

MAY 1, 1971 6p weekly USA 30 cents

BYRDS TOUR WITH RITA

The Van driver

THIS IS THE FACE of David Jackson, a fashionable man, a sound freak, electric saxophonist with Britain's most fashionable band — Van der Graaf Generator.

They are talked about in endless circles, and recent tours have produced legions of fans for this remarkable band.

And they don't have a guitarist. Jackson, a B.A. in Psychology, is one of the new form of audience idols — and he neither sings, nor plays guitar. Instead he is the first genuine purveyor of the complete electric saxophone.

Jackson has large pockets of fans throughout the country, and Van der Graaf, the dream of leader and writer, Peter Hammill, have at last broken through.

"I know we are fashionable, but I'm glad, because I've believed so much in this music for so long," says Jackson.

MM writer Roy Hollingsworth travels with Van der Graaf, talks with them, and presents a two-page close-up on pages 28 and 29.



DAVID JACKSON of Van der Graaf Generator: electric saxist with a "fashionable" band.

Ella plans encore

AN EXTRA London concert has been arranged for Ella Fitzgerald and the Count Basie Orchestra this month.

Ella and Basie were to have played only three dates together here — at London's Royal Festival Hall (8), De Montfort Hall, Leicester (9) and the Dome, Brighton (12). But Ella will now return from her Continental tour to give two final shows at the New Victoria, Victoria on Sunday, May 23.

Ella will be accompanied by Tommy Flanagan (piano), Frank de la Rosa (bass) and Ed Thigpen (drums).

Her Festival shows are sold out.

Nyro TV

LAURA NYRO flies into London on May 5 to fulfil her commitment to record a programme in BBC2's "In Concert" series next day.

She was to have taped the programme following her British debut at the Royal Festival Hall in February, but was forced to return to America suddenly because of a death in her family. She will make no other appearances during her stay.

RITA COOLIDGE — the "Delta Lady" in Joe Cocker's Mad Dogs and Englishmen — will accompany the Byrds, who flew into Heathrow Airport from Los Angeles today (Thursday), on their first British tour.

Previously the Byrds have only visited Britain for occasional concerts. Their last British appearance was at last year's Bath Festival — when they were forced to play an acoustic set because of rain.

The group visited Britain in 1968 as a six-piece for two London concerts — but the line-up has changed considerably since then. Current line-up is Roger McGuinn — the only original member of the group left — Gene Parsons, Skip Battin and Clarence White.

This line-up appeared at Bath — but it is the first time that British audiences can see them using electric equipment.

The tour opens at Colston Hall, Bristol next Monday (May 3) and continues at Fairfield Hall, Croydon (6), City Hall, Newcastle (7), Liverpool University (8), City Hall, Sheffield (9), Free Trade Hall, Manchester (10), Town Hall, Birmingham (11) and Royal Albert Hall, London (13).

All tickets for their concerts were sold out two months ago.

The group will stay in London over the coming weekend and make two TV appearances. They film the "album spot" for next week's Top Of The Pops next Wednesday, when they will feature songs from their CBS album "Untitled."

After the British dates, the group are set for concerts in Holland, Belgium, Scandinavia, Switzerland, Germany and Austria. They return to Britain on June 7 to film a sequence for BBC2's "In Concert" series.

● RITA COOLIDGE interview: page 25.

Rod's hit-trick

ROD STEWART's third solo album, titled "Every Picture Tells A Story," has been completed and will be released in July, a month after the Faces return from their American tour. Label has not been set.

Rod is backed by the Faces on one track and on the rest by drummer Micky Waller, and guitarists Ron Wood and Martin Quittenron.

The Faces, with Rod, appear at Camden Arts Festival, London, and on BBC TV's Top Of The Pops tonight (Thursday).

Other dates are: Watford Town Hall (May 6), The Fox Sussex Sports Club (7), Leicester Polytechnic (8), Nag's Head, Wollaston, Northants (14), Crystal Palace (15), Birmingham Town Hall (18), Loughborough University (21), Liverpool Stadium (22), Victoria Hall, Hanley (23), Winter Gardens, Bournemouth (26), Fillmore North, Newcastle (28), and Greyhound Club, Croydon (30).

**DAVID CROSBY:
HYPE OR HERO?
SEE PAGE 15**

Melody
Maker

POP 30

Melody
Maker

SINGLES

- 1 (1) HOT LOVE T. Rex, Fly
 - (3) DOUBLE BARREL Dave and Ansil Collins, Techniques
 - 3 (7) MOZART 40 Waldo De Los Rios, A&M
 - 4 (2) BRIDGET THE MIDGET Ray Stevens, CBS
 - 5 (4) (WHERE DO I BEGIN) LOVE STORY Andy Williams, CBS
 - 6 (12) KNOCK THREE TIMES Dawn, Bell
 - 7 (5) WALKING C.C.S., RAK
 - 8 (11) REMEMBER ME Diana Ross, Tamla Motown
 - 9 (17) IT DON'T COME EASY Ringo Starr, Apple
 - 10 (6) ROSE GARDEN Lynn Anderson, CBS
 - 11 (9) IF NOT FOR YOU Olivia Newton-John, Pye
 - 12 (27) BROWN SUGAR Rolling Stones, Rolling Stones Records
 - 13 (13) SOMETHING OLD, SOMETHING NEW Fantastics, Bell
 - 14 (16) ROSETTA Fame and Price Together, CBS
 - 15 (15) FUNNY FUNNY Sweet, RCA
 - 16 (8) JACK IN THE BOX Clodagh Rodgers, RCA
 - 17 (10) THERE GOES MY EVERYTHING Elvis Presley, RCA
 - 18 (14) ANOTHER DAY Paul McCartney, Apple
 - (19) POWER TO THE PEOPLE John Lennon/Plastic Ono Band, Apple
 - 20 (26) JIG-A-JIG East of Eden, Deram
 - 21 (22) MY LITTLE ONE Marmalade, Decca
 - 22 (11) IT'S IMPOSSIBLE Perry Como, RCA
 - 23 (24) MAMA'S PEARL Jackson 5, Tamla Motown
 - 24 (21) STRANGE KINDA WOMAN Deep Purple, Harvest
 - 25 (—) INDIANA WANTS ME R. Dean Taylor, Tamla Motown
 - 26 (20) I WILL DRINK THE WINE Frank Sinatra, Reprise
 - 27 (—) DIDN'T I (BLOW YOUR MIND THIS TIME) Delfonics, Bell
 - 28 (25) AMAZING GRACE Judy Collins, Elektra
 - 29 (—) SILVERY RAIN Cliff Richard, Columbia
 - 30 (—) IT'S A SIN TO TELL A LIE Gerry Munroe, Chapter One
- Two titles tied for 1st position.

ALBUMS

- 1 (1) HOME LOVIN' MAN Andy Williams, CBS
 - 2 (4) TAMLA MOTOWN CHARTBUSTERS Vol 5 Various Artists, Tamla Motown
 - 3 (3) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 4 (2) THE CRY OF LOVE Jimi Hendrix, Track
 - 5 (8) THE YES ALBUM Atlantic
 - 6 (5) AQUALUNG Jethro Tull, Chrysalis
 - 7 (11) BEST OF T. REX Fly
 - 8 (7) ANDY WILLIAMS GREATEST HITS CBS
 - 9 (10) ALL THINGS MUST PASS George Harrison, Apple
 - 10 (9) STONE AGE Rolling Stones, Decca
 - 11 (12) FRANK SINATRA'S GREATEST HITS Vol 2 Reprise
 - 12 (6) TUMBLEWEED CONNECTION Elton John, DJM
 - (19) SPLIT Groundhogs, Liberty
 - 14 (15) I'M 10,000 YEARS OLD, ELVIS COUNTRY Elvis Presley, RCA
 - 15 (18) SONGS OF LOVE AND HATE Leonard Cohen, CBS
 - 16 (12) PORTRAIT IN MUSIC Burt Bacharach, A&M
 - 17 (—) ELEGY Nice, B&C
 - 18 (12) ELTON JOHN DJM
 - 19 (17) IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic
 - 20 (22) LOVE STORY Johnny Mathis, CBS
 - 21 (22) LED ZEPPELIN II Atlantic
 - 22 (28) 17-11-70 Elton John, DJM
 - 23 (—) ABRAXAS Santana, CBS
 - 24 (29) DEEP PURPLE IN ROCK Harvest
 - 25 (26) CLUB REGGAE Various Artists, Trojan
 - 26 (20) LED ZEPPELIN III Atlantic
 - 27 (—) COMO'S GOLDEN RECORDS Perry Como, RCA
 - 28 (25) EASY LISTENING Various Artists, Polydor
 - 29 (—) AFTER THE GOLD RUSH Neil Young, Reprise
 - 30 (21) T. REX Fly
- Two titles tied for 12th position.

PUBLISHERS/COMPOSERS

- | | |
|--------------------------------------|--|
| 1 Essex International (Marc Bolan); | Snow), 15 Wainman (Chinn Chapman); |
| 1 B&C (Winston Riley); 3 Rondor | David Myers); 17 Burlington |
| (Mozart); 4 KPM (Ray Stevens); 5 | Frazier); 18 McCartney/McLean (Mr. |
| Famous (Francis Lai/Carl Sigmond); | and Mrs. McCartney); 19 Northern/ |
| 6 Tri-Dam Music (Hank Medress/Phil | McLean (John Lennon); 20 Uncle |
| Margo/Mitch Margo/Jay Seigel); 7 | Denis/April (Traditional); 21 Walrus |
| Donovan (Donovan); 8 Jobete/Carlin | (Junior Campbell/McAlister); 22 Sun- |
| (Nicholas Ashford/Valerie Simpson); | bury (Sid Wayne/A. Mancuso); 23 |
| 9 Stardling (Ringo Starr); 10 Lowery | Jobete/Carlin (The Corporation); 24 |
| (Joe South); 11 Feldman (Bob Dylan); | Hac (Deep Purple); 25 Jobete/Carlin |
| 12 Mirage (Mick Jagger/Keith Rich- | (R. Dean Taylor); 26 Ryan (Paul Ryan); |
| ards); 13 Mustard/Cookaway (Tony | 27 Carlin (Tom Bell/William Hart); |
| McCauley/Roger Greensaw/Roger | 28 Harmony (Traditional); 29 Shadows |
| Cook); 14 St. George Music (Mike | Music (Frank Marvin); 30 Francis Day |
| | and Hunter (Billy Mayhew). |

AMERICA'S TOP 10

- | | |
|---------------------------------|----------------------------------|
| 1 (1) JOY TO THE WORLD Three | 6 (7) ANOTHER DAY Paul McCartney |
| Dog Night | Apple |
| 2 (2) PUT YOUR HAND IN THE | 7 (36) BRIDGE OVER TROUBLED |
| HAND Ocean | Water Aretha Franklin |
| 3 (3) NEVER SAY GOODBYE Jackson | 8 (11) IF Broad |
| 5 | Tamla Motown |
| 4 (4) I AM I SAID Neil | 9 (5) WHAT'S GOING ON Marvin |
| Diamond | Gaye |
| 5 (15) STAY AWHILE Belts | 10 (13) WE CAN WORK IT OUT Steve |
| Polydor | Wonder |

FROM "CASHBOX"

FROM "CASHBOX"

Head, Hands fall on their Feet

HEAD, Hands and Feet, the group fronted by guitarist Albert Lee, returned from America last week where their showcase concert at the Los Angeles Troubadour received rave reviews.

The Los Angeles Times described Head, Hands and Feet as the best British group to visit America for four years — and among the audience were Frankie Valli, Neil Diamond, Gordon Lightfoot, the Everly Brothers, Tim Rose and the Crickets, who invited Albert Lee to join them in a jam session.

The group are returning to America in July and have been offered concerts at both Fillmore. Whilst over there Capitol boss Arty Mogul gave the group a new PA system and each member of the group £1,000.

Head, Hands and Feet start their tour with Buddy Miles Express tonight (Thursday) at Odense. Other dates are Copenhagen (April 30), Montreaux (May 2), Munich (4), Hamburg (5), Frankfurt (7), Antwerp and Brussels (9), Albert Hall, London (11) and Birmingham Town Hall (12).

Forthcoming British dates for Head, Hands and Feet include Blackpool (May 13), Sheffield (14), Barnet (18), York (20), Wellington (21), Clacton-on-Sea (22), Farx, Southall (23), Whitley Bay (28), Liverpool Stadium (29) and Redcar Jazz Club (30).

COLLINS TOUR

DAVE AND ANSIL COLLINS, whose "Double Barrel" single is coming up to the 250,000 mark, arrived in Britain last Friday for a cabaret and ballroom tour.

The tour opens this Satur-



RUSS BALLARD, lead guitarist with Argent, who was rushed to hospital in Frankfurt last week after being electrocuted by a microphone stand during the group's opening song at the Zoom Club. Ballard was taken to Frankfurt hospital where he was treated for shock and severe burns and the group's German concerts for the next five days were cancelled. He is expected to be fit in time for Argent's five-day tour of Holland which opens tonight (Thursday) in Amsterdam.

day (May 1) at the Lido Ballroom, Roscombe, Hants, followed by Bull's Head, Yardley (2), a Radio One Club (3), Rebecca's, Birmingham (5), Raven's Place, Manchester (7), Dreamland Ballroom, Margate (8), Corn Hall, Newbury (14), New Theatre Club, Huddersfield (15), Tiffany's, Hford (20), Plaza Ballroom, Oldhill, near Birmingham (21), Civic Hall, St. Albans (29), Carh Club, Crickelewood (30), and Top Rank Ballroom, doubling with the 67 Club, Wolverhampton, 31.

June dates so far fixed are Orchard Ballroom, Purley (1) and Corn Exchange, Bedford (5). Bruce White, of Trojan Artists, told the MM that more dates would be fixed, taking the duo through to June 12.

BRONZE

WHY PAY £2.15 (43/-) +

We supply ANY new unplayed LPs at best discount prices. Overseas customers supplied free of British Purchase Tax as well as at discount. Send now for details and free catalogue to our Dept. MM2.

We will also accept your unwanted LPs in part exchange for ANY new unplayed LPs of your choice. As much as 25/- each allowed for your unwanted LPs in part exchange. Cash payments made for your unwanted LPs if preferred. Overseas exchange enquiries welcomed. Send s.e. FIRST for details to our Dept. BDM2.

Cob Record Center, Portmadoc, Caerns, UK. Tel. (0766) 2170

MUSIQUE BOUTIQUE

TOP 20 SHEET MUSIC

- Elton John Sims Album £2.90
- Creedence Clearwater, complete £1.90
- Pandemonium (Creedence Clearwater) £1.25
- John Murray USA Union 50p
- See Gies (Two Years On) 50p
- Elvis King of Rock Album 50p
- 52 Outrageous Songs £1.25
- Leonard Cohen Songs £1.25
- Joni Mitchell Music £1.00
- Col Stevens Album £1.00
- John Lennon Plastic Ono Band Songs (each) 20p
- James Taylor Vocal & Gtr. Album £1.60
- New Morning (Dylan) £1.50
- Self Portrait (Dylan) £1.50
- John B. Sebastian Album £1.50
- Led Zepplin II £1.50
- Judy Collins Songbook £2.50
- All things must pass (Harrison) £1.50
- Free Album 75p
- Routine Blues Guitars (Grossman) £1.40
- Steve Winwood (Traffic) £1.25
- Songs of Johnny Cash (New) £2.10
- Paul McCartney Album 75p
- Let it be Album (Beatles) 75p
- Ladies of the Canyon (J. Mitchell) 85p
- Leonard Cohen Book of Poems 50p
- Delia Blum Guitar (Grossman) £1.40
- Marc Bolan Book of Poems 75p
- Roarise around our Showrooms of all Groups and Solo Artists, Guitars, Violin, Guitar Chords, Organ and Accordion Music.

Free Catalogue to Personal callers 15p by Post

GIANT COLOUR POSTERS

52" x 34" (132 cm x 86 cm)

80p (Callers only)

MICK JAGGER, POWERFUL
PIERRE, RAQUEL, WELCH
HENRIE, CLAYTON, GILBERT
CHOPPER, TOM JONES
AMAZON, HENDRIX II

PICCADILLY MUSIC
70 Shaftesbury Avenue, London
W1A 4PL 01-437 4144

DEL IS OSIBISA

IMPORTED RECORDS AND TAPES

Anything available in the USA at Discount Prices

\$4.98 List Records at \$3.75
\$5.98 List Records at \$4.50
\$6.98 List Tapes at \$5.50
(Cassette, 8-track or Reel)

Send for Free Lists. Inquiries most welcome. Improved fast service, surface or air mail available

GODZILLA'S AMERICAN PHONOGRAPH RECORD EXPORT SERVICE

P.O. Box 1566, Glendale California, U.S.A. 91209

IN NEXT WEEK'S MM...

ELP hit America

—Chris Welch reports

FAMILY'S DILEMMA

BYRDS in Britain

ORGANS

—special supplement

BRUCE'S RECORD SHOP

Mud Slide Slim — James Taylor £1.15
L.A. Woman — Doors (Imp.) £1.15
Back to the Roots — John Mayall £1.15
Mantucket Seligshoff — Mantelco (Imp.) £1.15

1 Southwell St., Glasgow, 041-332 3210
79 Rose St., Edinburgh/46 High St., Kirkcaldy

PLAYING THE GUITAR

A SELF-INSTRUCTION GUIDE TO TECHNIQUE AND THEORY

By FREDERICK M. NOAD

Author of SOLO GUITAR PLAYING

OVER 30 ILLUSTRATIONS to simplify finger placement and strumming positions.

THE AMAZING CHORD CLOCK diagram says that makes changing chords as easy as telling time.

SOUND CLINIC analyses and solves tone problems in buzzing, clicking and deadening that most often trouble the beginner.

Send for your copy. Price 86p, inclusive of postage. Also, request your FREE Mail Order Catalogue of our latest music books.

MUSIC SALES LIMITED

Mail Order Division, 78 Newman Street, London, W.1

New progressive channel?

Radio Three may rock this autumn

PROGRESSIVE music may be featured on the BBC's Radio Three channel in the autumn.

Discussions are currently in progress with Radio Three controller Howard Newby, chief assistant Peter Dodd and radio three producers—and the outcome is likely to be an hour's programme featuring progressive rock either once weekly or fortnightly.

The BBC told the MM this week: "This is in its very early stages. What we are talking about is a programme to feature new trends in pop music. We would present the best in pop, but it won't be until the autumn because of programme schedules."

Certain Radio One disc jockeys, including John Peel, have been campaigning for progressive music on a difficult channel for some time.

NEW DANA SINGLE

DANA, currently touring with Engelbert Humperdinck, has recorded another Paul Ryan composition for her follow-up to the chartster "Who Put The Lights Out," also by Paul.

Title of the new single, out on May 14, is "Today." Dana

guests with the Young Generation on BBC-2 on May 29, with Rolf Harris on BBC 1 on May 31 and will also be heard with Engelbert in a radio show the same day.

Dates include a charity show at Croydon on May 7, a week in variety at Sunderland Empire (from May 10), and one-night-stands in Ireland from May 23 to 30.

On June 7, Dana starts rehearsals for a summer show with Frank Ifield at Scarborough.

The film Flight Of The Dove, a pantomime-fantasy starring Dana, is due for release on August 1.

BLUE MINK SIGNED

BLUE MINK have signed a three-year contract with EMI and future recordings will be

released on the Regal Zonophone label. A single, "The Banner Man," is scheduled for release on May 7.

MARK ALMOND BACK

MARK ALMOND return from their first Stateside tour this week and have a week's rest before starting a month long British University and College tour during May.

The tour opens at Aberdeen University on May 6, and ends at the London Lyceum on May 30. Rest of the dates are: Glasgow University (May 7); Dundee University (8); Edinburgh University (9); Stirling (10); Sheffield Polytechnic (13); Warwick University (14); Essex University, Colchester (15); Cardiff University (18); Bristol Polytechnic (19); Bradford University (20); Liverpool Polytechnic (21); Leeds University (22); Brighton College of Further Education (24); Isleworth Teachers Training College (25); Exeter University (26); and York University on May 28.

ARMADA SAIL

ARMADA, the new Sammy Rimington group, begin four weeks of engagements tomorrow (Friday). They play the Philippa Fawcett College, Streatham (April 30), then York University (May 6); Lancing College (2); Brighton College of Education (4); London's Bumpers (5) and Horseshoe, WI at lunchtime (7) and Leeds Polytechnic the same evening.

More Mountain

MORE dates have now been been set for Mountain, who arrive in Britain mid-way through May.

The group will play four British dates at Crystal Palace Bowl (May 15), Kinetic Circus, Birmingham (20), St George's Hall Liverpool (22) and Lyceum, London (23).



MOUNTAIN: tour

ORBISON DATES

ROY Orbison flew into Britain last week for cabaret dates in the north.

On Monday, Orbison commenced a fortnight's season at Batley Variety Club. Other dates set are Ly. Dolce Vita Club (May 10 to May 15), Golden Garter, Manchester (16-25), Fiesta Club, Stockton (May 31 to June 6), Fiesta Club, Sheffield (7-13).

10W FOR U.S. TV

RICHARD ROSCOE — rival Isle of Wight Festival organiser to the Foubk brothers — this week announced he had arranged 150 outlets in America for televising of the festival he intends to promote on the Island during the last weekend in August.

Seating capacity in the various cinemas and theatres is over 1,000,000 per day, who will receive live transmission of the event.

Assisting Roscoe in the venture are Eric Blackstead, producer of the Woodstock album, and former Beatles' road manager, Mal Evans.

YES SOUNDTRACK

YES have been invited to write and play the entire soundtrack for a new film currently being shot in America. Titled "Peace," the film deals with the reactions of American people to the current Vietnam situation.

Latest dates for the group include Barking Polytechnic (Saturday), Stoke Trentham Gardens (May 2), Chatham Central Hall (6), Oxford Town Hall (7), Birmingham University (14), Leicester De Montford Hall (15) and Liverpool University (21).

DeJOHNETTE DUE

JACK DeJohnette, Miles Davis' drummer, is coming to London with a band in August to make an album with British musicians.

Cheap Stefan

STEFAN Grossman, the American guitarist and songwriter is to return to England in May for a budget concert tour and begin work on a new album.

Stefan, who has been working with Paul Simon, returns to Europe on April 29 for concerts in Germany, Sweden and Denmark.

Dates set for the British concerts are Kings Theatre, Barnstaple (May 17), Bath Pavilion (18), City Hall, Newcastle (19), Caird Hall, Dundee (20), Glasgow City Hall (21), Guildford Civic Hall (22), St George's Hall, Bradford (26), and Guildhall, Southampton (28).

Grossman will be supported by Unicorn and tickets will cost 40p.



TYGER HUTCHINGS: QE Hall gig

Funk in a football ground

GRAND FUNK Railroad are set for a London Concert on July 3 — probably at a major Football Ground. The group's manager was in London last week negotiating a suitable venue for the group.

The London date is part of a European tour which include dates in Hamburg (June 18), Dusseldorf (19), Frankfurt (20), Munich (21), Nuremberg (22), Rotterdam (25), Paris (26), Brussels (28), Milan (30) and Rome (July 1).

On leaving Britain, Grand Funk play Shea Stadium in New York, followed by a concert in Tokyo on July 18. Shows at the Yale Bowl and Los Angeles follow, and each of these four venues hold 100,000 people.

NEW MAC MAN

FLEETWOOD Mac have replaced Jeremy Spencer, who left the group in the States to join a fanatical religious group during their last Stateside tour, with San Franciscoan guitarist, vocalist and composer Bob Welch.

Clifford Davis, Fleetwood Mac's manager told the MM that Bob Welch had been playing with a French-based American band before he joined the band, and that they were put in contact with him by Glenn Cornick's wife.

Fleetwood Mac are rehearsing and recording at the moment, and will start gigging again at the beginning of June before going back to the States for their seventh tour in August.

Jeremy Spencer was due to return to England from the States last Monday with a couple of Children of God followers, but failed to arrive. "He was booked on a flight from Texas," said Davis, "but his passport is with Reprise records in Los Angeles. I expect he forgot to get that sorted out."

Steeleye for Whit Festival

STEELEYE Span, who are appearing in a stage version of the play "Coranna" at the Royal Court Theatre, London, from May 17 to 23, are set to play the Saturday night concert during the Whit Festival at the Queen Elizabeth Hall, London, on May

29, with the Straws. Following the concert they will go on the road with the Coranna Company. The dates for the tour are Young Vic, London (May 30), Kent University (June 3), Hornsey Town Hall (2), Fairfield Hall, Croydon (3), St George's Hall,

Liverpool (4 and 5), Bedford University (7), Southampton University (8), Harrogate Opera House (9), and Manchester University (11).

June 10 — and a half-hour spectacular for Granada Television.

Other dates for the group — without the Coranna company — are University of Essex (May 6), Trent Polytechnic, Nottingham (7), and London University (8).

Going great drums

HAYMAN

HAYMAN MARKETING DIVISION OF DALLAS ARBITER LTD

10-18 CLIFTON ST. LONDON E.C.2B 2JD. 01-247 8981

Please send details of Hayman Drums and Stands

Name _____

Address _____

Heavy DON'T make 'em happy



MUNGO Jerry, Marmalade, Fairweather, Dave Edmunds, the Equals, Status Quo and Slade are all set to appear at a "light" festival to be held at Weeley near Clacton-on-Sea on August 28 and 29.

The festival is being run by the local Round Table, who have chosen the above groups in favour to "heavy" bands after conducting a survey among young people.

"Eighty per cent of the answers preferred the pop groups to bands like Black Sabbath or Deep Purple," Vic Speck, vice-chairman of the Round Table festival organiser told the MM this week.

"The festival will start on the Friday evening and run non-stop until the early hours of Sunday morning. We are hoping for about 12,000 although we can cope with 50,000," he added.

"We have never had a festival in this area before and it has taken 15 months to sort out the problems with the local county council. If this

MUNGO JERRY: for 'light' festival

success we shall repeat it next year and perhaps have bigger name groups on the bill.

Tickets, which will be available at the end of May, will cost £1 before the day and £1.50 on the day.

Also on the bill are Demon Fuzz, Raymond Froggatt, Gentle Giant and Kiss.

Melody Maker

161 Fleet Street, London EC4P 4EA, Telephone: 01-353 5011

EDITOR Ray Coleman
ASSISTANT EDITOR Richard Williams
FEATURES EDITOR Chris Welch
NEWS EDITOR Chris Charlesworth
CHIEF SUB EDITOR Alan Lewis

EDITORIAL
Max Jones
Laurie Henshaw
Chris Hayes
Michael Watts
Mark Plummer
Neil Roberts
Andrew Means
Roy Hollingworth
Brian Southall

IN AMERICA
Leonard Feather
Jacoba Atlas
Jeff Atterton
Vicki Wickham
PHOTOGRAPHER Barrie Wentzell
ADVERTISEMENTS MANAGER John Jones
PROVINCIAL NEWS EDITOR Jerry Dawson

Statham House
Talbot Road
Manchester
M32 0EP
Tel. 061 872 4211

Subscription inquiries and orders should be sent to IPC Business Press (Sales & Distribution) Ltd, Subscription Department, 49 Bowring Green, Lane, London E.C.1. Tel. 01-837 3030. Telex No. 22839. Rates: 1 year £5.50 2 1/2 years £10.00

Advertiser rates on application. Please give four weeks notice if possible should you require a change of address, and return a recent wrapper or envelope in which a copy has arrived. New subscriptions not nearly begun with the issue published four weeks after the date of arrival of the subscription order at the publisher's office, unless otherwise requested.

ibpa

Chairmen's full dates

THE FULL itinerary of the Chairmen of the Board's tour was announced this week.

The group, making its first trip to Britain, arrive from New York on May 13 or 14 and open on May 15 at Normal College, Bangor.

Dates then follow at the USAF Bases at Upper Heyford and Croughton (16), Locomo, Stevenage (17), Top Of The Pops recording (19), Palais, Nottingham (20), Rath Ballroom, Kilkenny (21), Memorial Hall, Northwich, doubling New Theatre, Huddersfield (22), Bumpers Club, London (23), Bristol and Bridgewater (26), Odeon, Manchester (28), Odeon, Birmingham (29), and Empire, Liverpool (30).

The Chairmen then play a week from May 31 at the Fiesta, Sheffield. They double the Orchid, Purley with Tiffany's, Ilford on the night of June 10, then play another double date at Rebecca's and Barbarella's, Birmingham (11).

The tour winds up on June 12 at the Civic Hall, St Albans.

MIXTURES' SEASON

THE MIXTURES, who hit the chart with "The Pushbike Song," play their first British summer season this year when they top the bill at the Princess Theatre, Torquay, from June 18 to December 25.

The group appear at Brighton's Top Rank Ballroom tomorrow (Friday) and play a charity gala in aid of the Society for Mentally Handicapped Children at the Fairfield Halls, Croydon, on

Friday, May 7. Immediately after the show, they fly to Austria for a TV show on May 8 and a one-nighter in Graz on May 10.

York drum band on the road

DRUMMER Pete York is planning to take his percussion band on the road in the summer, but it is doubtful whether it will include the stars who have appeared in it at their two sessions at London's Bumpers Club.

"We will start at the end of June with a show at London's Marquee, then take it to the Continent and back for more British dates towards the end of the month," York told the MM from Frankfurt this week.

"It won't necessarily feature the musicians who played at Bumpers (Deep Purple's Ian Paice, Jon Lord and Roger Glover, along with Eddie Hardin and Keef Hartley and members of Reef's group) because they have other commitments.

"I have two other drummers to work with and I also want an organ, guitar and bass and possibly a horn player. It won't be a permanent thing, and I am hoping to persuade some of the stars to do occasional things with me."

PETER BOWYER presents

"In Concert"

RORY GALLAGHER

and

JELLYBREAD

- Thurs., May 13th Philharmonic, LIVERPOOL
- Sun., May 16th De Montfort Hall, LEICESTER
- Wed., May 19th Free Trade Hall, MANCHESTER
- Fri., May 21st Town Hall, BIRMINGHAM
- Sun., May 23rd Caley Cinema, EDINBURGH*
- Mon., May 24th Electric Garden, GLASGOW*
- Sat., May 29th Civic Hall, GUILDFORD (1)
- Thurs., June 3rd Guildhall, SOUTHAMPTON
- Fri., June 11th City Hall, NEWCASTLE
- Sat., June 12th City Hall, SHEFFIELD
- Sun., June 13th Fairfield Hall, CROYDON (2)

* Supported by Northwind

- (1) Presented by Fred Bannister
- (2) Presented by John & Tony Smith



LOUGHTY IS OSIBISA

AMERICA



MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

from VICKI WICKHAM in NEW YORK

CHICAGO at Carnegie Hall, every night and two shows on Friday and Saturday, were great. From being "show-bandish" they are now very interesting "live" and have perfected their recording sound for stage — but, gosh it was loud — too loud.

They played a lot of familiar numbers, doing "I'm A Man" which they said they hadn't done in a long time. The evening was divided into two sets and from the first part my favourite was "Doesn't Anybody Know What Time It Is?" with piano intro by Robert Lamm.

Part two gems were "Free," "25 or 6 to 4," and "The Travel Suite" with drummer Danny Seraphine's fantastic solo. The most outright musical evening I've heard in a long time.

Blood, Sweat and Tears began it all, and their creator, Al Kooper who formed the group, produced their first album and split for a nervous breakdown, has now been asked to come in to advise, choose material and produce their next album.

B. S. & T. have been bum rapped and the last album was nowhere near either the one Al did or the second produced by Chicago's producer, James Guercio. So Al's back and very happy about it all.

Diana Ross is everywhere. Her TV special "Diana" is on this Sunday evening and there are promos, ads et al everywhere for it, plus the album soundtrack, so I guess there's nobody doesn't know it's on. And strong rumour has it she's pregnant and looking a little chubby.

And she has a magnificent, beautiful new single about to be released, Nick Ashford and Valerie Simpson produced it. They wrote and produced her "Reach Out and Touch," "Remember Me" and "Ain't No Mountain High Enough," and this time they've taken The Four Tops' golden oldie, extended it, re-arranged it, pushed it and pulled it, coaxed Diana and come out with a brand new sparkling, inspired and delicious sounding "Reach Out — I'll Be There." It makes you jump up and down, because you just never thought of the song that way. It's a gem.

Just as the combination of Paul Buckmaster, Elton John, Bernie Taupin and Gus Dugone made a perfect second album for Elton, the combined talents of Jerry Wexler, Arif Mardin and Donny Hathaway have made this year's stunner. Donny had an album out last year called "Everything is Everything" and everyone I knew dug and raved about it, particularly a track called "The Ghetto" but it didn't get through.

He's a jack of all trades. He's a singer, composer, musician, arranger and producer. Wearing one or a combination of these hats he's worked with Betty Everett, Jerry Butler, Roberta Flack, Lena Horne, The Staple Singers, Curtis Mayfield, Aretha

Al Kooper returns to BS and T

and now himself. The new album is just "Donny Hathaway." It's bright, refreshing, musical and most of all, very playful.

Hottest selling single in the US is "Battle Hymn of Lt. Calley" by Terry Nelson and C. Company.

There it is, first week of release in the charts in the mid-forties, with bullets, stars and a huge chunk of sales. It's interesting that more and more here the lyrics of a song are newsworthy, but saleable entertainment — "Ohio" last year by CSN and Y after the incident at Kent State University where students were shot to death by the State Police, on a much lighter level the current rush to mention "Hot Pants" in the title (the old Royal Teens' "Short Shorts" has been resurrected as Hot Pants), and now a sentimental and pro statement concerning the recent conviction of Lt. William Calley, found guilty of murdering 21 civilians at the Mai Lai incident in Vietnam.

Lyrical-wise too, the commission who "censor" what we hear played on the radio and what we don't are getting very hot under the collar about mentions of drugs. They're suddenly reading hidden meanings into "brownie" as in chocolate-fudge cake, as recorded by good old all-American nicey-guy Lou Christie.

"He means upper pills," they say. Even though Step-

penwolf's infamous "The Pusher" puts down "the pusher" and their current single "Snow Blind Friend" far from encourages the use of cocaine, it's not good enough for the FCC — they have banned them.

The Doors' new single "Love Her Madly" is back to rock music, and they also have a good new album "L.A. Woman" released last week — but it's their last for Elektra the label where they've been since late '66, and the label which helped give them six gold-albums and three singles. No announcement on a new label has yet been issued.



AL KOOPER: happy about it all

JAZZ from Leonard Feather in Los Angeles and Jeff Atterton in New York

DRUMMER Tony Williams has been busy cutting his third album for Polydor. Entitled "Ego" it will feature two other percussionists, Don Allas and Warren Smith, along with Ted Dunbar on guitar, Larry Young (who now calls himself Khalid Yasin) on organ and Ron Carter on bass and cello. Williams, who is gaining popularity with the rock crowd, is featured in "Ego" as composer, lyricist and singer as well as drummer.

Straight-ahead jazz sounds have been set for the Kansas City Jazz Festival. The Con-

vention and Tourist Council of Kansas City, sponsoring the event, promised that no rock or pop groups would appear. Among those booked were the Buddy Rich orchestra, Gene Harris and the Three Sounds, Clark Terry, Ray Brown and Herb Ellis with two local musicians, Frank Smith on piano and Richard Ross on drums; Joe Thomas, also Jimmy Rushing with a group led by Jay McShann that includes Fats Dennis on saxophone and Paul Gunther on drums.

Tommy Vig, the vibraphonist, composer and conductor, has signed with the Stan Kenton Creative World organization. Vig's album entitled "The Sound of the '70s" is being released on the Creative World label. The 32 year old Vig, who studied music at the Bartok Conservatory in Budapest and at Juilliard in New York, contributed several works to the repertoire of Kenton's now-defunct Los Angeles Neophonic Orchestra in 1965-6.

Veteran jazz trombonist J. C. Higginbotham, 65, a star of such early bands as Luis Russell, Fletcher Henderson and Louis Armstrong, and winner of many jazz polls in the 1940s, is seriously ill in New York. Friends and well-wishers may drop him a line care of Harlem Hospital, 9th floor, 135th St. and Lenox Ave., New York City.

Willie Anderson, the legendary jazz pianist who was a World War II Army buddy of John Hammond, died March 15 in Detroit at the age of 49. He had suffered a stroke a year ago.

Plans are now being consolidated for Gil Evans' first European tour, which will begin in mid-June and run for at least a month, co-ordinated by the Netherlands Jazz Foundation. There will be concerts in most European countries, including Ireland, Finland, Spain and Yugoslavia, as well as side trips to North Africa and performances in East Europe. Evans is currently preparing an album under his contract with Capitol Records. There is also a possibility that he may lead "The Dream Band" at this year's Berlin Jazz Days. Carla Bley has completed

an opera, "Escalator Over The Hill," subtitled "A Chromotransduction," which she has been working on for three years. She is set to take part in a three-record album version of the project under the auspices of the Jazz Composers Orchestra Association, along with Don Cherry, Roswell Rudd, John McLaughlin, Gato Barbieri and singers Sheila Jordan and Steve Ferguson.

New York has a new location for extensive jazz activity. It is in a building in the heart of Manhattan on West 37th Street, recently renamed The Jazz Center. Under the guidance of a young businessman and former musician, Jack Tafoya, who has called his new organization "Jazz Adventures," big band sessions are being staged there at midday on Wednesdays and Fridays.

The Duke Ellington Society recently reintroduced Betty Roche, who was honoured at a party and also sang in the Jazz Vespers at St. Peter's Church. Miss Roche was the original singer at the world premiere of Ellington's "Black, Brown and Beige" at Carnegie Hall in 1943. Ellington, incidentally, played a concert April 11 at Philharmonic Hall in New York.

Swing era trumpeter Joe Thomas, who seldom is seen nowadays, was heard in a performance at the McAlpin Hotel in New York recently. With him were his wife, singer Babe Matthews; Bud Blacklock, piano; Al Hall, bass and Gene Brooks, drums.

Bola Sete has settled in Los Angeles and is playing at Donte's and other clubs, with Ronnie de Mesquita, drums; Terrance Laine, conga; Jose Marino, fender bass, and Dwight Dickerson on piano.



DUKE ELLINGTON big band festival

Hedley Caliman, the former Gerald Wilson multi-reed and flute man, has signed with Mainstream Records and recorded with his own combo in San Francisco.

An all-star line-up is set for a Big Band Festival at N.Y.'s Madison Square Garden on June 16. Taking part in this live echo of the swing era will be such big names as the Duke Ellington Orchestra, the Jimmy Dorsey Orchestra led by Lee Castle, the Glenn Miller Orchestra directed by Buddy De Franco, Helen O'Connell, Bob Eberly, Vaughn Monroe and Guy Lombardo's Royal Canadians. Ella Fitzgerald and the Count Basie Band pulled in \$76,338 for their recent four weekend concerts in Washington, D.C., Toronto and New York — and Chicago, the jazz-rock group in every existing record established during the 80-year history of N.Y.'s Carnegie Hall when they performed seven concerts there for six nights from April 5-10.

Drummer Mel Lewis' quartet is enjoying a popular run at N.Y.'s Top of the Gate where he is leading Thad Jones cornet, Roland Hanna, piano and Richard Davis, bass.

Dizzy Gillespie and an all-star reunion band, Carmen McRae and Billy Taylor will headline a benefit concert for Jazzmobile, Inc., at N.Y.'s Alice Tully Hall.

Alto saxist-clarinetist Russell Procope is temporarily out of the Duke Ellington Orchestra illness. He is resting comfortably in a New York hospital. Dixieland Hall, a New Orleans landmark, has fallen victim to rising costs. The Bourbon Street fixture has closed its doors and legends like vocalist-pianist Sweet Emma Barrett and Papa French's Jazz Band are out of work in the city where jazz was born.

Morey Feld, the well-known swing drummer, died recently in a fire at his home in Denver, Colorado. He was 55 years old. Feld, born in Cleveland, Ohio, started his long career with Joe Hayes orchestra in 1938. Before joining bands led by Bud Freeman, Benny Goodman, Eddie Condon, Billy Butterfield, Bobby Hackett and Peanuts Hucko,

New Joe Cocker single soon

from JACOBA ATLAS in LOS ANGELES

TWO OF the now dissolved Spirit are forming a new band: Mark Andes and Jay Ferguson. The duo will open at the Golden Bear (a small club on the outskirts of LA) and have not yet committed themselves to a recording contract.

Jimmy Webb is suing Paramount Pictures for not using the score he wrote for a super-successful "Love Story." Francis Lai did the score as it appears in the film; but Webb says he has a contract and is suing to the tune of \$45,000.

Columbia Records has received the distribution of all Monument products, which includes Kris Kristofferson. Perhaps with Columbia behind them, you'll be able to find his records.

The Bar-Kays are doing the soundtrack for MGM's "Shaft," a new film by Gordon Parks, who directed "The Learning Tree." Joe Cocker's next single is called "Black Eyed Blues" and was cut while down in Muscle Shoals, Alabama. No album release is planned.

Leon Russell, Badfinger, Poco and Lee Michaels are all touring together in Texas only. After that they will go their separate ways.

Heads, Hands and Feet surprised everyone in the city by absolutely "wowing" the sell-out audience at the Troubadour. Without a single and with only little advertising, the word of mouth about Albert Lee brought the fans in and to their feet. Spencer Davis and Peter Jameson are recording a live album during their Troubadour stint.

Carole King has refused a very lucrative offer to stay home with her two daughters aged 9 and 11.





TERRADA

for CLASSIC value!

Model		★ Recommended Retail Prices
400 Classic Guitar	£17-33	
500 Classic Guitar	£21-00	
600 Classic Guitar	£23-10	
800 Classic Guitar	£27-30	
1000 Classic Guitar	£31-50	
1200 Classic Guitar	£35-70	

FROM ALL GOOD MUSIC SHOPS

Trade Distributors
hornby skewes

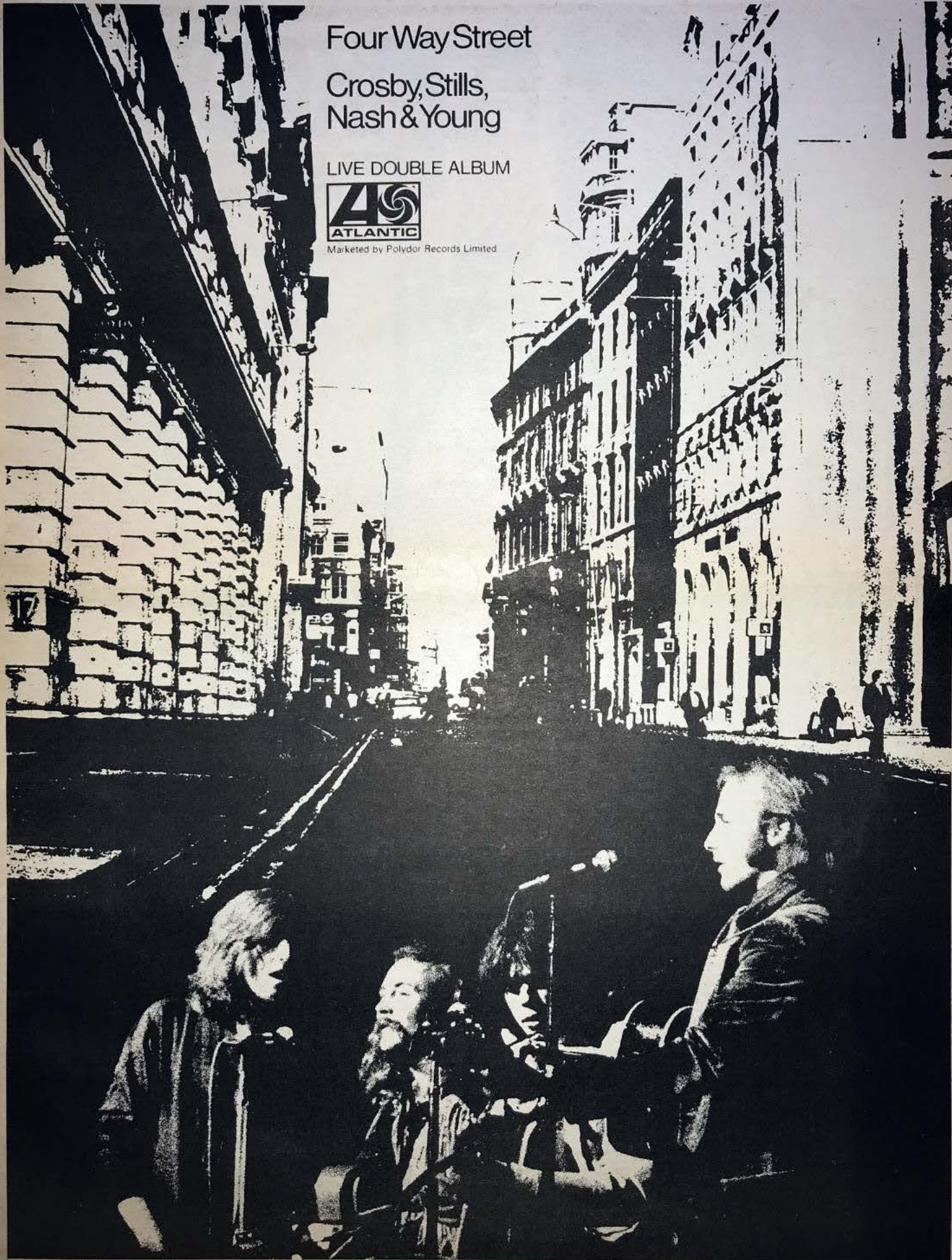
Four Way Street

Crosby, Stills, Nash & Young

LIVE DOUBLE ALBUM



Marketed by Polydor Records Limited





■ IT HAS come to our attention, per the medium of press hand-out, that the above recording artistes, namely the Firtations, have signed an exclusive contract with Gem Music Productions — as their contract with Decca has recently expired. More fax and info: They will be produced by Don Hunter, and discussions for distribution are currently taking place. But who cares? Not us. Certainly not you. Probably not even the Firtations. Still, they make a nice Raver page picture in a lean week, right? Or maybe, any week . . .

Country comedy

WHAT a treat BBC 2 gave us on Saturday evening, large sassy helpings of hogsgrits and sourmilk from the cream of Country and Western. Wasn't it absurdly funny?

Without any snide words, all we had to do was sit back and watch C&W hang itself from the Empire Pool, Wembley, at the Third International Festival of Country Music . . . Never has there been so much bad music.

Aburd showmanship from Hank Williams Jr, on "Memphis Tennessee" . . . almost funnier than Monty Python. Little Hank Snow in a shley cowboy suit . . . More Mirth with ludicrous Waylon Jennings and his warbling lady . . . Your Raver reckons they're all a load of frustrated lumberjacks, but extremely fine comedy entertainment . . . Yee ha!

Live at Leeds — or was it Chicago? . . . Which prompts the question, was Woodstock really ever held? . . . Come back Stoneground, we need you because you were fine and funky. Judging from his Roundhouse gig, Ron Geesie knows what it's all about . . . But several others in the Camden Festival audience didn't — the Yes dressing room was broken into, and wallets lifted . . . Now that's a real No-No (ugh).

Advert in the Brantree and Witham Times reads: Johnny Dankworth and P. O. Lase . . . Someone must have got their

lines crossed, eh what? . . . The next item in the Raver's folder is a pair of joss sticks, a PAIR of joss sticks . . . Roger Daltrey and John Entwistle at raver-in-chief Keith Moon's party at Keith's hotel in Chipping Norton, at the weekend . . . Also spotted in the mesic: Faces, Ron Wood and Ronnie Lane, Legs Larry Smith and new Mother Martin Lickert . . . Popular book-er Dick Jordan, after one year at Marquee-Martin, started work on Monday at John Sherry Agency, Oxford Street, London.

Jeff Belson seen digging Mother Tucker's Rubber Duck at London's Speakeasy, last week . . . First who is Jeff Belson, and what is Mother Tucker's Rubber Duck? quickly inquiries department . . . Thank you, Jeff Belson is a bloke someone once knew, and Mother Tucker is another band . . . What efficiency . . . Congratulations to Will Weider, violinist, and manager of the year, Tony Gourvish, of Family, on their birthdays last week . . . Info here: line-up of Miles Davis' new sound track album from the Jack Johnson film is Steve Grossman, soprano sax; Herbie Hancock, piano; John McLaughlin, guitar; Mike Henderson, bass; Bill Cobham, drums and Miles.

Bleep, bleep, violence, horrible threats aimed at Your Raver and MM staff this week from British Rock and Roll Fans, Commander Laffer Black's Rock 'n' Roll Revivalists write: "Those mod-dressed MM writers — chirping cherubs — who have been making hip noises and sneering — trying to boot the Rock and Roll Allstars in the you-

know, must go to the toilet and wash their hands before reading this note." Dear Lucifer, we're so hip we don't wash, man. Also the depicted blood on the letter looks more like Passion Nights smarmy lipstick from Goya, so who's kidding who? . . . And here's a tale of Fred Munt. Now our Fred, tour managing the Charisma road-show, surprised all members on the coach travelling up to Southport by leaping to the door when the vehicle passed a flock of sheep off the M1. Fred whistled loudly, the sheep neatly gathered together, and left the field. "I used to be a shepherd," said Fred . . . this pop business never ceases to amaze . . . "Dear Raver, I have my English A level, Grade A. I'm very worried. Does this mean I can no longer be a fan of Dave Crosby?" Gillian Ludkin, Blackheath." Dear Gillian, try a solution of soap liquid, pepper, and lemon juice, and shake before putting it away . . . Complaints department. The Stones label is called "The Rolling Stones Label," and not Kinney as we pointed out . . . We were just testing you, of course.

Geoffrey Cannon thought the Jiving K. Boots episode alleged to parody his analysis of Van Morrison "quite gentle humour," and was not nearly as upset as reader Chris Metcalfe . . . "No chance of Cream reforming," says our man in Mayfair . . . Australian M.P. calls Britain "a mongrel country" for not fully supporting US over Vietnam. When will they ever learn? And doesn't that kind of language sound faintly familiar?

and roll songs. THE BYRDS (Colston Hall, Bristol, Monday): The Byrds have only played a couple of dates in England before. COUSINS LAMBERT (Isleworth Polytechnic, Tuesday): With the Strawbs gone electric, Dave Cousins is playing a few wooden music sets with a friend, Dave Lambert, a raspy-voiced guitarist. STEALERS WHEEL (Ballarup Hall, East Kilbride Civic Centre, Wednesday): A folk "super" group, what next!

MAYNARD FERGUSON (100 Club, London, Today, Thursday): Ferguson's Big Band are always popular at the 100 Club, and they play the date for a shoe string fee. **EDGAR BROUGHTON BAND** (McIlroy's, Swindon, today, Thursday): In true style the EBB start their first tour in a small club taking their revolutionary message to the masses. The mind boggles. **THE NORWICH FOLK FESTIVAL** (Norwich, Friday, Saturday and Sunday): A rare

opportunity to see the Cop-pers folk group. **RENAISSANCE II** (Hydraspac, Watford, Saturday): Many groups have tried to combine classics and rock. Renaissance have succeeded. **HELP YOURSELF** (Roundhouse, Dagenham, Saturday): Help Yourself to a little down home music percher and get along to see this country influenced band. **COLIN SCOTT** (The Friary, Plymouth, Sunday): Basically a folk singer, part of Scott's interest is his use of rock

MAMA, WHAT'S A FUNKADELIC

FUNKADELIC

THE INVASION BEGINS



THE INVASION OF THE SUPERFREAKS TAKES PLACE AT:-

Wintergardens, Cleethorpes (for Grimsby College of Tech.)-May 4th
Speakeasy, London-May 5th
Lanchester Polytechnic, Coventry and Kinetic Circus, Birmingham-May 7th
The Lincoln Festival (Lincoln Race Course)-May 8th
Roundhouse, Chalk Farm-May 9th
Cooks Ferry Inn, Edmington-May 10th
Assembly Rooms, Tunbridge Wells-May 12th
Locarno, Leeds-May 13th
Liverpool Polytechnic-May 14th

Kirklevington Country Club-May 15th
Quaintways, Chester-May 17th
Fox At The Starlight, Crawley-May 18th
Country Club, Haverstock Hill, N.W.3-May 19th
Kursel B/R, Southend-May 20th
University Cardiff-May 21st
Village Roundhouse, Dagenham and Temple Club, Wardour St. London-May 22nd
The Fox at the Greyhound, Croydon-May 23rd

Two Albums on Pye International
Funkadelic NSPL 28137
Free Your Mind NSPL 28144



PYE RECORDS (SALES) LTD.
A.T.Y. HOUSE, GREAT CUMBERLAND PLACE, LONDON W.1

WE ARE NOT OF YOUR WORLD
WE MEAN YOU NO HARM

Richard Williams reports from Paris on the band who hit Britain next week...

Santana—the people's band

HOW'D you like it if, the next time you strolled up to London's Albert Hall to see your fave rave rock 'n' roll band, you were greeted by the sight of several dozen riot police masked by MACE-proof visors and toting greasy carbines and polished nightsticks? Not much, I'll be bound. But that kind of welcome for rock fans seems a matter of course on the Continent, almost the rule rather than the exception.

Yet there they were, in all their pomp and circumstance, outside the hallowed precincts of the Olympia Music Hall in Paris last Sunday night, facing the crowds preparing for Santana's concert.

Driving along the leafy boulevard, one could see a crowd of kids running, half on the sidewalks and half on the street. Chasing them, rather half-heartedly, was a posse of flics, who gave up the chase after a couple of hundred metres.

No one seemed to know why or how it was all happening, why the police had parked their van outside the Olympia and tunneled out to guard... what? ... against... what? Paris is a city built for street-fighting men — the easily removable paving stones of handy throwing size, the trees and kiosks conveniently situated for temporary shelter, the wide streets in which it's difficult to corner fugitives. So many they don't need questions and answers any more; maybe it just happens of its own volition, for reasons of latent pressures which I, at least, don't know enough to understand.

Certainly, I don't want to give the impression that this was any kind of a serious incident. It didn't even make the papers, but it was rather stunning to see even a mini-chase occurring in such placid circumstances. Maybe they were just having some exercise, or perhaps it's because a reflex action; possibly a bit of both.

Those people made a great audience for Santana, though. Mind you, I'd find it hard to imagine a bad audience for Santana, whose music is so extraordinarily exciting that they'd provoke bursts of warmth from Tutenkhamen's mummy, if they chose to play in reasonable proximity to his pyramid tomb.

Few bands around can create such a rapport with an audience. Partly it's because they come across, in some indefinable way, as a people's band; they enjoy themselves, show it, project it, but unlike so many others, never overdo the projection at the expense of the music.

One of their main strengths, of course, is in the percussion section; it's their trademark, and the drum extravaganzas are what gets the crowd on its feet. I've heard some African drummers put them down, but I think they've missed the point. Santana's polyrhythms come only indirectly from Africa, filtered through the cultures of Cuba and Puerto Rico, and that's an important difference.

Instead of being an alternative to the front-line, Santana's drums lay down the

bedrock, mainly for their leader's guitar. The variation is there, for sure, mainly in the congas of Mike Carrabello, a fiery tub-thumper who shifts the accents somewhere in between the matrix of Mike Shrieve's conventional kit and Coke's timbales.

(Perhaps, at this point, I should explain that the band has two new members since their last London gig: Coke (no other name, apparently) has taken over from Chepito Areas, who's been seriously ill after a fall, and another guitarist has been added, name of Neil Schon. More of him later.)

Shrieve has to be one of the best drummers in rock, despite the fact that he's woefully underrated. Apart from possessing a lovely technique which allows him to float over the heads (drum) with unflinching smoothness, he can also put it together into a logical statement. A mediocre drummer wouldn't ruin this band, because of the strength of Carrabello and Coke. Shrieve is something approaching a great drummer, so you can judge for yourself the catalytic effect he has.

His solo, inevitably on "Soul Sacrifice," was a logical development, the proverbial whisper-to-shout exposition with a delayed climax which was greeted by the packed audience with roars of joy and appreciation. Don't make the mistake of thinking that his playing's simplistic, either, it takes brain as well as stamina to play as he does.

Dave Brown appears to be a little more subdued than in the past — his "duels" with Carlos are not such a feature of the band's visual aspect, perhaps because of Schon's presence but his bass is still the harmonic fulcrum of a band in which every instrument is a spearhead of some kind.

The sound balance wasn't quite as refined as the last time I saw them, and Carlo's guitar tone lost something because the overall decibel level was too high. But those smooth glides and swift, subtle nuances were still there, and he has a beautiful ability to caress a gentle melody, coating on top while the drums provide the motor energy beneath.

Perhaps one of his greatest assets is the use of a long, even tremolo on the long notes; that may be what gives him distinction in a stylistic area where few manage to be outstanding. Whatever I find his solos and lead playing most rewarding, somehow managing to soothe and enrage simultaneously.

Schon has a long way to go before he can match Carlos, but he's very young and he's apparently learning fast. What he doesn't have is his leader's ability to conserve power: you always feel with Carlos that there's plenty of energy still in check, but Schon is more obvious, hitting the high screaming notes with a stinging verve every time omitting the importance of light and shade. But he'll learn, or he wouldn't be there, and Carlos is certainly giving him plenty of solo space in which to grow.

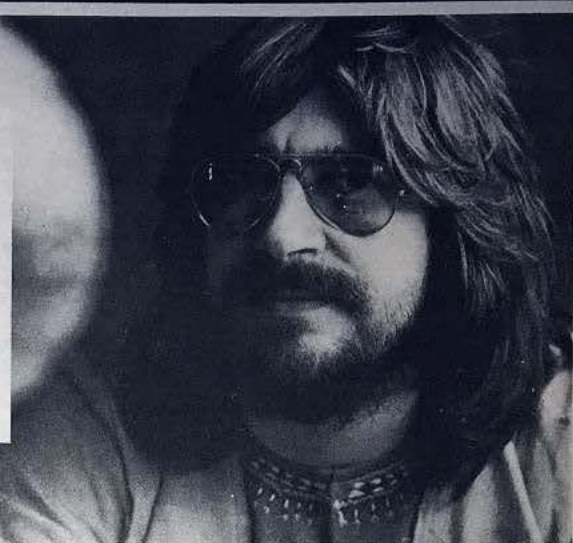
Their repertoire is mostly favourites from the two albums. I'm glad to say: "Evil Ways," "Black Magic Woman/Gypsy Queen" (a most effective combination, with a classically smooth gearshift between tunes), "Oye Como Va," and "Jin-Go-Lo-Ba" as a final cataclysmic tear-up.

They were so thrilling at the Olympia that the audience was satiated by the time the final number came around and left satisfied instead of demanding an encore. Everybody looked happy — including Jagger and Bianca, who'd arrived quietly for the gig — and there's no reason why London shouldn't be just as glad to hear them next week.



MAC IS OSIBISA
SANTANA: "few bands around can create such a rapport with an audience."

Andrew Means talks to the Moody Blues about their forthcoming album



GRAEME EDGE: you have to be simple

THERE was I, and across the table, that was Ray Thomas. Decca studios halfway through the new Moody Blues album.

I'd just asked Ray what the new album was about, and he'd just replied that he didn't know. In fact, they hadn't even decided on a title.

But I'd always thought that those interwoven album themes resulted from intensive preliminaries of rap and hard thought. Well no, it wasn't quite like that. Besides albums were getting more difficult. After all this one was the sixth — the sixth time they'd "bared their souls" — and it could be a problem not repeating previous ideas.

"When we go into a studio we haven't really got a clue. We very rarely name the album," he said. "The songs will be put into a theme but when we don't really know yet. It's awkward you know because there are songs that aren't written that could send it in a different direction."

Every major group arrives at crossroads, moments when the esoteric mystery of earlier years has to be replaced, when its validity has to withstand an army of critics or crumble pathetically into the dust of former years — an answer to nobody's question. Some solve the problem by splitting up. Others retreat from the public gaze to ride the mystic star circle again, perpetually one step ahead.

One could almost be forgiven for supposing that the Moodies had done either. They did their last gig in December last year and, in the words of drummer Graeme Edge, haven't done anything since then apart from seven weeks in the studio.

Change of scene — the Edge residence in Esher, Surrey. Graeme is just about to explain what they have been doing these past months, but for the minute he's on the telephone.

As anyone who has ever followed the group will know, the Moody Blues changed dramatically about five years ago. "Go Now" to "Days Of Future Past" was a big jump, and that reaction has propelled them through four albums.

The Moodies have always recognised the importance of arrangements. It has been their strength and weakness. As last year's Isle of Wight Festival showed, the spirit and atmosphere of their live performance has to be bought with a certain degree of musical disarray. And there lies the key to the past few months. They were devoted to the problems of reproducing their complex studio

MOODY NEWS

sound on stage.

Come September when the group go on the road again, Graeme Edge will be playing a percussion moog. Ray Thomas will have an electric flute that can reproduce numerous woodwind and string sounds, and Mike Pinder will be surrounded by a new mellotron, electric piano and two moogs. Consequently they will be able to reproduce their studio sound on stage. The scope is virtually limitless.

"In certain parts I can

play two bongos, a brass section and a standard drum kit — not a drum kit sound," explained Graeme. Although he will still use drumsticks he's worried that people may think that a moog is soulless.

Despite the capabilities of this equipment Graeme assured me of the importance of melody in their music.

Would they be exploring what might be called experimental sound to any extent? "Definitely no," Graeme

felt that modern jazz had blown its chances by ignoring electronic sound and had degenerated into the number of music and then along squeezed into a bar. "Modern guitarists are getting into the same thing and it's a drag. Modern jazzmen ought to be ashamed of themselves. They were meant to be at the forefront of music and then along came electronics and they ignored them."

Obviously one or two guitarists were really great. It was the innovators that mattered — people like Eric Clapton and Hendrix. Another point that annoyed him was that musicians sometimes criticised their audiences for not knowing much about music. You couldn't expect that. The musicians were there because they were meant to be experts.

"The musician's job is to let people hear music the way a musician hears it. You have to be simple." "What we do is play all the harmonics for the audience."

With the advent of the percussion moog did the concept of drums providing rhythm, guitar the lead, still remain?

"So far as I'm concerned yes. I get my kicks from backing and making the guitarist go for something he's never reached before."

Hot singles down to a cool 48p

at Boots

All singles normally selling at 50p are reduced to 48p each at Boots Record Departments, thanks to S.E.T. savings.

At Boots you'll also find a great selection of L.P.s, as well as the superb Boots range of stereo record players. Why not go along and see? If you hurry, we're also giving away a £5 voucher FREE with every £39 model sold until May 8th.

It always pays to shop at



JOHN & TONY SMITH with MICHAEL ALFANDARY & HARVEY GOLDSMITH present

LINK FLOW

GARDEN PARTY at the CRYSTAL PALACE BOWL

SAT 15 MAY '71



MOUNTAIN

SPECIAL GUESTS FROM U.S.A.

GATES OPEN 12 NOON

CONCERT STARTS 130Aprox

FREE CAR PARKS

FULL CATERING FACILITIES AT SENSIBLE PRICES

TICKETS AVAILABLE BY MAIL ORDER ONLY. FROM GARDEN PARTY

42 KINGS COLLEGE CT, PRIMROSE HILL RD. LONDON NW3

& QUIVER

Please send me _____ tickets at £1.25 each plus S.A.E to:

Name _____

Address _____

I enclose PO/Cheque for £.....p

THE FACES

TRAVEL CRYSTAL PALACE PENGES EAST/WEST FROM VICTORIA/LONDON BRIDGE UNDERGROUND

NORTHERN LINE TO OVAL → No 3 BUS STOCKWELL 2B / CLAPHAM COMMON 137 TOOTING BEC 49

BUSES		ROAD	
2	63A	154	ON A214 STREATHAM
2B	108a	157	A 234 - BROMLEY
3	122		A 212 - CROYDON
12	137		A 205 - GREENWICH
49	227		

TICKET AGENCIES:

One Stop Records 97-99 Dean Street London, W.1	One Stop Records Mr. Christopher Black Bird Road, Leicester	One Stop Records 2 The Square Richmond, Surrey	Box Office Fairfield Hall Croydon	One Stop Records Gateway House, Piccadilly Station Approach, Manchester
---	--	---	--	--

Hip-swinging, leg-cocking, flirting Tom Jones still has a long way to go...

LAS VEGAS — They say you can't argue with success and it's certainly true in the case of Tom Jones. Today he is the hottest singer in Las Vegas' glittering galaxy of stars.

At nine o'clock every morning lines of anxious people stretch past the card tables and roulette wheels—almost as far as the eye can see. They're hoping to book reservations for the Jones Boy. One woman said she paid fifty dollars just to see Tom — and that didn't include dinner and the price of the show!

And there's no doubt that today Jones the superstar has as much pulling power as an Elvis Presley. No-one has caused so much excitement at this hotel since Sinatra played the Circus Maximus showroom. They say the gambling town is in a grip of an economic depression but while Jones filled the hall there was no sign of hard times.

Cesar's Palace entertainment boss Sidney Gathrid, who escorted Tom away from the International Hotel, pointed out: "There are many stars who are outstanding performers and do good business in town but there is something about the very top stars that makes their presence felt throughout the hotel. They bring in an excitement to the hotel. Tom Jones is one."

Absolutely true. In the Noshorium at three in the morning, on Cleopatra's Barge at ten o'clock at night and as the limousines draw up at the pillared hotel entrance, the talk is all of Jones.

can say Pontypridd, he smiles, winks and flirts with the girls, begs a drink of water, something to mop his brow with and has a rather disconcerting habit of trying to crack rather bad "in" jokes with orchestra leader Johnny Spence.

Sinatra, Sammy Davis, Dean Martin can all get the feel of an audience quickly and bend with their whims but Tom seems to lack that talent. If the audience heckles, shouts for a song or does anything unexpected Jones can't seem to cope. Somehow with Tom Jones you feel that if half of the audience was swallowed up by an earthquake during the show he would swing his hip, cock a leg and go into his next number.

Yet audience reaction afterwards was never disappointing. The Ladies of America have an awesome power. Even if some of their men don't quite see Tom as the virile male sex symbol their wives do—and American women often get their way.

"God how he works — how does he do it," gasped one astonished New York housewife who had persuaded her husband to vacation in Las Vegas during the Jones engagement. "He works so hard — I'll need at least an hour to recover from his act." — BERNARD BARRY.



TOM JONES: push-button performer

IN JUNE, with luck and a fair amount of energy, we'll see the 50 or so young British musicians, Barclay James Harvest, and Rosetta Hightower embark on a new phase of live music presentation.

Orchestra and group is now new. The concept has been tackled. We've seen Deep Purple gig with a stagemful of humanoid penguins, and we've been told that barriers between the straight orchestra players, and the rock guitarist have been lowered a little.

But for Barclay to take their Orchestra on gigs means money, a rhythm section and orchestra with no barriers, either in age or musical interpretation. Imagine bassoon players, and violin players looking like freaks, digging anything from Wagner to the Rolling Stones — and there we have our contemporary British orchestra. It exists now. We are on the verge of playing "Sgt Pepper" for real.

The orchestra has already worked frequently with Barclay James. The success has not been enormous — but it has succeeded in its first quest to make group and orchestra one. The shape of things to come is wonderfully exciting.

But for Barclay to take their Orchestra on gigs means money, or more than likely the loss of it. They have needed help, needed more people to see the possibilities of amplified orchestra. One of our young league of arranger/producers, Ian Green, is one whose imagination has been fired.

Green produces and arranges for Rosetta Hightower — whom he rates as "possibly the best singer in the country" — One orchestra for two sets of artists, Hightower and Barclay James seemed possible and looks like coming off. Green is adding the energy.

Ian Green is therefore one of the people to keep an eye on. Like Paul Buckmaster, he is one of our contemporary composers, although they are termed arrangers, producers, or what have you.

"I spent six years in Army bands. Six wasted years," says Green, longhaired, bearded, and suited. From that he got a band together called Platform Six, rather advanced for their time because they had brass. Only Fame and the Rebel Rousers had similar. Green played organ. "I was never all that good."

Then time was spent with a band that turned out to be the original Grease Band. "We were well into a rhythmic thing, sort of Santana at that time. Then followed a phase of being a sideman with people like Tony Jackson and the Vibrations." And then success.

Green joined the New Vaudeville Band, and stayed with them for five months. "I left before they went to the States, because I didn't want it the way they wanted it. I wanted a Lovin' Spontaneous approach, they wanted to be clowns. They wanted to be a

by Roy Hollingworth

money-making machine."

Time passed, and he did charts for a Terry Kennedy album. It was never released. "But I realised I could do charts, I realised the potential. My income troubled overnight, and suddenly I had pound notes in my hand."

But Green still dug performing live, and joined Chris Farlowe. Again, the band weren't doing what he wanted to do, and in 1968, he got down to arranging full time. "During that year I had the reputation that Buckmaster has now. First it was £15 a chart, then £25, and upwards. There were lots of hits, but I can't remember them. Oh, yes, there was Thunderclap Newman's 'Something in the Air'."

There was Engelbert, Cilla Black, and the Fantastics. There must have been others. During the first two years I did quite well, but found — not to my liking — that too many people relied on my ability, rather than the producer's. I put producers in two bags. One type gets the right song, artist, and the right deal, and leaves the rest to the engineer, and musical director. They are the Bob Johnson's of the world. The others, like Spector and Martin get totally involved, they can do, and do everything." So Green went into production.

While Green was getting a little tired of the purely "doing our job" London session scene, he met up with the Barclay James Orchestra — and saw that they were what he wanted. "I couldn't believe it, 40 or 50 people all about 25, all really into every form of music. There were strings, classical reeds, they were a little ragged, but the enthusiasm was incredible. They weren't just doing a job, they were contributing."

"Sgt Pepper" was the best album ever made, and there's no reason why it can't

be performed for real. I don't mean I want to do 'Sgt Pepper', but similar music, that's where we are aiming at.

"With larger audiences it's no use anymore just turning up the rhythm section and blasting them out of their seats. That's exciting, okay, but similar, more valid excitement from a whole amplified orchestra is fabulous. There's brilliant excitement from eight brass, five horns, strings. It will be the same excitement created by classical music in the 18th century, that is where we are going."

If you are capable of writing, then you are capable of creating an emotion, and you can do that without putting too much reliance on electrical aids — for noise.

"The concept of rock today is meeting with so much spathy from audiences, simply because they are sticking with the same formula. They say they are trying to be individual, but they are damn well conforming to the accepted state of individuality. Live orchestra will be something new, it can work. Something has got to work. This is

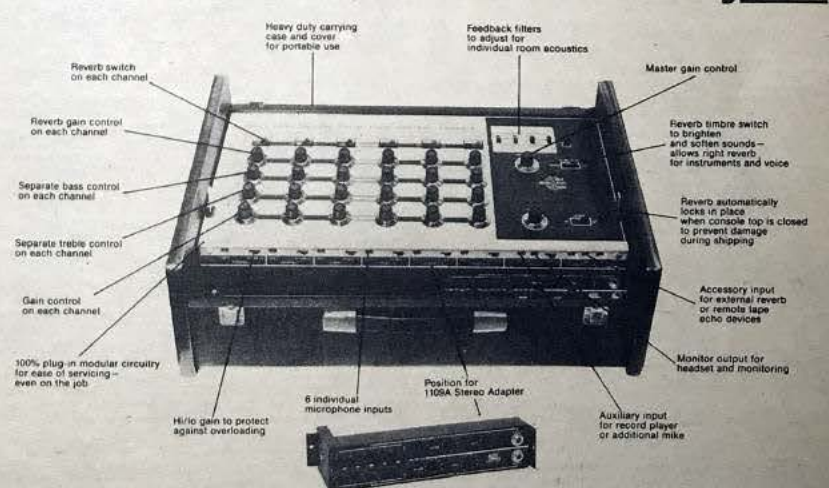
not going to be group and orchestra, but one whole unit.

"It's almost inborn to believe that an orchestra violinist is middle-aged, steady, right. One never even imagines them to have been children, to have been young. "I always thought a violinist was A violinist — but the new orchestra proves this wrong. Here we have young people, plucked from the colleges. They have no barriers, they are into everything, they have colour, they want to give something. They show complete interest. Hope for the future lies with them."



There was Engelbert, Cilla Black, and the Fantastics. There must have been others. During the first two years I did quite well, but found — not to my liking — that too many people relied on my ability, rather than the producer's. I put producers in two bags. One type gets the right song, artist, and the right deal, and leaves the rest to the engineer, and musical director. They are the Bob Johnson's of the world. The others, like Spector and Martin get totally involved, they can do, and do everything." So Green went into production.

The features are Altec... the sound is yours



The Altec 1210A

The 1210A control console features seven input channels—important for large groups and for experimenting with multi-channel sonic techniques. This high-performance console has a power amplifier rated at 100 watts RMS continuous power (248 watts peak music power). In addition to

many individual controls and exclusive features, the Altec 1210A has four two-position feedback filters—a simplified version of the Altec Acousto-Voicing® equalization process which permits adjustments to be made of four separate compensations for room acoustics. Gain before feedback is increased by adjustment of these controls.

Specifications	1210A
Frequency Response	20-20,000 Hz.
Power Output	100 watts RMS continuous power (248 watts peak music power)
Speaker Impedance: Input Power	4 ohms minimum 150 volts, 50-60 Hz
Dimensions	26 1/2" x 15" x 9 1/2"
Weight	42 1/2 lbs.
Enclosure	Luggage style, black Lavani vinyl covering with tough vinyl edged bumpers.

Please send full details including price list. If we would like to visit your demonstration studio.

SOLE DISTRIBUTORS U.K. LONG DYNAMIC SYSTEMS LIMITED, BALDOCK ROAD, ROYSTON, HERTS. SG8 5BQ, TELEPHONE ROYSTON 42424

NAME _____
ADDRESS _____



IAN GREEN: imagination fired.

GREASEBAND

album available now!



Designed by NCG Advertising

Suggestive Slade tone down the blue jokes

THE difficulties of transferring an exciting act to record came home to Slade last week, when, for the third time the group had to make the trip to Olympic Studios in Barnes, London, to alter the words on a recorded song.

Polydor — their recording company — had objected to the "suggestive" lyrics on a number called "Do You Want Me." Each time they made an alteration, Polydor said no — until finally, they hope, an acceptable version had been produced.

"We'll still put our lyrics in the stage act though," cheerful Noddy Holder, the group's singer/guitarist, told me after singing the same line over and over again in a tiny booth. "John Lennon got away with much worse on his solo album didn't he? But we're not John Lennon."

Slade, under the guidance of Chas Chandler, the old Animals' bass player and former manager of Jimi Hendrix, have built up a promising following up and down the country on the strength of their extrovert stage act. They're a band who enjoy themselves on stage — possibly to the detriment of the music — and make sure their audiences go away with a smile and come back next time.

"If it doesn't get into the top three, I'll become a monk," says Chas Chandler with some sincerity, and after I heard the tapes at Olympic, I think it's extremely unlikely that he'll be off to his monastery.

And next time they bring their friends, who'll clap and stamp along and bring their friends the next time. Not surprising then, that their recent tour of Scotland pulled in the kids from far and wide.

This good time attitude is reflected in their next single — due out at the end of May — which is a simple 12-bar, with an immediate chart appeal. Nothing pretentious, just a good-time song which is destined for Radio One airplay in the same way that Dave Edmunds did with "I Hear You Knocking."



"It's an old Little Richard thing which we put new lyrics to," Noddy told me. "We heard a disc jockey playing it and decided to do it ourselves. It's just a 12-bar which goes down well on stage. We all thought it would make a good single."

Slade have been absent from the charts since "Shape Of Things To Come" almost a year ago. Their follow up "Know Who You Are," failed to register and there's been a considerable delay in this latest release.

"We have had plenty of songs which we thought we could put out, but never anything which was really commercial. With this one we can get the live atmosphere from a single point of view. We had people in the corridors clapping and stamping while we recorded it."

The last single got into the top 50, but "Shape Of Things" did very well. We got Top of the Pops and a load of TV, but the company couldn't get the single into the shops. There were 8,000 orders one week, but no records. It sold over a long period but failed to make the charts in any one week.

Objection

"That was why we left Fontana and went over to Polydor, but they objected to the lyrics on the "B" side. We have had to alter them three times now, but this time it's just word I have to sing differently. We'll keep our own words in the stage act, though."

"Last week in Scotland, someone accused us of being obscene, but we have cut out a lot of the blue jokes in the stage act. We don't use them as much as we used to do. That's Chas' influence on us."

The group are midway through recording their second album, which has no specified release date. "We are learning much more about recording techniques now. We were a bit green on the first album and weren't very confident. Now we've learned how to get a live feeling in a recording studio."

So far Slade resisted the temptation to trek across the Atlantic — but it could happen soon. "Chas wants us to go over but he's waiting for some sort of record success first. I would like to go because over here we are always fighting the skinhead image."

"Some promoters, and producers are always against us because of that, but in America they have never heard of us and wouldn't have to fight it. We are not regretting the skinhead thing, but people turned against us without even listening to the group play."

"They hadn't heard us, but put us down just because of how we looked. They're not doing so much now because we are working at a lot of universities and colleges. A few people are still biased, but you can't help it."

CHRIS CHARLESWORTH



SLADE: bid for the chart

LAST WEEK'S review of David Crosby's first solo album, "If I Could Only Remember My Name," prompted an almost unprecedented flow of letters and telephone calls — without exception, abusive — into the MM office.

The abuse was directed at writer Richard Williams, who reviewed the album in terms which many readers found unsympathetic.

Here we print a selection of the letters:
SO RICHARD Williams hates David Crosby. The David Crosby album is really beautiful and certainly deserves a more fair and unbiased review than it received in the MM. Either Richard Williams wrote the review before he had even listened to the album, or the pseudo-intellectual crap he seems to spew out every week is finally beginning to suffocate him. — JOHN HAWKES, 17 Portia Court, Barking, Essex.

I MUST protest about Richard Williams' review of the David Crosby album. Much to the chagrin of our highly intellectual Mr Williams, Crosby has not tried to push back musical barriers with a long succession of bleeps and squeals. Instead he has put down, with the aid of some very fine musicians, a number of simple, melodic songs of intense personal feelings. His accusation of "overkill" is rubbish. Crosby's last venture was the year-old "Deja Vu." However the doubts he casts on Crosby's talent are even more ridiculous. His melodies have a haunting feel, his lyrics are excellent (hear "Long Time Gone" in the CSN album), and he can't be that dull a personality if he commands the respect of the best musicians on the West Coast. — JONATHAN REPER, 37 Overton Drive, Wansstead, London E11.

IT IS evident that Richard Williams has never properly listened to the album. If he had, he would note that on the tracks like "Laughing" and "Cowboy Movies" Crosby shows more brilliance than he does with Stills, Nash, and Young (no offence meant). Hear it again, Dick. — PETER WOODMAN, 8 Douglas Rd., Dovercourt, Essex.

SURELY McGuinn didn't sack Dave Crosby after "Mind Gardens," as several of the tracks on The Notorious Byrd Brothers' album were co-written by him — and the Byrds were never REALLY the same after he left. Perhaps I just ought to say your review of his album was "really nice." — JOHN POOLE, no address.

AFTER reading your review of "If I Could Only Remember My Name," I have only this to say: how anybody can take Richard Williams seriously after such grotesque displays of self-indulgence as we have thrust upon us in his reviews, I'll never know. — J. L. PRICE (Miss), London S.W.1.

RICHARD WILLIAMS is just about the most articulate and sensible music critic in rock/jazz. But he must have been on a downer when he reviewed David Crosby's album. In one sentence, it's the gentlest and most atmospheric LP I've heard since the first from It's A Beautiful Day. Bless you, sir, you are forgiven, for you know not what you say. — STEWART J. TRAY, 12 Cliff Avenue, Salford 7, Lancs.

I HAVE admired David Crosby for six years and found your review of his album rather harsh. David is indeed an artist but in a unique sense of the word which your reviewer obviously has failed to discover. If this album had been a disappointment I would have been one of the ones to feel it most because I've seen on edge ever since the first rumours of a Crosby solo album began to circulate in 1968. The album is merely David playing with some friends, playing the way he wants to and if people condemn him for it perhaps it would be best if he did just sail away on his schooner. — CHRIS BARNETT (Byrds Appreciation Society), 19 Ravenscourt Road, Patchway, Bristol.

PERHAPS the explanation is that R.W.'s wife has just walked out on him (a fact that, if he's normally like this review, would hardly be surprising). — PAUL BARNETT, 15 The Avenue, London N.W.6.

RICHARD WILLIAMS REPLIES: Ouch! You really know how to hurt a guy, Paul Barnett. All I can say is that I remain totally unrepentant, stick by every word I wrote, and yah boo sucks to the lot of you. I did forget to mention that "Triad" is one of the best songs written in the past couple of decades, but that must've been an accident... mustn't it? Crosby's a nice fellow, but his album typifies the stupefying (and highly fashionable) dullness which threatens to ruin rock and roll. He should take a holiday — not because he's nasty, but because it might give him time to sort out some ideas. Everybody's talkin' 'bout superstars, superstars, superstars... (yawn).



CROSBY: brilliance

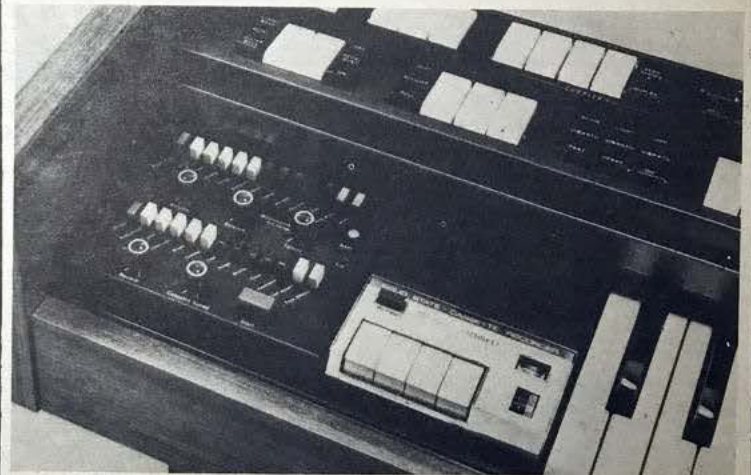


WILLIAMS: yawn

Crosbyphiles

A defence of David Crosby's LP—from angry MM readers

Lowrey and the K Factor—the little miracle that makes a whole world of difference



Lowrey and the K Factor — the little miracle that makes a whole world of difference. Lowrey K Type organs add an entirely new dimension to music in the home. They'll record your

playing and play back your recordings. They'll play back pre-recorded tapes, too. And now you can get Lowrey's tape learning courses.

Play a duet with yourself — add other instruments — it's fascinating and fun. Let us tell you more. Send for details of the full range of Lowrey Organs.

Henri Selmer & Co. Ltd.
Woolpack Lane
Braintree, Essex
Tel. Braintree 2191



Write for full details of Lowrey K Factor

Name _____

Address _____

My usual Selmer Dealer is _____

MM/1/3/71

**THIN
LIZZY**

Crosby: a touch of me ja vu

Mayor Daley with a simple plunk plunk piano. Back to Crosby's beautiful "Triad," which should have been included on his solo album. Neil Young's "Don't Let Me Down," a song that he introduces as a tune bound to bring you down, it didn't bring me down and worked far better than the studio cut. And Stephen Stills "49 Bye-Byes" played on piano and turned into a Southern gospel hoedown as the audience supply the rhythm section.

The electric set — mixed by Stephen Stills and Neil Young, with assistance from drummer Johnny Barbata, and electric bass guitarist, Calvin Samuels — has electric music at its best and at its most self indulgent. "Ohio," and "Long Time Gone," come over well, but both "Southern Man," and "Carry On," are stretched to the fullest and the long blowing sessions could have been replaced with a couple more previously unreleased material.

MARK PLUMMER.

BRIAN AUGER'S OBLIVION EXPRESS (RCA Victor) The phantom organist returns with a fine new group and steaming album. Brian has experienced some tough times since the heady days of the Trinity, but he has zoomed back with a team of excellent young musicians who adopt far more than a mere backing role. Brian's keyboard artistry is well known and needs no comment save to say he is swinging more than ever and his vocalising is more than paying off. The band retain much of the old Trinity approach of a tight rhythm section backing in clipped, precise style. Lead guitarist Jim Mullen is extremely talented, and occasionally his style recalls the work of Peter Banks, and in fact he plays a note-for-note run that Peter used to play with Yes, during the moody "Total Eclipse" which covers much of the first side. Robbie McIntosh drums easily and the bassman is Barry Dean. There is a strange mood of faint despair and occasional outbursts of anger percolating through the new Auger music. This possibly stems from his disappointments with the music business in the past, and is underlined by the blank verse inscribed on the inner sleeve in which Brian asks "then must I learn to dream a little, then must I learn to die a little more. Every Damned Day?" — C.W.

BOB AND EARL (Jayboy Special) Re-release of a 1969 set cut during one of the "comebacks" and featuring a mixture of new material and re-makes of old material like "Your Time Is My Time," "I'll Keep Running Back," "Dancin' Everywhere" and, of course, "Harlem Shuffle." Produced by Fred Smith, the man behind their early hits, it lacks the guts and vitality of their earlier work and has a rather smooth sound, complete with girly chorus. A.L.

THE ROCK AND ROLL STARS Vol 3 (Joy Special). A useful series, although the quality of the material seems to be declining. This one has goodies from Jerry Butler, Gene Chandler, Bobby Freeman and the Hollywood Argyles rubbing shoulders with rather mouldy oddies from Preston Epps, Dee Clark, Tony Bellis, Jimmy Clanton, Roy Smith and the appalling Joe Joe. The material dates from 1958 onwards, and I would hardly

JOHN MAYALL: "Back To The Roots" (Polydor). The original intention was to release an album containing contributions by every musician who has ever worked with John.

This proved impossible, nevertheless he has managed to assemble, at least on tape, if not actually in physical proximity, an impressive roster of talent.

Eric Clapton makes several welcome appearances and plays beautifully on this rare reunion with his old boss. Listen to his authoritative solos on "Prisoners On The Road," and particularly interesting is an instrumental exchange of phrases between Eric and Sugarane Harris (violin) made when both musicians were several thousand miles apart in studios in England and America. The two albums are beautifully packaged with some of John's best artwork. Fine photographs, some by our own Barry Wentzel and a copious notes from John and a fascinating "John Mayall tree" of past musicians from Not all of the music is great, but the outstanding contributions are by Eric, Mick Taylor (playing exceptionally well) Johnny Almond, Harvey Mandel and John himself. The Mayall man plays a particularly nice piano solo on "Boogie Albert." Unfortunately two let downs in all honesty are John's lyrics, which have a rather naive quality and the varied style, which tends to be rather more mournful than soulful. But he does construct good melodies and varied frame-works for the soloists, and his subjects are free ranging from Jimi Hendrix's death to censorship. It's an invaluable document for masses of Mayall fans and there is much for those who like free blowing sessions featuring our top young blues players. C.W.

class Jerry Butler's 1963 "Just A Little Bit" as belonging to the rock and roll era. — A.L.

BILLY ECKSTINE: "Stormy" (Stax Select). What's this — Mr. Eckstine, he of the dignified dark-brown voice, getting mixed up with the sock-it-to-me Stax machine? Not quite as incongruous as it sounds, actually. Stax and former classical violinists like Dale Warren on their arranging staff, they're becoming almost respectable. In fact they've pulled out all the stops for Mr. Eckstine, and given him as produce none other than Isaac Hayes, originator of Stax's current "symphonic soul" style. The result is a beautiful album, with Eckstine's rich, warm tones set against some of the most subtle and imaginative arrangements Hayes and Warren have ever done. Not that the arrangements in any way dominate — Eckstine is in command all the way and his brooding presence comes over strongly. A good choice of songs, too, by Mann and Weill, Bacharach and David, the child "Miss McKinley" and Hayes and Porter. A.L.

in brief...

DELANEY & BONNIE: "Home" (Stax). A reissue of the set of rock and soul hatched by Leon Russell D&B and friends. Here is tasteful, strangely predictable music, that leaps along safely and competently.

MARY WELLS' name has sadly gone into obscurity compared with the acclaim received during the days of the early Beale tracks. "My Guy" is the title of an album of re-issued tracks, showing what a natural, stylish, light pop style Mary had on "Two Lovers," "You Beat Me To The Punch" and "Bye Bye Baby," as well as the innocently predictable, Great example of Tamla during its breakthrough period. (Regal Starline).

SACHA DISTEL is churning out albums, and the latest, "From Paris With Love," repeats the formula of extremely dodgy, needless vocals set against a fairly swinging band. "Let's Fall In Love," "Zing! Went The

CAROL HALL: "If I Be Your Lady" (Elektra). In this day and age, I guess you'd expect any emergent lady singer to be a spokeswoman for Women's Lib. Therefore, it's with the relieved sigh of the average male chauvinist that I greet the arrival of Carol Hall, a lady whose stance is that of the women I've always preferred. And I have to say that her debut album is one of the finest in many a month, for she has a rare talent. She's almost terrifyingly adept at articulating bitter-sweet experiences: the delicious melancholy of parting, for instance, in "Goodbye, Jasper," or the ache for a new love in "Let Me Be Lucky This Time" (against ever so subtle gospel piano) and the title song, which has a surging melodic flow aided by the unison arpeggios of piano and harpsichord. She can put herself in others' positions, too: "Miss McKinley" is the tale of a housekeeper talking to her child "Miss McKinley" she's the one that gave you the nice brown shoes/the

BRIDGET ST. JOHN: "Songs for the Gentle Man" (Dandelion). When the withdrawn Miss St. John periodically emerges with a new album it is a creation worth listening to. Her songs give you romantic and ephemeral, and

"BOMBERS," a two-record set at £1.99 features a good panorama of the Polydor artists' hit stable. "Taste of 'What's Going On,'" Eric Clapton's "After Midnight" (two gutsy tracks) are among the highlights. Other worthwhile parts of this set are Richie Havens' "Here Comes The Sun" and Stone The Crow's "Raining In Your Heart." Mayall, Jackie Bruce and Ginger Baker's Airforce are also represented.



JOHN MAYALL: not all the music is great.

ones her boy can't wear no more but they're almost good as new"). and the lyric of "Why the Lonely" is imaginatively put together from "lonely hearts" ads in the Village Voice. Miss Hall's voice isn't really like anyone else's, and the arrangements, by David Horowitz, produce effects like a small chamber orchestra, full of interesting and unusual devices. This album does well for the future. — R.W.

KEEF HARTLEY BAND: "Overdog" (Deram). Keef seems to me to be sublimating a lot of his more inventive qualities as a drummer to the business of laying down a heavy back beat, which tends, rather unfortunately to lend a somewhat "samey" quality to the various arrangements. A repetitive choogaloo beat is evident most of the time, and the band are much more interesting when they are freed from the "dreadful inevitable" surely as ripe for a revolution as was traditional jazz and swing drumming before Bebop? At any rate, during the best trumpet, "Roundabout" taken at furious tempo, Keef romps along behind his all-star brass line-up. They even swing for a while. Miller Anderson, Keef's right-hand man, is the lead guitarist and vocalist. He wrote most of the arrangements which are designed to impress with power and drive. Among the guest musicians Jon Hiseman on percussion, and Johnny Almond on flute. Stand-out soloist however is Dave Caswell on trumpet. "Imitations From Home" is in more relaxed mood and features the keyboard work of Peter Dines. The standard of musicianship is extremely high, and as big band rock, it stands up strongly against the competition. — C.W.

SHIRLEY BASSEY, by contrast, specialises in dramatics, and what she lacks in tone she repays in theatrical acrobatics. "I've Got A Song For You," a new low-price LP, features some of her better works, including "Kiss Me, Honey Honey," "Strangers In The Night," and "All Or Nothing At All," performed with her well-known panache. (Sunset).

VARIOUS ARTISTS: "Dr Kitch" (Trojan). This album is described as a "collection of ribald Calypsoes," which it undoubtedly is. Trouble is, it's not particularly good calypso, and it's not very ribald — for this day and age.

this serves as a strength and a weakness. For attractive though the lyrics are, their subjectivity hinders communication with the listener to some extent. The arrangements, incorporating brass, strings and woodwind, are superbly geared to Bridget's songs, and the record owes not a little of its effect to this. Ron Geesin has had a hand in five of the arrangements. Form past experience one should be prepared for Geesin's work, but it's still impossible to escape surprise, particularly the sharp edges he has given to "A Day A Way" and "Seagull-Sunday." Characteristically, the basic melodies are subordinate to lyrics, and this is why the backing expands the attraction of Bridget's songs so greatly. — A.M.

DOUG KERSHAW (Warner Bros). This is Kershaw's third

album for Warner, the successor to "The Cajun Way" and "Spanish Moss." Once again he's returned to producer Buddy Killen, and the emphasis this time is on a very rounded brand of Louisiana rock (whereas "Moss," produced by Andy Wickham, concentrated on the heavily Arcadian side of his personality). The result in this case is very close to the style of Tony Joe White: simple, slightly understated, very strong without needing to shout. It starts beautifully with "Play, Fiddle, Play," a semi-autobiographical song which has surprisingly interesting construction (listen to the subdued smoothness of the violin lifts), on the chorus by female back-up singers. Kershaw has a pleasant voice, with a touch of untutored waywardness, and Killen treats him with the same light-fisted subtlety

that he's used for many years on Joe Tex. The best rockers are "Mama Said Yeah," with strong shades of Tony Joe, and Jimmy Driftwood's classic "Battle Of New Orleans," which is treated to a wild arrangement, sliding along over fantastic swirling fiddle. My Books And Julie, perhaps the most adventurous composition, is spoiled slightly by the album's only suggestion of over-production with a distant fuzz-guitar skirring in the background. For good measure there's "Son Of A Louisiana Man," a sequel to Doug's greatest hit from 1961, and his version of the Cajun dance tune "Colinda." Kershaw's music is such fun that I'm sure it can't be long before he becomes a hero. — R.W.

STONEGROUND: "Stoneground" (Warner Bros). If you remember, and damn if you should do, Stoneground were part of the "Great Medicine Ball Caravan" that rocked through the States and Europe, last year. All was filmed, and we should be seeing it soon. As for Stoneground, well they socked England hard and wild with their ten-piece (or 20 on occasion) rock and roll circus. Led by the dry, Dylanesque character, Sal Valentino, they presented a funky, trucking stageshow, that to me offered possibly the best act of the year. Unfortunately it hasn't really come over all that well on album. Don't get me wrong, it's a good album, but Stoneground are essentially a live band. i.e. this album should have been recorded live. However, the combined shrills and growls from Lynne Hughes, Deirdre LaPorte, Annie Sampson and sweet Lydia Phillips, give explosive front line vocals, and the coolness of Valentino punch over atmosphere. Best tracks for me are Valentino's "Looking For You," "Colonel Chicken Fry," and "Dreaming Man." Rock and roll is biodegradable — I'm willing to dig that, and I'm willing to dig this album, although it could have been a whole lot better. — R.H.

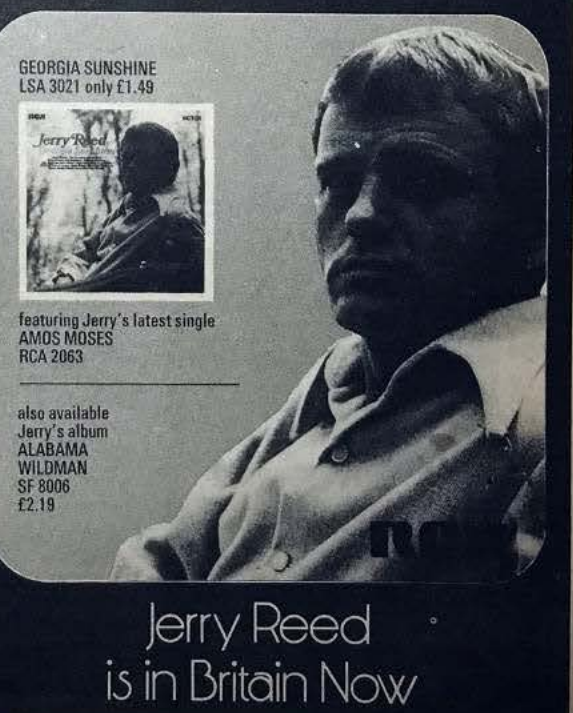
Listen! You'll hear some "Georgia Sunshine"

GEORGIA SUNSHINE
LSA 3021 only £1.49



featuring Jerry's latest single
AMOS MOSES
RCA 2063

also available
Jerry's album
ALABAMA
WILDMAN
SF 8006
£2.19



Jerry Reed is in Britain Now

Jazzscene

ALAN SHORTER is the excellent flugelhornist who turned up first on Archie Shepp's "Four For Trane" and Marion Brown's ESP album, and later on several more outings by various Shepp bands.

He's Wayne's brother, and inevitably that fact has been more of a hindrance than a help. Despite Alan being the elder by a year, it was Wayne who first made an impact on the jazz scene, and Alan's career has been hurt by this overshadowing.

Alan is in London at the moment. What's he doing? "Relaxing... and I've done a bit of writing. But the main reason was to see my woman — she's here."

He left New York on June of last year, and has spent most of the time since then in Paris, playing and recording with various bands. So far, he hasn't done any playing here yet.

"I haven't been in the geography of London, just the geography of myself. It's been able to write, which I can't do in Paris."

There is, he says, no real audience in Paris for the New Music. "There's a kind of fashion, very much a university thing. They don't want to admit to themselves that they're left out of anything new that's going on."

So they turn up, but they never understand what's happening at the time; all they do is bring what they already have, a kind of "politique," and they try to relate it to that. When it comes to them as a pure art form, they can't understand it. I've seen that happen in Amsterdam, too, at the Paradiso.

Of his band in France, Alan

Everybody is a leader

Flugelhornist Alan Shorter talks to Richard Williams

vouchsafed the following: "I try to use the best of the land. When you want to do something, you get the heaviest cats you can find."

Everybody is a leader, there's no sidemen any more... sidemen are decadent. Free music has a kind of leadership of its own...

"I remember one time in New York, my first date at Slugs with Shepp, Grachan Moncur, Beaver Harris, and Wilbur Ware." I interpolated that Ware was one of my favourite bassists. "Oh, I never could understand that... he's old-fashioned," Shorter replied. "We were rehearsing my

tune, 'Coral Rock,' line by line. We did the first bar, played it over and over again, not for technical reasons or note value, but for feeling responses, emotion. We played it many times, then we played the second bar many times, then added it to the first and played that over again. Then we added the third... so on and so forth. We must have played that a million times, not for note perfection but for emotional perfection.

"All of us knew bebop, we could all play 'Sippin' At Belle'... we all had credentials, and we had a common denominator in our respect for each other. We rehearsed one of Grachan's things, then one of Shepp's, and then we went back to mine because we knew it needed more attention."

"Then, when we got to Slugs, we played nothing that we'd rehearsed. We played 'Lover Man' for a whole set, and that tune went completely out. We ended with a little riff, the three of us together, and we were shaking each other's hands, because we didn't understand what had made us do it. It was tremendous... it must have been God at work, because that's the only time that's happened to me."

One of the great legends among avant-garde discographers is that of Shorter's debut as a leader. He was pleased to clear up the mystery for me, and explained that he had cut the

JAZZ in New Orleans has been hit by a new crisis. Black Power caused cancellation of street parades. Now the economic recession has closed Dixieland Hall on Bourbon Street, one of the city's major jazz centres.

And veteran blues artist Sweet Emma Barrett is looking for a new home.

Despite being crippled down her left side by a stroke, Sweet Emma courageously battled through to appear nightly as the Hall's major draw for the past two years.

Said Emma: "I guess I'll have to stay in the house till I get something else going."

Likewise, presumably, the Young Tuxedo and many other Crescent City musicians who have relied on tourist dollars at the Hall since it opened ten years ago.

No. 516, Bourbon Street, apart from Preservation Hall just down the road, was the only reasonably-priced showcase in the City for the old-style Crescent City men.

Certainly there are plenty more bars

Inflation hits Dixie

and clubs in the French Quarter to sustain the most demanding jazz gourmet, but these offer younger jazzmen and styles at higher prices.

Main blow to the Dixieland Hall seems to have been an increase in union rates.

Hall chief Al Clark said: "The increase was the last straw, it called for a 20 per cent rise in pay, and our musicians had to stick with the union."

Compelled with falling attendances, it proved a crippling blow.

Once the hard wooden benches were packed, with more crowded in to stand at the back, but from two years ago attendances slumped and the most Clark could hope for were half-filled sessions.

He blames the general economic

slump in America. He said: "There's little money about now. We still have plenty of conventions in town, but the expense accounts of visitors have been cut to the bone."

During the past few weeks, usually an Easter boom time, audiences were 50 per cent down and record sales — LP's of all the New Orleans favourites — also dropped.

Finally, last week, Sweet Emma swung out on one last version of The Saints and that was that. One more nail was driven into the coffin of Crescent City jazz.

Clark said he's had offers of financial help to stay open, but nothing definite. His lease on the building is up shortly and till then he aims to turn it into a record shop and art gallery.

Ironically, for the last session the hall was packed, just like in its heyday. But the crowd came too late.

With legendary musicians dying one after another — there have been a series of funeral parades in New Orleans during the winter — the black power problems and now the collapse of Dixieland Hall, Crescent City jazz now faces the greatest crisis in its long history. — JOHN ROBERTS.



ALAN SHORTER: music as pure art

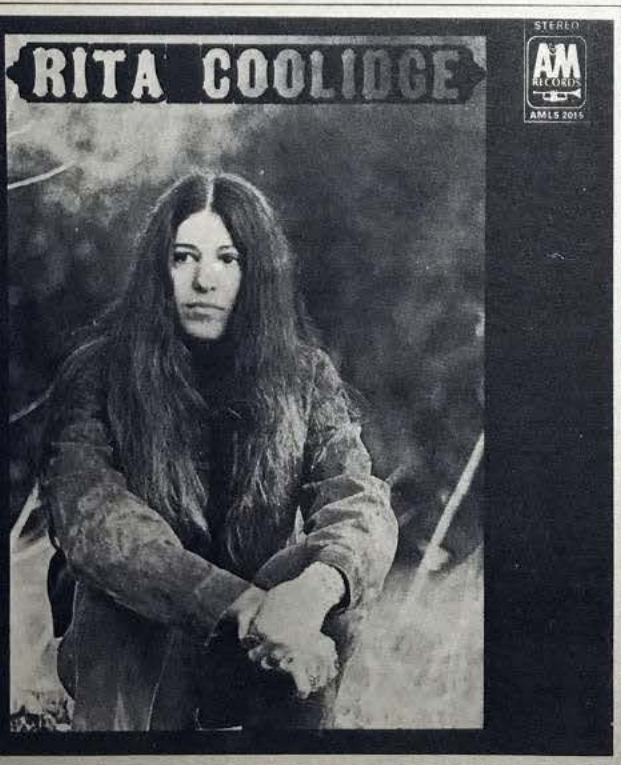
album for Verve, about three years ago, thanks to the help of producer Esmond Edwards — "I've got a lot of respect for him. He submitted my name to them as a possible contract artist, and they agreed."

The album was to be called "Orgasm," and featured five of Shorter's compositions, with reedman Gato Barbieri, bassist Charlie Haden and Reggie Johnson, and drummer-brothers Raschied and Mohammed Ali. As an aid to

the said discographers, the tunes were "Rapids," "Straits Of Blagellam," "Asteroids," "Joseph," and "Orgasm."

However, something happened within the hierarchy of Verve, and, in Shorter's words, "they stepped on the 'No' button."

About free music, he says: "It's a bigger feeling, it's 'I am living,' not 'I am doing this while I'm living.' A whole bigger feeling."



Her Album AMLS 2015

THE DELTA LADY

Will be appearing at...

- May 3rd. Colston Hall Bristol.
- May 6th. Fairfield Hall, Croydon
- May 7th. City Hall Newcastle
- May 8th. University of Liverpool
- May 9th. City Hall Sheffield
- May 10th. Town Hall Birmingham
- May 11th. Free Trade Hall, Manchester
- May 13th. Royal Albert Hall, London



A&M Records & Tapes

The people:



Quintessence



Amazing Blondel



Cat Stevens



Mick Abrahams



Bronco



Mott the Hoople



Nick Drake

Free



Mike Heron



Incredible String Band



Sandy Denny



Jimmy Cliff



Tir Na Nog



Fairport Convention



Emerson Lake & Palmer



Mountain



Heads, Hands & Feet



Alan Bown



Traffic



Jethro Tull



McDonald & Giles

The album:

A new double album. Out now. IDLP1

ELPea



ALL RECORDS EX-STOCK AND GUARANTEED IN MINT CONDITION

GENUINE DISCOUNTS

NO HIDDEN POSTAGE OR PACKING CHARGES

PLUS

With each £1 spent with KING STREET RECORDS on our L.P.s. We will send one KING STREET Coupon. Send us 20 Coupons and you may choose any current L.P. absolutely **FREE!**



Our mail order service is renowned throughout the world!

King Street Top Selling L.P.'s (Prices include FREE L.P. Vouchers)

CURRENT RELEASES	List Price	Our Price
Rolling Stones "Sticky Fingers"	2.25	2.00
Symposium for the Sevens	2.15	1.90
Shil Bassery "Something Else"	2.25	2.00
Madison Courtbusters 1, 2, 3, 4 or 5	2.15	1.90
Leonard Cohen "Love and Hate"	2.40	2.15
Elton John "1711-70", "Friends"	2.15	1.85
Cassidy "In the Hand of Grey and Pink"	2.25	2.00
Dave Crosby "If I Could"	2.40	2.15
C. S. N & Y "4 way Street" (Double)	4.30	3.90
Jethro Tull "Aqualung"	2.19	1.90
Kevn Hurlley Band "Overdog"	2.35	2.00
Shad "Shad"	2.15	1.90
Rite Coolidge with Steve Solt	2.15	1.90
Stray "Scatole"	2.19	1.90
Groundhogs "Spill"	2.15	1.90
Soft Machine "Soft"	2.19	1.90
Alan J. Eastwood "Seeds"	2.19	1.90

You can purchase from King Street Records any LP from the current catalogue below list prices.

List Price	Our Price
For example: 2.15 or 2.19	1.90
	2.00
	2.15
	2.25
Doubles:	2.99
	3.49

For our complete lists of special offers, send a stamped addressed large envelope or a P.O. for 10p.

NEW RELEASES EXPECTED SOON	List Price	Our Price
Woodstock 2 (Double)	4.30	3.90
Beatles "Live at Hollywood"	2.40	2.15
McCartney "Woe"	2.40	2.15
Amos And Z "Dance of the Lemmings" (double)	4.00	3.50
Ray Harper "Stormcock"	2.40	2.40
Pink Floyd "Relics"	1.15	0.85
Fleetwood Mac "Original"	2.19	1.90
Capt. Beefheart "Mormon"	2.15	1.90
Slid Row "34 Hour"	2.15	1.90
Jellybread	2.15	1.90
Mauritia "Nonchuck Sleighride"	2.95	2.75
Graham Nash (Import)	2.19	1.90
Osburn New Release	2.19	1.90
Racon Fan	2.19	1.90
Rock Workshop	2.19	1.90
Melanie "Good Back"	2.15	1.90
Emeran Lake & Palmer "Tarkus"	2.15	1.90
Nilsen "Pain"	2.19	1.90

KING STREET RECORDS

THIS WEEK'S SPECIAL OFFERS	List Price	Our Price
"Woodstock" (3 LP set) Soundtrack	7.50	5.90
Nail Diamond "Top Root Menus"	2.15	1.60
Mungo Jerry "3 Dimensions"	2.40	1.90
Ten Years After "Wan"	2.19	1.60
Rolling Stones "Stone Age"	2.15	1.60
E. John "Empty Sky", "Tumblewood Conn" and "Elton John"	2.40	2.00
Nano Mouskouri "Turn of the Sun", "Nano" and "Over & Over"	2.15	1.60
Sly and the F. Stone "G He"	2.15	1.60
Vol. Davidson "A World of Love"	2.15	1.15
UFO "The UFO"	1.90	1.15
Capt. Beefheart "Moop Band"	1.90	1.15
Nickie Morris "Singsense"	1.90	1.15
Best of Jim Reeves	2.19	1.60
Sound of Music, S/T	2.30	1.70
Tony Bennett "Something"	2.19	1.60
Nail Diamond, Best of	1.30	1.00
CBS Sampler Together	99p	79p
Judy Lucy "Lis Back"	2.40	2.00
Colosseum "Daughter of Time"	2.40	2.00

SPECIAL IMPORTS!

SEND FOR OUR LIST OF HENDRIX, BEATLES, STONES, DEEP PURPLE, DYLAN, ETC.

LIMITED EDITIONS

NEW RELEASES EXPECTED SOON	List Price	Our Price
Andy Williams "Home Lovin' Man" and "Greatest Hits"	2.19	1.90
Elvis "That's the Way", "I'm 10,000 Years Old"	2.15	ea.
Frank Sinatra "Greatest Hits" 1 & 2	2.15	1.90
S. & G. "Bridge Over Troubled Water" and "Ponkey Sage, etc."	2.19	1.90
Barbra Streisand "Stoney End" and "Greatest Hits"	2.19	1.90
Santana "1st" and "Abraxas"	2.19	1.90
Love Story—Soundtrack	2.19	1.90
Burt Bacharach "Parade in Music"	2.40	2.15
James Taylor "Sweet Baby James"	2.15	1.90
Jim Hendrix "City of Love"	2.40	2.15
Yes "The Yes Album"	2.15	1.90
Neil Young "Gold Rush"	2.15	1.90
"Hair" Broadway Cast	2.19	1.90
Leon Russell	2.15	1.90
Johnny Winter And (Live)	2.15	1.90
Funkadelic "Free Young Mind"	2.15	1.90
Mogul Thrash	2.25	2.00
Electric Blues, Best of Chicago I, II and III	2.19	1.90
2.99	2.75	
ea.	ea.	
Janis Joplin "Pearl"	2.19	1.90
Stones "Get Yer Ya-Ya's"	2.19	1.90



Special Offer of imported and back catalogue singles for D.J.'s and discotheques.
 25 all different £5
 100 all different £15
 1000 all different £100

BONUS OFFER

With each current single purchased we will send you another absolutely **FREE** chosen from our catalogue which you will receive with your first purchase or by return if you send us a stamped addressed envelope

ALL AT 50p EACH

TO KING STREET RECORDS
 120 KING ST
 HAMMERSMITH
 LONDON W.6.

Please supply records on attached list as shown

P.O.-CHEQUE No.

VALUE

NAME

ADDRESS

Signature

- King Street Record and Tape Centre
120 King St. HAMMERSMITH W.6
- King Street Records
Kensington Superstore (PONTINGS)
Kensington High St. London W.2.
- Carnaby Record Centre
2 Lowndes Court, Carnaby St. W.1.
- Chancery Lane Record Centre
88 Chancery Lane W.C.2.
- Crossgates Record Centre
3 Aushorpe Rd. LEEDS 14.

Bring this Voucher to any of our Retail shops and save

25 TWENTY FIVE NEW PENCE (5/-)

When you buy one full priced Albums (One voucher per Album please)



The Raver's



cartoon by Stewart Buchan

NonCensus

THIS week the Raver needs your help. We are compiling a Census that affects every musician and music enthusiast in Britain.

By your co-operation in filling in this special Census form we can plan for the future. We can keep a check on your movements. We can have a good laugh at your expense. And of course you may be certain that all the information given us will be made public and fully available to any unscrupulous organisation or individual who cares to drop us the reedies.

There ARE safeguards. Payment of £50 per person will ensure that your form will be locked away for 100 years. But we are probably powerless to prevent photostatted copies being sold to the highest bidder.

There is also a fine of £50 for false or misleading information. And further fines of £50 for anybody who can't spell, has rotten handwriting, or doodles in the margin.

Musicians answer part A. Fans answer part B. Only women between the ages of 16 and 25 need answer part C.

PART A.

- 1 (a) What is your present address?
(b) What was your address yesterday afternoon?
(c) How come you split without paying the rent?
- 2 (a) How many groupies share your pad?
(b) How much bread do they scrounge from you on average a week?
(c) How many LPs do they nick on average a week?
- 3 (a) Does your group van have an outside toilet? (Excluding vans with overhead toilets and emergency vents).
(b) Is your van driver a homicidal lunatic, a death defying maniac or a madman at the wheel?
(c) State approximate number of near fatal accidents he causes per hundred motorway miles.
- 4 (a) How many strings on your 12-string guitar?
(b) How often does your best friend steal your guitar?
(c) How many items of stolen equipment does your group possess? (Only equipment stolen since April 5, 1970).
- 5 (a) Is the nationality of your manager Neanderthal, Foreign Bleeder, Spiv?
(b) Does your manager con £500 on average per week, £1,000 on average per week; £250,000 on average per week?
(c) When was the last time you saw your manager?

PART B.

- 1 (a) Does your favourite group play music while performing?
(b) Did your parents ever have any children?
(c) Are you in possession of cloth ears; tin ears; solid teak ears?
- 2 (a) Do you reckon blues guitarists?
(b) Are your tastes those of an eight-year-old; a fourteen-year-old; a seventy-year-old?
(c) Do you clap boring groups at the Lyceum; write abusive letters to Mailbag; idiot dance?
- 3 (a) Where do you get your bootleg albums?
(b) Full name and address of dealer.
(c) All right boys — get stuck in.
- 4 (a) Are your LPs well cared for; worn; moulded into ashtrays?
(b) Do you spill cigarette ash; cider; Vim onto your records?
(c) At parties do you listen only to your own records; sit on your host's records; abuse your host's taste in records?
- 5 (a) Do you like Reggae; country and western; music?
(b) Do you play harmonica; conga drums; a musical instrument?
(c) Does the noise you make at home upset your neighbour; render him or her apopleptic; cause her to throw stones at your windows?

PART C.

- 1 (a) Full name, address and telephone number.
(b) Favourite position.
(c) Favourite underwear.

ROBERT IS OSIBISA

**MELODY
MAKER**

ADVERTISEMENT DEPT.
161-166 Fleet Street, London, E.C.4
Tel. 01-353 3011. Ext. 171, 176, 234

MORE BIG NAMES BY Rosetti



See the new Japanese Classics from about £20

See the famous Eros Jumbos from £31.50

See the new Hoyer electrics from £125

A WHOLE WIDE WORLD OF GUITARS

CLASSIC

Epiphone, new Moridaira, Geisha and Kiso-Suzuki from Japan; Tatra, Hagstrom, Levin, Schaller, Sereñader, Hi-Spot and Rudi — top value at every price.

FOLK

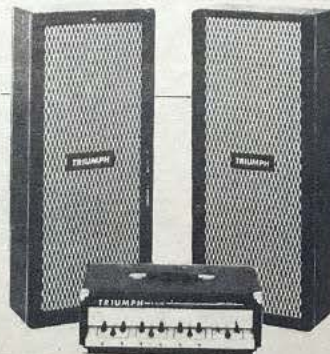
Epiphone, Eros, Hagstrom, Hoyer, Levin, Egmond, Hi-Spot, Kiso-Suzuki and Moridaira beautifully made to sound beautiful.

ELECTRIC

Eros and Hoyer, Epiphone, Hagstrom and Egmond — all with the looks, the speed and the sheer sensational sound.

AND HAMILTON CAPOS!

And every other accessory, quality-tested, sensibly priced, superbly finished. All with mandos and banjos in the brand-new Rosetti Guitar Brochure. Send the coupon and get your copy of the biggest selection even Rosetti ever offered.



THE NEW, TRUE VALVE SOUND FOR THE SEVENTIES

TRIUMPH

THERMIONIC AMPLIFICATION

It's not quite as tough as solid-state. It's not quite as true. But valve amplification has its own special 'flavour', perhaps more in tune with the tastes of today. And Triumph make the most of it... with matched circuitry, new sealed speakers, a clean, bright look in black and silver.

Now stop reading and start listening. Go to your dealer and ask for a demonstration. You'll like what you hear and love what you see. If you want more information in the meantime, send the coupon below for a complete brochure.

AND SOLID STATE TOO!

Silicon transistors have their own real virtues. Superb clarity, sparkling performance and, above all, strength to take the road-show routine. So Triumph keep the original range going, with some very useful improvements, particularly in the P.A. section. Full specifications in the Rosetti brochure. Send for it.

SEND THIS COUPON TO ROSETTI ADEPT THE HOUSE OF MUSIC 138-140 OLD STREET LONDON EC1

PLEASE SEND ME THE BROCHURES I HAVE TICKED

- 26 page Electronics Brochure (Amps., mikes, effects, electronic organs, reed organs)
- 36 page Guitar Brochure (including mandolines, banjos and accessories)
- 44 page Combined Brass and Woodwind and Student Instrument Brochure
- 4 page Accordion Brochure (includes Concertinas and Melodions)
- 8 page New Epiphone Brochure

NAME

ADDRESS

THE more albums one listens to, the more one realises what a perfect form the single is, for pop music.

It's so perfect that it's odd to think that the three-minute limit was imposed purely by the exigencies of the 10-inch 78 rpm record, and perpetuated by the seven-inch 45.

This purely mechanical consideration shaped popular music for almost the first 70 years of this century, gave it an aim and a common direction. This is not to decry the current popularity of albums; obviously, many important departures could not have been undertaken without the availability of the 40-minute LP. But the single seems to be entering a period of neglect, and that's a shame because the three-minute form has an emotional impact to which, through sheer familiarity, we're all attuned.

Of course, a large proportion of singles were always rubbish, even in the golden years (1961-1965), but there's now an even lower proportion of substance, simply because fewer people are prepared to concentrate on tunnelling a major work into seven inches of vinyl. Even the old masters seem to be losing their touch. The Rolling Stones, for instance, have just released a single with three tracks: "Brown Sugar," "Bitch," and "Let It Rock." All are similar medium-rock numbers, and because none of them is singled out as

In search of the...



DIANA ROSS



FRANKIE VALLI

the cut, the focus is diffused. I can't forecast how well it'll do, but I'm sure it would've done better if it would've put, say "Brown Sugar" on one side, plugged that hard, and left the buyers to discover the B-side, which might have been something more contrasting.

I guess that there are two types of perfect single: the "produced" and the "natural." Each may, in fact, be the other, but that's how it appears to fall. In the "produced" category would be all Phil Spector's stuff, like "Loving Feeling," "Baby I Love You," and "The Boy I'm Gonna Marry," plus Brian Wilson's "Good Vibrations," "natural" would be "Satisfaction," "She's Not There," Ben Carruthers' "Jack O' Diamonds" (although what Shel Talmy does here

with a simple guitar-led band almost amounts to giant production on a different scale), Joe Tex's "The Love You Save," and Mable John's "Your Real Good Thing."

So what happened to these traditions today, in the era of 16 and 24-track recording, immaculate stereo separation, and a supposedly higher-than-ever standard of composition? The answer is that they're virtually atrophied, and a good, fat, satisfying single these days is something to be marvelled at as an object of amazement instead of being, as it once would have been, life's basic diet. Chances are that such a single would go ignored and unsold these days, anyway.

In recent months I've only heard two singles which really satisfied that craving, and one of them was recorded in 1966. The name one is Diana Ross's "Remember Me," a total triumph which, in the best tradition, uses a singer of slight, two-dimensional talent to project the song through a grandiloquent production.

Diana has about as much responsibility for the success of this record as Ronnie Spector had for "Baby I Love You." She's a tool, an implement, and those truly behind the creation were writers Nick Ashford and Valerie Simpson, and most of all, arranger Paul Riser. Ashford and Simpson penned a pleasant, melodic song which used plenty of space (for the back-up vocal to come through) and built a lot of tension through this and other devices. Riser rounded it with an arrangement which uses the bass-guitar as a fulcrum, almost a counterpoint to Diana's



voice (listen to it plugging that simple tonic note under the chorus, and how it plunges at the end of the lines), but he saved his masterstroke for the very

end: a climax occurs and then dies almost completely, only to return in the crashing finale, where voices and strings merge into a mammoth, earthquaking orgasm.

It's unbeatable. The second flawless record is the oldie, recently released by Philips: Frankie Valli's "The Proud One." The Four Seasons made some of the

most memorable of the golden-era singles: "Dawn," "Let's Hang On," "Workin' My Way Back To You," "Big Girl's Don't Cry," and 46 on. They transmitted the approach of black Uptown R&B and made something almost painfully commercial out of it.

"The Proud One," written by Bob Gaudio and Bob Crewe (one of the greatest producers), falls somewhere between "produced" and "natural." What it depends on is the most marvellous three-note "hook" line, that commodity for which some wags spend all their lives looking.

Crucially, it doesn't over-expose this "hook," which is the chorus, but lets you hear it only seven and a half times, so that as soon as it's over you put it back on again. This is another test for the great single, and many's the time I've put on "The Proud One" and finally got away from it an hour later.

I could go on about it: the superb out-of-tempo introduction, the sparing use of girl choir, the tension built up near the end as Valli does a bit of a falsetto and the clanging chime which signals the entry of each chorus, all as well put together as the Palace of Versailles, and almost as minutely detailed.

The perfect single is something like the Holy Grail: they're both myths, most probably, but you can have a lot of fun trying to find them. There's something about a 45 which is final, crystallised, complete, and it'll be a shame if people give up trying altogether.

Myself, I'm looking forward to Ronnie Spector's "Try Sometime." But, after all, that just might be it.

(P.S.: I've just heard it, and it's a very narrow miss. Phil's one man who'll keep trying, though.)

RICHARD WILLIAMS

CAUGHT IN THE ACT



THEY were literally skipping, skipping with joy, as they poured out from London's Royal Festival Hall on Saturday. Dozens of heads, the non-figurative kind, were seen to be bobbing up and down in some animation across the bridge that leads from the concert hall to Waterloo Tube station.

The Incredible String Band can get you like that. They play a kind of music that is a mixture of urchin innocence and make-off with one's inhibitions in the twinkling of an eye. From then on one is pitched along on the bubble of their enthusiasms, and though the journey is not always smooth the companionship is god-natured and in abundance.

The String Band are a total experience, a complete and wholehearted absorption and identification with their activities. Perhaps that explains to an extent why along with soul freaks their followers assume the mantle of votaries. It is very much a two-way response, an extraordinarily absolute unlike the feelings engendered by soul artists, response based not on sexual hysteria but on camaraderie and a mutual tenderness. When they are gauche, for instance, which they frequently are, they become a subject of derision but of enjoyment.

Curiously, although Mike Heron and Robin Williams have been together with various satellites since before the days of UFO, when they really made their name, the moods and form of their music, far from coalescing and solidifying, have fragmented and become even more diverse.

Thus a Peruvian whistle tune and a Carter family number, "I Ever Had A Friend," included along with two country jigs, a marathon number "Painted Chariot" (a long climax is basically rooted in straightforward rock, and most perplexing of all a reggae-style number, "The Story of Adam And Eve," which seemed to me to have little merit. They have always been a band eager to draw on all sources, but their eclecticism, I think, is being taken too far.

Interested, perhaps, is conscious of this. He alone stuck steadfastly to a more or less unadorned musical path with the Indian-influenced "Spirit Beautiful," the pastoral and poetic "Tarnoise Silence" and the interesting, but only partially successful "Patented." The latter, which suffered from an imperfect realisation of its rock content. His eclecticism was reasonable, but Williamson, genial as he was, foresook his own poetry for sporadically funny sketches ("Willow Pattern" and "Hercules" with new base singer Malcolm LeMalstre, a variety of comic voices and what really amounted to several inconsequential songs. One would have liked more depth from him, more songs like "First Girl Loved," which he sang in the second half.

Of the others, LeMalstre seems



MIKE AND ROBIN: total experience

Skipping to the Incredibles

more at home as a dancer, and he does have a genuine talent for humour — we'll pass over his drum technique — while Licky remains essentially an adornment, though a pleasing one. — MICHAEL WATTS.

RAMSEY LEWIS

IS HE just a wind-up pianist, or is he for real? The question was answered when the Ramsey Lewis trio opened at the Hong Kong Bar of the Century Plaza Hotel in Los Angeles.

Basically it's yes on both counts, depending on what tune you are listening to. Ever since he clicked with "The In Crowd" in 1965, Lewis has made a very comfortable living with an easy-to-play, equally easy-to-digest, brand of stylistic groove-funk-soul music. He still honours requests for "Hang On Sloopy," "Wade in the Water" and other such trivia.

Obviously he isn't, and doesn't pretend to be, a swinger in the Oscar Peterson tradition, or an avant-gardist à la Chick Corea. However, he

drums, and Walt Monaghan on bass.

Altogether they add up to rock-and-roll. Nothing more, nothing less. All their material is new — there are no Blodwyn Pig numbers at all.

It certainly looks as if Abrahams has found his niche. On stage he is incredibly happy and then dies almost completely, only to return in the crashing finale, where voices and strings merge into a mammoth, earthquaking orgasm.

BEN WEBSTER

BEN WEBSTER is back at Ronnie Scott's, his old Soho stomping ground in London until Saturday. Admirers of the big, lavish sound and the sensual ballad approach can hear their fill of him through "For All We Know," "Old Folks," a particularly fetching version of "Someone To Watch Over Me" and, in his second show, Billy Strayhorn's appealing "Chelsea Bridge."

The toping is musical, of course, as Webster plays seated these days, and is noticeably more facile in his warming-up numbers. But some tougher tunes come along later: "I Got More Soul in My Grooves," "Mellow Tone" and one or two more. Stan Tracey (piano), Dave Green (bass) and, when I went, John Marshall (drums) displayed a high standard of musicianship. Tony Cromble is the trio's regular drummer, though he showed a beautifully varied tone is still one of the sounds in tenor jazz.

MICK ABRAHAMS

MICK Abrahams revealed just what his new band is like at the Penthouse, Scarborough, last Friday and it didn't come as much of a surprise. Mick is well-known as a rockier, and his band — they haven't a name yet — just take this one step further. They have a pulsating rhythm section — Ritchie Dharna on

and a song of her own about Hawaii. Sometimes the voice was over-harsh, but each performance was enhanced by her being a near-average guitar player. — MAX JONES

HOLLIES

TICKETS for the first Hollies concert for three years in their home town of Manchester and their first-ever at the Free Trade Hall, were slow to be sold. Though there were queues outside the door on Sunday, the night of the concert it was by no means a sell-out.

Because Dave Lee Travers had mentioned on his radio show that he would be there, he was roped in to introduce the Hollies who presented a kind of kick cabaret act consisting mainly of old hit numbers and in-jokes about Manchester.

Resplendent in a suit of maroon velvet and satin Allan Clarke seemed slightly ill-at-ease in the concert hall atmosphere as the group, started with Ann Carrie Ann, followed by "Stop, Stop, Stop," and "Just One Look" followed by professionalism won through.

Apart from the golden-olies they did a pleasant version of Neil Young's "Only Love Can Break Your Heart" and they also sang unaccompanied versions of "Amazing Grace" and "Let It Be."

Preceding the Hollies Labi Siffers gave an amusing and entertaining performance captivating the audience with his simple, naive, songs. — PENNY BOSWORTH

MORE ON PAGE 42

"HELP"

Adoption, abortion, contraception, drugs, educational problems, loneliness, marriage, pregnancy testing, psychiatric help, venereal disease.

For free help and advice phone 402 5221 or write to "HELP", 10 South Wharf Road, London, W.2.

First class script: all you need to know about the film and television industries. Cast of thousands: who's what and where to find them. Top production values: hard-bound, stiff-indexed for easy reference. Box-office appeal: personalities, organisations, companies, legislation, technical facts, alphabetical and classified directories.

A great show and excellent value — all for only £2.25.

Get yours from Sundry Sales Dept. IPC Business Press (Sales & Distribution) Ltd., 40 Bowling Green Lane, London EC1P 1DB

Kine and TV Year Book 1971

SOL IS OSIBISA

ALBUM
4
SDL 2
STEREO



KEEF HARTLEY BAND

on DERAM
of course



Carlos Santana lays down a complex pattern of sound weaving through and over some incredible percussion and a scorching organ backing from Rolie. This is Santana at their very best—and there is precious little rock music that can come up to that standard nowadays



SANTANA ABRAXAS 64087



SANTANA 63815

Hear Santana- See Santana

Only U.K. live performance

8th May, the Odeon,
Hammersmith, London.

6:15 and, 9:15 p.m.

Tickets available from: HAROLD DAVISON, 235 Regent Street, W.1
(Tickets for 9.15 p.m. performance - Sold Out)



RITA COOLIDGE: sensual voice

Now the

DURING the Mad Dogs and Englishmen Joe Cocker each night would telephone and announce "Here she Delta Lady, Rita Coolidge, singing and a frail, delicate lady with long hair would come forward from the stage and begin singing with wh

Richard Williams talks to

RON—the guitar behind Dylan and Cohen

ARGUABLY the best instrumental solo on any of Bob Dylan's records is somewhere in the middle of the title track of "New Morning," where a silvery guitar comes bursting out to play a passage so beautifully constructed that it sounds as if it were written out in advance by a master of form and content.

The man behind that solo is one Ron Cornelius, the other kind of American (i.e. he doesn't come from New York, and proves it by being consistently pleasant, polite, talkative and non-supercool). Ron was in London last week, doing some mixing on his first solo album down at Trident Studios.

A former member of a San Francisco band called West, which cut two albums for Columbia and then blew apart because of lack of "company interest," Ron's been a session-hand for years, as well as touring behind Smokey and the Miracles, Bobby Freeman, and many others. Most recently, he's spent a year soldiering with Leonard Cohen's Army, which is now dormant following the release of "Songs Of Love And Hate."

But let's talk first about his involvement with Dylan. In fact he also played on "Belle Isle" and "Woolie Boogie" from "Self Portrait," and says: "I had a friend in Nashville, where the album was being cut, and when Fred Carter took sick, I got to play on it. I don't guess anyone could ask to play with Dylan. Of course, Dylan wasn't at those sessions, we were just laying down the tracks."

He played on all of "New Morning's" tracks except "Father Of Night" and has some interesting tales to tell about it. "It was just five guys in the studio for a week. The first day we were just feeling out each other's playing, and it got to be a lot of fun."

Loose

"We did about 27 tunes, and it was pretty loose. Dylan knows exactly what he wants in the studio, and if he doesn't get it, he moves on to something else. There was no rehearsing. It was all 'Okay, this it how it goes, let's do it.'"

"If I fouled up real bad then he might do it a second time, and if that was bad, just possibly a third. But he's interested in keeping going all the time. . . . I don't know anyone who's so certain about his direction, man. He's so sure."

Ron also cleared up a few mysteries about who played on what. "There were no overdubs, except that bit of French horn that Al Kooper put on 'Time Passes Slowly,'" but "David Bromberg played on everything. . . . yeah, it was a question of how to stop him playing. There were a few times when it needed a bit of silence to let Dylan come through."

"Russ Kunkel played on all the tracks—he's real good. I don't know what Billy Mundi did, he wasn't there when I was."

"Dylan had a pretty bad cold that week. You can hear it on one song, you know, that bit about 'Brighton girls are like the moon,' where his voice really cracks up. But it sure suits the song."

"His piano-playing's really weird; you fall over laughing the first time you see it, because his hands start at opposite ends of the keyboard and then sorta collide in the middle. He does that all the time, but the way he plays just knocks me out. He didn't play any organ, like it says on the sleeve, and he didn't play any electric guitar either. He played acoustic—let's see, an old Martin it was."

What of the other 21 songs which weren't released? "I tell you, man, there was one thing we did that I really fell in love with. It was that old song. . . . 'Well I'm sad to say I'm on my way' . . . 'I know it? Yeah, 'Jamaica Farewell' you ain't never heard it sung like when Dylan got behind it. He had three black girls singing with him, and I loved that so much I sorta snuck round to Bob Johnson's and stole an acetate."

"Would Dylan talk about his songs?" "He'll talk about anything you like, man, anything at all. I asked him about 'I Went To See The Gypsy,' and he told me it was about going to see Elvis in Las Vegas. I really flashed on that!"

"But let me tell you about Al Kooper, man. A lot of my friends told me, before the session, watch out for Al Kooper!" "I know? But throughout that week he was as nice

to me as anyone could be. . . . Okay, that's enough. What about Cohen? Nashville, when he and so was I, we Columbia studios. . . . was splitting, and didn't know much except that I dug a girl like 'Suzanna,' so the tour. It was a way of life and a of playing for me, music."

"Oh man, we run on that new album months in the States, and it's I've ever put into it. . . . came to blows over Bob Johnson and I have their say about though I'll say that made up his own mind didn't keep everyone with two girls in the

"The band's pr down now—you much at one time, the past year runn all entitled to some lady Leonard, who writing. He's not into the album with another's own album songs that West could I've saved, together by three or part of myself." "I old bassist from We a drummer called backing band on the come out on Polyd summer."

We get up to go I hope he didn't see Dylan so much."

"Oh no, man, I that guy all day. San Francisco who and I told 'em I'm York to make that how I feel about it."

RONNIE—the voice

BACK in 1963, the Ronettes were three highly-coiffeured teenage girls who swept up the charts on a furious wave of Spector sound. Their lead singer, Veronica Bennett, was also the most striking: mascara ringed her eyes like charcoal-dust and she looked the kind of lady you'd dream about, but wouldn't exactly take home to Mum.

Eight years later, and Ronnie's looking younger and prettier, with softly curling hair and a voice to match. What's more, she's now the wife of that same Phil Spector, and besides a two-year-old son they've also produced a monster single, the George Harrison composition

"Try Some, Buy Some," on Apple.

Very probably, this record will end Ronnie's absence from the chart after a period of five years, a period which began when Phil went into temporary retirement following the dismal failure of "River Deep, Mountain High" in America—even though it almost topped the chart in Britain.

Ronnie remembers that period: "I guess the music business was down on Phil, so 'River Deep' wasn't a hit. I don't know why. . . . maybe he'd been having too much success for them to take."

So for two years they sat at home, completely out of the public eye. "Phil played a lot of pool," Ronnie says, "but eventually he got sick of doing nothing and decided to return."

So he cut two hit singles and an album with excellent Checkmates Ltd. for A&M, and also a single with Ronnie: "You Can't You Saw, You Conquered." The latter did very little.

sales with the hit and I didn't passy."

Ever broke wanted business when with L and App She's Johns fr the R with th liked aaked song fr with "I liked it."

"Yes, I would that m a movie star only and the come de really d I like much."

The Delta Lady is out on her own

called "the only true sensual voice in rock and roll."

Rita Coolidge is now out on her own, backed up by the Dixie Flyers who used to play for Aretha Franklin, Tony Joe White and others. Her plaintive, strong contralto voice is featured on her first album for A&M produced by David Anderle; and she is about to make her first solo appearance in concert . . . on the Byrds' English tour.

"Starting in England wasn't really planned," she explained in her slow drawl of a voice, "the boys (Byrds) asked us to come along and I love England, so it seemed right. It's a good tour too, not too long. I'll have the chance to break in what I do."

"I'm really scared," she laughed. "I've never had to carry a show before. Now I've had to learn all the words to everything, no more just humming along. There are so many things I just don't know."

Rita was born in Nashville, Tennessee, studied art in Tallahassee, Florida and sang professionally in Memphis before making Los Angeles her home. "I always wanted to be an artist, but when I was studying art at College and singing for extra money on weekends I found that my art was becoming the work and the singing was becoming the fun. So I wanted to change that. So far music hasn't ever become work."

Rita began singing in church; gospel music. Her father is a preacher, her mother a teacher. They both live in Los Angeles now, not far from Rita and her sister, Priscilla who is married to Booker T. Jones of Booker T. and the MGs.

Two American music people in Britain this week



RON CORNELIUS: soldering with Cohen

RONNIE SPECTOR: kinda weird song

Guitar

me as anyone could be. And he's great organist for Dylan."

Okay, that's enough about Dylan. What about Cohen? "I met him in Asheville, when he was cutting there. So was I, with West, in the Columbia studios. A year later West was splitting, and I joined him. I don't know much about his work, except that I dug a few of his tunes. 'Suzanna,' so I showed up for the tour. It was a more disciplined way of life and a more refined way of playing for me, a year of softer music."

"Oh man, we really worked hard that new album. We were 10 months in the studios, here and in States, and it's the hardest effort we ever put into anything. We almost blew over it, Leonard and me. Johnson and me. Everyone could've their say about the music, although I'd say that Leonard mainly did up his own mind . . . but that didn't keep everyone quiet, especially the two girls in the band!"

"The band's pretty well closed down now — you can only do so much at one time, and we've spent the past year running around. We're entitled to some time off, particularly Leonard, who has to do something. He's not interested in chasing an album with another tour."

"Ron's own album will consist of songs that West couldn't do. 'They're all songs I've saved, that couldn't be either by three or four guys, they're kind of myself.' So he's using the bassist from West, Joe Davis, a drummer called Paul Distal, as a backing band on the album, which'll be out on Polydor sometime this winter."

"We get up to go, and I say that hope he didn't mind talking about an album so much."

"Oh no, man, I could talk about it any day. Y'know, I was in San Francisco when I was called, and I told 'em I'd walk to New York to make that session. That's why I feel about him."

"We thought when we brought them out my father would give up preaching and just paint — he's an artist too — but within two weeks there he was on Sunday. My music? They really love it. My parents have an incredibly fine understanding of who their kids are. They understand because we're part of what they are."

Rita's music is firmly rooted in the country gospel tradition that has infiltrated rock and roll, but she doesn't see herself staying within any one confine.

"The thing about the music today — well it's simpler, you can sing to it. That's a big point. I mean who can sing along with acid rock — sing along with a drum solo. People want to be a part of the music, when you put a Neil Young album on the stereo, no matter what everyone starts singing along. That's as it should be."

Feeling

Her album contains such fine material as Van Morrison's "Crazy Love" and Steven Young's "Seven Bridges Road." Rita picked the material along with her producer David Anderle.

"What I look for in a song is something emotional to happen to me inside," she explained.

"I have to feel right singing it. I have to be able to identify with it."

Although she says she wouldn't have traded the experience of the Mad Dogs and Englishmen tour, she also admits she wouldn't do it again.

"I think you got out what you put in. I mean there we were, a freak show on stage. It often seemed there were more of us on stage than there were in the audience. So we had 15,000 screaming freaks at us all the time. It was really insane. It should have been illegal."

The pressures of the road are not intruding on Rita, in fact, she has an almost grit your teeth and bear it attitude.

"It's the long plane rides and the hotel food. I mean I'm a skinny chick, but that food is so bad, I have to force myself to eat. And trying to get to sleep right after a show, and not being able to sleep so you're tired all the time. Once you're on stage, everything's fine, everything's great, but it's those times in between that get you down."

England

She's looking forward to England in the Spring.

"I've been there twice before but always in the winter. We're going some-what up north . . . the country side is so beautiful. I almost moved there after the earthquake happened. I was really terrified. But then I figured I wanted to go down with Los Angeles, 'cause even if I weren't here, my heart would go." Then adding, "There's so much creative energy in L.A. I go up north and it's pretty boring. I wish I were doing anything."

Rita wears jeans and teeshirts and boots and turquoise Indian jewelry. "Mostly people give me the rings and things, I really love turquoise. I wish I could wear everything I own all at once, but I wouldn't be able to stand up." — JACOB A. ATLAS.



JOE COCKER: "we wore a freak show"

voice that brought Spector back

ome," saleslady: "It didn't have the right push behind it. I guess that's why he didn't stay with the company."

George

Ever since the Ronettes broke up, Ronnie had wanted to get back into the business of singing, and when Phil began working with Lennox and Harrison and Apple, her chance came. She's known George and John from the days when the Ronettes had toured with the Beatles: "George liked my voice, and he asked if he could write a song for me. He came up with 'Try Some,' and we all liked it."

"Yeah, it's kind of a weird song. I'm not in it that much. It's kind of like a movie with a star, but the star only appears every now and then," she said, with some derisive insight. "I really don't know how much I like me not singing so much."

"I was very nervous in the studio to start with, after five years almost completely away from it all. But I got to feel really good eventually. Phil did the orchestral tracks first. . . he used about 40 strings, and I don't know how many mandolins. He had Leon Russell on piano and Klaus . . . what's his other name? . . . on bass. George played guitar."

I said that it seemed as though Phil's sound really hadn't changed too much over the years, apart from a touch more sophistication in the recording techniques. Ronnie replied: "I guess you're right. George had a lot to do with the single as well. . . in fact he and Phil had about equal time on it, I'd say. Working with Apple has been very good for Phil; he needed something, and he's really working hard again. Yeah, you could say it's got his appetite back."

The B-side, a new rocker called "Tandoori Chicken," is also interesting in a very

different way, and Rosko played it on his radio show last Saturday.

"He did! Oh, don't tell me that! I'll tell you how that song came about: we were in the studio one night and we were all real hungry, so Phil sent out for some Indian food, from a place called 'Tandoori Chicken.' You listen to the words. . . that's what it's about. Oh now, it wasn't played on the radio, was it?" Playing on that side, she said, were George, Leon, Klaus, Jim Gordon on drums, and — on piano — Phil himself.

"Phil can play every instrument of the orchestra, I guess. . . piano, sax, guitar, drums. I don't know where he learned it all. . . I'd have to say he's a genius. It scares me."

Ronnie can't wait to get back into live appearances, particularly if the record is a hit, and already she's got a date lined up at New York's Carnegie Hall, on May 25, but isn't sure that

she'll be able to make it because "I really don't have any material at all at the moment." She rules out a Ronettes reunion, though, because both the other girls are married, with families, and aren't too interested in going back on stage. But even if it's not a hit, Ronnie still intends to carry on recording, and will be cutting an album "as soon as Phil and George have got together to write some more songs for me."

Session

The story of how the Ronettes met Phil is a fascinating one, and typical of that era of rock and roll. It was in 1962, when the girls were regularly singing the backing for many records — including those of Bobby Rydell. Ronnie takes up the story: "My sister Estelle was telephoning this guy to ask him about a session, but she got a wrong number and got through to Phil. She told him she was from the

Ronettes, and he asked us to go and sing backing for him on a date that night. We never did it, because he liked my voice so much that two weeks later he cut 'Be My Baby' with us."

"I guess we clicked with him because we knew all that stuff about studios, and I knew a lot of the riffs, like that one at the beginning of 'Baby I Love You,' so he didn't have to teach me them. He really knows what he wants in the studio, and he's a very hard worker. Most people's sessions last three hours, but Phil's go on for six or seven."

She misses the old days, the excitement of touring with the Beatles and the Stones, and the good times they had, and stresses Phil's role: "He didn't put out many records, but we all had faith in him and stuck by him. Other groups had a new record out every four months, but we didn't worry when Phil didn't put lots of stuff out because we trusted him only to release what he

thought was up to his standard.

"Take the Shirelles: they had record after record after record out, and now the disc-jockeys won't play their material. But I'm sure that if the Ronettes put out a record now, in 1971, they'd play it — because we were never overexposed. People were never allowed to hear too much of us."

It wasn't easy, of course, to get that grandiose sound in live performance, and the group always carried a guitarist and drummer around with them, rehearsing with other musicians for three hours before each date so that the arrangements would be as near-perfect as possible.

"Did you know that Jimi Hendrix played with us for a while?" she asked. "I was with him two weeks before he died. . . oh, that made me so sad. He didn't play on any of our records, though."

So the story of the Spector family is once again riding an upcurve. Ronnie summed it up: "They're beginning to respect Phil in the States again. Maybe he's not as big there as he is here, yet, but now that he's worked with the Beatles, they respect his judgment. I tell you, he's really at his peak."

Jazzscene

TUESDAY, April 6, was Noah Howard's 28th birthday. He spent it listening to old Charlie Parker Savoy and practicing his horn in an apartment just off the Boulevard des Invalides in Paris. For the alto saxophonist who is here leading his own group, L'Arche Noire with trumpeter Ambrose Jackson and drummer Jerome Cooper, it was a day like any other and part of a lifestyle he'll be living into the foreseeable future.

"I'm here to stay until further notice from the Gods!" quipped Howard. He rejected the suggestion that choosing to live in Europe is a cop-out. "I don't feel that's true because music is my job and it's not necessarily about the States, it's about the world. Given the time and lifespan, I'd like to travel the world, but I don't feel that your influence comes from your environment, it comes from yourself. Now, I feel that I am creating my own things."

Howard, who started his musical career as a trumpeter and has worked with the Ayler brothers and drummer Sunny Morgan, was the more melodic foil to Frank Wright's rhythmically aggressive tenor in the quartet with pianist Bobby Few and drummer Muhammad Ali that spent nine months in Europe last year.

They recorded three albums in Paris, one of which — "Uhuru Na Umoja" released under Wright's name on the American label — was, in fact, Howard's own date.

He has done better on ESP with two albums — the 1966 live recording at Judson Hall has some beautiful interplay between Norris Jones' bass and Catherine Norris' cello, too — but falling into the ranks of post-Coleman alto men, Howard has never made the big time. "I never really had any problem working in the States," he said, "but I never could get major bookings or major records, not could I make a living."

In Europe, Howard can just about get by. It's his third visit here, but his career as an itinerant musician was set when he left his New Orleans home with the army in 1960. His first exposure to the new music came in after-hours sessions on the West Coast where he studied with fellow alto saxophonists Byron Allen and Sonny Simmons, and played with trumpeter Dewey Johnson and Ornette Coleman's frontline partner, Dewey Redman.

There he also became aware of the importance of tone. "I always felt very strongly that I should have something the way that Bird and Ornette and Jackie McLean had it. Once you're into



NOAH HOWARD: gotta have a pattern

Noah: feeling for his roots

that, you can hold people's attention from the start.

"But tone in itself is not the important thing, it's the person that counts. You can practice to develop a tone but it's not the same thing as if it comes naturally. To me, it's something inherent in a person. I mean, I hear a lot of

people that imitate Bird, but they don't have his sound. There's something unique about the great people that can't be imitated. Sonny Stitt copied Bird and was as close as anyone, but he didn't really have that thing."

Howard heard Ornette, his major influence, for the first time in San Francisco. "During that time everybody was like freaking on him, but what he was doing made sense to me. I don't mean I could understand technically what he was doing, but I understood him. That's not to say that I don't dig bebop, though. The thing I don't like about bebop is not the music but the imitators — you dig?"

In the background, Bird was wailing on the tracks cut with Tiny Grimes in 1944. Howard learnt forward and turned up the sound. "The interesting thing is that I feel from an improvisational standpoint that Bird was a lot freer than Ornette," he said. "Ornette was at his freest when relying on the blues, but Bird didn't have to, he could improvise on anything."

Shame

And I'll tell you, what's more, people should really listen to Jackie McLean. He can do anything; he's got it down from bebop to free, but he's hardly working now at all. He's teaching somewhere in upstate New York and that's really a shame."

Howard is one of the ever-increasing body of intelligent young musicians who continually stretch out and feel for their roots rather than playing purely from the top of their heads. "I'm a funny person because I'm interested in recreating sounds that have been laid down in the past," he declared. "I feel that jazz is a live, open art form and anytime you have that situation, it can take in anything and everything."

"I don't play new sounds just for the sake of playing something new, I play something I can relate to, I mean, I can hear someone talk and relate to it in sound patterns. Music is in the air although you might not always recognise it as such. Take like a baby's cry — that's music but not everyone can dig that."

Howard claimed that it is possible to lay down totally new sound patterns without turning off the inexperienced

■ **RONNIE SCOTT**—club-owner, tenor saxophonist, bandleader and man of dry humour — sat for the MM's Reaction interview in the dressing-room of his own club while Illinois Jacquet rehearsed outside with the other two-thirds of the Ronnie Scott Trio: Tony Crombie (drums) and Mike Carr (organ).

COMEDIANS: There's not many English ones I like — not many English stand-up comedians. I think Benny Hill's quite funny, but he's more of a mimic than a stand-up comic. It's something I'd very much like to do here at the Club; put on somebody like Don Rickles. I saw him in Las Vegas; he's very funny and makes a fortune. Another good one is Jack E. Leonard, and Mort Sahl—there's a possibility we'll be presenting him later in the year. It's nice to hear people laugh in the club.

ENOCH POWELL: Well, he's all right I suppose, but I wouldn't like him to marry my sister.

LAMBORGHINI: What can you say about those? I can't see myself getting one out of running a jazz club or playing the saxophone. But we've got an Italian chef, and that's the first step.

LADY SINGERS: There are very few singers I really enjoy listening to after Billie Holiday. And there's a great shortage of 'em over here certainly. I think Esther Marrow is one of the best girl singers we've had at the club. Most of them, to me, don't seem to have any idea of what's the right material for them. But Blossom is one who always chooses good tunes. In the old days with my band we had some incredible girl singers... but we needn't go into that.

NIGHT CLUBS: I never go to night clubs as such. They're very boring. I think this club reflects a kind of facet of personality, is another expression of personality — that's why it's here. And really it constitutes my social life, when I meet the people I know. I'm not a great one for party-going and all that crap. If the club wasn't here I'd have nowhere to go. What a terrible thought.

WAITRESSES: Most of them stay. We employ eight waitresses I believe and about half of them work here. Most are rejects from the Playboy I think.

LADY MADONNA: Yes, that is my main claim to fame on a couple of Beatles records, that one in particular. I played a solo on "Lady Madonna." I thought it was quite audible when the audience was playing down to me, we were making it but when the record was released the solo was almost non-existent. Shortly after that the Beatles broke up.

THE GAMING LAWS: They don't concern me; casinos don't interest me. I like Saturday afternoon horse racing on TV, and I find it difficult to watch a race without having a bet. That's another way of never getting a Lamborghini.

CHARLIE VENTURA: Oh yes. When I visited New York for the first time, it was with Tony Crombie, we went straight from our hotel to the Three Deuces on 42nd Street, I don't think I've ever got over that kick of hearing an American group in an American club for the first time in my life. And it happened to be Charlie Ventura's group, with Bill Harris I remember. I think it had quite an effect on me — the atmosphere of the place and the sound being produced. Possibly the Old Place in Gerrard Street was a result of that night. Ventura... yes, a very colourful tenor player.

TONY CROMBIE: One of my favourite musicians and, for me, the best drummer in the country — in the city, too. We work together at the moment with Mike Carr. Tony's not only a superb drummer, he's also a composer who's written some very nice tunes. We've worked together in the trio since September, which is about the longest I've worked steadily with a group since the Jazz Couriers. We're getting a good reaction wherever we play. Those two bands — the trio and the Clarke-Boland orchestra — are what I really feel most enthusiastic about playingwise.

CLARINET: I must qualify for one of those years a r-t-clarinetist-in-the-world awards. Years ago I was doing a session for Bob Farnon, with about 80 strings, and I had a very short, clarinet passage to play. Couldn't get it right, and I remember he

listener. "It depends on the way you do it. Take Bird again — although I wasn't around then, I'm aware enough to know that he went through some of these changes that we go through all the time. People were turned off by him sometimes, but he had his way of playing something to lead people in."

"Albert Ayler did this by playing old New Orleans march things Archie Shepp does it by playing old tenor saxophone styles. It's not my



REACTION with Ronnie Scott

stopped the whole orchestra to hear it. Well, I got as close to it as I could and he accepted that. Don't think I ever got it right — not on the actual take, I used to like Artie Shaw quite a lot as a clarinet player. And Benny Goodman.

THE HALF NOTE: I worked there once — the only American club I have worked in. I can't remember very much about it, but it's a funny place because the bandstand is quite high, about five feet off the ground, and in the middle of the room. There's a bar down one side, and if you drink too much or suffer from vertigo, it's a bit difficult. It never seemed to bother Zoot or Al very much, though. As far as I was concerned it was a bit inhibiting because guys like Zoot and Al and Sonny Rollins were liable to drop in while I was playing. A bit terrifying, but still a good experience.

Interviewer: MAX JONES

AUDIENCES: It's great to get a reaction from the audience. Few things are more depressing than doing your thing and getting nothing from them. There is an interplay between a musician and the audience, and I don't understand the attitude of musicians who feel that the audience is unimportant. That strikes me as a self-indulgent attitude. In the trio, we play the kind of music we want to play; we're not playing down to the listeners. If what we do did not get a reaction, then I wouldn't deliberately play something different. I'd probably go out thinking.

MYSTICISM: No, I've never found anything to make me believe in anything like that. I like to see things proved scientifically — or to the best of present day sciences ability — before I believe in them. It's difficult for me to have faith in any religion or dogma.

TED HEATH: Ted's was the first big band I played with, when I was 18. I thought it was the absolute pinnacle of achievement in those days. I was fired after about nine months, for a combination of reasons I think. Jack Parnell was going to leave and form his own band, and he asked me to join him. I said yes. Ted asked me if it was true, and I told him it was. In the event, Jack didn't leave until much later, and the standard of Ted gave me a bit of a hard time. Another reason is that I probably wasn't good enough for the band — I hadn't been playing very long then, and the standard of that band was very high. In a way it's fortunate I did get fired, I think. Otherwise I might have stayed a long time and been an entirely different sort of musician. I don't know, I might have become a studio musician. That was the top in the business over here at that time. After Heath there was nowhere else to go.

to do with a past melodic conception, but I think that if you're anti-melody, you're anti-music."
VALERIE WILMER

SPARTACUS IS OSIBISA

This week will be the last chance for manufacturers and retailers of tape, "software and hardware", to reserve advertising space for our giant special supplement in the May 22nd edition.

Write or telephone your bookings to:

MELODY MAKER ADVERTISEMENT DEPT.

161-166 Fleet Street, London, EC4P 4AA

Tel: 01-353 5011, extn. 405

**Mike,
on April 30th
you'll be
on your own.**



island

Van der Graaf

Melody Maker Band Breakdown

If it's Thursday, it must be Ormskirk

AN extremely short story of a ride in Millwall's team coach, Southport laid bare, and what turned out to be a duff Van der Graaf gig.

Dear reader, if only you knew the trials of having to travel to Southport. Not only is it not near Portsmouth, it also exists in a far corner of Lancashire, nay, a far corner of some surrealist wilderness pecked by sleepy towns, old ladies, and a lack of ale houses.

Far from what people think of group life, all gigs aren't at Fillmore West, or on the banks of some sun-drenched lake in Switzerland. In Britain lies our roots, and the Charisma tour has sought out all corners of human existence in this land. The Charisma tours have also brought Van de Graaf to the forefront. The Millwall team coach has never had such long-haired, weird travellers.

It's good that we have run dry of conversation, for the gig is near, night is falling, and another period is arising. The Floral Hall, Southport.

But it seems few people in Southport were aware of the gig, and a mere 300 line the echoing hall. Hammill hunts around stage during "Killer." He dresses in white, Hugh in a nondescript colour, Guy in red and blonde and Dave in New York blue. It's a rambling, vicious riff, topped by scintillating, gnawing riffs, and slicing chords. The band have the ability to produce an album on stage, but at times they are a little lethargic. Something's not getting too good tonight.

Nevertheless, Hammill's voice is an instrument, following the riff, and offering something unique to the voice, seldom found in an instrument — that's failure to reach ambition, the voice is pushed beyond its limits and something raw and wild emerges.

Peter explains that after the violence of "Killer" comes the explosion of "Lost." A hurdy-gurdy opening, Hammill waves about the stage again. His ability is to hold a mouthful of song, and then plunges downwards with it, taking the band, like a nightmare on the dipper. Jackson breaks out into a spreading disease of rash brass, exploding full of fire. No longer does he sound anything like a saxophonist. It stops every while, gathers texture, and roars. But again, it's not a good gig.

Then a hymn of joy, Hammill on piano, it settles. Evans plays in the air, Banton dabbles, then drifts into neo-church music. It all ends with "Octopus" with whistles and grapples with the air. In the dressing room a casual argument. They all acknowledge a bad gig, work out why it was bad, criticise each other quite strongly. But there's never a loss of temper. It boils, simmers, and develops to a conversation. "Well, critics do better, and we know it. Let's keep it cool, and happy," says Peter,



GUY EVANS: "we've all developed together."

Drummer of drama

NOW the scene is a small reading room in a Southport hotel. It's raining, and the rather unkempt looking figure near the windows shivers and groans. Yet no matter what time you meet drummer Guy Evans, he always looks as though he's just fallen out of bed.

"I played semi-pro at school and university, and had a brief excursion with The Misunderstood — to learn how to be funky. After University I got into lorry driving, and things like that. I couldn't really decide what to do, and had this thought about going to Morocco. Three

days before I was to set off, I got this phone call regarding Van der Graaf. I decided to give it a try. Guy, who is forever coated with wool cardigans and pumps, wakes up a little, but manages to look the same.

"There's a certain satisfaction with Van der Graaf, in the fact that we've all really learned to play while we've been together. I'm not saying we couldn't play before, I think Hugh, for instance, has always been amazing, but we've all developed together. As a drummer with a hand like this I'm required to change roles a hell of a lot, sometimes I've got to be like a machine, and then I've got to be dramatic. I'm usually very aware of drums as theatrical things, as dramatic things."

Guy is certainly dramatic. In action he becomes totally obses-

sed with what's going on. Not only is he full of emotion himself, but that feeling spreads throughout band and audience. "You can get into emotional playing in all sorts of ways on drums. Peter's songs require drama, and as a drummer you can underplay that, and build up to a very strong effect, like the guy with Procol Harum. It's one thing to play for maximum effect or to be incredibly elaborate—but I use both depending on how I feel."

How much satisfaction does he find with Van der Graaf? "An awful lot, but wherever you are, you are always aware of what you want next. I think we have all reached a point knowing we can further the band best, if we have outlets into different areas, and I hope we can maintain that freedom."

Barton the bomber

SCENE: a bar typical of nearly all bars on a pier. David Jackson sips grapefruit juice and eyes the sunset. He talks to Hollingworth.

Jackson: "There never has been four walls around this band. We are allowed to work freely on the outside, and really record for who we want. I've been doing things for Brinsley Schwarz, and dug it. They are so groovy to blow with. One day I played footy with them, and then blew with them for nine hours. Finally I had to be dragged away, with my lead still plugged in."

Hollingworth: "Do you ever feel you might get too freaky with electric sax?"

Jackson: "I know I'm far too freaky for most bands. With having to do so much with Van

der Graaf, I wouldn't be able to leave spaces for other players in different units. There's so much freedom with Van der Graaf, and no as much with other bands. Conclusion: with other bands I'd have to play less."

Hollingworth: "David are you a freak?"

Jackson: "Yes, but a controlled freak. Van der Graaf is a band in the true sense of the word. We expand music no end. But at the moment I feel limited to what I can do. Not limited because I can't play enough, well enough, but sometimes when we aren't playing so well. Maybe that's why we change numbers so much."

Jackson: "There are vast areas in my playing and writing, and only patches are suitable for Van der Graaf. I mean the stuff I

write couldn't possibly be sung, because I use the sax as a voice. My solo track on the album is either going to be an incredible success, or a failure. It will be me, and my girlfriend, who's a classical pianist. As for me with the band, well I suppose we are a little fashionable to talk about now."

Hollingworth: "What do you mean 'fashionable'?"

Jackson: "You know what I mean. But I'm glad people are talking about it. I've been in the music so long, that it's good to see it getting across. It's going to get a lot better as well, we've got to get into new material. I think the next album is going to be another temporary stage. But I know I've never been as emotional as I have with this band."



HUGH BANTON: "maybe I'll electrocute myself."

The controlled freak

ORGANIST Hugh Banton is cultured, cool, and rather curly. Like the others he's prone to outbursts of uncontrollable mirth, but if there is a quiet one in the band, it's Hugh.

Banton is a master of sound. He is deeply into electronics, his organ is littered with gadgets. You see, Banton used to be a BBC engineer. "I've been playing organ since I was 11, and piano since I was seven. I used to play the school organ, and do the services at the school chapel."

"Van der Graaf have been my one and only group. My brother



DAVID JACKSON: "we work freely"

knew Peter at Manchester, and when the original group organist left, I got the job. I'd had virtually no experience, and in fact used to keep it quiet that I was into folk music. Since then I've found out that my classical training has maybe been too adequate — my technique is dropping off as I become more involved in electrical music. But you see, I am trying to develop an electric organ that sounds like a real pipe organ.

"As a player I wouldn't say I was like anyone in particular. In the band hanging no guitarist, I find myself usually doing about four things at once, which is often the case in classical music. Because of this similarity, I began to realise what I have

lost. I'm hardly influenced by rock as such, most of my style comes from the way I've been taught. What I do enjoy about the band is the freedom, the freedom for us to work outside the band as well as within.

For the next album Banton will also be doing a solo track. "I can see that becoming very strange, as I'm very much into the 2001 thing, you know, throwing away rhythm and melody. If there is to be a step forward in organ playing, then this will be it. I want to build up a complete sound from beginning to end, a thing you won't be able to break-down, or pick out parts from. I've got to build that up as I go along." The refined voice of Banton becomes attractive.

status

MUSIC STRINGS AND ACCESSORIES

- * The ST300 set for electric guitar in light and super light gauges. Magnetic, stainless.
- * Three ranges of bass guitar strings, flatwound and roundwound.
- * The ST400 bronze-wound for folk guitar.
- * A really beautiful guitar strap, 5in. wide. An exclusive status item.

Other straps, slings, plects, and picks, bags, plus a full range of strings.

STATUS MUSIC PRODUCTS

130 Shackwell Lane, London, E.8



albums

VAN de Graaf albums available are:

"Aerosol Grey Machine" (American Mercury) at certain London stores.

"The Least We Can Do Is Wave To Each Other" (Charisma).

"H To He Who Am The Only One" (Charisma).

Forthcoming: fourth album, and also Peter Hammill solo album.

Van der Graaf are one of those bands who don't remain for any length of time at one position. Even their latest album, "H To He Who Am The Only One" represents another temporary step achieved by the unit. At the same time no phase is totally removed from the next. Any listener to "The Least We Can Do" would immediately know which band he were listening to on just hearing the opening of "He

to He." This third album is indeed superb. Each Hammill song remains in its own pool of isolation, the vocals become bitter, while the music bursts and spreads. "The Emperor In His War Room," a terrifying, emotional track, "House With No Door," subtle, soft, "Killer," pouncing, prowling, diving, and biting — each is different, and yet each is one. Hammill's writing is emotionally enjoyable, the lyrics being poetic and strong. The music is not only the torment of Jackson, but the glory of Banton, thick-chorded, flying, heavy and vibrating when it wishes — and it follows no visual shape, stops against no foreseeable wall. The music of Van de Graaf is space music. Space has no barrier, and neither does this band. There are riffs, but large, colourful riffs, spun without boredom, and executed with a fiery flash of a shining axe. — R.H.

equipment

- 2 Amplifiers — Hi Watt 100 DR103
- 5 P.A. Amps WEM PA 100
- 2 Speakers 4 x 12 Hi Watt
- 4 P.A. Speakers 2 x 15 WEM
- 2 P.A. Horns 3 x 8 Midax
- 1 Fafisa Professional Organ
- 1 Yamaha Acoustic Guitar (Jumbo) with case
- 1 Yamaha Saxophone
- 13, 14 and 16" tom-toms
- George Hayman 20" bass drum
- 1 Paiste 602 cymbal 18"
- 1 Paiste 602 high hat 14"
- 1 Ludwig Hi Hat
- 1 Hammond Organ E112
- 2 4 x 12 Marshall Cabinets
- 1 Amplifier Hi Watt 100 DR 103
- 1 Selmer Alto Saxophone
- 4 2 x 10 WEM P.A. columns
- 2 4 x 12 WEM Speaker columns
- 2 Bantof Bass cabinets
- 1 Radford Stereo amp

VAN DER GRAAF USE
GENERATOR **LOWWATT**
171, MALDEN WAY, NEW MALDEN, SURREY.
01-942 0178

Generator

words by Roy Hollingworth
pictures by Barrie Wentzell

THERE'S a Sopwith Camel perched on Peter Hammill's piano, or maybe it's an SE5. I can't see too clearly, because Peter's way down in the studio, and the control room is way up. Whatever, it's a First War fighter, and Peter sings and growls.

Now Peter Hammill, who wears flat caps from Accrington, is one driving quarter of what is known as Van der Graaf Generator. Frequently they meet and together make music, live and on album. They are a group, but not a group full stop. With them a group is not a case of four people, a name, and a neat little pigeon-hole. In Hammill's words, Van der Graaf is a meeting place.

Not so much a band, more a meeting place

Peter is deep into his solo album, Bob Fripp was round helping the day before. In the studio sit Guy Evans (drums), and Dave Jackson (who blows things). We listen to Peter sing, sing HIS songs, and they are purely songs. They couldn't be done by Generator, and they can be done with Generator. They were songs that had to be done.

In the two years that has led up to the present Generator form, this band have cracked barriers. They have sung and played in a wilderness, a wilderness that is now becoming populated. They are becoming recognised, at last it seems to be working.

Peter has a habit of Accrington caps, bi-plane fighters, football, and laughing. "I don't know what I expected a long time ago. I had no strange illusions, or any particular dreams for the band. I never saw us doing concert

tours. The thing that surprised me was the music, it was satisfying, growing — and it didn't offer total satisfaction. Total satisfaction is the death of music. Yet there is satisfaction in seeing people dig it now.

"I guess the best hopes I had were for a hit record, you know a catchy tune catching on — and that's so divorced from where we are now. The reason for that is that we haven't been accepted before now. So we've had two years to breath, grow into each other, and now we are here together. For a start a lot of people are writing about us, there are people in the dressing room after gigs, people know our songs, not just popular things like 'Killer', but others."

The band have completed three albums. None have sold particularly well, there have been no singles. But audience reaction has at last reached an excellent level — mainly due to the success of the

Charisma tour, cheap prices and good bands. Van der Graaf now top the bill, and yet if you wanted to put success in terms of figures, sales and what have you, it couldn't be done.

This is now the second phase of the band. A few years ago it formed, didn't really go anywhere, certain people left, and it just about folded. But Hammill's ideas could not be killed, it formed again, and looks like staying together for one Hell of a time. Hammill is not the dictator, but undoubtedly the leader.

Peter is the writer. His songs to me are of isolation. "They are really from me, and yes they do dwell with isolation. But that doesn't just mean terror, it can also portray glory, the glory found by one person. We are all God. It doesn't mean to say that the band are perpetually isolated from real life, but it's a pressure. We don't have the shadow of that pressure so much in real life. The life



PETER HAMMILL: the writer, the leader.

style of the band is rather opposed to what we play. We are not so much a band, as a meeting place. We are four musicians. If we had our heads completely away from each other, then the similarities would not be so obvious."

Did Peter think they were vastly original? "Yes, I think we are. The question is what influences originality? And apart from that, originality is no proof of merit. We are giving over what we've got in the best way we can, that is all we can do." What did he

feel about the last album "H to He"? "I really dig it, and in fact I really dig the first, 'Aerosol.' But I can't judge either objectively, that's impossible. It does something to me, and if it didn't I wouldn't be able to relate. So I'm happy and so the next album will be better. I wanted to call the band H to He, or Who Am the Only One, meaning that everybody was God, everybody was the Universe."

"You see it's an ideas generator." Many people easily accept Peter's voice wrongly — calling it frail — when in

fact, he is now attempting to use the voice, not as a perfect vehicle for lyrics, but as an instrument. "It came to me a bit ago that nobody is singing in an exploratory way. Emotionally they are succeeding, but nobody has attacked the voice as a musician attacks his instrument."

"Now I am trying to find new areas for the voice, maybe areas that it is not intended to do. So maybe at times I'll be selectively destroying my voice. It will be under control, but put beyond the limits of endurance. I

can't really talk about it in word terms, because it's only the beginning, but I can see the voice crystallising emotions to a far greater extent."

"The album I am doing on my own is songs that have always been there — as opposed to music, which Van der Graaf is doing now. I know I'm feeling very lucky at the moment, and I think we all are to be musically with each other. We spark off so many ideas in ourselves. We are poles apart really, but we overlap, and now we have an audience."

CARAVAN

In the Land of Grey and Pink



Their new album

© SDL - R 1

Deram Records Decca House Albert Embankment London SE1
[DECCA RECORDED SOUND] MONO & STEREO RECORDS - MONO STEREO MUSICASSETTES - STEREO 3 CARTRIDGES

DERAM

**crosby stills nash & young.
jimi hendrix. melanie.
joan baez. canned heat.
jefferson airplane.
the butterfield blues band.
mountain.**

=



**woodstock two
double album**



Marketed by Polydor Records Limited

Choice

your guide to the month's best albums

pop



RICK NELSON & THE STONE CANYON BAND: "Rick Sings Nelson" (NCA). It's good to welcome the hero of "Hello, Mary Lou" back to respectability, and here he turns up with an album which must be among the year's loveliest, particularly in the Country-Rock field. Aided by a superb steel-guitarist, Tom Brumley, Nelson rouses through a clutch of beautifully unassuming songs with a voice full of honest, clear emotion. No superstar antics, no hype, just a helluva lot of goodness.



TERRY RILEY / JOHN CALE: "The Church of Anthrax" (CBS). In the absence of the material "In C," it's good to have this highly adventurous and endlessly fascinating album. Riley and his acolyte Cale strand somewhere in the middle of all musics, and the result, while verging on rock, jazz and contemporary "straight" music, is always held at a distance from its influences. The result has a unique flavour, and the album will retain its interest long after most have faded into obscurity. "The Soul of Patrick Lee" will delight Velvet Underground fans.



ROLLING STONES: "Sticky Fingers" (Rolling Stone Records). Arguably the best Stones album ever because of the consistent excellence of both the songs and the musicianship. Instead of concentrating on one monster track and padding the rest out, they've spread the goodness all over, with the result that several of the tracks ("Sister Morphine," "Moonlight Mile," "Dead Flowers") are true classics, while none fall below a very high standard. The production is loose and buzzy on the rockers, and the whole album has a unity and depth which make it essential rock and roll.



LEONARD COHEN: "Songs of Love and Hate" (CBS). On the surface, happiness seems the only enjoyable factor of life. Yet with Cohen one can wallow in melancholy moods as sweet as a pool of honey, timeless and thoroughly beautiful. Here he's backed up by the Army, and it's his most gloomy album, his deepest train of thought, his best yet. Tragedy follows tragedy, broken images hang like ragged tramps' clothes, and the listeners fall into it with willingness and ease. Delicious masochism.



RORY GALLAGHER (Polydor). Unabridged, down-home Gallagher, doing precisely what he wants to do, and it's damned good. Gallagher has all the makings to be an absolute monster, and his first album since the break-up of Taste is another pointer in that direction. For the first time you'll hear exactly what Gallagher can do, and his playing is neat, tight, honestly emotional. Drummer Wilgar Campbell and bassist Gerry McAvoy provide suitable rhythm accompaniment, with occasional keyboard contributions from Vincent Crane.



DAVID PORTER: "Into A Real Thing" (Stax Select). His first album was very much in the shadow of his partner Isaac Hayes, but on this set he's his own man, earthier than Hayes, with more emphasis on rhythm and less on those grandiose arrangements. His voice has echoes of the hoarse, pleading style of David Ruffin and Chuck Jackson (no bad thing) but his phrasing and delivery are very personal and "real," and his compelling monologue on "Hang On, Neopy" is more convincing than anything Hayes has done. "Stoopy" in fact, is an 11-minute masterpiece with one of the best soul arrangements ever heard. But the whole album is a gas, and another step forward for Soul.

jazz



CHARLES MINGUS: "The Great Concert of Charles Mingus" (America AM 003/4/5 3 LPs/import). The great concert indeed, recorded during two gigs in Paris in 1964, when Mingus was touring with John Coles, Eric Dolphy, Clifford Jordan, Jaki Byard, and Dannie Richmond. All are at the top of their form, particularly the unbelievably brilliant Dolphy, who just hits one peak after another. While it's impossible to say that this is the bassist's best recording, it surely can't be far off. Indispensable, that's all.



LARRY CORYELL: "Spaces" (Vanguard Vanguard 435V 085). Perhaps the best guitarist's record issued in many a moon, for Coryell is joined by John McLaughlin in a highly empathetic meeting of minds. The leader is growing fast, and produces solos of a heated invention to match Johnny Mac's particularly on the stunner title track. Chick Corea, Miroslav Vitous (ditto his singing bowed tone), and Billy Cobham all make their mark on an album which appears to lack nothing. Electricity can work, folks.



JOHN COLTRANE: "Live In Seattle" (Impulse AS 9202-2 2 LPs/import). An hour and a half of an fettered emotion from The Master taped during a Seattle club gig in '68. Coltrane constantly reaches for that "silent scream," abetted by Pharoah Sanders, Donald Garrett, McCoy Tyner, Jimmy Garrison, and Elvin Jones, and on more than one occasion the effect is emotionally shattering. This is Trane bursting all the bonds that ever held him.

blues



JED DAVENPORT, GUS CANNON, MEMPHIS JUG BAND, ETC.: "The Great Jug Band, 1926-1934" (Historical HL P36). This one's historical all right — 16 tracks of jug band music never before available, it says, on LP. Some of it is straight folk-blues, some almost pure early jazz, anyway it is all good earthy entertainment of the tub-jug-kazooharmonica variety. And a surprising variety is offered here: performances by Jed Davenport and his Beale Street Jug Band, Cannon's Jug Stompers, Phillips' Louisville Band, the Dieland Jug-Blowers, Earl McDonald's Original Louisville Jug Band and the Memphis Jug Band. The lineups are wild and wonderful to regard, often flauting to listen to. This is from the days of innocence.

Best of the rest

POP: DAVID CROSBY: "If I Only Could Remember My Name" (Atlantic). LOUDON WAINWRIGHT III (Atlantic). ELTON JOHN: "17-11-70" (DJM). J. GEILS BAND (Atlantic). BOOKER T & THE MGs: "Melling Pot" (Stax). **STAPLE SINGERS:** "Slaple Swingers" (Stax). **JAZZ:** JOHN COLTRANE: "Afro-Blue" (Probe SPB 1025). CHICK COREA: "The Song of Singing" (Blue Note BST 843). ELVIN JONES: "Coalition" (Blue Note BST 843). SAM WOODING & HIS CHOCOLATE DANDIES (Biograph BLP-1205). **BLUES & GOSPEL:** ROBERT WILKINS FRED McDOWELL, SKIP JAMES ETC.: "This Old World's In A Hell of A Fix" (Biograph BLP 1207). **FOLK:** BOB & CAROLE PEGG: "He Came From The Mountains" (Trailer LER 3 16). JALY BAIN - MIKE WHELLANS (Trailer LER 2022).

folk



LEA NICHOLSON: "Horsemusic" (Trailer LER 3010). That this album is devoted to the concertina is enough to recommend it, for there are comparatively few that concentrate on the instrument. That Lea Nicholson has made the record gives it an added boost that serves to confirm its excellence. For not only is Lea an accomplished advocate of the instrument, he also has a distinctive voice and a lively interest in the variety of his material. The musical content is brimming, and a host of musicians have been included — Packer Bryne, Tim Hart, Maddy Prior, Terry and Bob Woods, Robin Dransfield and Doc Pegg to name a few.



MUSHROOM

- 300MR8 FOUR RAGA MOODS — Ravi Shankar. £3.00 (Double LP)
- 200MR6 DEATH MAY BE YOUR SANTA CLAUS — Second Hand. £2.00
- 200MR4 BORN OUT OF THE TEARS OF THE SUN — Andreas Thomopoulos. £2.00
- 50MR3 SO LONG SUSANNE / THE STRANGER — Andreas Thomopoulos. 50p

- 100MR1 SONGS OF THE STREET — Andreas Thomopoulos. £1.00
- 100MR7 THREE SITAR PIECES — Kanwar Sain Trikha. £1.00
- 100MR2 PASS THE DISTANCE — Simon Finn. £1.00

MUSHROOM RECORDS, 1a Belmont Street, London, N.W.1 01-267 1542/1495

STUDENT STATEMENT

THE ARGUMENTS about group prices go on. And on Graeme Scott, of the University of Strathclyde, says all the talk is nonsense. If universities and colleges, he remarks, would stop complaining and join a national campaign to lower group prices then they would all get on better.

He singles out the reference in this column three weeks ago to the Birmingham University newspaper "Red Brick," which quoted The Floyd as going out for two grand.

"I just wonder," he says, "if the article was written by their entertainment convenor, and if so, it is my reckoning that he should not be organising entertainments. Of course Pink Floyd's price has zoomed, and I think it understandable after the release of "Atom Heart Mother." Did The Brum not see where it landed in the LP charts?"

He states, incidentally, that his entertainments committee have come across more pitfalls than some in England could ever imagine. For instance: a limit, for fire reasons, of 1,200 in the union (1,000 only in the dance hall); an apathetic bunch of students, and a ceiling of £200 on any band. For bands charging anything over this price they have to approach the Executive Committee of the Students Association, who aren't, apparently, hip to The Biz.

And on, and on. JOHN NOYCE, one of the organisers of Club 66, the dance at Brighton Polytechnic, says that Alan Melina, the late lamented social secretary at the University of Sussex, made a Horlicks when he stated that 600 was usual figure there.

He points out that they have only had 600 once in the current academic year (1970-71), and the usual attendance is 400-500 in the winter term, falling to 300-350 in the Spring.

"With groups charging £25-£30, a disco at £8, light at £6, janitor over £8, together with cost of drinks for the workforces and printed posters, the usual profit on 400 people would be £10-£15. £90, as mentioned in the article, is the gross figure on 600 not the net.

by MICHAEL WATTS

He adds a PS: "Alan's remarks about polytechnic students are certainly true — hence Club 66, still being called '66. Five years is a long time!"

At least Melina got something right, and talking of the social secretary turned group manager, he says he is putting out his five-piece jazz-rock band, Armada, for the reasonable sum of £45.

"We could justifiably ask for £75," he remarks, "because all the members have recorded before, but because we realise all the colleges have a difficult time in the summer term we want to go out for as low a price as possible. We're confident they'll book us again when they see the band."

Armad's will be playing Philipa Fawcett College on Friday, York University (Saturday), Lansing College,



PINK FLOYD: two grand?

Floyd are worth it

Brighton (May 2), and Brighton College of Education (May 4), if anyone wants to take a look-see. Alan can be contacted at 499/4645.

BACK to Pink Floyd. Bob Hall at Stirling University says that for the first time in the University's history it can afford to put

wyn Garden City: Gary Farr, Angst, 3,000-walt P.A. (Youth Wing).

SATURDAY (May 1): Strathclyde University: Bonzo Dog Band, Dania and Pence. University of East Anglia: Folk Festival, Cambridge Tech: Wild Walled's Rock 'n' Roll Show, Buried Alive and Disco. Exeter University: The first time in the University's history it can afford to put

This week's dates

THURSDAY (April 29): Chidwell Hall County College, Liverpool: Trilogi, Confucius, and Disco.

FRIDAY (April 30): Kingston Art College: Genesis, Pluto. University of East Anglia: Folk Festival. University College of Wales, Aberystwyth: Brinsley Schwarz and Asagali. City of London Poly: The Scratch Orchestra, Ealing Tech: Swags and Ginger (Ealing Town Hall), Mid-Kerze College, Wol

Oldham College of Technology, Rochdale Road).

SUNDAY (May 2): University of Stirling: The Barrow Dog Band. University of East Anglia: Folk Festival. WEDNESDAY (May 5): University of Essex: Mike Westbrook performing "Copan." Central Poly, London: Soft Machine and Traffic in OZ Benefit Concert. University College of Wales, Aberystwyth: Price and Fame, Atomic Rooster and Martyz.

a band on late that. The reason is that, since Stirling only has 1,200 students at present, they are advertising extensively outside the campus and attracting the local kids.

The Floyd are playing there, by the way, on May 18.

PORTSMOUTH Poly finished last term with £650 to the good so they are going to make this term pretty cheap, without losing overall on the year.

"Not many people manage that but I've had a few lucky breaks," says Paul Munson, social secretary.

Wish he'd pass on the information how.

Don't forget that Soft Machine and Traffic are appearing at London's Central Polytechnic, on Wednesday, May 5 for the benefit concert of the Oz obscenity trial. Tickets will be £1 for NUS card-carriers, £1.25 for others, and are available from the Regent Street office.

SOUL FOOD

JACKIE MOORE, whose beautiful "Precious precious" sold a million in the States but got almost no airplay over here, is finishing an album in Atlantic's Criteria Studios in Miami with the Memphis Horns.

The Criteria Studio has just lost its resident session men, the Dixie Flyers, who are now on the road with Rita Coolidge. The Studio, highly rated for its recent work with Aretha Franklin, Wilson Pickett, Dee Dee Warwick and others has a new outfit including Mack Robenack (piano and guitar), Mike Utley (organ) Jesse Boyce (bass) and Freeman Brown (drums).

It's all happening for Ray Charles' Tangerine label. Charles himself is in the U.S. pop charts with his biggest hit in ages, "Don't Change On Me" written by Jimmy Holiday and taken from Ray's "Love, Country Style" album. Meanwhile, the Raekels are in the soul chart with "Bad Water" (written by Holiday and Jackie de Shannon) and the Ray Charles Orchestra have a hit with "Booby But," from the album "My Kind Of Jazz." Ray's next album, "Volcanic Action Of My Soul," includes "Long And Winding Road," "Something" "Wichita Lineman" and "Down In The Valley."

Former Motown writers/producers Clarence Paul and Mickey Stevenson now run their own label, Pride. Their first act is a female trio called Lovin' Staff.

At 56, Muddy Waters is finally getting some of the recognition that has eluded him in his home country, if not in Europe) with TV, radio and nightclub appearances and, would you believe, an appearance on David Frost's US television show. For the first time in several years he is returning to the studios in Chicago to cut new material, including some new Willie Dixon songs, and he says there'll be no electronic gimmickry a la "Electric Mud." His new harp player is a young white musician, Paul Oscher.

Dyke (Lester Christian) of Dyke and the Blazers was shot dead in Phoenix, Arizona, three weeks ago. Police said his killer had "no known motive." Dyke had several soul hits including the original version of "Funky Broadway," which was also a big hit for Wilson Pickett.

Bluesman Freddy King has cut an album for Leon Russell's Shelter records. Steve Cropper is producing an album for country-rock band Poco.

Filip of the John Lee Hooker single in the States on ABC is titled "Kick Hit 4 Hit Kix U," subtitled "Blues For Imit and Janis."

ALAN LEWIS

POSTAL BARGAINS

METAL-FRAMED SUNGLASSES

1 EASYRIDER
2 OCTET
3 GOGGLEBOX
4 SMOOTHIE
5 SPRINT
6 POLARIS

1, 2, 3 in Blue, Brown or Grey Lens (State 2nd choice)
4, 5 in Grey Lens, No. 6 has Polarised Anti-Glare Lens

ALL AT £1.90 pair

Send C.W.O. (plus 10p.p. & p.) to:

ECONOPTICS CO. (MAIL ORDER ONLY) (DEPT. M/M)
10 NAYLOR ROAD LONDON, N20

TEE SHIRTS

CRUSHED VELVET FLARES
Figure fitting flares in purple, brown, blue, white. Sizes: Male 32-38, 34-40, 36-42. Female 34-36, 36-38, 38-40. Lengths 32-34. With more than enough to tuck up or down.

£5.25 (inc. postage)

SKINNY TOP
Wear a beautiful skin of washable lycra and wool. It moves when you move. Straps are pebble red, mustard yellow or yellow.

£1.49 (inc. postage)

Please send cheque/P.O. with size and colour. Money back guaranteed.

JANE GREY (Dept. MM)
69 ABBELEY ROAD LONDON, W.14

JANE GREY

5-CARDIFF RD. LUTON.
POSTERS BY MAIL ORDER

MADE TO ORDER. FREE DELIVERY.

PAUL KINCH

NATURAL COLOURED LONG FRINGED MOCCASINS

IN REAL SUEDE LEATHER
CRAZY TO WEAR
FUN TO MAKE D.I.Y. KITS

ONLY **£5.97** P&P 27p

TO ORDER - Send on paper and draw around last foot. Give full measurements of heel part.

ST. OWEN'S CHAMBERS, ST. OWEN'S STREET, MERFORD

COLD PANTS

and Hot Pants, Flares and Belts from Jane Grey.

Fullly illustrated catalogue of Fashion Gear just 10p stamps from: **JANE GREY, Dept. M**
69 ABBELEY ROAD, LONDON, S.E. 19

THE POSTAL BOUTIQUE

Starred Scoopneck T-Shirts **£1.50 p.p. & p.**
Multi stars on a choice of four colours: Pink, Blue, Orange and Yellow. When ordering state colour, alternative colour and chest measurement.

Star Applique Scoopneck T-Shirts **£2.00 p.p. & p.**
Five New Designs: Flying Horse, Eagle, Midnight Cat, Baby Elephant on Scooter, or Large Star on a choice of five coloured scoopnecks: Purple, Blue, Black, Yellow and Red.

When ordering state colour, alternative colour and chest measurement.

Super Unisex Crushed Velvet Trousers **£4.75 p.p. & p.**
In four heavy colours: Purple, Blue, Black and Brown.

When ordering boys' state waist size, girls' state hip size, colour and alternative colour.

Outside U.K. postage and packing double. Money back guarantee on all goods. Send cheques, money orders and postal orders with order for: **THE POSTAL BOUTIQUE**
Dept. MM, 137 Blenheim Road London, E.17

in only 3 minutes you can play THIS MARVELLOUS CHORD ORGAN!

No musical knowledge required. You can play in 3 minutes. Portable and lightweight. Wonderful bargains. **Only £32.50 Cash**

or easy terms available over 12, 18 or 24 months. 7 days home trial on receipt of deposit. Satisfaction or money back. Too good to miss. Order NOW while stocks last.

BELL MUSIC (Dept. C.O.7)
157-9 Ewell Road, SURREY. Surrey. Callers welcome. Open all day Saturday

GREAT GEAR

Real U.S.A. COASTGUARD OFFICERS' JACKETS
Great casual gear, not new but first-class condition. Send or Light Navy.

For **£2.25** P & P 20p. Size chest and height. C.V.O.

TEESDALE SUPPLIES (Dept. MM), 23 The Bank, Barnard Castle, Co. Durham.

L.P. RECORD CASE SCOOP!

Scoop purchase enables us to offer these solid wood construction record cases at a new low LOW price. As sold elsewhere at prices up to £3.75!

3 books = 2 days + holds up to 50 LP's + Booked in for free. **OUR MIRACLES PRICE ONLY £1.75 plus 20p post and packing.**

L.P.S. LTD., Dept. 88, 31 Malvern Road, Seiffeld, Middlesex.

REARRISANCE

MANY MORE DESIGNS
These include: White and T. Shirts in 36-40, Blue or Green T. Shirts 7/6. Also printed on 36-40, Red or Yellow polo shirts. Also in each Stars & Stripes (red and blue) on Vests/T. Shirts at 7/6. Also posters of Marc Bolan/T. Box at 50p. Cheques, P.O.s plus 12p P&P.

REARRISANCE
143 Northgate, Coltingham, Yorkshire (S.A.E. for Brochure)

LOOK VELVET HOT PANTS

Made to Measure. State waist and hip measurements. Colours: Black, Burgundy or French Blue.

Without Bib **£1.75 + 10p P&P**
With Bib **£2.75 + 15p P&P**

E.P.S. LTD.
Dept. MM, 21 Malvern Road, Enfield, Middlesex.

POSTAL BARGAINS

For full details of this Section please contact

JAY JONES
Melody Maker, 161-166 Fleet St. London, E.C.4
Tel. 01-353 5011
Ext. 452

POSTERS FOR SALE

Very Interesting

Get the largest fully illustrated poster catalogue. Send just 10p (in stamp) and your name and address to:

ROBERT STEVENS (Posters)
Dept. M, 7 New College Parade London, N.W.3

THE POSTER EXPLOSION FROM ART TEMPO

This superb catalogue contains 228 of the best posters available, and each one is fully illustrated. We have posters costing as little as 20p, and Giant Size colour posters. More variety than ever before. This is the largest fully illustrated catalogue available. For your copy send 10p (P.O./Stamp) to: (Dept. MM)

"THE" 1971 POSTER CATALOGUE
42 GREENWAYS, BECKENHAM KENT

MONO TO STEREO ONLY £1

Now is your chance to convert your record player to play Stereo and Mono Records without changing them.

Simply remove the old stylus and send it to us with a cheque/P.O. for £1 and you will receive your Guaranteed Diamond Stylus by return.

THEN LISTEN
SOUND SERVICES
1 Whitehall St., Mayfair, W.1
A music for all music lovers

STAR VEST

Another great line from Marston. Top your winter in the new, new, new! Choice of white, purple, yellow, or red.

£2.00 p.p. & p. 5p C.V.O. 30p. State size R. at L.P. Catalogue with every order. GB send 10p for your copy now.

MARSTON (Dept. MM)
262 Lindeper Road, Middlesbrough, Teesside

HOT PANTS for a cool £1.40

Today's top fashion buy!—figure-hugging, dazzling, hot pants. Made to measure. Choose your colour: black, green or royal blue. Also in red.

Your money back if not completely satisfied. **Send £1.40 + 10p p. & p.**

Please state size

MARSTON MANDY PRODUCTS (MM)
Maple Road Industrial Estate, Eastbourne, Sussex

STAR VEST

Another great line from Marston. Top your winter in the new, new, new! Choice of white, purple, yellow, or red.

£2.00 p.p. & p. 5p C.V.O. 30p. State size R. at L.P. Catalogue with every order. GB send 10p for your copy now.

MARSTON (Dept. MM)
262 Lindeper Road, Middlesbrough, Teesside

KING'S HEAD



Tam Fiofori concludes his interview with B. B. King

T.F. — Right now though there are lots of very good Black Blues musicians that are not being nationally exposed. Do you think that the fact that it took you so long to get nationally exposed has something to do with why we don't see or hear about young Black Blues musicians coming up?

B.B.: Well that had a lot to do with it, because had it (the Blues) been exploited like other types of music, we would have been heard of. But by its not being a popular thing, nobody cared about it.

It was almost like a bad taste in the mouth, almost like using profanity . . . if you said Blues, it was almost like a guy was illiterate completely, he didn't know anything, and this was the lowest form of music, and that anybody could play it, which is so far from being right. And I guess a lot of the people, especially young people thought of it as a low form of music, something that didn't require any skill or anything of that sort, so they just bypassed it.

But what has happened, what has caused us to be heard, and I'll be honest and tell you the truth, what has really happened is that you've had a lot of the white young groups now that have started to play the Blues, and of course some of them do . . . some of them play it, very well. They themselves started to play it and being heard on the radio, and the people weren't ashamed to play theirs, and this opened the

doors for us . . . for the guys, that have really been slaving with it for years and years, eating sardines and pork and beans, trying to live. Now it's something like I read, where somebody mentioned that unless certain people put their stamp of approval on certain things, well, it never would be known . . .

We don't have the means of really exploiting anything like it should be, because we don't own the radio stations or the television stations or the newspapers or the many media to really get it all over. We don't have the facilities to compete, so naturally it has to be coming in from the other side, but what has been, is that it's been a help. I think like the days of Boogie Woogie, we had a lot of giants in the Boogie Woogie field that started it. Mead Lax Lewis and many others, so when the white people accepted it was when they had somebody in that field that was very good too, you dig, and so this opens the doors though for the other guys where they can be heard too, and some of them get to be really in demand afterwards.

The same thing happened with Rock'n'Roll. Now I was a disc jockey when Fats Domino started, same with Chuck Berry, Little Richard, and all these guys . . . I was a disc jockey at that time . . . I was playing, but I still was a disc jockey and I used to play their records on the radio station where I worked, until Elvis Presley came out, there wasn't too much happening as to where the guys could really make good. When Elvis Presley came out, then Fats Domino went up, Little Richard went up, Chuck Berry went up and all of them began to be giants at that time.

And it was the same thing with a lot of the groups like the Dominos,

the Drifters, I could go on and name quite a few others, but until the Hill-toppers and many of the other groups, the Ames Brothers and many others, opened the doors, they didn't let them in. So it's been the same way here with the blues . . . until some of the English groups came over here and started being played up all around, well like the Blues guys like B. B. King, Muddy Waters, and quite a few others . . . well, the only one that was being played was Jimmiv Reed, and they called him a folk singer.

T.F. — Now that more people all over the world are hip to the Blues, and are listening to them, do you think that it will

become more and more difficult economically for say young Black people to be able to see the great Blues musicians perform live?

B.B.: Well, I don't think that it would really be more difficult in a way of speaking, with the exception of this . . . we as entertainers, or you as a writer, want to be known world-wide. If I had been just doing this, just to amuse myself, I would have stayed in Mississippi. But that wasn't what I wanted . . . I wanted to be creative. I wanted the world to know.

So another thing one has to look at is this . . . I'm not doing it by myself, I have a group with me, that has to be paid. Then in order to let the world know

what we want, it brings in many things like publicity, like management, like booking agencies, and many, many phases, because as you may know, what is happening in a lot of ways is politics. So here I am, the guy that is out there, trying to sing my Blues, but the only way I'm going to be able to make a television show, or anything else, or maybe get into pictures is got to be done through the agencies and through the management and everybody else, and they are going to talk politics before you get in there.

If I played some of the places that I used to play, well, nobody would get paid really. Because a lot of the places couldn't afford to pay

what we would need to survive. This is what I'm talking about. Because as you grow, it's just like a child, when you are small you can get a suit for eight dollars, ten or twelve dollars, when you grow up to become a man, one suit, for the same person will cost you three hundred dollars sometimes, if you want a good one.

What I am saying is that as you grow, it takes things to help you grow . . . it's just like nourishment or food. As one grows he needs more . . . he has to have more to survive. Like I've run into a lot of places where the people come up and say, wow, I remember B.B. King . . . I remember when I paid a quarter to see him. Well this is true, but what they don't know is that I remember the time when I would have paid somebody to listen, if I had the money, you know.

There was a time when I could buy a can of sardines for a nickel and now they want a quarter for it or twenty-nine cents, plus tax, so everything goes up. Everything does. And the people that are working with you, sure, if you could live the same way that I used to live, oh man, it would be fine. Because people knew me. I could stay at this house or stay at this house, and a lot of times people would feed me free, and it was the same way with the band. A lot of times when I used to have a band, after we got off, sometimes we'd play for the rest of the night at the same place, just jamming and having fun. Cats don't do that now.

T.F.: I notice that a lot of people give the white Blues musicians credit for having brought about a mass interest in the Blues and that in their interviews they say that B. B. King is the Boss, and from you and so many other Black Blues musicians. I wonder why say if you play at the Fillmore with some of these groups, you don't top the bill?

B.B.: I have topped the bill there.

T.F.: Financially as well as name-wise?

B.B.: That happened too, but it doesn't happen as often as we think it should happen. But it is beginning to happen more. I think that goes back to the same thing I was telling you about a while ago. You have to become supersuper super-super before you can really get that.

T.F.: Like this new young white generation is supposed to be hip, and going by what they say they are supposed to be more aware than their parents, and they claim they are trying to correct all the wrongs their parents did and all that . . . and in some cases we know they do have some power, like in the music industry, but what we think is true, know that the groups will sell records for them, they allow the groups to decide what tunes to record, and now some of these white blues musicians have become producers and oversee the records now being made by the black musicians who are supposed to have influenced them, do you feel that there has been an outgoing truthness from the white blues musicians whose very presence today is due to people like you, Bukka White, Big Joe Williams, Robert Johnson and many, many others who really created the music? Do you feel that eventually they'd feel and say, we'll do right, we know what is right and push for what's right?

B.B.: I think that as long as you have a world you're gonna have some people that are in it for themselves, and themselves only. But you do have quite a few people that to me, seem to be sincere in doing what they think should be done. But you still have a lot of others that don't . . . that they are there for themselves and themselves only. You've got that and I believe that as long as you have a word you gonna have some of those people. But now, it seems like they are getting fewer.

CONTINUED P 42

APOLLO BEST & TRULY AMAZING present

THE PRETTY THINGS

with special guest stars

THE PINK FAIRIES AND REGIS

their new single

STONE HEARTED MAMA

RELEASED ON HARVEST MAY 7th

WITH THE PINK FAIRIES

- | | | |
|------|------|-----------------------------|
| MAY | 10th | CITY HALL, PLYMOUTH |
| | 12th | TOWN HALL, HIGH WYCOMBE |
| | 17th | TOWN HALL, OXFORD |
| | 20th | TOWN HALL, LANCASTER |
| | 22nd | PARR HALL, WARRINGTON |
| | 23rd | PLAZA THEATRE, BANGOR |
| | 24th | TOWN HALL, ABERYSTWYTH |
| | 27th | DUNSTABLE (to be confirmed) |
| JUNE | 1st | TOWN HALL, SALISBURY |
| | 3rd | CIVIC HALL, GUILDFORD |
| | 4th | CITY HALL, ST. ALBANS |

WITH REGIS

- | | | |
|------|------|---------------------------------|
| MAY | 9th | BRISTOL (to be confirmed) |
| | 11th | MEMORIAL HALL, BARRY |
| | 13th | WINTER GARDENS, CLEETHORPES |
| | 14th | WINDSOR HALL, BLACKBURN |
| | 16th | DIGBETH HALL, BIRMINGHAM |
| | 28th | ALBERT HALL, NOTTINGHAM ALSO |
| MAY | 15th | WAKEFIELD COLLEGE OF TECHNOLOGY |
| | 21st | FLORAL HALL, YORK |
| JUNE | 5th | THE TEMPLE |
| | 6th | WAKE ARMS, EPPING |
| | 13th | IMPLOSION, ROUND HOUSE |



Old Masters

An occasional series by Barry Fantoni

VIVALDI: THE FOUR SEASONS. The Academy of St. Martin-in-the-Fields. Directed by Neville Mariner. Alan Loveday (violin), Simon Preston (organ and harpsichord). 2 RG 654.

VIVALDI'S Four Seasons perhaps joins Beethoven's Fifth Symphony and Bach's Toccata and Fugue in D Minor as suffering from over-popularity through over-recording.

This is not to say that they are not very fine works, but due to the fact that so many performances are — to say the least — dreadful, one finds it hard to hear the work as the composer intended.

Vivaldi, thought of by many as the father of baroque, wrote the Four Seasons as a meditation on four seasons and it is interesting to note that the seasons have inspired many composers since — the most notable being the magnificent Oratorio of Haydn.

Neville Mariner, directing the Academy of St. Martin-in-the-Fields and Alan Loveday as solo violinist do for Vivaldi's old chestnut what I long thought impossible. I have become so used to hearing this work mis-treated as a result of players attempting to be so literal in their approach that the music became obscured by the effects.

It was therefore with great joy that I heard this work played, properly in a sense, for the first time. Alan Loveday's tone seems tailor-made and he at no time gives in to over-sentimentalizing the rich and somewhat dry quality of this extraordinary baroque masterpiece.

Everything he and the

At last: Someone does Vivaldi a favour

orchestra do has great subtlety and charm. Hats off to the Ancient Mariner and his merry crew for this is an extremely fine record!

BAROQUE LUTE SONATAS: LOEILLET, GAULTIER, HANDEL, TELEMANN, VINCI, BLAVAT. Andre Pipin (lute), Raymond Leppard (harpsichord), Claude Viala (cello). SXL 6450.

THIS recording came as a complete surprise. Again, the playing is superb and the sonata by Handel further impresses the listener as to the stature of his often neglected chamber works.

All the compositions are

most satisfying and often contain some perfect moments in a form which is predominantly light. But the Handel is full-blooded with a deep spiritual quality; a quality which is often overlooked in this great composer. I would have this record for the Handel alone.

CBS has furnished me with an amazing pile of records on their Harmony label. The records are too numerous to deal with individually in this short column but since the quality is of a general nature the criticism of one in my view suffices for them all. They are called **GREATEST HITS**, ie, Bach's Greatest Hits, Chopin's Greatest Hits, etc. etc. The top idea seems to be that certain works by various composers have a popular appeal and can in some quaint parlance of the 20th century be termed great hits. One can only assume that these records are aimed at those stalwart listeners to Your Hundred Best Tunes — listeners who are, more precisely, over 40 and under 43.

To a true lover of classical music, taking the Mozart as an example, nothing could be more infuriating than being given the middle movement of Mozart's Piano Concerto No. 21 in C major K467 in its entirety and not having the bread and butter movements before and after it. It's all very well played and so on but it's a bit like having a reproduction of a Rembrandt self portrait cropped off at the nose.

I do of course appreciate that there must be an enormous potential for this kind of promotion in a world which is hell bent on shortening everything, by that I mean speeding everything up.

New York in five minutes, a dinner for six done in a jiff — just heat 'n' serve — you know the sort of thing. But in the long run this attitude only serves to destroy rather than sow seeds. Young people who come to Chopin through CBS's Greatest Hits will forever think that Chopin's Nocturne in E flat major Opus 9 No. 2 was written not for the piano but for an orchestra. For indeed a certain Arthur Harris has arranged this and many other of Chopin's piano works for strings. In short, this whole venture reminds me of a popular joke of the late 'fifties: based on the formula — Eddie Calvert plays Lenny Tristano, or Charlie Parker plays Winifred Atwell. This is a great idea guys, how about Bach's B minor Mass played by the Harmonica Gang? It's what music's all about!

FOCUS ON FOLK

by Andrew Means

GILLIAN McPHERSON wants to be a rock singer. Right now she's a contemporary folk singer/songwriter/guitarist, and the immediate impression is that she could go off in any one of a dozen directions at a moment's notice. She has an energetic eye sparkle, and that's always a good sign.

"I would like you to stress that I'm relatively new and don't really know my direction," she said. "It's very important to me to be as versatile as I can so I can develop one particular style if I think it's going at last."

It's also very important to her to be recognised as a good musician. One only needs to watch her playing guitar to appreciate that. Comparatively few female singers venture beyond the rhythmic chord patterns of the guitar. Gillian co-ordinates both hands and uses her fingers to provide an intricate backing when it's needed.

"I had a thing about it when I was younger because it was always the boys with the guitars. I said that I had a hand as big as a boy's — which I have — so I was bloody well going to play the guitar as well as they could."

Coming from Belfast Gillian virtually had to begin from the start again when she reached London towards the end of last year.

"I was very well known in Belfast and had my own television series there. Coming to London you're just a tiddler in the pond."

"I turned professional in November last year and I still don't know which direction I'm going in. My writing is now very soft. I feel like putting a bit more guts into my writing."

She has recently signed a contract with RCA records and the resulting single, to be issued very shortly ("My Own Way"), is representative of her softer, subjective side. Backing musicians are Richard Thompson, Pat Donaldson and Gerry Conway. In contrast, she also sings Stones' numbers and one of these together with Neil Young's "Southern Man" are likely to be on her first album.

"This single is purely an introduction. When you meet somebody you can't judge their personality by the introduction." I mentioned that the Stones' appeal was based on aggressive music. Wasn't there a paradox between this and her emotional songs?

"Aggression must appeal to me, because I feel I lack it," she agreed. "So I want to learn about it. That must be why. If I ever do become a rock musician it will be a folk rock musician because I just love the acoustic guitar and I want to play it better."

Her enthusiasm for rock music has only developed while she has been in England. Eventually she would like to have backing musicians and play an electric guitar. Neil Young impresses her greatly and she thought that "Southern Man" was the type of song she'd like to end up doing.

"I only started writing about nine months ago, so I've got to feel my way. What I want to do in future with my lyric writing is move more outside my emotions because you can get lost and confused and then the audience won't know what you're talking about."

"Personal songs tend to be a bit emotional. I am emotional so obviously it comes out in my songs. Belfast being such a heated area, I asked Gillian how strongly she felt about the issue.

"The reaction I had for Belfast was strong and very close. Understanding the prob-



GILLIAN McPHERSON: it was always the boys with the guitars

Gillian wants to rock

lems in Belfast doesn't do anything because Belfast is only a small point on the map and there are lots of other towns that have problems just as bad in their own way. No matter if I write about problems in the world, my songs will never solve them. But it might help people to see them in a different light.

"I'm not happy with my voice at the moment. I'd like to have singing lessons."

"What was wrong with her voice?" "Breath control. I do have the notes. I have a low range and a high range. If I had singing lessons obviously that would make my melodic line versatile and interesting."

"Gillian wasn't too impressed with some of the London folk clubs she had played at. She felt that the music was

subordinate to the social function of a club, which destroyed her concentration. Did she place a great deal of reliance on her audience? She explained that she had started singing for herself, until a friend suggested that she sang to an audience.

"Obviously an audience is very important. You need an audience. My aim is that the audience will feel what I feel, that I can transport what I feel into their minds, so that they will enjoy it. But I don't like the idea of nostalgia. I would rather have a mental understanding going between me and them. It's more constructive. I always want to offer something."

"I get headaches after I sing because I am working so hard. It's almost like meditating."

At last, a Bert Jansch album as good as his first.

Rosemary Lane



Bert Jansch

Apart from playing with Pentangle, Bert Jansch has made six solo albums.

"Rosemary Lane" is the sixth. This is what Jerry Gilbert said about it in the March 27th issue of "Sounds".

"... Rosemary Lane is the most satisfying work of Jansch's that I have heard since his early days. His style has matured and mellowed considerably — there's none of the flourish and flamboyance which characterised his early work, although the voice and guitar are unmistakable. One song "A Dream, A Dream, A Dream" could easily have appeared in context on the first album..."

"Rosemary Lane" is on Transatlantic Tra 235.

MUSICAL instrument wholesaler John Hornby Skewes has opened a new 6,000 square feet £23,000 office block and showroom at his HQ in Garforth, near Leeds. He distributes musical instruments of every description and his best-known trade names are Terada, Kasuga, Zenta and Gretsch guitars, Eko, Giaccaglia and Zenta organs and Royal Standard accordions.

A new handbook listing the names and addresses of members of the Association of Musical Instrument Industries has been produced and can be obtained by anyone connected with the musical instrument trade from the secretary of the AMI at 62 Park View, Hatch End, Pinner, Middlesex HA5 4LN.

LARRY YASKIEL, European director of A and M records, has announced that Jerry Moss, president of A and M, has signed a licensing agreement with Clarence Avant, owner and president of Sussex Records. A and M will have the rights to the Sussex catalogue in all territories except North America and Canada.

Michael Birch Group announces the appointment of Mr. J. H. Keating to the board of their member company, Vox Stolec Ltd. This follows the recent integration of Vox with Birch-Stolec Ltd. of Hastings, of which Mr Keating is general manager

and director. Mel Collins, who handles the affairs of New World, Argent, Thomas and Farnha, through his Active Management organisation, and also operates his own independent recording outfit, is to open an office in America and is currently making the necessary arrangements with Ken Martell, who will be in charge.

ORGANIST and teacher Lillian Eden is to open an organ showroom and studio at 1185 Finchley Road, London NW11, at the end of May. She will stock new and second-hand Yamaha, Lowrey, Conn, Thomas and Farnha organs, a wide range of pianos, sheet music from classics to jazz, and tuition books, plus records from the end of May.

Harry Williams, merchandise manager of Rose-Morris,

Trade talk

and a popular figure in the music trade, has retired after more than 50 years with the company, which he joined as a warehouseman in 1920,

THE annual national conference of the Music Trades Association will be held at the Grand Hotel, Llandudno, from May 23 to 26. Anyone in the music trade wishing to attend can obtain full details from the conference secretary at 26 Exhibition Road, London SW7.

Sanyo radio and television equipment can now be seen in a special Sanyo section in Harrods' Radio and TV Dept. It covers the full range of radio, television, cassette and reel-to-reel tape recorders and audio systems, with two specially trained young ladies in attendance to answer questions. — CHRIS HAYES

FOCUS ON FOLK

STEALERS Wheel, the group formed by Rab Noakes, Gerry Rafferty and Roger Brown, appears at its first Glasgow concert at the City Hall, on May 7. Billy Connolly, who together with Rafferty formed the Humblebums, who split last year, will be doing a solo spot. Also appearing on the bill will be the Natural Acoustic Band from Glasgow and Jacqui McShee of Pentangle.

Two days earlier (May 5) Stealers Wheel play at Ballerup Hall, East Kilbride Civic Centre. This concert is being organised by The Forum Folk Club, East Kilbride Tomorrow, Friday, the club celebrate their third anniversary with guest Eric Cuthbertson, Glasgow blues singer/guitarist. On May 23 they are putting on a concert at Bruce Hotel, East Kilbride, with J.S.D. Band, Stuart Harrison and Dave Howard.

Dunedin, British traditional male quartet and residents at the Hanging Lamp, Richmond, are the main guests on Folk On Friday this week. Club singer is Dave Burland from Barnsley, Yorks. Country Meets Folk on Saturday features Robin Hall and Jimmy McGregor, Western Union, Edge Cutler and the Wurzels and Vets Johnson.

Tudor Lodge's forthcoming single on Vertigo was mistakenly referred to as 'Lady's Changing House' last week. The correct title is 'Lady's Changing Home'. The group can be heard on Night Ride on May 5. Mr Fox's second

Stealers Wheel for Glasgow

album, *The Gipsy*, is released on May 7.

Robin Hall and Jimmy McGregor appear in concert, with Ian Russell and The Pealers, at St Aloysius Hall, 20 Phoenix Road, N.W.1, to-night Thursday.

Malcolm Price, Southern Ramblers and Townsend and Clark play at the Railway Hotel, Dartford, on Saturday 8-11.45 pm.

A new folk club has opened at 'Hunting Lodge', Kilmarnock, Ayrshire, to be called 'Kilmarnock-Chameleon'. Guests for the near future include Stealers Wheel (May 4) and McKinlay and James (May 19).

The Living Tradition record series of international folk music is to be released this spring. Records feature music from Turkey, Bulgaria, the Far North, Middle East, Rumania, and the Himalayas.



RAB NOAKES

Albums

ROB AND CAROLE PEGG:

'He Came From The Mountains' (Trailer LEX 3016). Before Bob and Carole formed their group, Mr Fox, they were recording an album as a duo. This is the result. Although it was completed some time ago, its release was delayed so not to clash with the Mr Fox record. The delay proves to be an advantage, for the comparison between the group and this earlier material is fascinating, and to some extent revealing. In fact the contrast is not as pronounced as it might have been. The original group members — Andrew Massey (cello) and John Myatt (hute) — are included, with Alan Eden (the group's drummer) on 'Rise Up Jock'. A Pegg composition based on a mummer's play, Barry Lyons (bass) also makes a contribution to these tracks. 'Lord Of The Dance' (Carters) and 'The Scorpion Departs Never To Return' (Ochs) are the only songs not written by the Peggs. Both are performed with a communicative concern for the mood of the lyrics and melody. The duo's songs, in their composition and arrangement, seem less self-conscious than those on Mr Fox. Jimmy's letters 'must be one of the best songs Bob has written.

ALY BAIN — MIKE WHELANS (Trailer LEX 2022). On the evidence of this album, Aly and Mike are all too rarely seen south of the Scottish border. That they are musically complimentary artists is hardly news. It is so to be said. Changes of mood and tempo follow each other in an eleven track tribute to their talent. In fact it's the way the duo switch moods that helps to make the record so successful. For while moods will change from one mood to another to the detriment of both, Aly and Mike integrate their songs incredibly well.

One instance occurs on the first side. An opening medley of traditional fiddle numbers leads so smoothly into the beautiful, emotional death march 'Jimmy Clay' (Sky). Mike's voice and Aly's tasteful fiddle accompaniment push one to the edge of gloom before launching us directly into 'Wattle sugar' and then Mike's mouth organ number 'Whistlin' through the pines'. It is this continuity, despite the variety of material, interwoven with the duo's talent and enthusiasm that has produced such an attractive album.

THE ORMONDE FOLK: 'Truly Irish' (Music For Pleasure MF 1425). The Bradys — two sisters and two brothers from Kilkenny — perform a selection of Irish traditional songs, the one more regrettable than the other. 'Danna' (Burrrows-Coffey). The live recording, made in 'The Old Shelving' in Dublin, is clear and effective. The arrangements are based on the voices, harp and guitars. The audience makes it clear that the group's simple, direct style is appreciated.

FOLK FORUM

THURSDAY
AT FOX ISLINGTON GREEN N1.
COME ALL YE
with The Moonlighters, Floss, Vanessa, and Lyne Crossman.
AT WHITE BEAR, Kingsley Road
BRIDGET ST. JOHN
FOLK CENTRE, HAMMERSMITH
DON SHEPHERD
Your host: **ROD HAMILTON**, Prince of Wales, Dalryng Rd. (2 mins. Ravenscourt Park Tube).
Black Bull, High Road, N.20.
JO-ANN KELLY
'CAP'N BILLY'S WHIZZBAND
'NEW FOLK' announce regular Thursday evening club nights in N.W.10. All folk lovers welcome. Known guest artists will appear each week. — Phone 963 3440 for details.
SHAKESPEARE'S HEAD, Carnaby Street (near Oxford Circus tube). 8-10.45. Welcome for the first time a very fine artist.

COLIN SCOTT
plus a great group from Essex
TAPP STREET
Please come early, always nice to see you.
THE MIDDLESEX FOLK CLUB guest

DIZ DISLEY
THE TARGET, NORTHOLT
Next week: **NOEL MURPHY**
WALTHAMSTOW. 'The Crooked Bilit.' North Circular.

JOHN JAMES
'Y' BAR TUNBRIDGE WELLS
THE 3 BUMS
BRIAN & SUE
SPECIAL GUESTS
STEVE BENBOW
DENNY WRIGHT

FRIDAY
AT BRIDGEHOUSE
SKYPORT ADE
AND HIS SUPERSTARS!!!
30 Borough Road, Elephant & Castle.
AT COUSINS, 49 Greek Street, 7.30-11.
SAM MITCHELL
plus guests.

AT THE SUGAWAN KITCHEN
FRIEDMAN
YOUR HOST **TONY BRADLEY**
and friends: Duke of Wellington, Balls Pond Road, N.1.
CITY UNIVERSITY, 'Northampton Sq (near Angel) 15p.
NIC JONES & OAK
COACH HOUSE, Farningham
MARTIN WYNDRAM-READE
Residents: Crayford.
FREEMAN SYNDICATE FUN CLUB, White Hart, Southall.

TIR NA NOG
FOLK ON FRIDAY
IN THE STRAND
Sorry friends, no club this week. Apologies to Jonathan Kelly.
TAPP STREET
GRAHAM 01-504 2691

JOHN SULLIVAN presents
ASSEMBLY HALL, TUNBRIDGE WELLS
WEDNESDAY, MAY 5th
AMAZING BLONDEL
JO-ANN KELLY
PAT WILLANS
Tickets 30p, 40p, 50p, 60p advance. Tel: 0692 32067

FRIDAY cont.
FIGHTING COCKS, Kingston.
TONY ROSE
DUNEDAIN
DUNEDAIN
8.30 pm.

Main guests on Folk on Friday, tonight. Bookings 250 South Lane, New Malden, Surrey. 01-942 7517; 01-942 3098.
JOHN BARLEYCORN, William IV, High Road, Leyton, E.15.
ROGER WILLIAMSON

NORWICH BEGINS
UNIVERSITY VILLAGE
11.50 weekend, 80p day. Information phone 52085.
SUTTON, SURREY
this week.

MIKE MARAN
visits Sutton Folk Club at the Robin Hood, 8.15 p.m.

THE PLOUGH, Ilford Lane, Ilford
JOHN JAMES

THANKS to Bill Clifton, Tight Like That, Townsend & Clark, Dave Plave, Brixton Bert, Pete Twelfth, Dick Hook, John & Juanita, and everyone who supported FOLK PLUS at Crooked Bilit, High Street, Fenny 3 p.m. Fridays. 30th, OKEY FENOCKEE SWAMP BAND, Residents: Wild Oats. (880 4263).
'Y' FOLK CLUB, 32 Dingwell Road, Croydon.

CHRIS BROWN
Direct from 'Cellar,' Bromley, 30p.

SATURDAY
'ANGLERS,' TEDDINGTON.
MIKE MARAN
AT COUSINS, 49 Greek Street, 7.30-11.

BRIDGET ST. JOHN
and friends.
COACH HOUSE, Farningham, Birtley.

MAYDAY
Afternoon: stalls, Morris, Maypole, railway, etc. Evening: Cray, folk, Vulcan's Hammer, Ken Lovelace, Johnny Handie etc.
FOLK SHOP NOW OPEN

FOLK CELLAR
4 p.m. Cecil Sharp House, 2 Regents Park Road, NW1 7AY.
'Come All Ye' (Singers returned. Residents: Roger Fleming, Karl Wahning, Kevin Shells.
PEELERS, Kings Stores, Widgate Street, off Middlesex Street, near Liverpool Street Station.

JONATHAN KELLY
Residents: BONDED BOOTS.
'RAILWAY' DARTFORD.
Four-hour May Day rave: Southern Ramblers, Malcolm Price, Townsend and Clark 40p, start 8. Come early.

TRUBADOUR, 265 Old Brompton Rd. 10.30 p.m.
TUDOR LODGE
SUNDAY
BOUNDS GREEN, Folk Club, Springfield Park Tavern, Bounds Green Road, N.11.
TIM HADDY
HART PRIOR
Residents: BONDED BOOTS.

BLACK HORSE, LEIGHTON BUZZARD
BRUSH FACTORY
Folk music every week. 8.15pm. Bar. Thanks JILL, DARRY & FRIEDMANN. Wonderful music, come back soon.

SUNDAY cont.
NEW MERLINS CAVE (PUB), MARGERY STREET W.C.1.
ACCOLADE
FEATURING: BRIAN CRESSWELL, IAN ROYLE, WIZZ JONES, DON PARTRIDGE, HAL-COLN POOL, ALIAD.

TRIALD
Plus the latest acoustic sound from Scotland:
DOMINIC HART
EVERY SUNDAY 8 P.M. 25p. Near Sadlers Wells, Tube: Angel.

ST. MARTIN'S-IN-THE-FIELDS, Trafalgar Square, 8 pm
CRYPT FOLK CLUB
Liquid Light by RON HENDERSON
SHELLAGH McDONALD
DAVE ELLIS
Folk service 2.30 pm: MARIA ILLD.

THE ENTERPRISE, Hampstead
BILL CLIFTON with residents The Folk Enterprise, Clive Woolf, Kevin & Christine Littlewood (opposite Chalk Farm Stn. 7.30 p.m.)
THE GROVE, Abbey Grove, Abbey Wood S.E.2.
8pm.

TOWER CLUB, William IV, 816 High Road, Leyton (opposite baths).
MARTIN CARTHU
TRUBADOUR 8 p.m.-11p.m.
JOHN & JUANITA

THREE TUNS, High Street, Beckenham 01-658 6832.
TIGHT LIKE THAT
WHEATSHEAF, DORKING.
GERRY LOCKRAN
Residents: ORANGE BLOSSOM SOUND.

MONDAY
ALLEY WALTON-ON-THAMES, 18th Church Street.
MIKE CHEESMAN
BARLEY STRAW, Old Oak Pub, Brentwood Road, Romford.

HOME BREW
CLANFOLK, Marquis of Clanfarkle, Southwick, Street, Pad-dington OAK plus residents.
HALF MOON, Lower Richmond Road.

SOLID BRITISH HAT BAND
MICK MCGHEE
THE 3 BUMS
HAVE SANG AT ALL THE TOP PUBLIC CONVENIENCES. IF YOU FEEL LIKE LOSING ALL YOUR CUSTOM RING TUNBRIDGE WELLS 28564.

MARQUEE 90 Wardour St W1, Patrons of Glastonbury His Band and Jonathan Coullidge.

MONDAY cont.
HANGING LAMP
The Crypt, St Elizabeth's, The Vineyard, RICHMOND, 8 p.m.
GORDON GILTRAP
plus the amazing
UNCLE NORMAN
Please come early.
HOP POLES
BAKER STREET, ENFIELD
MIKE CHAPMAN

TUESDAY
AT CATFORD RISING SUN.
JOHN FOREMAN
DAVE COOPER, QUARTERDECK.
BOTTLE OF WINE FOLK CLUB
At Hennekeys, 37 Whitehall.
DIZ DISLEY

CHELSEA FOLK, The Stanhope, 97 Gloucester Road, S.W.7. (Opposite Underground).
NOEL MURPHY
THREE HORSESHOES FOLK CLUB, Heath St, Nr Hampstead Tube, presents

PETE ATKIN
and your hosts: THE EXILES.
STUDENTS GALLERY, 200d Railton Road, S.E.24. (Opp. Herne Hill Station)
RAGGY FARMER
and guests: 8 p.m.

TIR NA NOG
at 'Get Stuffed' Surbiton Road, Kingston 8 p.m.

WEDNESDAY
AT THE ROEBUCK, Tottenham Court Road, W.1.
JASPER & CLIVE
CROYDON FOLKSONG CLUB
Waddon Hotel, Stratford Road, Pete Twelfth, End Clapp.

HOLY GROUND, Royal Oak, 85 Bishops Bridge Road, Baywater, W2. RONNIE CAIRNBOUFF presents
DIZ DISLEY
Resident singer: MIKE STIMPSON.
SURBITON ASSEMBLY ROOMS, DEREK SARJEANT FOLK TRIO, BROKEN CONSORT.

TRUBADOUR, 9.30-12.30.
BILL BOAZMAN
'NEW FOLK' require new talent now. Singers, songwriters, etc. Club opening in Willesden in three weeks — Ring 965 5446 for details of national competition.

THEATRE ROYAL, DRURY LANE
Sunday, May 16th, 7.30 p.m.
NEAL-REEVES PROMOTIONS LTD.
present in concert
AL STEWART
plus
DR. STRANGELY STRANGE
Tickets: £1.25, £1.00, 75p, 50p
Available from: Neal-Reeves Promotions Ltd.
1 Armitage Road, Golders Green, N.W.11
Tel: 01-458 5807

Ronnie Cairnduff & Pete Wilds present
ROBIN HALL & JIMMY MCGREGOR
with THE PEELERS & IAN RUSSELL
Thursday, April 29th, 8.30 p.m. at St. Aloysius Hall
20 Phoenix Road, N.W.1 (Corner of Eversholt St) Euston Tube
Admission 60p

HAYMARKET THEATRE, BASINGSTOKE (Tel: 5566)
SATURDAY, MAY 1st, 7.00 p.m.
THE JOHNSTONS
THE TINKERS : STEVE BENBOW
DENNY WRIGHT
All seats 50p — Bookable in advance

JOHN SULLIVAN
presents on behalf of
LEUKAEMIA RESEARCH FUND
at the CONGRESS THEATRE, EASTBOURNE
FRIDAY, APRIL 30th
ROGER WHITTAKER
JO-ANN KELLY
JIMMY CAMPBELL
Tickets 45p, 65p, 80p advance. Tel: 0323 25262

PRESS TIME

for all advertisement copy is 1 p.m. on the Monday preceding publication. All advertisements should be accompanied by a remittance covering the cost of insertion. Advertisement rates available on application.
Address your correspondence to:
MELODY MAKER ADVERTISEMENT DEPT.
161-166 Fleet Street, London, E.C.4

FRIARS PRESENTS IN CONCERT
TOM PAXTON
LIVERPOOL PHILHARMONIC HALL THURS. MAY 27
WATFORD TOWN HALL FRIDAY MAY 28
TICKETS:
LIVERPOOL: 50p, 70p, 90p, £1.10 from Philharmonic Hall Box Office, Rushworth & Dreapers (Whitechapel), or c.a.s. to 186 Broad-Lane, Liverpool 11 1AW. Enq. 051-709 3789.
WATFORD: 50p, 75p, £1.00, £1.25 from Musicland, High Street, Watford, or c.a.s. to Govinda, 37 Castle Street, Aylesbury, Enq. Aylesbury 84568.
Cheques and P.O.s for both concerts should be made payable to Friars Earth Enterprises.

ROYAL ALBERT HALL THURS. MAY 27, at 8 p.m.
An evening with
ROD MCKUEN
in concert
£1.50, £1.25, £1.00, 75p, 50p, 30p
from Royal Albert Hall (01-389 8212) and Agents
(Concert Management: John Coats)



IF, a septet hailing from England, presents on its debut album a brand of music that thumbs its nose at categorisation.

Pasadena Star News

APPEARING

APRIL 16	WHEELING, WEST VIRGINIA.
17	DAYTON, OHIO.
18	OLYMPIA FIELD, OHIO.
21	BEAVERS, CHICAGO.
22	BEAVERS, CHICAGO.
23	SYNDROME, CHICAGO.
24	UNIVERSITY OF IOWA.

NOTICE: ORANGE AGENCY

Orange Agency has lost one of its bookers, Mr. R. Anderson. Orange Agency has gained a new booker. Result: Continued good service. Please ring our friendly office and get to know us personally.

Best possible reliable groups, best prices, a better and quicker computerised service. Please ring our friendly office and get to know us personally.

We solely represent

SYRUP, CREW, ZINC, GROWTH
and many others

We can book virtually anyone, anywhere

ORANGE AGENCY
6 New Compton St., W.C.2
Tel: 01-836 1467/7811

Please send us further details and pamphlets on your groups

Name _____
Address _____
M.M.

NOTICE: Our famous ORANGE HIT-MAKING TRADE STUDIOS

We now open to everyone. We are well under way with our new 16-Track Studio. Meanwhile our Standard Custom Studio at 3/4 New Compton St. will effectively become our B Studio. It still incorporates all the facilities as before. It has been redecorated and includes Ampex Tape Machines, Dolby Systems, E.A.I. Echo Plates, Neomax, A.K.G., Meyer, Orange mics, etc. Top-class engineers, with free advice on production if required plus free use of any guitars and amplifiers from shop above; Hammond Organ, Harpsichord, Monotone, Piano, etc., video monitoring and taping. That's all you pay per hour plus the cost of the tape.

Try us you won't regret it.

P.S. We still make charge files for many famous producers and artists and if you are good we can advise you, if you require, on where to take your masters for release, complete with a letter. No obligation.

Send for further details

ORANGE RECORDING STUDIOS
3/4 New Compton St., W.C.2. Tel: 01-836 7811/2137

"THE" Jazz Pub
NEW MERLINS CAVE
Margery Street, W.C.1
Thurs., April 29
ALBANY JAZZBAND
Friday, April 30
KANSAS CITY JAZZBAND
Sunday, May 2, 12.2 a.m.
CHILTON-FAWKES FETTERWARMERS
Wednesday, May 5
Book by Public Demand
STEVE LANE'S SOUTHERN STOMPERS

JAZZ CENTRE SOCIETY
8 Egment House
116 Shaftesbury Ave., W.1. 734 2964

Monday, May 3 — 100 CLUB
100 Oxford Street
ISKRA 1903
DAVE HARVEY BAND

Tues., May 4 — N.W. Poly
Kerith Town Road, N.W.5
NUCLEUS

Sunday, May 2 — ROCHESTER
Little Theatre Club
ART THEMAM
Quintet
Friday, April 30 — ALBION
L.M.C., 21 Holland Park, W.11
EVAN PARKER
Albion Party on Saturday
see Club Calendar

BUMPERS, W.1
Wednesday, 5th May

TRIGRAD ENTERTAINMENTS
01-836 0505

FAIR ENTERPRISES presents at the following venues

MONTEREY POP (A) in colour

April 29-May 4: BIRMINGHAM ARTS LAB
April 30: ODEON, PUTNEY (with late night show)
ODEON, CANTERBURY (late night only)

May 2: GAUMONT, STH. SHIELDS
5: ODEON, DOVER & ABC, KIDDERMINSTER
6: ABC, BATH; ABC, STOCKPORT COUNTY, HERTFORD and ODEON, WORCESTER

DONT LOOK BACK (X)

May 2: ODEON, EDINBURGH
5: ABC, HARTLEPOOL; ODEON, SWINDON and GAUMONT 2, BOURNEMOUTH

KHAN
(ACOUSTIC)
Bookings now open for COLLEGES, CLUBS & CONCERTS
Phone: Cardiff 561992

THE POLYTECHNIC OF CENTRAL LONDON
(By P.O. Tower)
115 New Cavendish Street, W.1

SOFT MACHINE
wed 5 may 0Z
benefit.

TRAFFIC will no longer be appearing. Beyond our control. Sensational Mystery replacements.

Please support us

All tickets £1.00. Any refunds on night

From OZ and POLY BOOKSTALLS
By post — ENTS., STUDENTS' UNION
309 Regent Street, W.1

NORTHERN POLYTECHNIC
Holloway Road Tube, N.7

FRIDAY, 30th APRIL

PATTO
and
GOOD HABIT

40p advance 50p at door

Bar — Lights and Sounds

BRIGHTON COLLEGE OF ED.
Tuesday, 4th May

TRIGRAD ENTERTAINMENTS
01-836 0505

PHYR RICE
EXCLUSIVELY REPRESENTING

BREAD LOVE and DREAMS
COLIN SCOT
CUSTER'S TRACK
MIKE COOPER
NATURAL ACOUSTIC BAND
NICKY JAMES
PISCES
QUATERMASS
SCHADEL
TIM GADBAN
TUDOR, LODGE

101 WARDOUR STREET, W.1. 01437 7061

WHITE RABBIT
presents at
Memorial Hall, Barry Glam.
MAY 1st
BRINSLEY SCHWARTZ KARAKORUM EVERYWHERE
DISCO — LIGHTS
7.30-11.45 Tickets 50p

YES
IN CONCERT WITH
MICK ABRAHAM'S BAND
CENTRAL HALL, CHATHAM
THURSDAY, MAY 6th, 8 p.m.
TOWN HALL, OXFORD
FRIDAY, MAY 7th, 8 p.m.
Tickets 50p, 70p, 80p usual agents

ARTHUR BROWN KINGDOM COME

Sole Representation:
BRON AGENCY, 29-31 OXFORD STREET, W.1
01-437 5063 Bookings: Don Kingswell

PHILLIPA FAWCETT COLLEGE
S.W.16
Friday, 30th April

TRIGRAD ENTERTAINMENTS
01-836 0505

University of Essex ARTS FESTIVAL COMMITTEE
Wivenhoe Park, Colchester, Essex

PRESENT THE FOLLOWING MUSICAL EVENTS:

WEDNESDAY, 5th MAY, 7.00 p.m.
MIKE WESTBROOK'S COPAN/BACKING TRACK

THURSDAY, 6th MAY, 8 p.m. FOLK CONCERT
STEELEY SPAN

FRIDAY, 7th MAY, 8.30 p.m.
KEVIN AYERS AND THE WHOLE WORLD
Plus C.M.U.

SATURDAY, 8th MAY, 6 p.m.
FREE ROCK CONCERT

SAT., 8th MAY, 8 p.m.
NOIR

SIRIUS HIGH STREET SOUTHGATE, N.14
FRIDAY, APRIL 30th
RENIA
8.00 p.m. 15p

Portsmouth Poly
ROY HARPER
in concert
plus the film 'THE IPRESS FILE'
with Michael Caine

at the SOUTHSEA ODEON, Albert Road
FRIDAY, MAY 7th, at 11 p.m.
TICKETS ONLY 25p from usual agencies

FUSION ORCHESTRA
EASTER ENTERTAINMENTS-647 6104
REPRESENTATION BY ARRANGEMENT WITH **BRONX**

YORK UNIVERSITY
Saturday, 1st May

TRIGRAD ENTERTAINMENTS
01-836 0505

THE WORDS AND MUSIC OF
David Rees and his band
HEAD'S 1121 Queensgate, S.W.7; Tuesday, 4th May
IMPERIAL COLLEGE (S.W.7); Wednesday, 5th May
KING'S COLLEGE (Strand); Friday, 7th May.
Enquiries: John, 01-727 3300

CLIMAX CHICAGO
SPECIAL GUEST STARS AT LAST SUNDAY'S LYCEUM

We would like to apologise to all our fans for our non-appearance, due to a complete misunderstanding between Promoters and Terry King Assoc., over all the advertising and publicity.

CITY UNIVERSITY Tuesday, May 4th
St. John's Street, E.C.1
UNIVERSE

BACK IN BRITAIN FOR ANOTHER TOUR
THE PIONEERS
Book through APOLLO ARTISTES
01-985 2260

ALAN GOLDSMITH present in concert
MUNGO JERRY COMUS
JERRY FLOYD
ABC REGAL, CAMBRIDGE, WED., MAY 5th
ABC PLYMOUTH, THURS., MAY 6th
ABC EXETER, FRI., MAY 7th

SLOUGH College Rag
THURSDAY, APRIL 29th
AL STEWART
TIR NA NOG
GORDON, GILTRAP
50p advance, 80p door

SATURDAY, MAY 1st
EDGAR BROUGHTON OSIBISA
80p advance only

ENQUIRIES: S.U., SLOUGH 22338
BAR — PLUS USUAL EXTRAS

THE EQUALS
apologise to all the patrons of Quaintways, Chester, for their non-appearance on Monday, April 26th, due to the illness of John Hall, their drummer. Hope to see you soon.

LANCING COLLEGE
Sunday, 2nd May

TRIGRAD ENTERTAINMENTS
01-836 0505

IMPERIAL COLLEGE UNION
Prince Consort Road, South Kensington
May 1
EGG FOREVER MORE
Bus to Albert Hall. Tube to South Kensington

BROMLEY TECHNICAL COLLEGE
SAT., MAY 8
COLOSSEUM
SPONTANEOUS COMBUSTION JOURNEY
Tickets 85p. Cheque and S.A.E. to Kevin Clark, Bromley Tech., Rookery Lane Bromley

PRESS TIMES
Copy for all advertisements must be received by 1 p.m. on the Monday preceding publication. All advertisements should be prepaid.
MELODY MAKER ADVERTISEMENT DEPT.
161-166 Fleet St., London E.C.4

HiYC present
STRAWBS
in concert with
BONZO DOG BAND
 APOSTROPHE
 TIGHT LIKE THAT
 HEAVY ERIC LIGHTS
 WEDNESDAY, MAY 5th
 REGAL CINEMA, UXBRIDGE
 7.30 till late Doors open 7 p.m.
 Tickets £1 or 75p
 Enquiries: 01-873 4580 (evenings)

BIG BROTHER
 Oldfield Tavern, 1089 Greenford Road
 GREENFORD, Middx.
 Wednesday, May 5th, 8 p.m. Lights and Sounds by Zeta Cepheid Inc.
BRONCO plus GASS

NELP & RGTC
 present
YES
 +
SATISFACTION
 Barking College
 MAY 1st
 8 p.m. Advance 60p

STACKRIDGE
 and now for something completely
 different at:
 CARDIFF, College of Education, Fri., 30
 Builders' Exchange, HUDDERSFIELD, Sat., 1
 Midlands Arts Centre, BIRMINGHAM
 Sun., 2
 Asylem, BASILDON, Mon., 3
 Marquee, London, Tues., 4
 Isleworth Poly., MIDDLESEX, Wed., 5
 Weybridge Hall, SURREY, Fri., 7
 HULL, University Union, Sat., 8

Bram Stoker
 APRIL 30: TEMPLE
 MAY 1: BATH COLLEGE
 MAY 1: BRISTOL POLY 01-499 5781
 ASSOCIATED TALENT AGENCY Alan Reeves 01 491 7411

THE TEMPLE
 33-37 WARDOUR STREET W.1
 Friday, April 30th All-nighter, 9 p.m.-6 a.m. Members 60p
BRAM STOKER
 KANSAS HOOK • STOMP
 Next Friday: BEGGARS OPERA
 Saturday, May 1st All-nighter, 9 p.m.-6 a.m. Members 60p
BLACK WIDOW
 DIABOLUS • JUMBO
 London's Top Progressive Club
 CATHODE ELYSIUM LIGHTS
 with D.J. JERRY FLOYD

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
 OFF SOUTHALL ROADWAY (UXBRIDGE RD.), SOUTHALL, MIDDX.
 BRITISH RAIL SOUTHALL BUSSES 333, 130, 207, 105 OR 195
 SUNDAY, MAY 2nd, 7.30
IDLE RACE
 plus RENIA

RESURRECTION CLUB of the SALISBURY
 126 High Street, Boreat, Herts.
 Buses 124, 84, 104, 261, 107, 716 & 306 Northern Line High Boreat
 Tuesday, May 4th, 8 p.m. Ex-Jethro Tull GLEN CORNICK'S
WILD TURKEY
 plus GNOME SWEET GNOME

KINGSTON POLYTECHNIC
 Penryn Road, Kingston-upon-Thames, Eng. 548-4536
 Saturday, May 8th
 After a highly successful tour of the country
BARCLAY JAMES HARVEST
 + BRONCO Cerebrum Lights
 40p advance, 50p on door
 from Musciland, Kingston, and Howard Conder, Kingston
 All artists booked through 930-1771

THE CLARENDON
 Shanklin, I.o.W. Tel: 2580
 Following the truly memorable appearances of
FAIRFIELD PARLOUR (RCA)
 Our early season variety continues with
THE PURPLE GANG (RCA)
 From MAY 1st-15th nightly to 1 a.m. Sun., midnight
 TWO BARS, SNACKS, DISCO, ETC. ENTRY 20p
 MAY 16th-OCTOBER 11th
THE CLARENDON SOUND
WALTER HILL (TV & RECORDS)
 with other big names for your entertainment

THE GREYHOUND Fulham Palace Rd., W.2
 Sunday, May 2nd
ERMINIA JEROME
 Thursday, May 6th BRONCO Free Admission

WALL CITY Quantways, Chester
 Monday, May 3rd
GRAHAM BOND & MAGICK
WORTH
 Booked by GORDON VICKERS AGENCY CHESTER 23619

DON'T FUMBLE AROUND
 on THURSDAY, MAY 6th, but do yourself a favour and truck on down to
 WATFORD TOWN HALL (where the sun always shines) for a heavy loan-out with
THE FACES
 You'll definitely get in. Rod is Pink... and remember —
 They don't waste a second in bringing relief. You KNOW it makes sense

Progressing to:
 Fri., Apr. 30 - Albemarle, Harold Hill, Romford
 Sat., May 1 - St. Thomas's Hall, Canterbury
 Mon., May 3 - Harrowfield Y.C., Harold Hill, Romford
 Management: STURRY 382 (nr. Canterbury)

IMPLOSION
 ROUNDHOUSE, CHALK FARM
 SUNDAY, MAY 2nd
 3.30-11.30 40p
CARAVAN
HAWKWIND
GNIDROLOG
"SLATERIDGE SUNDAY
BREAKDOWN"
JEFF DEXTER *
LIGHTING BY HEAVY LIGHT & PAUL TURNER
 FILMS + STALLS + THINGS
 WEM AMPLIFICATION
 * Records from MUSICLAND, 44 Berwick Street, W.1

FARX POTTERS BAR YOUTH CENTRE, ELM COURT
 MUTTON LANE, POTTERS BAR, HERTS.
 BUSES 296, 300, 303A, 408, 313, 350, 350A, 134, 242
 284, British Rail: Potters Bar. Enqs. 01-445 4228
 Sat, May 1st, 7.30 p.m.

ARIES KING'S HEAD, HIGH STREET
 WESTON, W.V.19
 BUSES 57, 155, 152, TUBE: COLLIERIES WOOD
 7.30-10.30 Progressive every Sunday May 2nd
SKIN ALLEY
 Admission 30p

WISHBONE ASH

 Wed., 28 Big Brother, Hertford
 Thurs., 29 Westbridge Col.,
 Nottingham
 Fri., 30 Penthouse Club,
 Scarborough
 Sat., 1 Hull Univ. Lawns
 Centre, Cottingham
 Sun., 2 Bowes Lyon House,
 Stevenage
 Tues., 4 Marquee, London
 Wed., 5 The Castle, Tooting
 Thurs., 6 Univ. Coll. Swansea
 Fri., 7 Lanchester Polytechnic
 Sat., 8 Van Dyke, Plymouth
JOHN SHERRY ENTERPRISES 01-734 8823

FRIARS Watford Town Hall
 Thursday, May 6th, 8 p.m.
IN ROCK CONCERT
THE FACES
 and PHILIP GOODHAND-TAIT
 Tickets: 40p, 60p, 80p, £1, from Musciland, Watford, or S.A.E. to
 Gouvinda, 37 Castle Street, Aylesbury, Cheques and P.O.s payable to
 Friars Earth Enterprises. Enquiries: Aylesbury 84568
 Tube: Bakerloo/Metropolitan, lots of buses

RONNIE SCOTTS
 (Upstairs Room)
 47 FRITH STREET, LONDON, W.1
 presents an evening of Brass/Rock with
HEAVEN
 Thursday, 29th April

THEATRELIGHTS
 TEMPORARY
 STAGE
 DISPLAY
 AREA
 LIGHTING
 (indoors or out)
 INSTALLATION : HIRE : OPERATION
 Follow Spots, Effects, Control Boards
 Mobile Generators 10-100kW
 Power Lines, All Stage Equipment, etc.
THEATRELIGHTS
 5 SHORT LANE, WILLINGHAM, CAMBRIDGE CB4 6LG
 Phone (09548) 503 or 572

UE CLUB
 THE BEST CLUB IN LONDON
 FOR ENTERTAINMENT
 5A PRAD STREET, PADDINGTON, W.2
 TEL. PAD 3374
 Tuesday
DISCOTHEQUE WITH
FUNKY RECORDS
 LADIES' FREE NIGHT
 Wednesday
GLENROY OAKLEY & THE
RUDIES BAND
 DISCOTHEQUE WITH
 FUNKY RECORDS
 LADIES' FREE NIGHT
 Thursday
DISCOTHEQUE
WITH FUNKY RECORDS
 Friday
DISCOTHEQUE
WITH FUNKY RECORDS
 Saturday
PENNY BLACK BAND
 DISCOTHEQUE WITH
 FUNKY RECORDS
 Sunday
TENDERNESS BAND
 Also COUNT SUCKLE SOUND
 SYSTEM and latest records from
 U.S.A. & J.A. Ladies' free night.
 Club open 6 nights a week
 Licensed Bar
 Please apply for membership

WATFORD PRESS KINGHAM HALL
 11, High Road, WATFORD
 Saturday, May 1st, 8 p.m.
PATTO
 + 25 VIEWS OF WORKING
 May 15th: PINK FAIRIES

JOHN BULL
 Chiswick High Road
 Thursday, 29th April
BLACK AUGUST

U.N.A. STUDENTS
 present in aid of world peace
 SATURDAY MAY 1st
MIKE COOPER - HERON
BILL BOAZMAN - BOGEE STEVENS
 TOM WHITE
 Reading University, White Night, Union Hall
 8 p.m. 12 midnight. Tickets 40p, 45p at door.
 Available from Kaler, Herts Arcade,
 Reading. Tel. 583160

JAMAICA'S TOP
RECORDING ARTISTE
ALTON ELLIS
 will be TOURING BRITAIN
 from 10th May
 Book through APOLLO ARTISTES
 01-985 2280

THE PICKLE PICKLE CLUB
 TOP ALEX, ALEXANDRA HOTEL
 Alexandra Street, Southend
 (Central Station)
 Tuesday, May 4th
GNIDROLOG
 - BLIND 8 p.m.

HUNTER'S CLUB
 HORN HOTEL, BRANFREES
 Sunday, May 2nd
MAY BLITZ
 plus BIRTH N/W: HOOKFOOT

AFYZEM AT VAN COGH
 PAYCOCKE RD
 BASILDON
 Monday, May 3rd
STACKRIDGE
 LEON MONTAGE
 Enquiries BASILDON 21899

"HELP"
 Adoption, abortion,
 contraception,
 drugs, educational problems,
 loneliness, marriage,
 pregnancy testing,
 psychiatric help, venereal
 disease.
 For free help and advice
 phone 402 5231
 or write to "HELP",
 10 South Wharf Road
 London, W.2

SUNDAY LYCEUM

THE STRAND, LONDON, W.C.2
Tel. 01-836 3715

MAY 2nd, 7.30 p.m.

SATISFACTION WARHORSE U.F.O.

Special Guests — **THE NEWS...**

D.J. JERRY FLOYD - HOT LIGHTS - BARS

A great value concert. Admission 50p (40p with this ad. or leaflet)

MAY 9th, 7.30, following their fantastic British tour

STRAWBS RENAISSANCE PHILIP GOODHAND-TAIT

D.J. STU GENSIAN - WOT LIGHTS - Admission 60p - BARS

Presented by NUCLEUS ENTS. LTD. & HENRY HADAWAY ORGANISATION

JSE

representing

WISHBONE ASH
OBLIVION EXPRESS
MOGUL THRASH
STACKRIDGE
FOREVER MORE
GORDON GILTRAP

would like to welcome
DICK JORDAN

also sole representation of

DA DA
+
RENAISSANCE
+
EGG

John Sherry Enterprises. 01-734 8823

BIRMINGHAM UNIVERSITY, Edgbaston 15 SUMMER TERM ATTRACTIONS

Saturday, May 8th
FLEETWOOD MAC + BE MY FRIEND
65p (advance), 75p (door)

Friday, May 14th
YES + JACK LANCASTER'S BAND 50p

Friday, May 21st **SKID ROW** 35p

Friday, May 28th
'SUPERMAN' by PIP SIMMONS THEATRE GROUP 25p

Saturday, June 19th
**MIDSUMMER MADNESS with BONZO DOG
FREAKS & ROGER SPEAR'S KINETIC WARDROBE** 50p

Saturday, June 26th
**PRINCIPAL EDWARDS MAGIC THEATRE and poets
ADRIAN MITCHELL + DENIS BRUTUS** 35p

Tickets and enquiries: Birmingham University, Events Committee
Students' Union, Edgbaston, BIRMINGHAM 15



FLAMINGO, HERFORD

Friday, April 30th

TRAMPUS

BOWES LYON HOUSE, STEVENAGE

SUNDAY, MAY 2nd

WISHBONE ASH + MAN

N/w. OSIBISA

Free Membership

KINETIC CIRCUS

MAYFAIR, BULL RING, BIRMINGHAM, 021-643 2137

FRIDAY, 7th MAY — LATE-NIGHTER

From U.S.A. — The

FUNKADELIC

PLUS:

INDIAN SUMMER — FLYING HAT BAND

LIGHTS — SOUNDS BY ERSKINE — LATE BARS

Tickets from: Mayfair, "Wasp", Hurst St., Birmingham; Beethovens of
Wolverhampton; Taylor & Sons, Walsall

LONDON APOLLO CLUB
375 HIGH ROAD, WILLESDEN
N.W.10 01-459 7842

PRESENTS

Thursday, April 29th
and Every Thursday
The RUDIES

Friday, April 30th
APOLLO SHOWCASE
Starring

**EUGENE PAUL
JOAN ROSS
DENZIL DENNIS**

Saturday, May 1st
**THE EUGENE PAUL
SHOW**

Saturday, 7th
EMPEROR ROSKO

Fri., Sat., 14th, 15th
ALTON ELLIS

EVERY THURSDAY
NEW RECORDS NIGHT
REMEMBER SUNDAY NIGHT
LADIES FREE
THE MOST POPULAR
HOT PANTS CONTEST IN TOWN
Prizes for Winners
PLUS THE CIMMERONS LIVE

GINGER Steve Allen Management OPE3 69589

LUTON RECREATION CENTRE
OLD BEDFORD ROAD, LUTON
FRIDAY, APRIL 30th 8 p.m.-1 a.m.

YES + LANCASTER

DISCO • BAR EXTENSION • BUFFET • LIGHTS

Friday, May 7th

Graham Bond Magick + Sweet Slag

THING-A-ME-JIG CLUB

40 MINSTER STREET, READING

Friday, 30th April

GNIDROLOG

JON PAUL PRESENTS

at the Palace Theatre, Westcliffe

OSIBISA plus PALADIN

SUNDAY, MAY 2nd, 7.30, doors 7.00

Tickets from: Jon Paul, 9 Talza Way, Southend, telephone
610152, and Palace Theatre Box Office, 75p, 65p, 60p,
45p. Licensed Bar

OXFAM

Please help. Send as much as you
can to Oxfam (Dept. X), 274
Banbury Road, Oxford.

If you live near an Oxfam shop,
saleable gifts are always welcome.

PRESS TIMES

Copy for all advertisements must be
received by 1 p.m.
on the Monday pre-
ceding publication.
All advertisements
should be prepaid.

MELODY MAKER

ADVERTISEMENT DEPT.

161-166 Fleet St.,
London, E.C.4.

JOHN & TONY SMITH present

BUDDY MILES

in Concert with Special Guests
HEADS, HANDS & FEET

Appearing

ROYAL ALBERT HALL, TUESDAY, MAY 11, 7.30 p.m.

Tickets: £1.00, 80p, 60p, 40p, 32p

BIRMINGHAM TOWN HALL

WEDNESDAY, MAY 12, 7.45 p.m.

All seats 65p

ENTERTAINMENT ADVERTISEMENTS

T. F. MUCH present

LINCOLN FESTIVAL OF MUSIC

SATURDAY, MAY 8th
Carholme Racecourse, Lincoln
WITH

- FUNKADELIC
- GROUNDHOGS
- ARTHUR BROWN'S KINGDOM COME
- TEA & SYMPHONY
- DOG THAT BIT PEOPLE
- HANNIBAL
- INDIAN SUMMER
- SCAPA FLOW

+ GUESTS
+ DISCOTHEQUE & LIGHTSHOW

TICKETS FROM: £1 in advance POST RESTANTE
£1.25 on the day P.O.P. LINCOLN

ARENA & MISTRALE

Station Approach, Beckenham Junction

FRIDAY, APRIL 30th

KEEF HARTLEY

SATURDAY, MAY 1st

WATSON T. BROWN

FRIDAY, MAY 7th

LINDISFARNE

SATURDAY, MAY 8th

IDLE RACE

Members only. Applications to 650-3323

BRISTOL UNIVERSITY

Queen's Road, Bristol

Saturday, May 1

Special Concert Night with

HEAVEN

Enquiries to: Bristol University Union

Bristol 35035

- Apr. 30 THING-A-ME-JIG CLUB, READING
- May 1 NORWOOD TECHNICAL COLLEGE
- May 2 ROUNDHOUSE
- May 3 THE OLD GRANARY, BRISTOL
- May 4 FICKLE-PICKLE CLUB, SOUTHEND
- May 5 AQUARIUS, HARLOW
- May 6 SHEKENS, WALES
- May 7 WATERFORDWEST, WALES



AN EVENING OF SIGHTS & SOUNDS

THE CONWAY HALL
Red Lion Sq., W.C.1

FRIDAY, MAY 7th, 7.00 p.m.

GRASS - WEB - SHARDA
BAWA - MANJIT BAWA
COME TO THE EDGE - HEAVY LIGHT
EQUIPMENT BY CABIN ADMISSION 75p

CONGAT

An amazing start to the Camden Festival at London's Roundhouse on Sunday. The first major event of the year proved the marathon rock bash is far from dead.

A mass of implausible heads, franks, anthers, and flowers into the great engine shed at Chalk Farm, there to enjoy the first stint of a week of movies, happenings and music.

And they cheered to the echo all manner of manifestations. Whether it was Jolly Tir Na Nog, or men in mirror suits, wrestling in smog and light, appreciation was expressed in the usual manner.

Organiser Pete Bowyer of MEMS was seen leading the applause. Yes, at the band concluded a marvellous set, and Jeff Dexter, after being prodded in the shoulder-blades, jiggered in acknowledgment.

An unscheduled recurrent event was the appearance on stage of an excessively freaked head. He joined the band during his pianoforte recital, announcing peace, then offered a possible imitation of the Geesin style, while Ron took over the chant of "peace, man."

The head later managed to severly damage a french horn, property of the Alkathon Male Striptease Band of classical music. A number of whom came from Acton and none of whom stripped.

Brinsley Schwarz proved exceedingly pleasant with nice country rock music that earned them mass approval. They seemed hugely confident and swung with laster acrobatic. Tir Na Nog chatted and sang with humour and charm and Sonny and Led being beautifully their instrumental and vocal talent.

Yes, were in fine form, and particularly outstanding was the interplay between Steve Howe and Tony Kay during "Perpetual Change", and Bill Trevor's rapidly developing drum solo, the latest innovation in the band.

Jon Anderson sang those incredible Yes songs and arrangements with forever fearful and Steve's Clag was as infectious as ever. Well, y'know what I mean. Yes are all dissenters.

Well I bought me a packet of joss sticks and smiled when a chick told me her wife was coming. It's all back to flower power for me. CHRIS WELCH.

Camden starts with a bang



BRINSLEY SCHWARZ hugely confident

force, accompanied by Bank-wor (alto), John Taylor (piano), Ken Baldoof (bass), John Gylin (guitar), and Chris Karan (drums), which bulldozed all these reservations aside and left me limp with that admiration and the feeling of being included in something from watching such an immense, professional talent in action.

The sang just about everything in sight - beautiful standards, nice funny-old boy unions with her old man, a saucy thing which opened the second half, a great James Taylor medley, and Joni Mitchell. There were two quite brilliant and very funny multi-voiced "cabaret" turns on "Head About The Bay" and a kind of Irish jig which went through the Brooklyn broad, plummy Deb and Jolson bits, before returning to the classic starting point — and a lot lot more.

Alan Price was so right, the ethio-lead was perhaps too much stress on original material these days, which is a slight pity as he and his band are professionalists like Cleo tend to be taken for granted and absurdly neglected by the young in favour of the merely portentous. It is a pity Cleo is another way — couldn't we have rather fewer genuises and a little more talent? AMAN.

HUMPERDINCK

Screaming and hysteria may have virtually disappeared from the scene, but now there is a fan worship even more fervent — mummania.

CLEO LAINE

Confessions, I'm not particularly enamoured of the idea of concerts called "Spring Collection" and the "Darling List". She supports at the interval did little to dispel the feeling of unimpaired, surrounded by middle class, middle brow sycophants. Now am I over attached to the streak of English whimsy which pops up on such occasions? "Practice Your scales", "Lines To Ralph Hodgson" and so forth, or the slightly embarrassing "forming my lines" routine that Cleo and Jim will sell us in the intervals, are a far from unbiased observer.

All that said, here it comes: there is no-one, absolutely no-one else that I can think of who could equal the range and depth of Cleo Laine's fantastic tour-de-force at London's Queen Elizabeth Hall on Saturday night. A tour de

concert was his surprisingly good version of Stephen Sullis' "Love The One You're With", backed by a punchy Johnny Watson Orchestra.

With his showbiz patter, immaculate tuxedo and romantic mystique Engelbert may be a throwback to the days of the groovy, Crosby, Stills, Nash and Sinatra but his immense popularity is undeniable. He's become the cult figure of pop music's "Silent Majority".

Supporting artists on the show included the Dalías Boys, a poor man's version of the Barron Knights, and last year's Eurovision Song Contest winner Dana.

Personally, I find her weak cullen image, a bit too much to take but she has a pleasant voice and seems set for stardom. I feel, however, that her agents may be pushing her too fast. PETER BARRACLOUGH

NUCLEUS

Nucleus' gig at London's N Torrington last Thursday was a good example of how a band can go in a different direction when the wrong personality is introduced into the mix.

Jack Bruce on bass, coming back a last minute detour for Jeff Clyne.

Jack has been working on an LP with Shake and has developed a congenial rapport with Alan Price. His presence seemed to nudge the rhythm section along into an energetic work.

Carrying on with the electric piano and wah-wah pedals, Nucleus produced some great moments, but the relaxed, groovy feeling which was one of the great things about Nucleus' music just wasn't there.

Carrying on with the electric piano and wah-wah pedals, Nucleus produced some great moments, but the relaxed, groovy feeling which was one of the great things about Nucleus' music just wasn't there.

BLACK SABBATH

No one could doubt that Black Sabbath are there to stay, and if they do, tell them about the Royal Albert Hall, London, Monday where a whole new generation of rock children brought back life to a stale genre.

Their records sell to the Beatles generation's younger brother. Judging by the Albert Hall audience, so do their concerts. A generation that doesn't sit on their hands, but gets on its feet clapping and shouting.

Black Sabbath are quite easy to know, their husbands. After all, there's no room for hubby when Engelbert's "Tonight" is crooned, and a thousand long, slow, wailing notes of invitation with gasps of delight. He's hardly in the Jagger-mould when it comes to the sexual bit, but Engelbert knows just what his audience wants and sees that they get it.

Halfway through the act he discarded the guitars and the girlish howl screamed with ecstasy. "I'm a man, there goes my every thing." "Lonely is a Man Without Love" and predictably "Release Me" but for my money the highlight of the

BLACK CATS HEAD

Fewer people than think of themselves only. It seems like to me that, that is happening. But you've got some of the guys, for instance like Jimi Hendrix, and well, who else? Jimi Hendrix was one of a few people who was in the show with, and I'm sure they'd heard me before then, and I was getting I'll respect \$10,000 a day, and they were getting three or four times the amount that I was getting with percentage. So that's nothing new and a few of these people if I would mention their names when I won't have praised me for being one of the

leaders, so I think of that somewhat in the same way that I think of the Stones long ago, was on the tour too. It did a lot for me financially. It did a lot for me as far as publicity is concerned. I know a lot of people heard me, I seen and heard me, that had never heard me, and never would have heard me had it not been on that tour... so I don't do a lot for me like that.

CLASSIFIED ADVERTISEMENTS

MELODY MAKER, 161-166 FLEET ST., LONDON, E.C.4
Enquiries: Tel. 01-363 5011, ext. 171, 176, 234

PUBLIC NOTICES

8p per word

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925. Notice is hereby given that Michael Saunders, residing at 37 Leavers Avenue, Bournemouth, and carrying on a business under the name of "SANCTUS" intend to apply to the Dorset County Council for registration under the above act. Dated this 14th day of April, 1971.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925 AND 1929. NOTICE IS HEREBY GIVEN that ALAN ROBERT BRIARS residing at 13 Main Street, Broadband, Trourbridge, Wilt, and JOHN DENNIS ALDRIDGE of 25 Street Lane, Trourbridge, Wilt, and carrying on business in the name of "THEATRICAL EMPLOYERS" intend to apply to the Wiltshire County Council for registration under and in pursuance of the above act. Dated this 20th April, 1971.

THE IMPACT BANK HOUSE

Entertainments Group

wish it to be known that they have no connection with any other company, and the only persons who are allowed to make agreements are the undersigned: R. W. Wright and N. Hinchcliffe at 11A Victoria Square, Holmfirth, Huddersfield, O4489 2478/7392.

RECORDS FOR SALE

6p per word

(Trade 8p)
ALL EUROPEAN POP FANS AND MUSIC LOVERS. Special Mail Order Record Service, BRITISH PURCHASE TAX FREE to all our lists of deleted Pop, Rock, Soul, 45s, LPs, now available together with special list of imported LPs. Send us plus Sae F. L. Moore Ltd, 2 High Street, Leighton Buzzard, Beds.

SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, BELGIUM, POLAND, ITALY, JAPAN, FRANCE, TYNDY'S famous mail order expert service and get all the best records at the lowest and cheapest. Details and free lists of new releases from: **TYNDY'S (M)** 1125 Old Gloucester Road, Warley, Worcestershire.

OVERSEAS customers supplied first-class lists of deleted Pop, Rock, Soul, 45s, LPs, now available together with special list of imported LPs. Send us plus Sae F. L. Moore Ltd, 2 High Street, Leighton Buzzard, Beds.

RECORD LENDING LIBRARY (Postal). Latest sounds — Save \$\$\$\$. Don't buy, borrow. Send s.a.s. for details to: **ITOM** Park View Court, Fulham High Street, London SW3.

SOUND FLOORSHAKERS (all deleted): "Soul Time" Shirley Ellis etc. "Baby Help Me" Tony & Sam. "Goodtime Tonight" Soul Sisters etc. "Boy From New York City" etc. "La La La" Bendiels etc. "Tammie Lyne" etc. At The Discotique Chubby Checker etc. "Image" Alan Haven etc. "Roscoe Robinson" etc. "Jamx Car" etc. Enclose S.A.E. Write for lists to: E. Barnett (Records), 37 Hereford Drive, Freetwath, Manchester.

RECORD EXPORT SERVICE

to all parts of Europe FREE OF BRITISH PURCHASE TAX (except U.K.). Send for Speedy return LIBBY'S EXPORT SERVICE 283 Soho Road, Birmingham 21

THE RECORD EXCHANGE

Thousands of newly new LP's for sale at Bargain Prices at 90 Galsbarn Road, W10 Sheppard's Bush, W.12 67 Golborne Road (off Pondal Road) - H'non Eng. 748 2826

INSURANCE

8p per word

FEDERICKS INSURANCE Brokers. Cars, vans, instruments, motor cycles etc. 01-866 3833, 01-883 1345, 557 Pinner Road, North Harrow, Middx.

USE MELODY MAKER CLASSIFIEDS

for SATISFACTION

Call at: 161-166 Fleet Street, E.C.4

or telephone: 01-353 5011, exts. 171, 176, 234

VOCALISTS WANTED

8p per word

A MALE VOCALIST for small, funky pop band, early twenties, pleasing personality and imaginative, booked in leading clubs, doubling any instrument could be useful. Box 189.

AGGRESSIVE M.E.L.O.D.I.C. confident, vocalist required for progressive recording band. — Ring 245 808

COUNTRY AND WESTERN show group require female vocalist from west London area. Would consider good beginner. Band works 3 or 4 nights a week. Phone Eric 01-278 3475 or 06-445 8367

EXPERIENCED FEMALE vocalist, wanted, not soul. — 01-674 8618

FEMALE VOCALIST, Pops, standards, summer season with group £17 p.w. live in — Box 223

GIRL VOCALIST required for top resident group. Apply Dave Allen, Cais Whiskers, Fitzrovia, York.

HEAVY GURP require good vocalist. — 277 8810 after 7 p.m.

MALE VOCALIST required for residency. — Dave Howard, Top Bank Suite, Silver Street, Doncaster. Phone South Elmstn 2218.

MALE VOCALIST for versatile band, good regular bread and opportunities. — Box 198

SEMI-PRO GROUP with original material require male vocalist, harmonies essential trackned 7289 after six.

VOCALIST REQUIRED for established semi-professional group in Southern area. Booking to fulfil throughout year. — Phone South Benflet 3419.

VOCALIST MUST be able to sing harmony for semi pro recording harmony group. Work training. — London — 453 2250, 458-4665.

WANTED to form dynamic group. 2 versatile girl singers, able to do Stones/Hendrix and Dylan material. Wild & Electric. — London — Pete, 731 1724.

WANTED for holiday camp vocalists and/or guitarist, must double on other entertainment duties. — Write, photo and S.A.E. to: Mr. A. Oliver, Flat 4, Crowthurst Court, 174 Lansdowne Terrace, Torquay, A17. Definitely no callers at door.

GULLIVERS PEOPLE

currently resident at TIFFANYS

require

GIRL VOCALIST

Shaftesbury Avenue London, W.1

Tel: JIMMY MACK 01-657 0279 01-GER 5012

TOP ENGLISH ROCK/BLUES GROUP

need Experienced Professional SINGER immediately, heavy schedule U.S.A. etc

493 8630

BANDS WANTED

8p per word

DANCE BANDS, trios, cabaret acts, etc. wanted. Details photos to: Box No 223

FIRST CLASS professional vocal/instrumental trio/quartet required for top London residency. — James McDermott Agency, 01-560 5451/8182, 12 noon-6 pm only.

Classified Advertisements

Melody Maker, 161 Fleet Street, London EC4, telephone 01-353 5011, extensions 171/176/234. Press times — by post 10 a.m. Friday eight days prior to cover date, by hand 5 p.m. Monday six days prior to cover date. All classified advertisements must be prepaid. Box numbers cost 25p. Replies should be sent to the box number, c/o the above address, and are forwarded to advertisers on day of receipt. The publishers reserve the right to refuse or withdraw advertisements at their discretion.

MUSICIANS WANTED

6p per word
ADVANCED BRASS AND REED STUDENTS. Now is the time to gain essential experience in modern Big Band section playing. You need professional coaching in phrasing, dynamics, interpretation and improvisation. Get it right now, join the Bob Bell student orchestra. Phone Bob Mills students, 478 7885.
ANYONE KNOWING the whereabouts of Don Robb Bandler, drummer 11 will be in your future. You please Cecilia contact Freddy Knight 3321 Dunstons Road, Epsom, Surrey, Surrey 559 1159.
BASS GUITARIST wanted to join group, willing to rehearse. Tel. Fortner Bar 3385-3376.
BASS GUITARIST required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481.
BASS GUITAR wanted, summer season. Jersey Road/Bass, harmony vocals advantage. Stanco pop/pop. — Phone 01-764 1387.
BASS GUITARIST for very commercial group playing pop, C&W, etc. Guaranteed money. Pro group. Must sing. — 01-272 8652.
COVENTRY LOCARNO residency, vocals advantage. Stanco. Five-noon Friday 46187.
DRUMMER THAT "Drums," to join semi-pro organist and band. Full time band — 567 7991. Semi-pro 6-3 pm.
DRUMMER WITH experience wanted, working band. Ring 161/176/234. Friday, 01-536 5269 or 01-278 1733.
DRUMMER WANTED. Long session, Devon — 380 8795.
DRUMMER WANTED. Vocals advantage, summer season. Jersey Road/Bass, Stanco pop/pop. — 01-674 1387.
DRUMMER wanted, Reader, good beat, image, vocals an asset. North Midlands residency. Good money. — Enquiries to Mike Miller. Tel. 01-493 51594.
DRUMMER/HARMONY VOCALS for U.S. bases. Spain \$350 per month. Start June 1. Smart approach, mature person. Must play all styles music. Apply with photograph to — J. Goldworthy, Fort Kempton, Bots, Cadix, Spain.
DRUMMER for working trio. Vocals an asset. — Box No 238.
FED UP with No. 6 and the tired, tired of Bedford. **HERE THIS COULD BE YOUR LUCKY DAY!** If you have three notes and experience, you see, it's all going on. To fit in with the hit, we are the **BUFFET**. Phone 01-495 1451 or Tony 982 540, anytime.
FEMALE BASS GUITARIST/VOCALIST needed for working trio, must be young and enthusiastic, free to travel. Rehearsals, work waiting. — Redline Music Centre, 972-4188.

MUSICIANS WANTED

Continued
GUITARIST URGENT. Must be excellent reader. Residency available. — Phone Mike Allen 961-336 4315.
GUITARIST/VOCALIST for established working semi-pro harmony group. South London. No immature, hairy, heavy freaks. — Phone evenings 5:30-6:30, 01-330 3388.
GUITARIST/VOCALIST, London Residency — Lawson 01-226 3660.
KEYBOARD PLAYER join with songwriter/guitarist as nucleus of new contemporary group. Southampton 716638.
JAZZ/ROCK BASSIST. — Jeff 375-8479. RON 992 4311.
LEAD GUITARIST/VOCALIST. Pro for top ABC radio country group, passport transport. No ties essential. Must be good. — 01-472-3352.
LEAD TRUMPET. young good reader, required immediately. Tommy's Bar, Shortland, Launceston Ballroom, Portsmouth. — Telephone 0705 814440.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

BANDS

6p per word
A ABLE, accomplished band — 876 4542.
A ABLE band, group, discotheque, anytime/anywhere. — 01-265 4205
ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. — Clayton Agency, 78 High Street, E.C.3. Tel BIS 5651 1419 01-330 3388
A BAND, group, discotheque. Cabaret Act required. Contact The Bob Sands Agency 01-534 3023.
ACCOMPLISHED GUITAR DUO/VOCALS. Ideal small restaurant. — 01-443 7563.
ADAPTABLE PROFESSIONAL quartet, read anything, play everything. — 91-979 0978.
APOLLO SOUND, featuring Bob Barber and Julie Stevens — 01-399 3226.
ORGANIST all round group, fronted by radio personality. // 36 5638.
CANCELLATION. May and May 14. **THE APOLLO SOUND** available, with Julie Stevens — 399-3226.
DUO/TRIO available summer season/Residency. — Colney Heath 554.
HAMMOND VOCAL. Trio (Robb Miller, London) great residency. — 648 0797.
HOWARD BAKER BANDS. Cabaret. Tel. 01-550 4643.
LOU PRAGER'S PRESENTATIONS. Band and Cabaret. — Glenwood Gardens, Hford. 01-550 4643.
ORGAN TRIO require season, Hford. — 01-550 4643.
PIANO DUO, TRIO, seek London area. — Tel. 985 5780.
TRIO — 778 9938.
TRIO, Hawaiian style. — 01-576 3409.
VERSATILE BAND requires full time, travel, England, gigs enquiries. — Langton 3100.

GROUPS

6p per word
BLUE HUSH, with female vocalist. — Basingsheke 3892.
GOUGHMOUTH, travel anywhere, pop, progressive harmony. — Tel. Nottingham 56957.
GUILD FIVE need more work urgently. — 01-997 5249 (evenings).
SITUATIONS VACANT
6p per word
SENSIBLE DJ with good selection of discs required for WEEKDAY work in E. London pub. No freaky or heavy music. — 0222 2530.
DISC JOCKEY (kind hearted), own gear, for novel project. — 9816 1-4 pm. — Brian
MANAGER REQUIRED for group with potential. — 01-592 8182, Monday.
REQUIRED for Discotheque in Italy, first class Disc Jockey contract. Three months. Urgent send details. Photo to: West End Club, Strada Traforo, 10025 Torino. — 1064744 (Italy).
ROADIE WITH VAN wanted, — 784 5135 evenings.
WANTED DJV, booker for excellent band. — Box No 232.

SITUATIONS VACANT

6p per word
SENSIBLE DJ with good selection of discs required for WEEKDAY work in E. London pub. No freaky or heavy music. — 0222 2530.
DISC JOCKEY (kind hearted), own gear, for novel project. — 9816 1-4 pm. — Brian
MANAGER REQUIRED for group with potential. — 01-592 8182, Monday.
REQUIRED for Discotheque in Italy, first class Disc Jockey contract. Three months. Urgent send details. Photo to: West End Club, Strada Traforo, 10025 Torino. — 1064744 (Italy).
ROADIE WITH VAN wanted, — 784 5135 evenings.
WANTED DJV, booker for excellent band. — Box No 232.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

MUSICIANS WANTED

Continued
RARE BIRD REQUIRE TIGHT VOCALLY FOR BASS VESSENTIAL. ONLY THE BEST APPLY.—PHONE 734 9188.
SINGER/PIANIST REQUIRED FOR RECORDING OWN MATERIAL AN ADVANTAGE — Ring Kimbolton 292
TENOR SAX required for original group forming. I.O.A. (preferably pre-middie) — 01-594 5481 91-2927.
TENOR / CLAR / FLUTE / P required for roadhouse near Reading, permanent position in 3 piece, must read. Book — Phone Woolhampton 3282.
URGENT: Vocalist seeks guitarist for small combo to form group. Folk, Folk-Rock, pop, folk-pop, ballads, etc. Singing ability desirable but not necessary. Sound equipment desirable. — Jerry McCombs, 43 Branham Gardens, London S.W.5 — Phone 01-251 3415 01-594 2927.
VOCALIST/RHYTHM guitarist or piano for semi pro recording jazz/rock. London area. — 455-2282, 458-6660.
WANTED for Holiday Village Hayling Island. **YOUNG SEMI-PRO DRUMMER**, weekly wage plus accommodation and all food. Please apply in writing to Mr. A. Oliver, 4 Crowhurst Court, Lansdowne Road, London, N17. Definitely no callers. Only papers available: Botton, the London area or surrounding districts need apply.

ENGAGEMENTS WANTED

4p per word (Minimum 16p)
A ABLE accordionist. — 876 4542.
A ABLE pianist. — 876 4542.
ACCOMPLISHED GUITARIST/VOCALIST, lounge/restaurant. 574-8510.
ALTO/CLARINET seeks summer season, all times — 01-594 7256.
ALTO/TRUMPET Clar. CL1 4811.
ALTO/VOC. read, busk. — 735 8373.
AMPLIFIED violin/bass guitar. — PUT 5186.
BLOW, Exp. Seek pro band, or good gigs. — Lon 642 3140.
BASS GUITAR, Fender, passport, anything considered. — 542 4582.
BASS/BASS GUITAR, gigs. — Gerrards Cross 85050.
BASS GUITARIST, semi-pro required, working band. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

4p per word (Minimum 16p)
A ABLE accordionist. — 876 4542.
A ABLE pianist. — 876 4542.
ACCOMPLISHED GUITARIST/VOCALIST, lounge/restaurant. 574-8510.
ALTO/CLARINET seeks summer season, all times — 01-594 7256.
ALTO/TRUMPET Clar. CL1 4811.
ALTO/VOC. read, busk. — 735 8373.
AMPLIFIED violin/bass guitar. — PUT 5186.
BLOW, Exp. Seek pro band, or good gigs. — Lon 642 3140.
BASS GUITAR, Fender, passport, anything considered. — 542 4582.
BASS/BASS GUITAR, gigs. — Gerrards Cross 85050.
BASS GUITARIST, semi-pro required, working band. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 3927.
GUITAR, gigs, residency. — 729 2688.
GUITARIST PRO, SEKS GOOD PRO BAND. — 675 3606.
GUITARIST, RHYTHM, standards. — 01-735 6919.
JAZZ FLAUTIST, seeks High standard working. Heavy rock or Jazz outfit. — 892 5611.
JAZZ DRUMMER (reader), seeks work with small group of big band (rehearsal or otherwise), could double vibes, transport. — 225 5379, evenings.
JOHN COLLINS available from May 9 onwards, Saxes (doubling Hammond and celeste). Birmingham preferred. — Tel 061-957 1104.
KEYBOARDS, composer, arranger. Top name band. Anything good considered. — Box 227.

ENGAGEMENTS WANTED

Continued
EXPERIENCED country vocalist seeks working band, able guitarist, good equipment, contacts, writes, anything reasonable considered. — Write or call after 6, Bobby, 97 Cheneys Road, Leytonstone, London E.15.
EXPERIENCED GUITAR seeks country group, forming or working. 639 4527.
GOOD TEM./CLT, seeks pro (Name) band from July, keen, intelligent, read, jazz, blues pop, transports. M.U. Willing to rehearse. No rubbish please. — 01-800 8860 after 5 pm.
GUITARIST SEKS Delaney and Bonnie band type outfit. Highest standard only. — 373 39

ARTISTS
8p per word
AUSTRALIAN. International star of Oriental and belly dances.—19 Fanshawe Crescent, Harnchurch, Essex, 01-701 1812.
TOP CLASS groups and cabaret artists available.—457 3973; 508 7117.

TRANSPORT
8p per word
FOR SALE, 1966 Zodiac MK IV automatic, V.C.C. 5000, B.P. available.—01-589 1491
GROUP TRANSPORT. Any time.—837 1819
MIKE AND VAN. 348 6516. Messages 985 2221.
ROADIE. Transit, Passport, rigged for travel roads and gear only, good bread available.—02-616479
SELLING ex-mobile disco van, 1984, Seat, 1100, 192 9628.
TRANSIT and driver. — 883 7266
CWT Hire. — 206 4158
CWT VAN and driver. — 837 0976
 1966 Custom Transit 1307er, v.e. sensible offer secure: Mrs. Welyton Garden 26676.

FOR HIRE
 17/35 cvt. Vans and 12/15 cvt. Buses
 All new Transits
572 2540

FOR HIRE
 KING CANWORTH LTD
 17/35 cvt. Vans, a selection of Cars and heavy transport available for any period required.
01-937 1541

VANS
TRANSIT
 NEW OR USED
 Many other makes, shapes, sizes
 H.P. possible
01-942 9844

TRUCKS
VANS : BUSES
 Any size, with drivers
 Gigs and Tours
229 6943

CABIN TRANSPORT
 A syndicate of the best roadies in the business
ANY DISTANCE
ANY TIME
COMPETITIVE PRICES
 Vehicles of all types and sizes suitable for your specific problem
CABIN 01-749 1121/2/3

REHEARSAL ROOMS
8p per word
 AT 45 KING ST. WC2, large rehearsal space for hire, day and night.—856 9997.
BAND REHEARSAL studio available.—Studio 31, 10/11 Great Newport Street, W.C.2. 4836 2871.
CENTRAL SOUND proofed room, S.W.1. Easy meter parking. With Hammond and P.A.—01-528 0338.
CHEAP REHEARSAL rooms available.—Telephone 01-971-5912.
HALL AVAILABLE for group rehearsal.—S.E. London, 24 hours.—Phone 852 4639.
LARGE REHEARSAL room, heated, ground floor, stage.—837 2218.
LARGE REHEARSAL studio, CENTRAL LONDON, 24 HOUR SERVICE. REDUCED RATES AFTER MIDNIGHT. REFRESHMENTS. STORAGE BLOCK BOOKINGS WELCOME.—RING 639 6559. JUBILEE.
LARGE ROOM available day and night.—Tel. 452 8376.
REHEARSAL ROOMS at George IV, Bricklin Hill 674 2946.
REHEARSAL ROOM now available, 79p per hour.—Howard Conder Music Centre, 8 Eden Street, Kingston, Surrey, 01-549 2231.
RING small soundproof rehearsal room at 7 Camden High Street, or call 387 2739 for bookings.
SOUNDPROOFED REHEARSAL STUDIO. Comfortable. Great sound.—Bell Music Studios, 478 7825.
WEST END STUDIOS. — 834 4709.

TOOTING MUSIC CENTRE
 Sound Recording Studio
 Use of M102 with tone cabinet, piano, electric, drum, toms, drums, 3 Simms-Vans 100w all-purpose amplifiers and 4 x 12 cabinets. 8pm to 11pm inclusive.
 Tape to Disc Service
 Open 24 hours, 7 days a week
 108 Mitcham Road
 Tooting, S.W.17
01-672 4108

PATHWAY STUDIOS
SPECIAL OFFER
 Prior to going 8-track
ONLY £3 PER HOUR
 for the next six weeks.
 Multi-tracking, Verb, etc.
 Free use of Hammond Organ and Leslie.
01-359 0970

UNIT STUDIOS
 open round the clock
 Soundproofed. Equipment supplied plus coffee, cake and sandwiches.
 Still only 79p per hour.
Tel. 837-1818

HOPE & ANCHOR
 UPPER STREET, N.1
 serves good food, can store gear overnight large room, no road restrictions. 79p an hour, 10 a.m. 11 p.m.
226 2293, anytime

RECORDING STUDIOS
8p per word
A ABSOLUTE bargain at £5.50 an hour. See what you get, new studio with fully professional equipment, multi-tracking, echo 10 channel mixer and a great sound. Disc cutting, good outlets for songwriters welcome.
STUART JOHNSON PRODUCTIONS 01-573 8744 (West London)

ALLAN GORDON STUDIOS. Ring for information and brochure.—01-920 3706; 01-527 3224.
INDEPENDENT RECORDING STUDIOS. Gravesend, Kent, 24 hours and demo for £10 inc.—Details from 38 Harmer Street, Gravesend or phone John Oram All day at 856587.

WHY TRAVEL TO LONDON
 Kaufman Recording Studios offers a professional acoustically designed studio with reverb, echo, multi-tracking, condenser microphones, 12 channel mixer for demos, masters, tapes, disc cutting.—Phone Northampton 42768.

DJ STUDIO
 available for professional disc jockey recordings. All facilities on hand including Spotmaster jingles. Reasonable rates!
ROGER SQUIRE STUDIOS
 TEL 01-722 8111 (day)

EDEN STUDIOS
 Recording Studios and Post Tape to Disc Service.
 11 Eden Street
 Kingston-on-Thames, Surrey
 01-546 3577
 ASSOCIATION OF PROFESSIONAL RECORDING STUDIOS

MAKE A DEMO DISC AT VENUS RECORDING STUDIOS
 FULL FACILITIES MULTI-TRACKING TECH.
£3.10.0 per hour
 FREE TAPES
639 6062 247 5929

PRO-MUSICA CENTRE
STUDIOS MAIDENHEAD
 Demos, Masters, Tape-to-disc.
 24-hour service.
 Tel: MAIDENHEAD (Berks) 22597/24878

£3.50 an hour
 MONO OR STEREO DEMOS AT GEMINI STUDIOS
 01-452 2166
 MULTITRACKING, ECHO PIANO, ETC.

SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
 For the following correspondence courses, the Techniques of Arranging and Orchestration, Introduction Through and Beyond the Schoenberg System of Composition, Music Techniques in Music Theory, Practical Musicianship. Also albums and records on jazz education, with a book on orchestration by S.C.A.T. to Caribou, London, 811 IAW Please state your instrument and the course you are interested in.

LIGHTNING FINGERS
 PIANISTS, VIOLINISTS, GUITARISTS, and All musicians and others require more powerful fingering, supple wrists. Ouvre playing and a fine Vibrato with a FEW minutes daily drills and the right instrument.
 FREE booklet "PINGER MAGIC" from THE FINGERING INSTITUTE, 60 (MM) New Oxford St., London, W.C.1

City of Leeds Education Committee
LEEDS MUSIC CENTRE
 Director: JERRY STONE, M.M.C.M. Telephone 22069
FULL-TIME COURSE
JAZZ & LIGHT MUSIC
 A Three-year Advanced Course recognized by the Department of Education in the Science, designed for students who have a particular desire to become professional musicians and specialists in the various branches of light music. The course includes: theory and mental studies (one will normally be piano or electric guitar); jazz improvisation, arranging and composition, vocal technique, ensemble (all styles), harmony, etc. Successful students are awarded The Centre's Diploma of Proficiency in Jazz and Light Music; external diplomas are also taken. Full details and application forms from the Director, Leeds Music Centre, Cookridge Street, Leeds LS2 8BH.

RECORDS WANTED
8p per word
 (Trade Sp)
 A BETTER price paid for LPs, stereo equipment, record plays, etc. 01-258 4515; 01-223 0556.
CASH WAITING for now and secondhand LPs.—7 Camden High Street, London, N.W.1
GOOD PRICES PAID for your good condition 45s. LPs. We specialize in records by The Beatles, The Rolling Stones, C & W. Collections. No quantity too large. Send details with S.A. to: Moore (Records) Ltd, 2 High Street, Leighton Buzzard, Beds.

4 TRACK UNBELIEVABLE VALUE
 Come and see **GOOSEBERRY'S 20-CHANNEL MIXING CONSUL**
£5 per hour AND A GRAND IN THE STUDIO
 SEE OUR NEW GEAR & DECIDE Also.
FULL SOUNDING SOUND DEMOS by the
LYOY RYAN
 Broadcasting Group
 19 Gorrard Street, W.1
 01-437 6235

TUITION
8p per word
A BALLAD OR POP SINGING CAREER, Metro Centre, for Singing. London's leading school for ballad and pop singers. Trains you for professional success.
 "The New World" Number 1 spot "Opportunity Knocks" for pop singer. 15 years Club award winners 1970. Thorough training in recording technique, Cabaret and club work.—Tel 748 8228 for voice test. Beginners accepted.

BOOKS BELLS Specialised brass instrument tuition. Beginners or advanced. Embouchure, breathing, reading, reedings. Theory. Individual tuition by well proven methods.—Phone Bell Music Studios, 478 768.

BASS GUITAR. — 674 4667.
CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced. Details from 122 The White House, N.W.11. X.M.S. 1200, ext. 192.
BOB BELL. Specialised brass instrument tuition. Beginners or advanced. Embouchure, breathing, reading, reedings. Theory. Individual tuition by well proven methods.—Phone Bell Music Studios, 478 768.

COMPLETE DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO.
TRUM — 2337
DRUM TUITION. Rock, Jazz, reading. Studio at Bishops Stortford, Herts.
ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. West London. Reg. Office: 48 The Glade, Croydun, CRO 7QD, Surrey. Tel. 01-659 475.
ELECTRONIC ORGAN lessons from 15s. Private/groups, B&B, modern organs, Hammond, Lowrey/Yamaha organ practice studios. 16s hourly. Organs for sale. Demonstrations, 29 Arden Road, N. FIN 476, also tutors and practice studios at 14 Cranville Street, W.11. 3022 at 8.30 pm, or no above.

GUITAR LESSONS for beginners, 75p per hour (all hours). London, E.5. — Telephone 01-986 1466.
GUITAR LESSONS. — 871 0049.
COMPLETE TUITION young professional, Mike Trulsson, all styles — 355 5636.
JAZZ TRUMLION TUITION. Telephone 01-459 2453. Instruments supplied.
MICKY GREAVE. Specialist drum tuition.—769 2702.
MUSIC THEORY, Harmony etc. and Pianoforte. Tel. 01-738 6281.

ORGAN TUITION, pedals, theory, improvisation, books, advanced.—01-459 1081.
PERSONAL/PITAT TUITION. All styles Pop Singing. Beginners Encouraged.—Maurence Barman school, 28 Belsize Lane, N.W.11. 2052. Telephone: 01-582 0466.
PIANO and Organ. — Barry Joffe, 489 0185.
PIANO LESSONS. — 731 2940.

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
 For the following correspondence courses, the Techniques of Arranging and Orchestration, Introduction Through and Beyond the Schoenberg System of Composition, Music Techniques in Music Theory, Practical Musicianship. Also albums and records on jazz education, with a book on orchestration by S.C.A.T. to Caribou, London, 811 IAW Please state your instrument and the course you are interested in.

LIQUID LIGHTS
 Full details from:
LIGHTING TUBES 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. (List 1000 titles)

ARE YOU ATTRACTIVE?
SCURF/DANDRUFF get rid of both with
DR. PAGE-BARKERS DANDRUFF LOTION available at all good chemists who will advise you if you want it. or telephone 01-247 2817

PERSONAL
8p per word
AMATEUR Alto sax/clarinet, out of practice, would like to meet other players for occasional get together. Over 30 year age group. London area.—J.P. 277 2775.
ARTIST, 23, sensitive, considerate, seeks genuine female. — 01-277 2775.
BABY JUMP type girl, fair, upward, wants, Bristol area. 16 or above.
COMPOSER seeks lyric writer, writer, (non) actor, call 238 Jersey Road, Osterley, Middlesex — 01-560-2817.
EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details. Fully suppressed and protected. Models available for group, club, disco and theatre. Use from £100. Phone now for details.—MODE ELECTRONICS, Chesham Lodge, Tonwell Way, Heris, Ware 231, 01-942 3085.
RECENT friends, all ages. from 12-21, send s.a.e. for free details. Dive into French Correspondence Club, Falcon House, Burnley.
FRENCH PENFRIENDS. Introductions, all ages, all places. Details from Valentine Club, 23 Park Lane, London, W.1.
GIRL 21, wants "Unstraitjacket" type high Europe, May-Sept. Ring Room 10, 472 Art 6.
INTRODUCTIONS to new friends of the opposite sex, arranged by post. Members aged 16 upwards everywhere. Write for details, stating age.—Playful Friends, Department 59, 60 Neal Street, London, W.C.2.
JANE SCOTT for genuine friendship. Instructions opposite sex with sincerity and thoughtfulness. Details 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. (List 1000 titles)

RECORDS WANTED
8p per word
 (Trade Sp)
 A BETTER price paid for LPs, stereo equipment, record plays, etc. 01-258 4515; 01-223 0556.
CASH WAITING for now and secondhand LPs.—7 Camden High Street, London, N.W.1
GOOD PRICES PAID for your good condition 45s. LPs. We specialize in records by The Beatles, The Rolling Stones, C & W. Collections. No quantity too large. Send details with S.A. to: Moore (Records) Ltd, 2 High Street, Leighton Buzzard, Beds.

WANTED For immediate cash: LPs, singles, records, standards, pop, classics, radios, record plays, etc. 23 Camden High Street, London, N.W.1. Tel. 01-258 4515.
WANTED. Golden Oldies 1939-66, good quality.—Write John W. Tydalgaard, 5, 115-24 Stockholm, Sweden.

PERSONAL
8p per word
AMATEUR Alto sax/clarinet, out of practice, would like to meet other players for occasional get together. Over 30 year age group. London area.—J.P. 277 2775.
ARTIST, 23, sensitive, considerate, seeks genuine female. — 01-277 2775.
BABY JUMP type girl, fair, upward, wants, Bristol area. 16 or above.
COMPOSER seeks lyric writer, writer, (non) actor, call 238 Jersey Road, Osterley, Middlesex — 01-560-2817.
EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details. Fully suppressed and protected. Models available for group, club, disco and theatre. Use from £100. Phone now for details.—MODE ELECTRONICS, Chesham Lodge, Tonwell Way, Heris, Ware 231, 01-942 3085.
RECENT friends, all ages. from 12-21, send s.a.e. for free details. Dive into French Correspondence Club, Falcon House, Burnley.
FRENCH PENFRIENDS. Introductions, all ages, all places. Details from Valentine Club, 23 Park Lane, London, W.1.
GIRL 21, wants "Unstraitjacket" type high Europe, May-Sept. Ring Room 10, 472 Art 6.
INTRODUCTIONS to new friends of the opposite sex, arranged by post. Members aged 16 upwards everywhere. Write for details, stating age.—Playful Friends, Department 59, 60 Neal Street, London, W.C.2.
JANE SCOTT for genuine friendship. Instructions opposite sex with sincerity and thoughtfulness. Details 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. (List 1000 titles)

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details. Fully suppressed and protected. Models available for group, club, disco and theatre. Use from £100. Phone now for details.—MODE ELECTRONICS, Chesham Lodge, Tonwell Way, Heris, Ware 231, 01-942 3085.
RECENT friends, all ages. from 12-21, send s.a.e. for free details. Dive into French Correspondence Club, Falcon House, Burnley.
FRENCH PENFRIENDS. Introductions, all ages, all places. Details from Valentine Club, 23 Park Lane, London, W.1.
GIRL 21, wants "Unstraitjacket" type high Europe, May-Sept. Ring Room 10, 472 Art 6.
INTRODUCTIONS to new friends of the opposite sex, arranged by post. Members aged 16 upwards everywhere. Write for details, stating age.—Playful Friends, Department 59, 60 Neal Street, London, W.C.2.
JANE SCOTT for genuine friendship. Instructions opposite sex with sincerity and thoughtfulness. Details 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. (List 1000 titles)

LIFE BEFORE DEATH? Write for free copy of "Journey into Life", by Mr. John L. Bath, Central Club, Lower Borough Walls, Bath. Tel. 01-225 3400.
HARGREAVE'S SCOTTISH PEN FRIENDS. Membership 44 years to 50 years. See 135 Links Street, Kirkcaldy, Fife, Scotland. Tel. 01-225 3400.
MALE 20, interested in painting, progressive music, seeks female, 20-25, details on request. Photo if possible. — Box 216.
MIND BLOWING GIRLFRIEND. 16-22. Friendly, intelligent, attractive, wanted by attractive, trendy, dark haired guy, (20s). Car Box 204, 10/11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. (List 1000 titles)

PROFESSIONAL MUSICIAN, 30, seeks sincere girlfriend.—Box 295, 10/11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. (List 1000 titles)
PAUL W. Contact Phil. Must talk. Promise strictest confidence.
PROMISE HELP our plans to provide free accommodation to travellers abroad. Free details.—Ray M, 12 Crosby Avenue, Manchester, M20 6SN.
REN PALMS (Britain, Europe, Overseas). Illustrated brochure free. Home Tel. Berlin 11, Box 37, W.G. Germany.

QUIET MALE, 47, music lover, seeks intelligent, friendly or girlfriend from Sweden.—Box 218.
ROMANCE OR PENFRIENDS? Single and divorced, 45, with 2 children, 50-60 members.—Details: World Friendship Enterprises, ME24, Church Park N.1.
SPRINGTIME IS SIMITIME! Would better time of year to meet exciting new friends of the opposite sex, in a reliable, modern, intensive way?
 From: S.I.M. (29/4) Braemar House, Queens Road, Reading, RG2 3HU.
TEENAGE PENPALS 3p stamp to — 10-20 Teenage Club, 124 King Avenue, Bristol BS7 0HT.
UNDER 27 PENPALS anywhere.—Details: Free Teenage Club, Falcon House, Burnley.

UNUSUAL PEN-FRIENDS! Excitingly different. International membership, all ages. Send s.a.e. Dept. M, Bureau Britannia, 13 Sycamore Grove, Rugby, Warwick.
WOMENTLY NEEDED two working girls for summer time working in a Boutique and Tailor shop. Free details: Hotel in Palma de Mallorca or Ibiza living in nice house on the seaside, including car, same hotel, and four thousand pesetas a month. Working by piano, guitar and photograph and curriculum vitae and wait reply.—Hoteles Manila (Spain) Ltd, 20, Victoria Street, London, W.1.
"YOUR VOICE could we worth big money! Suitable applicants may now enrol in our special "Radio DJ Course."—Tel. ROGER SQUIRE DISCOTHEQUES, 01-722 5111 (day).

ARE YOU ATTRACTIVE?
SCURF/DANDRUFF get rid of both with
DR. PAGE-BARKERS DANDRUFF LOTION available at all good chemists who will advise you if you want it. or telephone 01-247 2817

SUPERSTROBE
 £48
 *Extra power, 4 joules
 *Heavy duty steel cabinet
 *Guaranteed 3 months
 *Post & Packing Free
 Trade Enquiries Welcome
 Wide range of Discotheque Lighting
 Full details from
PULSAR LIGHT
 112 Mill Rd., Cambridge CB6 6EG

ORGANIC OUTLET
 THE ORIGINAL PSYCHEDELIC CLOTHES
1910 POST
 ORGANIC COLOURS, change fabulously by washing PSYCHEDELIC still retaining life colour, and 2-3 day wash cycle. ORGANIC OF MIRACULOUS IMPACT. You combine with the greatest show on earth. NEW FULLY MICROSED by modern 50° psychodye. Lvs. 5gms; 25 judds/wash 22.2°. Try them on our risk. Money back if not outstanding. Phone 01-680 6846 for demonstration.

DENNIS SEARLE
 Dept. P5, 426 Brighton Rd., Fulsey, Surrey

STROBES
 • HIGH POWER-4 JOULES
 • GUARANTEED
 • IDEAL FOR DISCOS
£32 TRASH ENTS
 44 Tension Road
 Cambridge

WHY PAY MORE?
250 WATTS
£86
QUARTZ-HALOGEN
ANDROMEDA SPIRAL LIGHTING
 28 EASTBROOK RD. LONDON, S.E.3
01-856 7366

SPECIAL NOTICES
8p per word
ACKNOWLEDGED AS THE BEST! IVOR MAIRNITS POSTAL COURSE FOR PLECTRUM FINGERSTYLE GUITAR. Largest selection of guitar in stock. Particulars: IVOR MAIRNITS MUSIC CENTRE, 56 Rathbone Place, London, W.1-P.14B

HOTELS
8p per word
STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from £1.50. Daily Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge A.A.B.C. Recommended. 37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1595.

LIGHTING EQUIPMENT
8p per word
BREAKTHROUGH. Automatic 4-channel SOUND TO LIGHT UNIT requiring absolutely no adjustment during operation, producing the most dynamic visual effect yet seen. Fully suppressed and protected. Models available for group, club, disco and theatre. Use from £100. Phone now for details.—MODE ELECTRONICS, Chesham Lodge, Tonwell Way, Heris, Ware 231, 01-942 3085.
CONVERT your projector into a Liquid Wheel Projector. Liquid wheels and slow speed mains motor to match. £18 inclusive. Dave Wright, Underhill Cottages, Tondur Road, Bridgend.

DARK STAR LIGHTS. All lighting equipment for sale and hire. 01-777 2775.
FANTASTIC PSYCHEDELIC EFFECT from your own slide projector. Convert it with the revolutionary liquid wheel projector. Wheel and electric motor £8 plus 25p postage. Complete range of liquid wheel and organist strobos in stock.—ANDROMEDA SPIRAL LIGHTING, 28 Eastbrook Rd., London, SE3. 01-856 7366.
HALF-JOULE STROBE, sound and internal trigger £15.—Tim Dunn 429 212, day.

LIGHT SOUND STUDIOS, Stretchmore Park 3 gns.—Chiswick 7226.
LIQUID LIGHTS 40 wheels, 100 diameter, 60 each.—01-994 8275.
POWERFUL LIQUID PROJECTOR. Cost £65, must sell, £29.50.—01-699-4010.

SYNCHROLIGHTS offer a complete range of lighting equipment for sale or hire. Free literature.—Telephone Harford, 01-2661 68 pm.
VERY EXPERIENCED. Effects lighting technician requires full or part-time employment. Anywhere considered. Anywhere. Box 226.

DAVE JANSSEN DISCOTHEQUE. London's most spectacular discotheque service assure an evening of sophisticated entertainment.—01-395 6777.
A FANTASTIC DISCOTHEQUE. 01-567 0332.
ARTHUR the amazing discotheque for full details.—Phone 01 592-5925.
A UNIT DISCO. Anything, anywhere, realistic prices, gorgeous lighting available. Tel. 837 1818.
AN EVIL SHADOW can be with you with light show, etc. From £5.—Mike 203 2367.

BLACK PRINCE OFFER is 100 WATT T 1 NON-PROFIT DISCOTHEQUES. From £6 and £8.—01-597 1645 evenings.
DAVE JANSSEN DISCOTHEQUE. London's most spectacular discotheque service assure an evening of sophisticated entertainment.—01-395 6777.
DISCOTHEQUES mobile discotheque and light show. 200W Quad stereo sound system, professional strobe, etc.—Phone Derek, 01-749 1337.
DISCOTHEQUES groups, hands, now available. Cheapest rates. 300 Watts. Epson 359583. Same also required.
DOUBLE GRUNT, stereo, light show, any occasion, all special prices. Tel. 01-977 7054.
HAVE YOU TRIED HYPERSONICS WIDEST RANGE PRICES 01-562 3500.
JO LUCY, heavy music.—01-472 0377.

MAKE A DATE with PENELOPE THE MOBILE DISCOTHEQUE.—Daytime 01-760 7133, evening and weekends 01-689 6017.
MOBILE DISCOTHEQUE FOR SALE. Just plug in and you're in business. Twin 300 watts, 60 watt amplifier, two speaker columns and unique light show. Complete unit, 5000, no records. £300. Also 1966 Transit, selfwritten for disco, £250.—List

BILL LEWINGTON LIMITED 144 Shaftesbury Ave, London WC2H 8HN Tel: 01-240 6584 Hours: 9.5-3.30 all day SATURDAY

ALTO SAXOPHONES EN7 Super 20, outstanding £120

CLARINETTS NOBEL R. A. new £61

FOLK GUITARS IN STOCK YAMAHA, HARMONY EKO, FRAMUS, B & M, HOPFNER, LEVIN EPIPHONE, ANTORIA HAWK

WELSON THE COMBO ORGAN for the Professional Illustrated THE PRESIDENT one of 14 MODELS from £112 Recommended Retail

T W MUSIC 400 LILLIE RD., S.W.6

THE BIG NAME IN LIGHTS Continuous Light Show 10 a.m.-5 p.m. — 6 days weekly. Liquid Projectors from £35.00

MODERN SOUND 128 CHARING CROSS, W.C.2 SALE! SALE! SALE!

LONDON'S LEADING LIGHT SHOWROOM 250 watts Q.I. Professional LIQUID WHEEL PROJECTOR

SOUND EQUIPMENT 6p per word (Trade 8p) A BETTER price paid for drums and Percussion

DISCO REPAIRS AMPS, ECHO UNITS, MIXERS, ETC. Specialists in all Disco Equipment

PICATO STRINGS ULTRA LIGHT No. 1077 GREEN PACK £1.35 inc. P.T.

LONDON'S PERCUSSION DRUM CITY 114 Shaftesbury Ave, London, W.1 437 9353

MUSIC MARKET DRUMS 6p per word (Trade 8p) A BETTER price paid for drums and Percussion

ADVERTISMENT DEPARTMENT 'MELODY MAKER' 161 - 166 FLEET STREET, LONDON, E.C.4

PICATO STRINGS MEDIUM No. P750 AMBER PACK £1.47 inc. P.T.

CARLSBRO SOUND CENTRE 5-7 Station Street, Mansfield Tel. Mansfield 26976 or 28166

MIDLAND'S LEADING SOUND CENTRE THIS WEEK'S BARGAINS

MUSICAL SERVICES ADVERTISEMENTS WITH BOX NUMBERS CANNOT BE ACCEPTED UNDER THIS HEADING

SONGWRITERS New Songwriters Monthly is packed with articles for new songwriters, plus news of songwriting from all over the world.

STAN TOULSON FENDER Strat., white £120

CASSETTE USERS SAVE E.E.'S £3-47

DOC HUNT says: TOP PRICES HERE FOR GOOD CLEAN S/H GEAR

FOOEE'S

for Premier SALES and SERVICE

17 GOLDEN SQ. LONDON, W.1
01-437 1811
SATURDAYS TILL 5
EVERY WEEKDAY TILL 5.30

150 PACES BY CAR

RECENT PALACE HOTEL DENHAM ST Shaftesbury Avenue

MORE SPACE BETTER SERVICE

EST. 51 YEARS

LOOK, LOOK, LOOK, IT'S HERE AT THE MUSIC MAN

PUT YOUR ORDER IN NOW. 2 WEEKS' WAITING LIST FOR THE AMAZING NICHOLL'S QUALITY HUMBUCKING AMPS

Call in for Demonstration if you require the best

GUITARS

Olsson 330	£120	Vox 100 Defiant, chrome stand	£145
Olsson 200 sub. bass	£145	Marshall 50 4 x 12	£120
Olsson Original Les Paul	£240	Marshall 100 watt Bass Amp, Top	£77
Olsson Paul Paul Teal base	£240	Marshall 100W Cab. with	£55
Fender Telecaster, solid body	£90	Marshall 100 P.A. Amp	£175
Fender Telecaster, maple neck	£125	Vox 4 x 10 Cabs	£30
Fender Telecaster, no humbucker	£90	Sealed City 4 x 12 Cabs	£90
Fender Stratocaster, blue	£115	Sealor 100 P.A. Amp	£65
Fender Telecaster, blue metallic	£95	Kelly 100 Amp, Top perfect	£55
Fender Telecaster, green metallic	£95	Kelly 100 4 x 8 3/4" Cabs. immed.	£110
Fender Telecaster, black	£90	Vox 100 Watt 100 Cab.	£90
Fender Telecaster, blue metallic	£95		
Fender Telecaster, black	£110		
Fender Telecaster, white	£110		
Epiphone Casino, solid body, white	£130		
Epiphone Casino, solid body, blue	£130		
Epiphone Casino, solid body, black	£110		
Shakespeare Les Paul Copy, new, with case	£120		

BASS GUITARS

Fender Jazz	£180	Hoyes Full 60" red glider	£90
Fender Precision new	£180	Hoyes 60" new full red glider	£245
Olsson 830, good	£190	Ludwig Super Classic black oyster	£250
Fender Precision new Copy new, with case	£75	Ludwig Super Classic blue oyster	£275
Beeble Bass, new, with case	£65	Primo Full Cut	£75
Burn Bass	£65	Primo Full Cut	£75

AMPLIFIERS

Marshall 100 Master P.A. 4 x 12	£165	Sealor 100W Bass Amp, Top	£105
Marshall 100W	£170	Sealor 100W Bass Amp, Top	£105

64 High Road, Leyton, E.15, 948 228
R/X (H.P. 48 Hours), Mail Order, 2 mins. Leyton Central Underground

MARICE PAQUET

STRAMP AMPLIFIERS

100 A.P. AMPLIFIER	£125	2 x 12 PLUS HORN	... £93
200 A.P. AMPLIFIER	£168	1 x 18 PLUS HORN	... £151
4 x 12 CABINET	... £113	100 LEAD SET-UP	... £350

THE WORLD'S MOST POWERFUL SMALL AMPLIFIER

MARSHALL 4x12 Spkr. Stk. £140
MARSHALL 8x10 Cab. £70
MARSHALL Pair 4x12 Cols. £100
MARSHALL Super Bass Amp £245
FENDER Bassman, new £220
FENDER Bassman, new £220
IMPACT 60 Amp. Top £40
SELMER 100 P.A. Amp £90

EXPRESS AMPLIFIER REPAIRS

358 UXBURIDGE ROAD, SHEPHERD'S BUSH, W. 12
749 1200, also 743 5850

HOWARD CONDER MUSIC CENTRE

8 Eden St., Kingston-upon-Thames, Surrey
01-549 2231/2/3

SECONDHAND	SEALOR 88 Bass Copy	£45
FENDER Telecaster, from	SUMMO Telecaster Copy, blond	£45
SHAFESBURY Elec. 12" w/c case	SUMMO Les Paul Copy	£48
HOFFER Freedwood	LARGE DISCOUNTS ON ALL NEW EQUIPMENT	
GODD 5" Bass Custom from	SPECIAL OFFER - Jackson Les Paul	£59
CHRYSLER 2000 Lead Stock	copy, with case	
KELLY 1x12 Cab. with new covers	PETER READING Custom-built	
IMPACT 50 Amp and Cab. with	Solid, two humbucking p/v's	£440, £240
TELESTAR Music Free Amp, bargain	GIBSON EB Les Paul	£750, £260
WEM 3x10 Cab., new, with covers	GIBSON SES Junior	£760, £140
WEM 100W P.A. Amp, new, with case	GIBSON 545 Junior	£440, £150
MATAMP 2x12 Cab.	GIBSON EB Bass	£750, £195
MARSHALL 50W amp, choice 2 from	GIBSON 2000 Junior	£440, £395
MARSHALL 50W bullhorn, new, in new	FENDER Telecaster, blond	£240, £160
30W MARSHALL Amp and Cab.	FENDER Bassman, full range, humbucker	£140, £115
SELMER 15W amp	YAMAHA Halido Echo Jumbo.	£29
MARSHALL 100W horn cabs. choice 2 from	HAYMAN 1010, 3 p/v Solid.	£425, £160
EMC 100W. stock, new and powerful	ORANGE 4x12 Cab. special	
FENDER Duo Shock Stack	price	£190, £170
LUDWIG Super Classic	MARSHALL PA 4x12 Cab.	£410, £170
TRON 4-D	FENDER 100W Amp. from	£100
HAYMAN Double Kit with Shiroh.	SOUND CITY 300W. P.A. System	£250, £190
ASIA Cargas	copies of Lansing speakers	£120, £140
MARSHALL 100W. Topo Set	VOX CXC	£140, £115
HAWKWOOD 110" x 122" Leslie	HAYMAN Adams	£330
RAMONDCB C	HOLLYWOOD President	£256
HAWKWOOD 110" x 122" Leslie	NATAL Fibreglass Cabnet and Stand	£300
HAWKWOOD 110" x 122" Leslie	WURTLER Electric Piano	£260
MORNING 6x10. P.A. with rec'd. sound	R. A. Electric Piano	£650
COUCHER Notes, from	WILNER Piano	£440, £115
TRONCHENOR Baby Grand	OLDS American Trumpet	£115
STUMMO 50 Copy	MORNING Bass Flute	£310

PRESENTING 4-TRACK STEREO RECORDING STUDIO

at £5 PER HOUR AS AN INTRODUCTORY OFFER

No more Juggling equipment!

We have available at all times for your use in the studio free of charge:
A Ludwig Drum Kit, Hammond Organ, Challen Piano, Fender Amp.

SELMER

Musical Instruments Ltd.
114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-5 Weekdays. All Day Sat.

"STILL THE BIGGEST STILL THE BEST"

GUITARS

YAMAHA GIBSON, from	£21 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0

AMPS

GIBSON	£49 0/0
GIBSON	£78 0/0
NEW YAMAHA AMPS AND P.A. SYSTEMS	£145 0/0

DRUMS

CONSIDERABLE STOCKS OF ALL HIGLY AMPLIFICATION	
THE NEW PREMIER KITS AT DRAMATICALLY REDUCED PRICES	

BRASS & REEDS

CLARINET, BUNY, Steel/Aluminum	£58 0/0
RUFFIN TUBA REAL, new	£48 0/0
TRUMPETS	£60 0/0
TRUMPETS	£60 0/0

ORGANS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

BUTTERFLY

MUSICAL INSTRUMENTS

134 Newwood Road, Tulse Hill, S.17
01 974 9734

Open all day Wednesday
Closed till 7.30 Fridays

AMPLIFICATION

BUTTERFLY Extra Flat 36" x 37" Cabs.	£100
4 x 12 200-watt Marshall	£120
YOUNG CITY 100-watt Marshall	£75
Ludwig Super Classic black oyster	£250
Ludwig Super Classic blue oyster	£275
Primo Full Cut	£75

DRUMS

Hoyes Full 60" red glider	£90
Hoyes 60" new full red glider	£245
Ludwig Super Classic black oyster	£250
Ludwig Super Classic blue oyster	£275
Primo Full Cut	£75

TRUMPETS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

SELMER

Musical Instruments Ltd.
114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-5 Weekdays. All Day Sat.

GUITARS

GIBSON 330 Standard, U.H.I. new	£250
Gibson EB Bass. Dead condition	£130
Gibson 200, sub. bass, immed.	£130
Gibson 175, perfect condition	£175
Fender Precision Bass. Mid cond.	£135
Fender 6-string Bass. Imp. Top	£165
Fender Mustang Bass new reduced	£165
Fender Telecaster, blond	£110
Fender Mustang, red	£79
Fender Jazzmaster, blue	£110
Fender Mustang, blue	£110
Fender Mustang, blue, new only	£109
Epiphone Revolt, Bass, sub. bass	£95
Epiphone Rivert (36) on new	£135
Epiphone Revolt Bass, new	£110
Rickenbacker 2 p/v. Double, solid	£80
Rickenbacker 4001 Bass, maple new	£235
Rickenbacker 2 p/v. Double, solid	£90
Las Paul copy, several from	£55
Burns 1/2 size Jazz Custom, Bargain	£35

AMPLIFIERS

Carford 100 Stack, lead/bo. new	£265
Marshall 100 P.A. Amp, works well	£75
Marshall 100 watt Bass Amp, Top	£77
Marshall 100W Cab. with	£55
Marshall 100 P.A. Amp	£175
Vox AC 100 4-Supreme Cab.	£135
Kelly 100 Amp, Top perfect	£55
Kelly 100 4 x 8 3/4" Cabs. immed.	£110
Vox 100 Watt 100 Cab.	£90
Carford 100W Lead Stack	£155
Longy Bass 100W 4x12 Cabine.	£60
Impact 4x12 Cabine. longy	£60
Selmer TV100 P.A. Amp. Top	£62
Sealor 100W. Zedone, 4x12 Cab.	£95
Ludwig Super Classic black oyster	£275
Ludwig Super Classic blue oyster	£295
Primo 200 Kit Ludwig Super	£135
Primo Kit, Zym. Finish, comp.	£60

ORGANS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

SELMER

Musical Instruments Ltd.
114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-5 Weekdays. All Day Sat.

GUITARS

GIBSON 330 Standard, U.H.I. new	£250
Gibson EB Bass. Dead condition	£130
Gibson 200, sub. bass, immed.	£130
Gibson 175, perfect condition	£175
Fender Precision Bass. Mid cond.	£135
Fender 6-string Bass. Imp. Top	£165
Fender Mustang Bass new reduced	£165
Fender Telecaster, blond	£110
Fender Mustang, red	£79
Fender Jazzmaster, blue	£110
Fender Mustang, blue	£110
Fender Mustang, blue, new only	£109
Epiphone Revolt, Bass, sub. bass	£95
Epiphone Rivert (36) on new	£135
Epiphone Revolt Bass, new	£110
Rickenbacker 2 p/v. Double, solid	£80
Rickenbacker 4001 Bass, maple new	£235
Rickenbacker 2 p/v. Double, solid	£90
Las Paul copy, several from	£55
Burns 1/2 size Jazz Custom, Bargain	£35

AMPLIFIERS

Carford 100 Stack, lead/bo. new	£265
Marshall 100 P.A. Amp, works well	£75
Marshall 100 watt Bass Amp, Top	£77
Marshall 100W Cab. with	£55
Marshall 100 P.A. Amp	£175
Vox AC 100 4-Supreme Cab.	£135
Kelly 100 Amp, Top perfect	£55
Kelly 100 4 x 8 3/4" Cabs. immed.	£110
Vox 100 Watt 100 Cab.	£90
Carford 100W Lead Stack	£155
Impact 4x12 Cabine. longy	£60
Selmer TV100 P.A. Amp. Top	£62
Sealor 100W. Zedone, 4x12 Cab.	£95
Ludwig Super Classic black oyster	£275
Ludwig Super Classic blue oyster	£295
Primo 200 Kit Ludwig Super	£135
Primo Kit, Zym. Finish, comp.	£60

ORGANS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

SELMER

Musical Instruments Ltd.
114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-5 Weekdays. All Day Sat.

GUITARS

GIBSON 330 Standard, U.H.I. new	£250
Gibson EB Bass. Dead condition	£130
Gibson 200, sub. bass, immed.	£130
Gibson 175, perfect condition	£175
Fender Precision Bass. Mid cond.	£135
Fender 6-string Bass. Imp. Top	£165
Fender Mustang Bass new reduced	£165
Fender Telecaster, blond	£110
Fender Mustang, red	£79
Fender Jazzmaster, blue	£110
Fender Mustang, blue	£110
Fender Mustang, blue, new only	£109
Epiphone Revolt, Bass, sub. bass	£95
Epiphone Rivert (36) on new	£135
Epiphone Revolt Bass, new	£110
Rickenbacker 2 p/v. Double, solid	£80
Rickenbacker 4001 Bass, maple new	£235
Rickenbacker 2 p/v. Double, solid	£90
Las Paul copy, several from	£55
Burns 1/2 size Jazz Custom, Bargain	£35

AMPLIFIERS

Carford 100 Stack, lead/bo. new	£265
Marshall 100 P.A. Amp, works well	£75
Marshall 100 watt Bass Amp, Top	£77
Marshall 100W Cab. with	£55
Marshall 100 P.A. Amp	£175
Vox AC 100 4-Supreme Cab.	£135
Kelly 100 Amp, Top perfect	£55
Kelly 100 4 x 8 3/4" Cabs. immed.	£110
Vox 100 Watt 100 Cab.	£90
Carford 100W Lead Stack	£155
Impact 4x12 Cabine. longy	£60
Selmer TV100 P.A. Amp. Top	£62
Sealor 100W. Zedone, 4x12 Cab.	£95
Ludwig Super Classic black oyster	£275
Ludwig Super Classic blue oyster	£295
Primo 200 Kit Ludwig Super	£135
Primo Kit, Zym. Finish, comp.	£60

ORGANS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

SELMER

Musical Instruments Ltd.
114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-5 Weekdays. All Day Sat.

"STILL THE BIGGEST STILL THE BEST"

GUITARS

YAMAHA GIBSON, from	£21 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0
5/8" DEKON 355	£275 0/0

AMPS

GIBSON	£49 0/0
GIBSON	£78 0/0
NEW YAMAHA AMPS AND P.A. SYSTEMS	£145 0/0

DRUMS

CONSIDERABLE STOCKS OF ALL HIGLY AMPLIFICATION	
THE NEW PREMIER KITS AT DRAMATICALLY REDUCED PRICES	

BRASS & REEDS

CLARINET, BUNY, Steel/Aluminum	£58 0/0
RUFFIN TUBA REAL, new	£48 0/0
TRUMPETS	£60 0/0
TRUMPETS	£60 0/0

ORGANS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

Rose Morris SHOWROOMS

SECONDHAND BARGAINS

INSTRUMENTS REQUIRED FOR CASH

DRUMS

Ludwig Kit - 4 drums, excellent	£250
Singarlett black pear, complete	£275
210z Cymbals 18" (both sizes in stock)	£14 0/0

GUITARS

Gibson EB25 Twin P.U. Perfect	£170
Gibson Fretless Bass	£150
Fender Telecaster, blonde	£175
Gibson	£115
Gretsch Bass	£175
Levin 2 P.U. Electric	£40
Gretsch Duo Jet	£150
Fender Steel Guitar, 6-string	£75

AMPLIFICATION

Noher Panet	£85
Marshall 100W. P.A. complete	£220
Impact 2 x 15"	£60
Marshall 200W. P.A. Amp	£120
B & H Emperor	£36
Benson New Creation	£47
Constellation 36B, as new	£175

TRUMPETS

Selmer Paris	£68
Polynopoliana Alto	£68
Corn Alto	£68
Grafon Alto Sax., a bargain at	£28
Schmeider Adolphi	£78
CLARINETS Laffair Articulated G	£28
FLUTES Shakespeare, perfect	£30
B & H Edgware, excellent	£40
Romilly Super G, complete	£65
Morning Bass Flute, as new	£210

TROMBONES

Selmer Paris	£68
Polynopoliana Alto	£68
Corn Alto	£68
Grafon Alto Sax., a bargain at	£28
Schmeider Adolphi	£78
CLARINETS Laffair Articulated G	£28
FLUTES Shakespeare, perfect	£30
B & H Edgware, excellent	£40
Romilly Super G, complete	£65
Morning Bass Flute, as new	£210

ALTO

Selmer Paris	£68
Polynopoliana Alto	£68
Corn Alto	£68
Grafon Alto Sax., a bargain at	£28
Schmeider Adolphi	£78
CLARINETS Laffair Articulated G	£28
FLUTES Shakespeare, perfect	£30
B & H Edgware, excellent	£40
Romilly Super G, complete	£65
Morning Bass Flute, as new	£210

Always in stock, full range of Gem Organs, Corn Brass, Etc. Guitars, Shaftesbury Guitars and Saxos, plus the fabulous new Shaftesbury Drums and R.M. Practice Kits.

SHAFTESBURY AVENUE, LONDON, W.1 TEL: 01-437 2211
Open 9.30am - 6pm
Mon - Fri (6.30 Sat)

• Hire Purchase Facilities
• Part Exchange • Repairs & Overhauls

SELMER

Musical Instruments Ltd.
114-116 Charing Cross Road, W.C.2. 01-240 3386

Open 9.30-5 Weekdays. All Day Sat.

GUITARS

GIBSON 330 Standard, U.H.I. new	£250
Gibson EB Bass. Dead condition	£130
Gibson 200, sub. bass, immed.	£130
Gibson 175, perfect condition	£175
Fender Precision Bass. Mid cond.	£135
Fender 6-string Bass. Imp. Top	£165
Fender Mustang Bass new reduced	£165
Fender Telecaster, blond	£110
Fender Mustang, red	£79
Fender Jazzmaster, blue	£110
Fender Mustang, blue	£110
Fender Mustang, blue, new only	£109
Epiphone Revolt, Bass, sub. bass	£95
Epiphone Rivert (36) on new	£135
Epiphone Revolt Bass, new	£110
Rickenbacker 2 p/v. Double, solid	£80
Rickenbacker 4001 Bass, maple new	£235
Rickenbacker 2 p/v. Double, solid	£90
Las Paul copy, several from	£55
Burns 1/2 size Jazz Custom, Bargain	£35

AMPLIFIERS

Carford 100 Stack, lead/bo. new	£265
Marshall 100 P.A. Amp, works well	£75
Marshall 100 watt Bass Amp, Top	£77
Marshall 100W Cab. with	£55
Marshall 100 P.A. Amp	£175
Vox AC 100 4-Supreme Cab.	£135
Kelly 100 Amp, Top perfect	£55
Kelly 100 4 x 8 3/4" Cabs. immed.	£110
Vox 100 Watt 100 Cab.	£90
Carford 100W Lead Stack	£155
Impact 4x12 Cabine. longy	£60
Selmer TV100 P.A. Amp. Top	£62
Sealor 100W. Zedone, 4x12 Cab.	£95
Ludwig Super Classic black oyster	£275
Ludwig Super Classic blue oyster	£295
Primo 200 Kit Ludwig Super	£135
Primo Kit, Zym. Finish, comp.	£60

ORGANS

1/8 LOWNEY BUSH	£90 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0
1/8 LOWNEY HOLIDAY	£95 0/0

ORANGE

Melody Maker

The new hipper-than-thou snobs

READER Coxhall (Mailbag, April 17) didn't make it clear in his letter whether he wished to buy the records he mentioned by Yes, Medicine Head, Barclay James Harvest et al., or whether he merely wanted to listen to them.

My experience of working in a record shop showed me that progressive fans do not make as large a contribution to sales as the schoolkids who buy one crap single a week, but they put in many more man-hours in the listening booths.

Beyond that, however, the progressive fans exhibit a nauseous hipper-than-thou musical snobbery based on the fact that their heroes (who rarely seem to last any longer than conventional pop heroes for all their transcendental qualities), are able to play in excess of six chords as

CHRIS WELCH should be more careful with his generalisations. A drummer like Louis Moholo (right) might be referred to as a "free" drummer, but to say he doesn't "swing" would be absolutely absurd. Why, Moholo would outswing Ringo with one arm tied behind his back and his legs in irons. And if you don't believe that, get around and hear Louis Moholo with the Brotherhood of Breath. — MERICIA ERNSTEN, 33 St. James Lane, London, N.10.



against the more traditional three.

So let's cut out the hype, shall we, and dig "Bridget The Midget." There was never anything wrong with three chords, anyway. — COLIN ESCOTT, Rutherford College, The University, Canterbury, Kent.

NOW DEEP PURPLE are a teenybopper group. Remembering their appearance in Cologne just a year ago and hearing their wrong with three chords, anyway. — COLIN ESCOTT, Rutherford College, The University, Canterbury, Kent.

Is it that Jon Lord hasn't the time for new ideas because of touring the countries? Is there no time for thinking about his music? Deep Purple, beware of the new musician generation. More often they've got the originality you've lost. They've got ideas packed in their music and lyrics; because they get the time to think about their playing and about what to say. — ROLF

NEUMANN, 407 Rheydt, Weichselstrasse 7, W. Germany.

SO SANTANA are to grace us with only one British concert on this tour. Their live appearances to date in these fair Isles have been virtually non-existent and they don't seem too concerned about altering that.

The frequent headlines in MM over the past few weeks have generated a lot of interest and Santanas must consider the annoyance they will arouse from fans in the provinces. So come on all you West Coast myths, show a little enthusiasm! — MICHAEL DARBYSHIRE, 13 Earls Way, Doonfoot, Ayr.

I SYMPATHISE wholeheartedly with artists and songwriters who complain of their tapes and misdisks being lost or mislaid by people in the music business. Unfortunately the only way it is possible to get some idea of anyone's potential is by listening to their music several times, and tapes are essential for this. Equally unfortunately, the only way it is possible for the tape to be returned to its original owner is for the owner to label the tape or its box.

I just hope that this letter is read by some of the people who have sent me unmarked tapes. — TIM SATCHEL, Beautiful Music Ltd, 25 Haymarket, London, S.W.1.

Robert and Jimi were brothers...

I HAVE made a comparison between the lives of Robert Johnson and Jimi Hendrix, and I think there is a marked similarity. Those who believe in reincarnation might find it interesting.

Both were light-brown skinned, slim and about six feet tall. They taught themselves to play the guitar and they played their own, highly original material. Musically, they had an almost supernatural sense of feel and timing. They both revolutionised their respective musical fields and yet off stage they were quiet, unassuming, almost shy, but their opinions were highly respected by fellow musicians. They both used to hide themselves away at times and neither particularly liked fame or publicity.

Both died when they were about 25. Johnson was poisoned, Hendrix died from an overdose of barbiturates. — MR. I. BLACKBURN, 53 Vicarage Road, Sunbury-on-Thames, Middx.

Re-release the gems

IN 1967 some of our heads were turned to the new American rock music, and we all trooped out and bought our copies of "The Doors" and "Electric Music," expecting greater things to come.

Yet with few exceptions this first generation rock music was never surpassed for its originality, and four years later many of us are still searching out the music of that era.

In those days we didn't hear enough about, or of, the new rock music to seek out the real gems, and becoming acquainted with later albums we find that the earlier ones by the same groups have been deleted.

Surely there is still a market in this country for early rock music which isn't available—"Da Capo," "Mother Earth," "H. P. Lovcraft," "Blues Project," the "Mothers Double Freak Out," "Velvet Underground," "Spoonful" etc/

Those of us who still hanker after these historic albums would dash to buy them if they were re-released, so why don't the companies cater for the customer instead of ripping him off, and make some money at the same time? — A. J. GUNDRY, 20 Westbury Road, Leicester.

THE MOST annoying "fashion" of late is the re-release by progressive artists

of a single to promote the album from which it has been taken.

Instead of being advantageous this has two definite disadvantages. Firstly, the record buyer who is already a fan will only buy the album and not the single, thus leaving the singles chart full of mundane "pop" records.

If the single does catch on, as several appear to be doing so these days, the singles buyer is less willing to buy an album of, say, 10 tracks of which he already has two. At a rate of £2.30 for 8 tracks, this works out more expensive than the already too exorbitant price for singles.

Thus the release of a single from an album causes the sales of both LP and single to be lower than if the artists recorded a separate single.— GRAHAM DENT, 2 Park Hill, Bradley Road, Huddersfield, Yorks.

England's largest Groovy Hairdressing establishment for Guys and Dolls.

GUYS. Our staff are flamboyant and reserved in styling, cutting, perming and colouring. **DOLLS.** Our Ladies' section has everything.

TOP POP STARS smarten themselves up with success, that's why many come to Pountney's for their Hairdo's.

BAR LOUNGE
Wait in comfort in our Bar Lounge. Lunches, Teas, etc.

Pountney
20-24 STAINES ROAD HOUNSLOW
Five minutes from London Airport
Opposite Co-op Stores
Telephone: 570 9656/7

HUGH SCOTLAND presents
An Evening with the Fabulous
MIRIAM MAKEBA
and HER MUSIC

MON. 17th MAY MANCHESTER FREE TRADE HALL 8 p.m.
WED. 19th MAY BOURNEMOUTH WINTER GDNS 8.30 p.m.
THURS. 20th MAY SHEFFIELD CITY HALL 7.30 p.m.
THURS. 27th MAY NEWCASTLE CITY HALL 7.30 p.m.
FRI. 28th MAY LEEDS TOWN HALL 7.30 p.m.

DE MONTFORT HALL, LEICESTER
SUNDAY 9th MAY 5.40 & 8 p.m.
By arr. with HAROLD DAIVSON, ARTHUR KIMBELL presents
The Only Appearance North of London

ELLA FITZGERALD
COUNT BASIE and his ORCHESTRA

Balcony £2.10, £1.90, Gallery £1.40, £1.25
Stalls £2.15, £1.60, £1.25, £1.75
Municipal Box Office, Charles Street, Leicester. Tel. 27632
Arthur Kimbell, 38 Rugby Road, Hincley, Tel. Hin. 3563 or 4786
Postal bookings enclose remittance and S.A.E.

PRESS TIME

for all advertisement copy is 1 p.m. on the Monday preceding publication. All advertisements should be accompanied by a remittance covering the cost of insertion. Advertisement rates available on application.

Address your correspondence to:
MELODY MAKER ADVERTISEMENT DEPT.
161-166 Fleet Street, London, E.C.4

MAILBAG

Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

MONDAY, MAY 17th, at 8 p.m.
(Greater London Council)
ROYAL FESTIVAL HALL, S.E.1
(Director: John Denison, CBE)
PETER BOWYER
presents
by arrangement with
HAROLD DAIVSON
on behalf of
MAM
AN EVENING WITH
MELANIE
SOLD OUT

BRONZE

THE BAND

IN CONCERT
ROYAL ALBERT HALL, LONDON
WEDNESDAY, 2nd JUNE, at 7.30 p.m.

TICKETS: £2.00, £1.50, £1.00, 70p, 50p

Now available from Royal Albert Hall Box Office, all usual ticket agents, also from Harold Davison Ltd., Regent House, 235-241 Regent Street, London, W.1.

Presented by HAROLD DAIVSON on behalf of M.A.M. Ltd., by arrangement with S. B. A.

500 ADVANCED CHORD SHAPES FOR GUITAR
A fingering guide to all the more advanced Chords in every key.
Price 25p, by post 28p

FROM YOUR DEALER OR **FELDMAN'S** 64 DEAN ST. LONDON, W.1

Registered at the G.P.O. as a newspaper. Second class postage paid at New York, N.Y. Printed in Great Britain by QE Ltd., Sheppan Road, Colchester, and published by IPC Specialist and Professional Press Ltd. Copyright IPC Specialist and Professional Press Ltd. 1971/76 Fleet Street, London, EC4P 4AA. Postage on single copies inland 4d. Overseas 8d. CONDITIONS OF SALE AND SUPPLY. This periodical is sold subject to the following conditions, namely that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade, or offered to or as part of any publication or advertising, literary or pictorial matter whatsoever.