse. And darling, HE DRINKS BROWN ALE!" Thank you and good night Lady Gwendoline FitzAnything.

JOE "GROUNDHOG" RICHARDSON: "Take It Off" (Major Minor). But I haven't put it on yet — oh, all right if you insist, but not before I report to anxious readers that this is a filthy soul record and should be banned.

PRINCE OF DARKNESS: "Burial Of Longshot Pt 1" (Down Town). Good grief — I can't handle many more of these reggae records. There's bleeding thousands of 'em. The drumming sounds nice — but over to my kitchen correspondent Herbert Baatem; "Well, Chris, this is a singularly interesting example of the art. The

Steve's on another winner



LOVE AFFAIR: truly superlative recording

complexity of the cross-rhythm is matched only by the timbre of the vocalist's inflected nuances. A bit of bleeding all right, what? Yes, and there's obviously more where that came from.

ENGELBERT HUMPERDINCK: "Winter World Of Love" (Decca). A bit of a disappointment and not up to his usual high standards I was about to say, until I realised I was listening to the B side. Have you ever PLAYED an Engelbert Humperdinck B side? Woowee woowee.

But by Jove the god of all that is plentiful, by the way, this is a rippling good song and old fart sings up a fair treat ideal for the Christmas market. No let's be fair — it'll still be going at Easter.

MALCOLM ROBERTS: "Love Is All" (Major Minor). Apart from letting off fireworks in Wales I also watched a portable TV set and observed Mr. Malcolm Roberts singing his heart out. Unfortunately I could not also hear him as reception in the Baggy-Blint area is not of the highest quality.

Now — at last — I can savour young Malcolm pouring his heart, soul and boots into a ballad of the kind that will bring France to her knees before the winter is out.

VANITY FARE: "Hitchin' A Ride" (Page One). A sweet, hot potato sound at first distinguishes this weird performance from the rest of the dross and titillate that plagues my ears. Vanity Fare have always been one of my fav groups (lies, lies), and here they seem all set to kwango dance to the top of the chart.

PS: At this time of the year cut back raspberry canes, take over raspberries and burn all weeds. Best all rats too.

TRANSATLANTIC.—On November 1st, 1969, at Marylebone-lane W1, to Transatlantic—triplets: Circus TRA 207, Jody Grind TRA 210, Little Free Rock TRA 208. Mother and new issues doing well.

Transatlantic
Where The Electric Children Play

Available to you NOW!
A complete paper for the
whole music business

Music Business Weekly

mirrors the music industry

EVERY SINGLE WEEK
GET ALL THE MUSIC
NEWS HERE IN DEPTH

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 reliable, well-informed news



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

Subscription Manager, Music Business Weekly, 30-39 Bowling Green Lane, London, E.C.1.

Please have _____ copies of MBW delivered to the address below every week starting Nov. 29.

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

NAME(S)

POSITION

COMPANY

ADDRESS

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 your first issue, you'll wonder how you got along without it.

HOW DOES a Turkish bebop pianist become one of the world's leading producers of soul music?

To find the answer you have to refer to Arif Mardin, a member of the Atlantic Records triumvirate who, carefully guided Aretha Franklin to superstar status — and kept her there.



MARDIN brilliant album

Album

"Glass Onion," Arif's first album under his own name, was recently released in this country by Atlantic, although he has produced and arranged hundreds of hits for Aretha, King Curtis, Arthur Conley, the Rascals, Wilson Pickett, and Dusty Springfield, as well as supervising jazz dates by Eddie Harris, Junior Mance, and many others.

A neat, eloquent man who radiates his love of all music, Mardin said: "I've had this album inside me for a long time. There were certain pop tunes that I really liked, and I wanted to do them my way. My skill is to rearrange them and re-present them without destroying their original intention."

I wanted to present a lot of different styles, and in fact you can't categorize the album. It contains elements of underground rock, blues, soul, jazz, country music, and even Ravel.

"I didn't want to make just another album of pop hits done by an orchestra—I don't think I could make that kind of an album. I'm really proud of how it came out of the process, and when I passed it on to a small New York radio station I had dozens of kids ringing up, asking where they could get hold of it."

Rhythm

"The rhythm tracks were recorded in Atlantic's Muscle Shoals studios in Alabama, using part of Aretha's rhythm section, and the horns were recorded in New York."

Among the men employed on the New York sessions were altoist Charlie Mariano, who takes a gutsy

blow solo on Arif's new tune, "Shades of White," and exaltant trumpeter Joe Newman.

Also heard in section work are such notables as King Curtis on tenor, Pepper Adams on baritone, and trombonists Jimmy Cleveland, Garnett Brown, and Benny Powell.

Of Mariano, Mardin says: "He's really one of my idols, a most underrated player. It was wonderful to have him on the session."

Born 27 years ago in Istanbul, Mardin is the son of one of Turkey's most prominent businessmen, and was set to follow his father into the world of

commerce. In fact he studied for a year at the London School of Economics in the early '50s, doing business administration and listening to as much jazz as he could find.

He first heard jazz in his teens, and Ellington, and Dizzy Gillespie were his idols when he was playing with various big groups in Istanbul in the Forties.

Bug

He caught the bug so badly that he began to write and arrange big band scores, and when Gillespie visited Istanbul with a big band in 1957, Mardin introduced himself to Quincy Jones, and later sent him some arrangements.

These were recorded and played on the Voice of America programmes, and eventually the tape of these charts reached the Berklee School of music in Boston, the "nursery" of many a fine arranger.

He came immediately offered him a scholarship, and in 1958 he threw up his future in commerce to go to the States. He was at Berklee for two years, and in 1960 left for a year of scuffling in New York, teaching arranging.

"Then came his big break, when he met Ahmet Ertegun, president of Atlantic Records and a fellow Turk, who invited him to join the company as an apprentice editor."

Horns

He graduated to sketching in horn parts, and during this time he achieved his major ambition when Ellington and Gillespie both recorded his charts.

At Atlantic he got sucked into R&B, and began by producing the Rascals' first hits. Later he gravitated towards jazz and Eddie Harris, and eventually became part of the team producing Aretha.

"I think Aretha sang just as well with Columbia as she does with Atlantic, but the difference is probably partly in the rhythm section. Jerry Wexler brought out something in her that was already there, but it had not been handled properly."

"Aretha is fast as a whip. She's got a sense that each take of a tune is more beautiful than the last, and in fact we choose the takes by deciding on which the band plays best."

Piano

"Her piano playing is marvellous, and we use that as a guide for the arrangements. If she plays something with her left hand you can't mess around with it—you leave it as it is, and let the horn parts underline it."

"When we're recording her we lay down the vocal and rhythm tracks in the studios, and I take the tapes home and work on the horn arrangements. The rhythm section, with Tom Coghlin on bass and Roger Hawkins on drums, is really amazing. I just tell them what I want, and maybe hum a line to Tom, and then play it right off."

Does Mardin see any problems in recording both jazz and pop?

"I don't find any. You can't tell the jazz people what to play—it's in their hands already and I just come out, whereas with soul and pop the artists can take a bit of guidance."

Love

"I really love it all, and don't consider it to be more than one role anyway. In my album I've tried to bring together many different forms of music, and that gives me great joy. I hope it will appeal to many different types of people."

And when you listen to any of the eleven brilliant tracks on "Glass Onion," you'll realize that this is one man who's come a long, long way from those Turkish bebop groups of the Forties. — RICHARD WILLIAMS

books

Fascinating history of the rock revolution

NEVER have so many been proved so wrong.

When rock-and-roll first forced its lusty, ill-bred presence in the mid-1950s on a pop public used to a diet of undiluted sentimental slop, there was an almost unanimous chorus of Jeremiahs shouting "It won't last."

Pablo Casals termed "poison to sound," while Frank Sinatra thought it was "a rancid-smelling aphrodisiac." A St. Louis radio station showed its disapproval by smashing stacks of rock records over the air.

Fifteen years later, rock is not only alive and well but is laying claim to be treated as a serious art form. Curiously, despite a never ending spate of articles on the subject, there have been few attempts to chart the history of rock in book form. Recently there was the very subjective Nick Cohn volume.

Now comes a more academic and scholarly approach in *The Rock Revolution* by an American, Arnold Shaw (Publishers: Collier-MacMillan Ltd at 21s.).

The major outlines of the rock story are too well known for an author to come up with much that is new in writing the outline from Presley to an acceptance of Negro R&B, Bob Dylan, the Beatles, psychedelia, the development of exotic instruments, electronic sounds and synthesizers.

But Mr Shaw is a careful researcher and the book abounds with fascinating facts, figures and opinions on the lesser names and forms of pop music over the past 15 years. It is, for example, nice to be reminded of the musical debts to which pop plummeted at the end of the 1950s with the emergence of such hit record makers as Fabian and Frankie Avalon.

The author manages to wend his way through the tangled web of the soul scene, sorting out not only the artists and their relative importance to the rock revolution, but the record labels as well.

And he gives credit to the English groups like the Rolling Stones for making coloured R&B, blues and rock artists respectable in the eyes of American record companies and fans.

He also makes the point that recently "Rock has given a shot in the arm to jazz, stirring many who were saying that jazz is dead to hope that a transplant of the music of rock might bring new life to the ailing form."

Whether this will happen or not, jazz and rock are beginning to go together in an exploratory coexistence. He cites such as Larry Coryell, Gary Burton and Jeremy Steig to prove his point.

The major problem in writing a book about popular music is that between the completion of the manuscript and the publication of the book events are likely to prove so many of your arguments wrong. Mr Shaw takes us up to early 1968 and it is a tribute to his knowledge of the music that I can add little to argue with in his conclusions.

There are one or two minor mistakes — like reference to a group called Momo Manfred — and I feel that the author tends to underplay the influence of British groups in general over the past six years.

The book also includes that popular staple, a glossary of

rock terms, and a number of photographs.

It's a work that I can unhesitatingly recommend to all students of popular music or even of the social changes of the past decade and a half. — BOB DAWBARN

BLACK MUSIC

BLACK MUSIC by LeRoi Jones (MacGibbon and Kee 36 shillings).

In his writings for Downbeat and Ebony magazines, LeRoi Jones — poet, playwright, essayist, critic and revolutionary — provided many of the first signposts to the post-Ornette New Wave.

He was, as far as I can recall, the first to mention Albert Ayler's name in print (in a review of a Cecil Taylor concert), and his pieces brought to public notice many names which might otherwise have remained hidden for a long time.

"Black Music" is a collection of interviews, critiques, essays, and liner notes written between 1963 and 1967, and only three chapters are published here for the first time: "Minton's," a brief essay about the famous club; "Introducing Dennis Charles," an enlightening interview with that neglected drummer; and "The Changing Same," a general piece on New Black Music, which also takes a look at the R&B scene.

Jones is not a technical analyst; he's a subjective writer whose phrases are valuable because, when isolated, they can provide an immediate insight into the core of an artist's style.

Thus, while discussing young alto saxophonists, he can say that the alto is a horn which "can sound like white squeaky ladies under the wrong heart" and immediately we have a new and perfect metaphor.

In dig Jones' writing, it's necessary to be, at the very least, sympathetic to the cause of Black Militancy. This book is not called "Black Music" for nothing, and occasionally it leads him into the trap of encouraging a mediocre black performer while lambasting a white musician of similar accomplishments.

He rarely pulls his punches, and his wickedly vicious attacks on two white men (tenorist Frank Smith and pianist Burton Greene) are among the biggest of the many surprises in store for



STONES: made R and B respectable in America

SHANTIES

SHANTIES AND SAILORS' SONGS by Stan Hugill (Herbert Jenkins 50s.).

Stan Hugill gives a far broader concept of nautical life and songs than in his previous volume, "Shanties of the Seven Seas." And any misgivings the author may have had about producing a second anthology on the same subject can quickly be dispelled.

This historical document will serve the avid folk club singer, and it is illustrated with line drawings and 40 sea-songs, some well known and others the result of wide research.

Hugill's carefully prepared historical background prepares the reader for the cant expressions which have become such an integral part of this aspect of folk music, and which carry a story in themselves.

JEREMY SILBERT.

RAYMOND FROGGATT

Hasn't The Lord Blessed Us



polydor 56 358

fabulous

5

SUPER ZYN

MADE IN ENGLAND

cymbals

now available in all sizes

There's been a fantastic demand for our new cymbals, and we ran short of some sizes. Now they are available again — all weights 12" to

22" and hi-hat matched pairs. So get yours today — you'll see why they are in such demand.

1968/89 11, Tottenham, London W18 7JF

MADE IN ENGLAND

Harmon on Harvest

THE BBC has staged the beginning of a series of live programmes in which the guests in three weeks have been Fleetwood Mac, Duster Bennett and the Moody Blues.

But there is a snag. The programme, Alan Price's *Monster Mash*, is staged every Tuesday at the 5.20 children's viewing time.

It seems incredible to me that a programme so superior to *Top Of The Pops* can be put out to such a limited audience.

Perhaps this is a sign that Auntie is relenting in its "stamp out progressive music" campaign. — P. TROUT, South Croydon, Surrey.

I AM curious to know why Karl Dallas, in his review of Stefan Grossman at Les Cousins, did not mention the Gas works, who were also called up during the interval.

Their obvious musical ability, combined with refreshingly good original material, seemed to meet with unanimous approval and appreciation from the audience. — PATRICIA M. PHELAN, Tooting, London, S.W.17.

IN THE MM Bob Dawbarn said the Continent still lags behind Britain in the pop world (MM October 25). I would say this is absolutely not true. I never heard of "My World's Beginning" by The New Inspirations on the Penny Farthing label. But do you know "Venus" by Shocking Blue on the same label? It is one of the very many good Dutch productions.

Nearly they get no chance in Britain, because the deejays are not interested in Continental productions.

You talk very much about Blue Beat. In 1967 I heard it for the first time

Such a limited audience for Monster Mash

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

and since then I've been very interested. I think it's the greatest sound since rock-and-roll. I hope some day Soul, Underground and other annoying kinds of music of today, will give way to Blue Beat (and its two varieties: Rocky Steady and Reggae). — THEO VAN BIJNEN, Tilburg, Holland.

WHY DO so many people connect soul music with coloured artists when any kind of music can have it?

Even country music, getting more popular over here all the time, has it. And one of the best examples in this sphere is Buck Owens. He puts more feeling (surely the meaning of the word soul) into his songs than the so-called soul singers, with their screams and shouts. — LESLEY GERRARD, Pages Lane, London, N.10.

WHY IS it that the majority of your Mailbag writers are always arguing about the merits of various pop stars or waging war on a form of music that happens to disagree with them? Is

the Pop v Progressive people, or the Progressive v Jazz People, or the Blue Beat v The Rest people?

It is a pity that now, when popular music is such a recognised form of entertainment, it should breed so many small-minded musical snobs.

So why don't we all bury the hatchet of musical discontent and enjoy our individual tastes, or, better still broaden them and enjoy the music of others.

Long live Chris Welch! — JOHN PEACHEY, Locarno, Switzerland.



LENNON AND YOKO: lyrics about 36 hours rolling in pain leave me disgusted

SICK IS THE ONLY WORD FOR 'COLD TURKEY'

SICK IS the only word to describe the Plastic Ono Band's record, "Cold Turkey."

How can John Lennon, who claims to believe in God, and who preaches about love and peace, write

about withdrawal symptoms of drugs in such a blatant way, just for a song?

And the lyric about 36 hours rolling in pain leaves me disgusted.

The BBC should ban this record on the grounds of bad taste, if only to prove to Lennon that he is not above criticism—as he thinks he is. — ALAN CAREY, West End Road, Roislip, Middlesex.

THE BBC must think its listeners are all dead, thick if they suppose we want to hear pop music being burned out continuously every day.

The fact is that people listen because there are so few alternatives, and those alternatives that do exist are put on at the most ridiculous times.

Take folk music for instance. I should think many folk fans are tearing their hair over the disgusting attitude the BBC has adopted recently. Not content to axe My Kind Of Folk, they have now moved Country Meets Folk to an almost unlistenable hour.

So come on, BBC. Don't let decent music decay on the rubbish dump of pop. Give us the programmes we want, NOT what you think we ought to want. — Maureen Sweetman, Stevenage, Herts.

I AM a common, simple skinhead and I am sick and tired of all these hairy twits trying to intellectualise pop music.

They're all puns and their "art" is about as constructive as me getting "the boot in."

As far as these "progressive" groups like King Crimson, they have as much idea about melody as a porcupine feeling at home in a balloon factory.

Give me Leapy Lee or Desmond Dekker any day. — JOHNNY "THE GRIPPER" SWAG, Lampton Road, Westcliff-on-Sea, Essex.

AS AN ardent jazz fan and MM reader for over 20 years, and a lover of the Big-band sound, all I can do is read about the Clarke-Bolands, Ronnie Scotts, Maynard Ferguson and how good they are.

Is there nothing to be done for us up here in Scotland to get a visit by one of the big bands in Glasgow, for example — HUGH PRENTICE, Paisley, Renfrewshire, Scotland.

Comments Jack Higgins, of the Harold Davison agency: "Where would you present a big band in Glasgow? Glasgow just doesn't have the

concert hall facilities for a big-band attraction. It's about time that Glasgow, one of Britain's major cities, had a decent concert hall."

THANK YOU for that marvellous article on Velvet Underground by Richard Williams (MM October 23). He really analysed their LPs and found them to be one of the most amazing groups out.

Let's have more information on their acts in America. What would really be nice is a visit from them. — VAUGHAN HARRINGTON, Hornchurch, Essex.

WHY NO mention in your paper of the group called Jody Grind? When visiting London a few weeks ago I heard them play twice and they really freaked me out. They were tremendous.

These guys really know how to play. Something which is becoming rare among so-called musicians. — JANE TRIPPIT, Coverack, Helston, Cornwall.

I WOULD like to nominate Mr. Michael Jagger as the world's greatest dancer and vocalist com-

bined. — R. PARR, Woolverstone Hall, Nr. Ipswich, Suffolk.

KEEP IT up, MM — you're doing a great job. I

particularly like Chris Welch's record reviews — amusing but critical at the same time. — MIKE BOLTON, Liverpool University.

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 _____

Wanted, a musical break

MY NAME is Alan Moffat. I am a guitarist and I play with an electric bassist. We have perfected our individual techniques in such a way that we can do without percussion and still produce great depth, fullness and excitement.

The material we are playing is nearly all my own writing and I feel that we are as original and as musically important as any Pentangle, Klinton, Spirit

I have no equipment, no money, no nothing—except a woman I love. If nothing breaks naturally for me soon I will have to stop singing, take a formal job, and my chance of a musically-inclined future will drastically diminish.

I'm neither a phony nor a snob. I was, at one time, a reporter myself, and I know if I received a record of this nature, I too, would be sceptical.

I'm asking for help—please. I want a lot—a recording contract, all the hardware, toughest musical work I can get. I know we are a strong investment for the future. Please take me seriously. If you want to help, please do it quickly. You won't regret it.

My ability more than backs up my big mouth. We call ourselves Saint Jude. —ALAN MOFFAT, 28 Castle St, Carlisle.

THE FAMILY

wish to apologise to all patrons of THE VILLAGE BLUES CLUB, DAGENHAM, for being unable to appear on November 1st as advertised owing to sudden sickness of one of the group, but will definitely be appearing on TUESDAY, NOVEMBER 18th, and hope to see you all then.

THE ROGER EVANS BEGINNERS GUITAR BOOK

NEW EASY-TO-UNDERSTAND ILLUSTRATED METHOD

Contains— FOLK BLUES & POP STYLES	TUNING THE GUITAR including OPEN FOLK TUNINGS	BUYING YOUR FIRST GUITAR	15 FOLK SONGS TO PLAY
	Moving Melodies How to use a Capo	CHORD DIRECTORY Includes basic chords, Moveable and Barre Chords	

CLAWHAMMER FLAT PICKING Price 10/4, by post 10/6

FROM YOUR MUSIC STORE OR DIRECT FROM THE PUBLISHER

ROBBINS MUSIC CORPORATION LTD.
35 SOHO SQUARE, W.1



FOCUS ON FOLK

SINCE 1953, Martin Winsor and Redd Sullivan have been associated in folk music circles to the point where one name is synonymous with the other — in fact they work separately more often than together.

Together Martin and Redd run the oldest London folk club, the Troubadour. In a taped interview with TONY WILSON they talked about the folk scene as they saw it and what it means to them today.

THE folk scene has been developing over the last ten years but obviously is still not as perfect as it might be. What are the main faults that stand out at the moment?

M.W. There's a tremendous lack of liaison in the folk world and there always has been, right since the early days. There are clubs I've never heard of and clubs that I know that other people don't know about.

UPSET

Anybody who has tried to start a folk directory has only given half a service because people won't tell anybody where they are and singers get upset about this business with liaison.

It often escapes a lot of singers' minds that the people who run clubs are more often than not amateurs. They run a club because they like the music or because that's their thing, to be an organiser but strictly on a part-time basis.

I think that people in the folk world are prone to getting upset about peculiar things — including myself. Everybody in the folk world is a little bit touchy about certain things.

OFFERS

R.S. I have gone to clubs and said, "what's it all about, re this audience going to have a bias or preference?" and the person offers you nothing. Then at the end of the evening you are castigated for singing English or American material but you've made the overt gesture of saying what do they like and then at the end of the evening you're told wrong.

I'm a singer and I am not a telepath, not a mindreader.

M.W. This only a minority of clubs of course. There are clubs where a variety of things can go wrong. I've been to clubs where nobody's said "hello" and I've been there an hour before finding anybody who's anything to do with the club but this is a rare occurrence. Most clubs are tremendous.

T.W. You've both been involved in folk music for a very long time and consequently must have noticed changes, generally, in attitudes towards the music. What of the regional ideology that is supposed to exist?

TYPES

M.W. Well there is this regional thing which people talk about but I don't think it really exists. Redd and I both have been involved in all things to do with folk music and at the Troubadour try to book in as many acts of different types as we can.

I consider people, even those from within the tradition, to be entertainers. A lot of fuss is made about this type of music and it isn't from the audience so much as from the club organisers.

They've got their own personal thing and they try

Martin Winsor and Redd Sullivan talking about today's folk scene



MARTIN WINSOR: lack of liaison in the folk world



REDD SULLIVAN: people get hung up on their background.

to mould a club to their own way of thinking, which is perfectly fair. But I wish people weren't so fierce and adamant about it. I think there's room for everything.

There are not a lot of people who can carry that amount of weight of artistry and conviction to put over an entire evening of traditional material, especially one person.

At least with a group handling this sort of material, there's diversity. But even then for the more than a specific amount of time, it's something for the audience to take, to have the particular form put on them.

R.S. One of the things that bugs me is when they can dismiss a category of music. There was a period when we said there was

something to say from London and people said "London is a cultural desert and has no background." It's like me turning round and saying "There is no character in Wales."

You can't dismiss any group of people. If you are somebody who is going to eye the world as an ethnologist you can't go anywhere and set up a tape recorder without somebody

eventually putting something on you which you will find interesting.

As much as I appreciate people hanging on to their tradition, I find it hard to understand how people can be so insular. You can't get away from radio and television. You can't draw from the other side of time, a hundred years ago and say that you've never heard anything else.

Some people get very hung up on their background, wherever they were born and this seems to immediately give them a springboard to come on very strong about their particular form of music and in this day and age I find this hard to take.

LOOM

I'm not putting down anybody for where they come from but there are certain cultures which suddenly loom. They're vast and enormous — somebody else's culture doesn't exist. I call that genetic fascism.

M.W. This one thing Redd and I do agree upon. And that is the heavy definitive thing about traditional revivalist singers that unless they sound like someone who is 97 years old, they're no good.

I hear young kids getting up who can really sing and various people get hold of them and then you get somebody with a nice style of delivery, nice voice, and sometime later they sound like A. L. Lloyd or Harry Cox. People of 19 or 20 years do not sound like Harry Cox!

I don't suppose Harry Cox sounded like he does on the records when he was a young man in his prime. It's terrible shame just as it's a terrible shame when you get a young guitar player slavishly copying Big Bill Broonzy or someone like that. But a lot of people start off like that and develop their own thing — Bert Jansch, Gordon Giltrap, there are so many of them.

OFTEN

Quite often there are too many people leaping on the bandwagon, whatever's fashionable at that particular time, they're in with it. I'm sceptical of that sort of protest-type singer.

Quite often you get these people who express extreme political interest and want to right all the wrongs inflicting mankind and you find they're wandering about with great bundles of five pound notes in their pockets. As soon as they start to become popular, their fees rocket up and I certainly doubt their motives.

There was a time when political song was highly important. A lot of good songs came out of political movements and out of industrial disputes in this

country and in the States. But for every one of these good ones there are many that are just tripe, cliché-ridden "Hoorah for Uncle Thingummy Toots and lets all dance round the banner" which are absolute rubbish.

POETIC

They may have been inspired if they were improvised at 10 seconds notice at a rally but apart from that, they have no poetic worth, nothing at all.

There's still a place for political commentary and people are still making political comment but I don't think it's the be all and end all of everything. I think there's room for folk song of all sorts of descrip-

tion and even lots of things that quite obviously aren't folk song. Leonard Cohen, Joni Mitchell, Al Stewart, people who are writing today, they're obviously not folk, not by any definition of the word.

A lot of contemporary material now sounds as though the tunes owe themselves to "Flower Drum Song" or "West Side Story." Nevertheless, it's a development which is important. They take bits from different sources and they're made into another thing borrowing, leaning on and all pulling out of other cultures.

It's funny how different cultures can get together musically so easily and the next thing you know, people are up there playing a style which is a blend of all different cultures.

CITY HALL, NEWCASTLE

WEDNESDAY, 19th NOVEMBER, at 7.45 p.m.
SEAN MCGOWAN PRESENTS

From T.T.T.'s WALK RIGHT IN

WALLY WHYTON

who invites you to meet

THE JOHNSTONS

NOEL MURPHY & SHAGGIS
PETE STANLEY
and BRIAN GOLBEY

SEATS: 15/., 12/6, 10/6, 8/6

Bookable in advance from: BOX OFFICE, CITY HALL, NEWCASTLE. TEL. NEWCASTLE 20007. Open 10.30 a.m. to 5.30 p.m. daily.

QUEEN ELIZABETH HALL

Friday, 21st November, at 7.45 p.m.

Blackhill Enterprises Presents

THE JOHNSTONS

And special guest appearance from Canada of

BONNIE DOBSON

Tickets from Royal Festival Hall

01-928 3191

And Usual Agencies

THE PENTANGLE

Terry Cox, Bert Jansch
Jacqui McShee, John Renbourn, Danny Thompson

Sole representation:

Jo Lustig, P.O. Box 472, London, S.W.7
01-584 2434

FOLK FORUM

FOCUS ON FOLK

Two exciting new folk duos



MICHAEL-CLAIRE: incisive lyrics

but the tapes were rejected by Bruce and the duo. Their solo sound is so solid, with tight vocal harmonies backed with great blocks of sound from the two guitars, that there's really very little for other accompanists to do. "I used to play piano before I took up guitar," says Michael, "and I find myself still thinking in pianistic terms, trying to get full chord sounds rather than arpeggios."

Offers

At this moment, the couple find it hard to believe the things that are happening them. Only yesterday they couldn't pay their rent, and now the offers are flooding in. "We don't want to go too fast," says Michael with perception rare for someone at this stage in his career. "I'm not really a prolific writer and we're still doing some of other people's things — a bit of Lennon and McCartney, for instance. "We don't just want to create a new sound and spend the rest of our lives working out variations on it."

"We've got to be realistic," says Michael. "If you'll forgive a rather obvious cliché — a gas."

The category merchants are going to have a high old time trying to fit them into the existing scene. For instance, Mike Draper's music, a phoenidic resemblance in tone to Robin Williams' guitar, so it's a matter of time before some people will try to make an expendable string band out of them.

Michael and Judy follow performer John Brown, who between them play guitar, 12-string guitar, fiddle, mandolin, harmonica, acoustic guitar, piano, and organ. John Brown's lyrics tend to be less diffuse than the incredible, strikingly so, basic theme throughout a song. He can produce things as different as The Lark, a seemingly simple-sounding country-style lyric, or a complex song of full internal rhymes and twisting images, like Goodbye Frankie Rose.

He can also produce a neo-Lehrer bit of comic savor like Verbalise Your Pre-Orgasmic Tensions, which is certainly a good leecher and set for the sort of undergraduate popularity of a song like The Chastity Bell, to which it is incidentally far superior.

Stones

"I also once refused to manage the Rolling Stones when they were unknown," he admits wryly, recalling one of his rare errors of musical judgment. Bruce has such faith in Michael-Claire that he has been supporting them for the past six months while they get their music together. Only now, with an every-Wednesday residency at London's Troubadour, and guest appearances at various clubs in and about London, are they beginning to be heard around.

One attempt has been made to record them with fairly standard orchestral backings,

Creative

But it is hardly representative of Gasworks at their most creative.

They disagree violently with this judgment, by the way, and refuse to apologize for the song. "It's good of its kind, and inside the laughs there's an important social message. Of course, you may prefer an art-song like Frankie Rose, but it's all a matter of taste. "Audiences have the right to be entertained rather than to be preached down to, musically or any other way, and if they don't want a whole programme of songs like Frankie Rose then it's up to us to provide variety."

The fact that they aren't solemn even when they are being their most serious doesn't stop them from having something new and valid to say.

What they are really about is craftsmanship, the carrying out of different kinds of musical and verse forms that fit into each other like pieces in a multi-dimensional jigsaw. Gasworks haven't got all those pieces together yet, but when they do — look out! — HARRI DALLAS.

NEXT WEEK
JUDY COLLINS

After a period in the doldrums, folk is on the upswing again.

Pop historians may date this revival of the revival from Tom Paxton's appearance at the Isle of Wight and the rediscovery of country music by contemporary performers, but it's been happening longer than that: all this past year folk club attendances have been rising, and from the evidence at the recent London Folk Music Festival, so is the general level of singing.

Talents

And now talents are emerging that are breaking out of the MacColl-Tawney-Jansch-Watersons imitation stereotypes. Here is news of two new duos, different from each other in almost every respect, but each of them exciting in their own different ways.

It's difficult to avoid being just a little bit frightened for Michael-Claire. Six months ago they were unknown, just a rather husband-and-wife team playing rather more than competent guitars around the London club circuit.

Now they are trying to decide whether to accept an offer to do a solo concert in the Royal Albert Hall next year. They are certainly versatile enough to carry a whole show on their own. Their talent is indisputable. The lyrics of their songs are incisive, lyrical and humorous by turns, and often all three at once. There are none of the lame lines that sometimes put a limp into the middle of

verses by more well-known writers — they keep working at them until every word of it falls into place.

Their melodies have a sort of soaring freedom that ties them into no particular bag: traditional ballads, Beatles, bossa nova and Bach influences jostle each other out of the way as their songs lit along.

Michael has craggy, red-brick university good looks and Claire, his Californian wife, is lovely in a serene, non-American way. Despite the long hair there's a keenness in her looks that tells you she's not just another pretty chick with a couple of guitar picks and repertoire out of the Joan Baez-Judy Collins-Joni Mitchell songbooks. She might be a fashion model.

The man with the faith that all this adds up to star quality is Bruce Dunnet, the lantern-jawed Scot, whose talent-spotting has included such now-famous names as Julie Felix, Bert Jansch, Sandy Denny of Fairport Convention, the Tinklers, and the Young Tradition.



GASWORKS: something new and valid to say

THURSDAY

ADRY'S PLACE OPENS AT BRICKLAYERS ARMS Lower Northlake Road, Richmond at 7.30 pm. SKYPORT ADE TUCKER THE NEWPORT JUG BANO

AT FOX, ISLINGTON GRN, N1

PETER BELLAMY
BLACK BULL, High Road, N26
ALEX CAMPBELL
DENNIS D'BRIEN, AND FRIENDS.

BOROUGH COLLEGE, Isleworth
RAG CONCERT
GAS WORKS

BOROUGH ROAD COLLEGE, ISLEWORTH (Oxley Tube).
MAGNA CARTA
GAS WORKS
JOHN GRAHAM
14 Licensed Bar, 8 pm

FOLK CENTRE, HAMMERSMITH
NIGEL DENVER
Prince of Wales, Dalling Road (2 mins Ravenscourt Park Tube)

KINGSTON COLLEGE of Tech
JERRY ST. CLAIR
8 pm 4.6

MARIA GREY COLLEGE
80 St Margarets Road, E. Twickenham

JOHNNY JOYCE & PAUL BRETT

PHILLIPPA FAWCETT College, 40-42 Ladbroke Grove, W.8A
GORDON GILTRAP
8 pm

THE GREENWICH THEATRE
FOLK CLUB is moving.

THE THREE HORSESHOES, Haverhill Street, Hampstead, N.W.2.
New Style, HOLDEN CAULFIELD TRIO, SPONTANEOUS MUSIC ENSEMBLE, 7.30-8.45

WHITE BEAR, Kinsley Road, Borehamwood

MO KENNEDY-MARTIN RESIDENTS

FRIDAY

ALEX CAMPBELL
General Haverlock, Ipswich

AN EVENING WITH DAVE & TONI ARTHUR AT THE PETERBOROUGH
80 New Kings Road, 7.30, Corner Woodwards Drive, Borehamwood

ANNOUNCING THE PEASANTS at the GOLD TRIANGLE, The Oaks Hotel, Aisle-Grange Road, N.W.2, 7 pm

AT COUSINS, 48 Greek Street, 7.30-11

MIKE CHAPMAN
Advertisement by

AT FRYFIELD, RAILWAY HOTEL, outside Fordingham via bus

NIGEL DENVER

FIGHTING COCKS, London Road, King's Cross, Traditional American night with JOE LOCKER

MAGNA CARTA
30-32nd Essex College St, 45 Monmouth Square, 8.30 8 pm to 11

HAIDENHEAD FOLK CLUB, Prince Albert, King Street

GASWORKS

THE GREENWICH THEATRE FOLK CLUB is moving

TRADITIONAL FOLK at London City Centre, 100-102 Fenchurch Lane, 8.30-11.30. Admission 20p. Refreshments welcome

WHITE HART, 7, Tottenham Court Road, 8.30-11.30

THE JUGULAR VEIN

SATURDAY

ANGLERS, Broom Road, TEDDINGTON
GASWORKS
ANGLERS, TEDDINGTON GASWORKS
SKYPORT ADE'S FRIENDS

AT COUSINS, 48 Greek Street, 7.30-11

DAVY GRAHAM
All night session, 12+ Plus guests

DR STRANGELY STRANGE VICTOR BROX

AT THE CELLAR, Closed.

EYES OF TIME CELLAR
355 HIGH ST. N.W.11, MAJOR PARK
THE HOME BREW

GREENWICH THEATRE FOLK
reopens next week at THE MITRE
Greenwich High Road, SE10 (opposite Crooms Hill)

THE CRAWFOLK and Surprise
Guests

PEANUTS, Kings Arms, 113 Bishopsgate, Christine Brooks, Nick Harrison

PETER BELLAMY
7.30 pm, DEN OF INIQUITY
High St, Southgate, N14 (behind Fire Station)

THE FO'CS'LE at the CASTLE, Fairford West, Kingston
PETER PARKHILL

THE LCS PRESENTS THE SINGERS CLUB, Christie Moore, 40-42 Ladbroke Grove, W.8A

UNION TAVERN, 52 Lloyd Baker Street, London, W.C1, 7.45 pm

THE PEELERS, Kings Square, Widgegate Street, off Millfield Street, near Liverpool Street Station

PETER BELLAMY
7.30 pm, DEN OF INIQUITY
High St, Southgate, N14 (behind Fire Station)

THE FO'CS'LE at the CASTLE, Fairford West, Kingston
PETER PARKHILL

THE LCS PRESENTS THE SINGERS CLUB, Christie Moore, 40-42 Ladbroke Grove, W.8A

UNION TAVERN, 52 Lloyd Baker Street, London, W.C1, 7.45 pm

THE PEELERS, Kings Square, Widgegate Street, off Millfield Street, near Liverpool Street Station

THE PEELERS, Kings Square, Widgegate Street, off Millfield Street, near Liverpool Street Station

WHITE HART, 7, Tottenham Court Road, 8.30-11.30

JO-ANN KELLY

SUNDAY

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green, N15

COLIN SCOTT
FOLK COURIERS

EALING ARTS LAB
Green Man, Uxbridge Road, W. Uxbridge

ACCOLADE
A NEW SOUND FEATURING GORDON GILTRAP MALCOLM POOLE DON PARTRIDGE BRIAN CRESSWELL IAN HOYLE

Normal pub, Nating Broadway, 8 pm Adm 4s

MALCOLM PRICE, Tower Hotel, opposite Wallington Central

MAGS HEAD, 200 York Road, Battersea

BIG THEO
Big Theo Johnson with accompanist

ROGER EVENS
Host: JOHN TIMPANY

RAILWAY HOTEL, BARTFORD
WATT NICOL
CHAYFOLK

ST. MARTIN, 11, Dr. Philip Rowland Duffin and the Carlton, 7-9, St. Martin's, 8.30-11.30. The Station, 214, Kingsway, 10.15. September. Admission free.

SUNDAY cont.

THE BARLEY NOW, Haresfield Rd, SW1

DAVE & TONI ARTHUR

THE ENTERPRISE, Hampstead, STEVE BENBO plus residents. The Folk Enterprise and Terry Gould opposite Chalk Farm Stn, 7.30 pm

TROUBADOUR, 9.30
SHELAGH McDONALD

MONDAY

AT CATFORD RISING SUN
PAT MCNALLY
Flour Irish Piper, DAVE & LINDA, LEGACY.

AT HANGING LAMP, The Vineyard, Richmond temporarily closed

CLANFOLK: Marquis of CLANRICARDE, Southwick Street, Paddington

COME ALL YE
ENFIELD FOLK CLUB
N.6, 60-61 Ex., Baker Street, Enfield.

DEREK BRIMSTONE
BUD & RAY
RICHARD BYFORD & MAJA

FOLK at the Hampstead Rugby Club, Rednal Street, off Albany Street, N.W.1

JOHN TOWNSEND
KEITH CLERK

GEORGE ROBEY, Raven Silver Road, Finchley Park, N.4

PETER BELLAMY
ES YOUNG TRADITION
Dennis O'Brien

GERRY'S NEW album is "THE ESSENTIAL GERRY LOCKRAN" on Sparks 384.9 184

JUG TRUST

MERCA ROYAL OAK, WEALDSTONE. "I'd like to see the inscription of this advertisement last week — one week too early!"

MINDTAUR, Nags Head, North St. Clapham

SKY PORT ADE
Resident: Sue Taylor

MOTHERS High Street, Erdington, Birmingham, 8 pm Adm 6s

AL STEWART

PUTNEY !!
Half Moon, Lower Richmond Road

JOHNNY SILVO
CLIFF AUNGIER, GERRY LOCKRAN, ROYD RIVERS

REVEREND LOVELESS with ROLF YORK and ALBANY PARKWAY, Camden Town

SURBITON Assembly Rooms, DEREK SARJEANT, FOLK TRIO, DIZ DISLEY TRIO

TROUBADOUR, 9.30
MICHAEL-CLAIRE

MONDAY cont.

WALTON - ON - THAMES, 158 Church Street

STAN ARNOLD
NIGEL DENVER

TUESDAY

BOFO-FOLK, Bridge House, Borough Rd, Elephant & Castle

JOHN FORNAN & HUNTER MUSKETT

CHEQUERS FOLK, Hollybush Row, Exeters, Oxford

GASWORKS
HAYES FOLK CLUB
JOHN JAMES
and guests The Angel, Oxbridge Rd, Hayes End

MALCOLM PRICE, Peartree Pub, Folk Club, Welwyn Garden City, 8 pm

MIKE CHAPMAN
Barking College Bar, Tube Barking Buses 22, 87, 106, 182, 22s

THREE HORSESHOES, Folk Club, Heath St, nr Hampstead Tube, presents

DAVE WAITE
MARIAN SEGAL
and your hosts, THE EXILES.

VULCAN LIVERPOOL UNIV
MIKE HART
SID HODDES

WEDNESDAY

CROYDON FOLK CLUB, Club, Waddon Lane, Stafford Road, Croydon presents

SHIRLEY COLLINS
at 8

HIGH BARNET FOLK CLUB, Salisbury Hotel, High Street, Barnet

RALPH McTELL
STORYTELLER
BIFOCAL

KINGS HEAD, Upper Street, Islington, MEG, street singer

LONDON HOSPITAL UNION
RICHARD DIGANCE
DAVE COOPER & LINDA COCKRILL

REVEREND LOVELESS with ROLF YORK and ALBANY PARKWAY, Camden Town

SURBITON Assembly Rooms, DEREK SARJEANT, FOLK TRIO, DIZ DISLEY TRIO

TROUBADOUR, 9.30
MICHAEL-CLAIRE

Sun, Nov 16th
FOLK BLUES AND BEYOND
At the King's Theatre
Southsea
Portsmouth 34343

AL STEWART DIZ DISLEY
MIKE CHAPMAN WIZZ JONES
RALPH McTELL and PETE QUIN
Tickets 5/-, 7/6, 10/6, 12/6, 15/-

Remember, give a little more this year and

wear your poppy with pride!



BRITISH LEGION POPPY APPEAL
Homes, jobs and help for all our service people in need.

British Legion Poppy Appeal, 70-72, The Strand, London WC2R 2EJ. Registered under the Charities Act 1936 No. 212731

This space has been generously donated by

MELODY MAKER

THE SUNDAY LYCEUM

A Special South Presentation
 Sunday, 9th November
NICE
CITY OF LONDON ENSEMBLE
 with **JOHN MAYER**
RARE BIRD
VIVIAN STANSHALL
 Your chum and compeere
 Crab Nebula Lights
 Admission £1, Licensed Bars, Food
 Doors open 7.00—Concert 7.30
 11 to show, records with Andy Dunkley. Enquiries: 01-734 7464
 Advance tickets available from branches of Musicians listed below.
 FORTHCOMING ATTRACTIONS: THE MOVE, TERRY RED
 BONZO DOG BAND, CHAPTER THREE, TRASH
 DOCTOR JOHN & THE NIGHT TRIPPER

Midnight Court

(LYCEUM, STRAND, W.C.2)
 10 p.m.—Down
 Friday, 14th November
 WORLD PREMIERE of

SUPERSHOW

featuring:
 Eric Clapton, Buddy Miles, Led Zepplin, Buddy
 Guy, Jack Bruce, Roland Kirk, MJO, Stevie Nicks,
 Jon Hiseman and many others. 'The Film of 1969'

First Public Performance of

ARK II
 by **FLAMING YOUTH**
 with full Orchestra and Choir

HARDIN YORK

With tracks from their new LP 'Tomorrow Today'
 Crab Nebula Lights — Andy Dunkley Discs — SOUND BY WEA
 ADMISSION: 20/- on the door (16/- in advance). Enquiries please
 ring 01-734 7464. Advance tickets for both dates available from
 branches of Musicians listed below.

Advance Tickets available at Box Office and following
 Branches of MUSICIANS:
 44 BERNICK STREET, W.1 734 6626
 230 Portobello Road, W.11 239 3077
 153 Kilburn High Road, N.W.8 624 0607
 11g Church St., Kingston, Surrey S46 7372
 225 High St., Haverhill, Middle 670 2864

BRUNEL UNIVERSITY
 Woodlands Ave., Acton, W.3 (opp. White Hart)
 Friday, November 7th 7.30 - 11.30
TRAD'S BACK AT BRUNEL
ALAN ELSDON
JAZZ BAND
 Admission only 3/-
 Next Sat. at Oxford
GRAHAM BOND / JOHN LEE HOOKER
 Booked through College Entertainments GER 4000

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.)
 KINGSTON, SURREY 7.30-10.30
 Sunday, November 9th **CRAB NEBULA LIGHT SHOW**
BLOSSOM TOES & AARDVARK
 Next Sunday: STRAWBS & SKIN ALLEY
 U.C. BARS - ALL GOOD MUSIC MUSIC - Enquiries: Esther 82764

FARX THE NORTHGATE ARMS, NORTHGATE AVENUE
 OFF SOUTHALL BROADWAY (JUNCTION ROAD)
 SOUTHALL, MIDDLESEX
 BRITISH RAIL, SOUTHALL
 BUSES: 232, 120, 297, 103 OR 195
 SUNDAY, NOV. 9th, 7.30 p.m.
ATOMIC ROOSTER
 & RUBBER TITANIC
 D.J. TERRY WILLIAMS — LIGHTS BY APHRODITES RAINBOW
 Next Sunday: QUINTESSANCE

MUSIC EVERY NIGHT
 and Sunday Luncheon, 12-2 p.m.

THE KENSINGTON RUSSELL GARDENS, NOLAND ROAD, KENSINGTON, W.14 Buses: 27, 75, 31, 9 (Olympia)	THE TALLY HO! FORTRESS ROAD, KENSINGTON TOWN, N.W.5 Buses: 63, 134, 137, 214 or Kenish Town Tube Station
Thurs. 8.11 p.m. STAN GREIG BOOGIE WOOGIE BAND Dave Shepherd (Guitar) Roger Hobbs (Drums) Terry Jenkins (Bass) Barry Richardson (Sax) Friday 8.11 p.m. Tanya Lee Trio with Louis Stewart (Drums) Tanya Archer (Vocal) Tony Mann (Guitar)	Thursday 8.11 p.m. BRIAN GREEN NEW ORLEANS STOMPERS PHIL SEAMAN (Guitar) REG POTT (Sax) BRIAN LEMON (Drums) Sunday Luncheon, 12.2 p.m. (incl. Sunday Lunch) 8.18.30 p.m. TALLY HO! BIG BAND Monday 8.11 p.m. NEVILLE DICKIE TRIO Tuesday 8.11 p.m. TENNY OGDEN OCTET Wednesday 8.11 p.m. JOHN BEADINGFIELD BIG BAND PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

KATCH 22
 NEW RECORD—IT'S THE SUNSHINE—CBS, Nov. 21st
SIR PERCY QUINTET
HEATWAVE - SPENCER MAC
GREENFIELD
 SOLE REPRESENTATION—
JOHN EDWARD ENTERTAINMENT AGENCY
 01-806 4645/6494

NATION-WIDE CONCERT
 TOUR OF
 THE LEGENDARY
JOHN
MAYALL
 Presented by JOHN & TONY SMITH
 APPEARING:
 Nov. Thurs. 8th. TOWN HALL, LEEDS at 7.50 p.m.
 Fri. 7th. CITY HALL, SHEFFIELD at 7.45 p.m.
 Sat. 8th. CITY HALL, NEWCASTLE at 7.30 p.m.
 Sun. 9th. DE ACHTORT HALL, LIVERPOOL at 7.30 p.m.
 Mon. 10th. FREE TRADE HALL, MANCHESTER at 7.45 p.m.
 Tues. 11th. TOWN HALL, BIRMINGHAM at 7.45 p.m.
 Wed. 12th. USHER HALL, DUBLIN at 7.30 p.m.
 Thu. 13th. SARRIE THREASLE HALL, LONDON at 7.30 p.m.
 Fri. 14th. GUILDHALL, PORTSMOUTH at 7.45 p.m.
 Sat. 15th. SOPHIA GARDENS, CAERDYFF at 7.30 p.m.
THURS. 20, ROYAL ALBERT HALL at 7.30 p.m.
 Fri. 21st. WINTER GARDENS, BIRMINGHAM at 7.30 p.m.
 Sat. 22nd. A.B.C. THEATRE, GLOUCESTER at 7.45 p.m.
 Sun. 23rd. DUNG HALL, GLOUCESTER at 5.15 & 7.45 p.m.
 Mon. 24th. ADELPHI SLOUGH at 8 p.m.
 Sat. 29th. GRANADA, EAST HAM at 8 p.m.
 Sun. 30th. REGAL, CAMBRIDGE at 5.15 & 7.45 p.m.

Jan Duker De-Grey
 ZENITH — & The Willows, Leeds 17
 Phone (0432) 887196

TANGERINE AGENCY
 representing
SOUNDS INC.
RAY KING
SOUL BAND
THE MOHAWKS
WISFUL THINKING
 (British and overseas)
ONYX
 (overseas and domestic)
RAW MATERIAL
 74 Wigmore Street, W.1
 (01) 935 4244/3195 & 2043
 All enquiries
VICTOR SUTCLIFFE

ROOT 'N' JENNY JACKSON
 ZENITH
 & The Willows, Leeds 17
 Phone (0432) 887196

THE KEEF MARTLEY BAND
 will be given at JOHN MAYALL at EXETER
 ROYAL ALBERT HALL, CAMBRIDGE and
 GLOUCESTER

Wakefield theatre Club
 Doncaster Rd. Wakefield Tel: 75021
 Book now to avoid disappointment
TWO FABULOUS ONE-NIGHT STANDS!
BUDDY RICH NOV. 21 1969
 by arrangement with Harold Davison
 & HIS ORCHESTRA
 Plus full supporting cabaret
 2 houses: 1st house 14; 2nd house £1. Guest 2/- extra
 Doors open 1st house 6.30pm. 2nd house 10pm
NOV. 28 1969
 Plus full supporting cabaret
DUKE ELLINGTON by arrangement with Robert Paterson
 & HIS ORCHESTRA
 2 houses: 1st house 30/- 2nd house £2.
 Guest 2/- extra
 Doors open 1st house 6.30pm. 2nd house 10pm
 NOW MEMBERS WELCOME

FRIARS AYLESBURY
 Monday, November 10th
CARAVAN
 Andy Dunkley with egg. Sound mind-light features by Optic Nerve. A spontaneous change is always accompanied by an overall increase in entropy.

100 CLUB 100 Oxford Street, W.1
 PETER BURMAN'S JAZZ TETE A TETE PRESENTS
SALENA JONES
MAYNARD FERGUSON
ROARIN' BIG BAND
MARK MURPHY
ROY BUDD TRIO
 FRIDAY, NOVEMBER 14th
 7.30 - 1.30
 Members £1. Guest £1.10.0
 Advance Tickets available now from the Club

JOHNNY HOWARD BAND
 LAURA LEE • DANNY STREET • TONY STEVEN
 Agents Agency: 28 Silverdale Mansions, Embury Grove, Leeds, W.2. 01-424 3824

Polytechnic Ents. Committee presents
SOFT MACHINE STRAY
 Saturday, 8th Nov., The Polytechnic
 Little Titchfield Street, London, W.1
 (Oxford Circus Tube)
 7.30-11.30 — Licensed Bar — Admission 12/-

U.E. CLUB
 THE BEST CLUB IN LONDON FOR ENTERTAINMENT
 3A PEARCE STREET, BARRINGTON, W.2
 TEL. 740 5374
 Monday—Thursday
COUNT SUCKLE SOUND SYSTEM
 WITH BAND

Friday, November 7th
THE SHADROCKS BAND
 Saturday, November 8th
 From America—The Fabulous
ARTHUR CONLEY
 Latest hit record—'Randy Street'

Sunday, November 9th
SOUL EXPLOSION
 Club open 7 nights a week
 Please apply for membership
LADIES' FREE NIGHT
 Tuesday, Thursday, Sunday
 Don't miss our night stand.
 Licensed Bar

THE GOLDEN STAR CLUB
 46 WESTBOURNE ROAD
 off Mackenzie Road, N.7
 Tel: 607 6573
 Saturday, December 13th
 The Fantastic
UPSETTERS
 arriving from Jamaica
 First appearance at the
 Golden Star Club
 Open 8 nights a week with
 Top D.J.
 Licensed Bar and Restaurant
 Saturday, December 27th
THE PIONEERS

PROM No 2
 BARRINGTON FRIARS
 Nov. 20-21-22
BONZO DOG
 (Hardin & York)
 Tickets 10/-, 15/-, 20/-, 25/-
 Chester (incl. P.D.) with
 R.E.B. (incl. which performance
 in HARROGATE THEATRE, Oxford
 Street, Harrogate, Tel. 3113
 Booked through 229176 — Leeds 687196

CALIFORNIA BALLROOM
 Wilton Road, Doncaster G2004
SATURDAY, NOVEMBER 8th
 Direct from America
ARTHUR CONLEY
 'Sweet Soul Music'
 Car Park - Supporting Group Bar open

RANCH ROOM DISCOTHEQUE
 LANGSTON HOTEL, KINGHAM
 OXON, KINGHAM 204
 8.15-11.30 p.m. 20/- to 12.30 p.m.
 at 10/- admission
 See Day 20/- full
 week of 100 best quality jazz
 Friday, November 7th
 Admission 10/- to 12.30 p.m.
HEAD BAND
 Saturday, November 8th
 Admission 10/- to 12.30 p.m.
APRIL
 Every Sunday admission free
 The Big 1 Drive Show and D.J. Cont.
 No. 2
 Open 6 to 11. Cash prices

GOOD EARTH
 COUNTRY, BLUES, JUG,
 AUTHENTIC ROCK
TEL. RAY, 01-890 0337

FLAMINGO ENTERTAINMENT CENTRE
 Ross Road, Haverford
 Tel. 4027
FRIDAY, NOVEMBER 7th
SAVOY BROWN
 and
RAW MATERIAL
FRIDAY, NOVEMBER 14th
ATOMIC ROOSTER
 and
SPRING

THEATRE ROYAL DRURY LANE, SUNDAY, NOVEMBER 16, 7.30 p.m.
CHRISTINE PERFECT ★ P. J. PROBY

Presented in concert by Concertour Promotions in association with P. J. Proby and produced by P. J. Proby
 Tickets 35/-, 30/-, 25/-, 20/-, 15/-, 7/6 from Concertour Box Office, 90 New Bond St., W.1, Tel. 499 9957/8, or postal
 application to Concertour Promotions, Suite 71, Leith Mansions, Grantully Rd., W.9, or from Drury Lane Box Office on the night

1001 CLUB 100 OXFORD ST. W.1 7.30 till late

Thursday, November 8th GIDDIE NIGHT with BILL NILE'S GOODTIME BAND... TERRY LIGHTFOOT PHIL BROWN BAND... ALEX WELSH AND HIS BAND...

STUDIO 51 KEN COLYER CLUB 10/11 Gt. NEWPORT STREET NEAR LEICESTER SQUARE... JO-ANN KELLY BRETT MARVIN THUNDERBOLTS...

THAMES HOTEL Merton Road, Middlesex Friday, November 8th BRIAN GREEN'S JAZZ BAND...

FISHMONGERS ARMS WOOD GREEN, N. W. 7th & St. Nov. 8th FREE SESSION WITH DAVE SHEPHERD QUARTET...

ALAN ELDON Next week: ALEX WELSH with guest GEORGE CHISHOLM...

EEL PIE ISLAND TWICKENHAM PEET BROWN & PIBLOKTO ALEXIS KORNER...

COUNTRY CLUB 510a HAVERSTOCK HILL, N.W.3 Party Night JODY GRIND FREEDOM'S CHILDREN...

MANFRED MANN Chapter 3 HIGH TIDE...

CLUBS

FLAMINGO AT 33-37 WARDOUR STREET, W.1... TONI ROCKET DISCOTEI NITE... LLOYD WILLIAMS AND THE SOUL CARAVAN...

THURSDAY ALBION KEITH TIPPETT, KING'S HEAD, Fulham Broadway... BREWERY TAP, WALTHAMSTOW...

SHADES DAVE KEEN QUINTET, Brunonia, Fulham Road... 'WHITTINGTON' PINNER, ALEX WELSH...

FRIDAY ASH TREE, Chatham DAVE GELLY QUARTET... BLUES LOFT NAG'S HEAD, HIGH WYCOMBE...

GROOVESVILLE presents Blues and Progressive Bands on Friday that may not be famous yet, but we think are good bands... KINGS COLLEGE, STRAND THE NIGHTHAWKS...

STRAY ROYAL DENTAL COLLEGE THE FABULOUS NEW ERA JAZZ BAND... SATURDAY ALEXANDER PATTON IMPERIAL COLLEGE, SW7...

BLACKBOTTOM STOMPERS, Ware, Juddville, Northborough... CENTURY COUNTRY CLUB, DANCE... EASTBOURNE COLLEGE THE NIGHTHAWKS...

FREAKESY Friday, November 7th JUCY LUCY Next Friday: GRAMAM BOND D.J. JERRY FLOYD, Music from Musicals, Bernick Street

SATURDAY cont. SOUTHERN STOMPERS NINE-TEENTH BIRTHDAY... CENTURY COUNTRY CLUB FELIX LANE, SHEPPERTON...

SUNDAY APHRODISIA at the Roundhouse, Sunday, November 16, 12-12 Admission 10s... BILL BRUNSILL, Lord Napier, Thornton Heath...

TIMEBOX BOTTLENECK BLUES CLUB... COOKS, CHINGFORD ROYAL FOREST HOTEL... DENNIS FIELD, Loughton, Green Man, Plumstead...

GROOVESVILLE SEE DISPLAY! LUNCHTIME CLEM VICKERY... MODERN JAZZ... NEW ERA JAZZ BAND... NEW LOUISIANA JAZZmen...

SMASH APARTHEID Rally, Trafalgar Square, Sunday, November 9, 2.30 pm... SHOKEY QUARTZ AND DISCO FREE... MONDAY AT PLOUGH, STOCKWELL SW9 JIMMY HASTINGS...

BLACK PRINCE Hotel, Bexley, Kent. ERIC SILK. BLUESCENE, Kings Head, Fulham Broadway... ANDY FERNBACH THE NIGHTHAWKS...

RONNIE SCOTT'S 47 FRITH STREET, W.1 8.30 till 3 a.m. B.B.C.-2 COLOUR TV JAZZ SCENE Debut of THE NUCLEUS Ian Carr, Brian Smith, Carl Jenkins, Bernie Holland, Jeff Clyne, John Marsh...

MONDAY cont. CENTURY COUNTRY CLUB... COOKS FERRY INN ANCEL RD, EDGEMONT ZOOT MONEY... ERIC SILK, Black Prince, Bexley...

STRAY LETCHWORTH YC THE ORIGINAL EAST SIDE STOMPERS... TUESDAY 'GEORGE' MORDEN, KEN COLYER... SOUNDS ALOUD/OVAL HOUSE...

100 CLUB 100 OXFORD ST, LONDON, W.1... WEDNESDAY BLACKBOTTOM STOMPERS... CENTURY COUNTRY CLUB... GREENFORD, 'JAZZBAR'...

NEW ORLEANS JAZZ JOHN KEEN BAND... FAN CLUBS KENNY BALL... PRINTING FAST PRINTING SERVICE...

JAZZ AT THE TORRINGTON HIGH RD., NORTH FINCHLEY... THURSDAY, NOV. 6th HAROLD McNAIR... SUNDAY, NOV. 9th DICK MORRISSEY & TERRY SMITH...

JAZZ AT THE HOBLINE (N. Waltham St.)... TOM WHITTLE... ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES... Every Wednesday JAZZ AT THE PHOENIX CAVENDISH SQUARE...

BULL'S HEAD BARNES BRIDGE FRO 3241 Resident Trio TONY LEE, TONY MANN, TONY ASCHER... BILL LE SAGE TRIO... CHRS KARAN, DICK MORRISSEY, TERRY SMITH & JEFF CLYNE...

THE CRUCIBLE 80 Newington Street, W.C.3 Saturday, November 11th CHRIS McGRORRAN BAND... LES FLAMBEAUX STEEL BAND... DICK MORRISSEY & TERRY SMITH

REHEARSAL ROOMS 1/6 per word AVAILABLE FOR groups... DAVID REHEARSAL ROOMS... LARGE REHEARSAL room... REHEARSAL ROOMS at George IV...

LIGHT SHOWS 1/2 per word KALIDIASCOPE... OVERHEAD LIGHTSHOW... CROMWELLIAN CLUB 3 Cromwell Road, S.W.7...

FABULOUS GIRL GROUP THE SHE TRINITY And the words echoed through the land TITUS GROAN!...

And the powers of good and evil were disturbed JAZZ AT THE TORRINGTON... THURSDAY, NOV. 6th HAROLD McNAIR...

DICK MORRISSEY & TERRY SMITH... JAZZ AT THE HOBLINE... TOM WHITTLE... ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES...

BULL'S HEAD BARNES BRIDGE FRO 3241 Resident Trio TONY LEE, TONY MANN, TONY ASCHER... BILL LE SAGE TRIO... CHRS KARAN, DICK MORRISSEY, TERRY SMITH & JEFF CLYNE...

DICK MORRISSEY & TERRY SMITH... TOMMY WHITTLE... DICK MORRISSEY & TERRY SMITH... RONNIE BOSS

THE CRUCIBLE 80 Newington Street, W.C.3 Saturday, November 11th CHRIS McGRORRAN BAND... LES FLAMBEAUX STEEL BAND... DICK MORRISSEY & TERRY SMITH

marquee

90 Wardour St., W.1 01-437 2375 *HOWLIN' WOLF *JUNCO PARTNERS *THE GROUND HOGS *KEITH REIF RENAISSANCE *GRAIL *AFFINITY *CRESSIDA

01-437 2375 THE MARQUEE'S LATEST DISCOVERY! *WRITING ON THE WALL *TRES TREES *A YNSLEY DUNBAR RETALIATION *IGGINBOTTOM *MIXED MEDIA COLOURED REIGN LIGHT SHOW D.J. IAN DAVIES SPONTANEOUS MUSIC ENSEMBLE *AND CIRCUS

MOTHERS High St. Edginton 8 ham... Saturday, Nov 8th Adm 10 JOHN PEEL Introducing JOHN DUMMER BLUES BAND Also CRESSIDA

Savoy Brown and the GROUNDHOGS Monday, Nov 10th Adm. 8/- AL STEWART Wednesday, Nov 12th Adm. 5/- VAN DER GRAAF GENERATOR

THE STAR HOTEL * CROYDON Monday, November 10th KEEF HARTLEY Next Monday: JOHN DUMMER

DUNSTABLE CIVIC AN EVENING WITH A YNSLEY DUNBAR and WISHBONE ASH MONDAY, 10th NOVEMBER LICENSED BARS OPEN EVERY MONDAY EVENING

GROOVESVILLE & WAKE ARMS' EPPING (All) Friday, Nov. 7th Sunday, Nov. 9th GRACIOUS ECLECTION

THE VILLAGE ROUNDHOUSE LODGE AVENUE, BAGENHAM Sat. Nov. 8th GRAHAM BOND

KING'S HEAD RIMFORD MARKET Fri. Nov. 7th Sat. Nov. 8th DEEP PURPLE FREDDY KING

* RAILWAY * WEADESTONE * RAY THE ROADSHOW * TERRY MASON RAY SHOW

COUNTRY CLUB DISCOTHEQUE 30 North Bridge Road, Singapore Every Saturday Night

KLOOKS KLEEK RAILWAY HOTEL, 100 WEST END LANE, WEST HAMMERSLEY, N.W.6 THURSDAY, NOV. 6th SAM APPLE PIE plus WELCOME

TUESDAY, NOV. 11th Last U.K. appearance ROY HARPER plus JUNCO PARTNERS

LONDON JAZZ CENTRE presents JAZZ NOW

ASH TREE Oillingham Sunday, Nov. 9th MIKE OSBOURNE TRIO	100 CLUB Monday, Nov. 10th MIKE OSBOURNE TRIO BIRD/CURTIS QUINTET	GOAT INN Sopwell Lane, St. Albans Wednesday, Nov. 12th HOWARD RILEY TRIO
--	--	---

L.S.E. CONCERT 2
The Jazz Composers
ALAN SKIDMORE QUINTET
MIKE PINE OCTET
(Wheeler, Pyne, Warlike, Theman, Mathewson, Jenkins, Wells)
Old Theatre, Main Building, London School of Economics
Thursday, November 13th, 7.30
Tickets: 10s and 5s. Debutts, Wellands, L.S.E. Union, L.J.C.S
118 Shaftesbury Avenue, W.1
A.L.J.C.S. and L.S.E. Jazz Society Presentation

UNIVERSITY COLLEGE
GOWER STREET, W.C.1 01-387 3611

SATURDAY, NOVEMBER 8th
INDO-JAZZ FUSION
PRETTY THINGS
8.00-11.30 p.m. 12/-

SUNDAY, NOVEMBER 9th
3rd Mixed Media Concert in CCB Theatre
15 Gordon Street, W.C.1
JOHN PEEL introduces
CIRCUS - S.M.E. - BUSINESS
+ SURPRISE GUESTS 7.30 p.m.
Tickets 10/- in advance from U.C.L.U.
S.U. cards only

ORGAN NIGHT!
★ **CLOUDS** ★
★ **VILLAGE** ★
★ **HARDIN & YORK** ★

at
LONDON COLLEGE OF PRINTING,
ELEPHANT & CASTLE, S.E.1
01-735 6871
on
SATURDAY, 8th NOVEMBER, 7.30 p.m.
for
6/- ADVANCE, 8/- DOOR.

PAMA RECORDS PROUDLY PRESENT
THE
NATIONAL REGGAE CONVENTION
to be held at the
LYCEUM BALLROOM
STRAND W.C.2
on **FRI., NOVEMBER 7th**
Star appearances by
DESMOND DEKKER
MAX ROMEO
PAT KELLY
DEREK MORGAN
THE MARVELS
and the fantastic
FREDDIE NOTES
and the
RUDIES
Tickets 25/- on sale at the door
PAMA RECORDS, 78 Craven
Park Rd., N.W.10. Tel. 965 2467

RICHMOND ATHLETIC GROUND, RICHMOND
FRIDAY, 7th NOVEMBER
FREE
THE GROUNDHOGS
JO-ANN KELLY
BRETT MARVIN & THE THUNDERBOLTS
Optic Nerve Lights — Gerry Floyd Sounds
Licensed Bar 8 p.m.
9/6 advance (560 0322), 10/6 on door

ABRAXAS CLUB 81 BELSIZE PARK GDNS NW3
722-6404

TITUS GROAN
DISCOTHEQUE-BAR-RESTAURANT

EACH THURSDAY 8 TIL 11.0!



MERMAID BLACKFRIARS EC 4
BOX OFFICE 248 7656
Restaurants 248 2835

Sunday, November 16th and 23rd, at 7.30 p.m.

THE MIKE WESTBROOK CONCERT BAND
First performance of **EARTHRISE**
Specially commissioned by Sir Bernard Miles for the Mermaid
Tickets: 8s., 15s., 22s., 6d., 30s.

BARKING COLLEGE Longbridge Road
SATURDAY, NOVEMBER 8th
AYNSLEY DUNBAR
RETALIATION
SAM APPLE PIE
WILDMOUTH
Licensed Bar — 8 p.m.
Barking, District Line
Buses 87, 23, 162, 106, 238

ALAN SKIDMORE QNT.
FRANK RICOTTI QRT.
LONDON JAZZ 4

Sole Management:
Ed Faultless Modern Jazz Production Associates
(01) 427 9100
15 FRANCIS ROAD, HARROW

A SMASH NEW SINGLE
PLEASE LET ME HIDE
c/w
COS YOU'RE THE ONE I LOVE
by the
SKATALITES
Out now on Spark SRL 1034
Sole representation: Red Bus Co., 01-REG 9466

SIR WASHINGTON
There has been a big delay in pressing of SIR WASHINGTON'S record. All his fans are waiting for the release date, which will be as soon as possible.
SIR WASHINGTON is releasing with his new 7-piece band, THE PACIALS.
Main Agency
ARTHUR HOWES AGENCY
Tel. 734 5202/7

BONNO DOG BAND
BRON AGENCY LTD.
29-31 OXFORD STREET, LONDON, W.1, 437 5063

soft machine
playing opposite
thelonious monk
at
ronnie scott's club
46/47 frith street, w.1
on 11th and 18th november
advance bookings: tel. 437 4752/4239

TOAST
Thurs. Nov. 6th: Sashank Club, RNIA, Coudres
Fri. Nov. 7th: Winter Gardens, Penzance
Sat. Nov. 8th: P.I. Club, Teuro
Sun. Nov. 9th: Weymouth Civic Hall, Wexhampton
Sole Management:
Exclusive Management Ltd.
Sole Agency: Visions-Budman & Haines
14th Floor, Suite, Tower House, Fenchurch Street, Bristol 1, 292291/4

CLUB SECRETARIES PLEASE NOTE
COPY SHOULD ARRIVE NOT LATER THAN FRIDAY BEFORE THE WEEK OF PUBLICATION
MELODY MAKER
161-166 Fleet Street
London, E.C.4

St. Mary's College, Twickenham
Saturday, November 8th
THE WEB
R.O.A.R. BAR
Admission 8/-

IMPERIAL COLLEGE
presents **SAT., NOV. 8th**
BLOSSOM TOES + DISCO
S.U. Cards Union reserves right of admission

WHISKY A'GO-GO GO-GO DANCING COMPETITION
every Tuesday come along and be a judge
Details: GER 7676

POPERAMA, DEVIZES
FRIDAY, NOVEMBER 7th
FAT MATTRESS Adm. 10/-
FRIDAY, NOVEMBER 14th
SAVOY BROWN Adm. 5/-

WALTHAM FOREST COLLEGE FOREST ROAD, WALTHAMSTOW (Victoria Line)
presents **PINK FLOYD**
and **JAN DUKES DE GREY**
8.0 till late — Bar — Light Show
FRIDAY, NOVEMBER 7th, on door 15/-

CIVIC HALL, GUILDFORD
Saturday, November 8th, 8-11.30 p.m.
HOWLIN' WOLF - FREDDIE KING
Killing Floor and Junco Partners
FULLY LICENSED BAR 10/- Adm.

posters
30" x 20" 3 COLOURS
ERIC CLAPTON (black, white, green) 6/- each
JIMI HENDRIX (yellow, black, white) 6/- each
ALL 3 15/- POST FREE
PEACE POSTER
JOHN MAYALL (red, white, purple) 6/- each
30" x 20" 2 colour (red, blue) 7/6 each post free
Please send Cash with Order to:
RODGE MAYNARD
Dept. G, 112 Beckenham Road, Beckenham, Kent.
Agents required all countries. Trade enquiries invited.

Watford College Union
present **Caravan & Aardvark**
Saturday 8th November
Hempstead Road, Watford
Bar till 11 pm, 10/-
caravan & aardvark

Stonhenge presents:
FREDDIE KING
MIKE COOPER **KILLING FLOOR**
In concert at Oxford Town Hall
Tues, Nov. 11, 8 p.m. Tickets: Russell Acotts, Stonhenge, or at door

Send your **CLASSIFIED ADS** to:
MELODY MAKER
161-166 FLEET ST., E.C.4
01-383 2011
Extn. 171, 176 and 234

APHRODEZIA SUNDAY
NOVEMBER 16, 12-12
ROUNDHOUSE CHALK FARM
See Club Events Sunday

SUNDAY BLUES CLUB
CROWN HOTEL, MARLOW
THIS WEEK
JUICY LUCY

AGENCIES and PROMOTERS wishing to obtain the services of the very professional Philips Group
JASON CREST
for home and abroad bookings, are invited to contact:
JOHN SULLIVAN, 18/20 LONDON ROAD, TUNBRIDGE WELLS, KENT, PHONE TUNBRIDGE WELLS 27196, or **CROWBOROUGH 4498** evenings and weekends.

mandrake
01 520 8282

Juicy Lucy
BRON AGENCY LTD.
29-31 OXFORD STREET, LONDON, W.1, 437 5063

STEAM-HAMMER
... is alive and well and has not contracted an agonising new ailment for December, believe us. Now looking for January & February, call Bredy Taylor at Tony Hall, 01-437-6977/1958 ...

TAPE RECORDINGS
1/4 per word
YOUR TAPES REPRODUCED TO 10 copies. — Send for details to: **WALKER REPROGRAPHS**, 14 Maple Street, London, W.1 01-430 8550

PUBLICITY
1/4 per word
LIVE REPRODUCTIONS from 1000-10000 copies. 100 x 500. — Send for details to: **WALKER REPROGRAPHS**, 14 Maple Street, London, W.1 01-430 8550

TRANSPORT
1/4 per word
CABIN TRANSPORT, syndicate of the best freeters in the business. Transits, etc. any day. — **BHE 4367/9**

CHEAPEST GROUP TRANSPORT — 01-700 2056

CREAM TRANSPORT, 24 hours — 045 4352

ROADIE with transit. Requires work. See passport. — 01-370 9000

FOR HIRE
17/35-cwt. Vans and 12/15-seater Buses
All new Transits
242 0496

EXPOSE YOURSELF
with **LINEO PHOTO PRINTS**
500 10 x 8 £5
Send for samples and prices to **WALKER REPROGRAPHS**, 14 MAPLE STREET, LONDON, W.1 01-430 8550

RECORDING STUDIOS
1/4 per word
ABANDON ABSOLUTELY your search for a better sound, service and price. See **4-track** — the only like music Ltd. Home of the **Yoko** record label. **LESTER PITT 4829**. Top quality soundings. Fast reply to disc service. Reasonable rates — 11 Eden Road, Kingston, Surrey. 01-548 1011

A. B. RECORDING Group recording. Hammond organ, outstanding high level discs — 0449 9001, 01-542 2600

STUDIO SOUND (LITCHIN), recording Studios. Demos, Advertising Productions. Tapes to 100 — 045 4357

TRY PROGRESSIVE sound for your demo disc. Superb recording at competitive rates. All facilities — 018 5283 (1117)

FREEDOM TRANSPORT TRANSITS
PHIL — W.5 32743
JOHN — 889 3962

RECORDS WANTED
1/- per word
ALL YOUR unwanted 45's, LP's bought. Any quantity. Send for cash by return to **Movers**, 16 Loughton Road, Loughton, Essex. 01-542 2600

UNWANTED LP's bought / exchanged for new. — **S&C** Cob Records (Purchases), Portsmouth, Gosport, Hampshire. (TH 3170)

WANTED for spot cash. LP's, 45 records, players, radios, etc. Arrangements to call day or evening — Tel. Morrell, ABC 7141

TANGERINE RECORDING STUDIOS
8-track
£10 on hour
Tel. 935/4244 or 4562

LIGHTING HIRE
1/4 per word
FULL RANGE OF ROTASOUND lighting equipment for hire and sale. Strobeshire from 3 gns. 24 hour amplifier repair service. — **Light Sound Studios**, 61 South Parade, Acton Green, W4. Tel 794 2248.

WHERE IN LONDON
Can you get an 8-TRACK RECORDING STUDIO with all facilities for £10 per hour?
PAN SOUND STUDIOS
23 DENMARK ST. LONDON, W.C.2
Phone: 240 2816

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4
Enquiries: Fleet Street 5011, Ext 175, 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 take 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.

MUSICAL SERVICES
1/4 per word
COMPOSING / ARRANGING Services — 2 Melford Avenue, Barking. 01-584 4299

DEMONSTRATION Records — Demos Music Co. 4 Copland Street, Stoke

EARN MONEY SONGWRITING. Amassing Free book tells how. — **L&S**, 1911 M. Dryden Chambers, 119 Oxford Street, London, W.1. 40 stamp.

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. **FREE** details. — **Musical Services**, 213 M. West Knoll, Hollywood, California, USA.

MUSIC TO LYRICS. Voice-tape. — 26 Sudbury Avenue, Wembley. 01-902 3435

SONGWRITERS. Demo recordings from 12 3s. Top lines. Singers arrangements. Melodies to lyrics. — **Brochure**, 14 Lavender Hill, Enfield, Midds. 263 5564

SONGWRITERS! If you think you have hit material and want the opportunity of maximum exposure — **Phone 492 9063**

SONGWRITERS. We'll put your material on disc for demonstration purposes in our fully equipped recording studio using our pro musicians and vocalists. Free music settings to words. Send words, manuscript or your own tape. — **City Music Scruffy**, Great Yarmouth.

SONGWRITERS: Your lyrics set to music. — **Details**, D. Turner, Stephenson Hall, Ockholme Road, Sheffield, 16.

TURN your pop song ideas into cash — **Dee Music Co.**, 3 Copeland Street, Stoke.

MOBILE DISCOTHEQUES
1/4 per word
ELOISE MOBILE Discotheque for all occasions. Inclusive light show at reasonable rates. — **Phone 304 1684 pm**

HANTS, WILTS, BERKS, DORSET Very mobile discotheque. — **W109 402**

HAPPIES UNLIMITED. For all occasions. — 01-937 0990

HEAVY HENRY and stereo mobile discotheque now at 01-745 3725

IDIDI DANCING troupe **FREE** with our sound/light show — 01 299 5514

KARL SIMON plays underground music. — Telephone (day) Warr 4884 (night) Much Hadham 2402

MAGIC CARPET Discotheque. The best in sound and lighting. Using **AULTAN** equipment. — **MARY**, 01 223 2176

MOBILE DISCOTHEQUES for hire to suit your budget and function. — **TEL**, 01-445 4529

MOBILE DISCO'S. — 01-866 9990

RING 01-800-1685 (evening). Very mobile discotheque, all occasions

SOUNDS FINE Mobile discotheque for all occasions. — **Chalfont St. Giles** (02490 from London) 2218.

Stereo MOBILE DISCOTHEQUES, music suitable for all occasions — **Day** 01-937 0051, **Night** 01-373 2077.

TARTAN THEQUE for inexpensive mobile discotheques and Kaleidoscope light-shows. — **Please telephone** 01-794 9726 (day-time)

THE EVENING SERVICE discotheques for all occasions. From 15 gns including lighting — 01-286 2293

TROY ENTERTAINMENT Mobile discotheques, groups, cabaret acts — **Thames** 21815

WARY A GOOD TIME at your party or wedding. For 3 to 12 pm. — **Ring** 659 8537, **Ellis**, 66-68, Roper's, Phonograph, Marble Discotheque.

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
for the following contemporary styles:
The Techniques of Arranging and Orchestration. Impassioned Through Arrangements. The Litching System of Composition. New Techniques in Light-Sounding. Percussion. Musicology. Also offers and records of free education. Write for leaflet to: **L.C.A.I.**, 51 Havelock St. London, N.7. Please state your instrument and the course you are interested in.

TUITION 1/4 per word
A BALLAD singing career. Have you all the money you need? If not, earn that extra with your voice. Master method of singing. London's leading school for Ballad and Musical theatre and introduction you to the stage. A career as a professional singer can become a reality for you. — **Telephone** 01 748 4708 for voice test to assess your potential

ACKNOWLEDGED BRITAIN'S BEST TEACHER. **SAXOPHONE / CLARINET** private lessons. Beginners / advanced. **ADVISED!** I teach **SAXOPHONES**. Also postal courses saxophone. **LESLIE EVANS**, 275 Colney Hatch Lane, N11 8HT (Tel. 4537)

AMSTELL Saxophone/Clarinet tuition — 01 897 9541

ALL STYLES POP SINGING TUITION Personal tuition. **Beginners** in **LONDON** and **BIRMINGHAM**. Also postal tuition. **Beginners** — **MAURICE BURMAN SCHOOL**, 3 Baker Street, London W1M 3JL. Tel. 91 943 9486

ARE YOU a singer who needs your first extra? Get you there! If so, please phone **TRAC** Kelvin 649 01-612 3927.

AUREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — **51 The White House**, N.W.1. BUS 5288, ext. 192.

BASS / BASS GUITAR. 2nd, 3rd, 4th and 5th years. **Tanaka Co.** Secretary, 125-126, 245-246, 248, Weymouth, 0425 450000

BELL MUSIC STUDIOS. Tuition all instruments. — 478 7980

BIRMINGHAM SCHOOL of Pop. Tel. 47894. **Expos** (Individual) tuition — 823 277 8108

CLARINET / SAXOPHONE / FLUTE tuition. **Beginners** to advanced. **1922** improvisation. — **Tel. Winston**, **Winston**, 01-465 2340

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. — **01-824 8224**

DRUM TUITION. pop jazz. **Teaching** techniques. **Beginners** to advanced. — **01-874 0519**

ELECTRONIC ORGAN lessons from the **Private** organ. **Beginners** to advanced. **Organ**. **Practical** studies. 7/8 hourly. **Pop** guitar. **Rock**. **Chorus**. **Saxophone**. **And** **Yamaha** electronic **Democratization** gives — **29 Arden Road**, SE1 7JF 276

ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. **West-End** Studios, Reg. Office, 48 The Glass, Gordon, 250 TQD, Surrey. Tel. 01-634 4778

FOLK, BLUES, Gypsy tuition. **Janach**, **Bombardier**, **Dylan** styles. — **3115** 8297 ext.

GUITAR AND MANDOLIN TUITION. — **Phone** **Fridays** or **Saturdays**. **Private** 0111 600 8000

INSTANT BANJO, BASS, all styles. **MEM** Winner 1953/54 (Ind). — **Fred Garsen**, 01-942-9117

GUITAR LESSONS. — **Clapham** 422 8118

GUITAR LESSONS. — **Warr** 4511

GUITAR POSTAL TUITION. — 4 Balmoral Road, Bristol 7

MICKY GREEVE, Specialist drum tuition. — **789** 2703

MODERN STUDENT BANDS. — **Bell Music Studios**, 478 2595.

PIANO. — **734** 2060.

RECOMMENDED TRUMPET TUITION. **Modern** method. — **Bell Music Studios**, 478-2603.

TRUMPET / TROMBONE / ARRANGING TUITION. Instruments supplied. — **Tel. South** 30685 3361

TRUMPET / TUITION. — **Two-plate** 01-455 3740. Instruments supplied

JAZZ PIANO TUITION
by active jazz-pianist and arranger. Qualified to teach beginners and advanced.
PETER SANDER, BA, LQSM
Ring 01-459 1781

LEARN THE TECHNIQUES
of the
DISC JOCKEY
be it RADIO or DISCOTHEQUE
THE SCHOOL OF BROADCASTING
offers you professional training in this exciting field
Full details obtainable by completing this coupon

SCHOOL OF BROADCASTING
Burlington House, 30, Norfolk Street Strand, W.C.2. Tel. 634 0245

NAME (Block Letters) _____
ADDRESS _____
C.A.R. 1 for sale

CAR FOR SALE
1/- per word
CLASSIC 4-cylinder 1950, 1961
2323 cc. — Tel 01-866 4126

DISC

and MUSIC ECHO

John Peel

Christine Perfect

John Lennon

— is he still a Beatle? —

EXCLUSIVE INTERVIEW WITH JOHN AND YOKO

— START OF A 2-WEEK SERIES IN TODAY'S ISSUE

writes his own column on the music scene, every week in Britain's best-selling colour pop weekly

Beginning the fascinating story of the rise to popularity of a new solo star

Read it all in TODAY'S

DISC

and MUSIC ECHO

Melody Maker

BY ARRANGEMENT WITH
HAROLD DAVISON, PRESENTS A
NATIONWIDE TOUR OF THE—

AMERICAN FOLK, BLUES and GOSPEL FESTIVAL '69



FOR THE FIRST TIME IN BRITAIN
ALBERT KING
AND HIS BLUES BAND

TOUR DATES AND DETAILS

TODAY
THURSDAY

CARLISLE, MARKET HALL 8.0 p.m. Tickets: 10/-, 15/-, 20/-, 25/-. Available from Coach House Club, Allenwood House, Heads Nook, Carlisle. Also from E. T. Roberts Ltd., Lowther Street, Carlisle, and by post only from J. M. Smith Esq., 17 Knowe Road, Stanwix, Carlisle.

TOMORROW
7th November

NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/6, 15/-. Available from Box Office, City Hall, Northumberland Street, Newcastle upon Tyne 1.

SUNDAY
9th November

CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Booking Office, Fairfield Hall, Croydon (Telephone CRO 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.

MONDAY
10th November

PORTSMOUTH, GUILDHALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Guildhall Box Office, Portsmouth (Telephone Portsmouth 24355) open 10.0 a.m. to 8.0 p.m. daily except Sunday. Also from: Byngs Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel, Farnham; Skinner & Res Ltd., Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, Isle of Wight; Teague, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Marine Parade West, Lee-on-the-Solent.

TUESDAY
11th November

ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/6, 21/-. Available from Theatre Royal Box Office, St. Helens, Lancs. (open 10.30 a.m. to 2.0 p.m. & 5.30 p.m. to 8.0 p.m. — Telephone St. Helens 28467). Also from Crane's Box Office, Crane & Son Ltd., Hanover Street, Liverpool 1 (Telephone Liverpool Royal 4714) and St. Helens Industrial Co-op Society, Travel Dept., Helena House, St. Helens, Lancs. (Telephone St. Helens 26281).

WEDNESDAY
12th November

HEMEL HEMPSTEAD, PAVILION 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Box Office, Pavilion, Hemel Hempstead, Herts.

PLEASE SEND STAMPED ADDRESSED ENVELOPE WITH POSTAL APPLICATIONS
DON'T MISS OUT—BOOK NOW!

THE STARS OF FAITH

FROM BLACK NATIVITY



BOSS OF CHICAGO BLUES
OTIS SPANN

AND THE GREAT
**CHAMPION JACK
DUPREE**



Registered at the G.P.O. as a newspaper. Second class postage paid at New York, N.Y. Printed in Great Britain by Gill Ltd, Sharnon Road, Colchester, and published by Langens Press Ltd. Copyright 1969 Langens Press Ltd. London, E.C.4. Postage on single copies: Inland 4d., Overseas 3d. CONDITIONS OF SALE AND SUPPLY: This periodical is sold subject to the following conditions, namely that it shall not, without the written consent of the publishers, be lent, sold, hired out or otherwise disposed of in a manner inconsistent with the conditions of sale. It shall not be held responsible for any loss or damage to any publication or advertising, identity or personal matter whatsoever.