

# Melody Maker

AUGUST 14, 1971

6p weekly

USA 30 cents

## An Indian summer — with Ravi

### At last: Radio 1 goes heavy

PROGRESSIVE rock has finally won its battle with the BBC.

From October 4, Radio One's Sounds of the Seventies will move to a late-night two-hour spot every weeknight, hosted by John Peel, Alan Black and Bob Harris.

Apart from giving more air-time to progressive music, this new shift will also enable it to be heard on VHF as well as the medium wave band, which will mean — for those with VHF sets — the end of the interference which has plagued many Radio One programmes.

And this puts stereo on the cards by the end of next year, when the BBC plan to start broadcasting Radio Two VHF programmes in stereo.

Radio One controller Douglas Muggidge commented: "More immediately, this new development means that Radio One can put on more progressive and adventurous pop music at a time that is convenient for the audience."

#### Needletime

Radio One will now finish at 6 pm — an hour earlier — on weekdays, and two hours earlier on Sundays. There will still be two hours more of Radio One per week, after the changes.

The new Sounds of the Seventies will include Top Gear, live concerts, a magazine programme, and record reviews. As yet, the DJs themselves seem uncertain as to what differences this will make — and specifically, how much more needletime they'll be getting.

Harris told the MM: "There are a lot of things that a two-hour programme would allow me to do. I'd like to tape longer conversations with musicians, talking about their music and life-styles as well as listening to the music. At present it's not really possible."

"But I don't really like lumping all the inventive music together into one slot. It means that individual programmes will lose some of their identity. And there will be nothing happening during the day."

Black commented: "It's a bit like working in the dark, because as yet we don't really know what's happening. But Sounds of the Seventies has encouraged people to buy more albums, for instance, and I hope when the programmes are moved to their new times that we'll still be able to encourage people to listen to different types of music. And with VHF, at least people will be able to get a good sound in their homes."

### Kenton coming

STAN KENTON will tour Europe early next year.

Dates already fixed are: Wakefield Theatre Club (February 9), London's Odeon, Hammersmith (12), Flora! Hall, Southport (13), Albert Hall, Nottingham (14) and Broadway Club, Manchester (15).

## MOODIES CONCERTS

MOODY BLUES make their first major British tour in two years during November. Before this, they again visit the States and Canada for a string of dates ranging from Vancouver to New Orleans.

At presstime, the MAM agency was setting up the actual venues for the British tour, which cover at least eight centres — with the possibility of two more.

The tour opens in Liverpool on November 4, followed by Leicester (5), Cardiff (6), Southampton (7), Manchester (12), Leeds (13), Birmingham (14) and London (18).

The Moodies leave for America on September 23 to open their itinerary two days later in Seattle. Dates follow at Portland, Oregon (26), Los Angeles (28), Vancouver (29), Los Angeles (return date, 30), Oak-

land, San Francisco (October 1), Phoenix (2), Dallas (3), Memphis (5), New Orleans (6), St. Louis (7) and Oklahoma City (8). The American tour will last at least until October 9 or 10, according to Peter Jackson, personal assistant to the Moody Blues.

The Stateside tour follows on the release last Saturday of the Moodies' new album, "Every Good Boy Deserves Favour." The album has already chalked up a gold disc in advance sales. And a single from the album, "The Story In Your Eyes," is already zooming up the American charts.

Following their British tour, the Moodies will again start recording for a new album. This will take them up to the end of March or beginning of April, when they will return to America. There is also the possibility of some European dates.

"But meanwhile, the Moodies are looking forward to getting out of the studios and back on the road in Britain," says Peter Jackson.

INTEREST in Indian music among young people is stronger than ever, says Ravi Shankar. And he has proof: about 36,000 young fans sat and enjoyed the classical Indian music of master virtuoso Ravi when George Harrison, Ringo, Leon Russell and Bob Dylan joined him for a Bangla Desh charity concert in New York last week. Ravi (pictured here by MM's Barrie Wentzell) was in London last week planning his appearance at the Royal Albert Hall on August 22. Harrison's song "Bangla Desh," inspired by a recent meeting with Shankar, entered the MM chart at 39 this week (See interview with Shankar on page 11).

Music Trade Fair special

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# POP 30

Melody Maker

## SINGLES

- 1 (1) GET IT ON ..... T. Rex, Fly
- 2 (2) NEVER ENDING SONG OF LOVE ..... New Seekers, Philips
- 3 (11) I'M STILL WAITING Diana Ross, Tamla Motown
- 4 (8) DEVIL'S ANSWER ..... Atomic Rooster, B&C
- 5 (5) TOM TOM TURNAROUND ..... New World, RAK
- 6 (3) CHIRPY CHIRPY CHEEP ..... Middle of the Road, RCA
- 7 (17) IN MY OWN TIME ..... Family, Reprise
- 8 (6) ME AND YOU AND A DOG NAMED BOO ..... Labo, Philips
- 9 (4) CO-CO ..... Sweet, RCA
- 10 (12) WON'T GET FOOLED AGAIN ..... Who, Track
- 11 (7) MONKEY SPANNER ..... Dave and Ansel Collins, Technique
- 12 (10) TONIGHT ..... Move, Harvest
- 13 (15) LEAP UP AND DOWN (WAVE YOUR KNICKERS IN THE AIR) ..... St. Cecilia, Polydor
- 14 (27) SOLDIER BLUE ..... Buffy St Marie, RCA
- 15 (23) HEARTBREAK HOTEL ..... Elvis Presley, RCA
- 16 (29) WHAT ARE YOU DOING SUNDAY? ..... Dawn, Bell
- 17 (18) GET DOWN AND GET WITH IT ..... Slade, Polydor
- 18 (9) BLACK AND WHITE ..... Greyhound, Trojan
- 19 (20) LA LA MEANS I LOVE YOU ..... Delfonics, Bell
- 20 (13) JUST MY IMAGINATION ..... Temptations, Tamla Motown
- 21 (18) RIVER DEEP — MOUNTAIN HIGH ..... Four Tops/Supremes, Tamla Motown
- 22 (26) WATCHING THE RIVER FLOW Bob Dylan, CBS
- 23 (28) MOVE ON UP ..... Curtis Mayfield, Buddah
- 24 (14) DON'T LET IT DIE ..... Hurricane Smith, Columbia
- 25 (21) STREET FIGHTING MAN ..... Rolling Stones, Decca
- 26 (19) BANNER MAN ..... Blue Mink, Regal Zonophone
- 27 (—) IT'S TOO LATE ..... Carole King, A&M
- 28 (—) HEY GIRL, DON'T BOTHER ME ..... Tams, Probe
- 29 (—) BANGLA DESH ..... George Harrison, Apple
- 30 (25) WHEN YOU ARE A KING ..... White Plains, Deram

## PUBLISHERS/COMPOSERS

1 Essex International (Marc Bolan); 2 United Artists (Delaney and Bonnie Bramlett); 3 Carlin (Deke Richards); 4 G.H. Music/Sunbury (John Cann/Vincent Crane); 5 Chinnichap/RAK (Nicky Chinn/Mike Chapman); 6 Flamingo (Stott and Cassin); 7 United Artists (Roger Chapman/John White); 8 Carlin (K. Laviole); 9 Chinnichap/RAK (Nicky Chinn/Mike Chapman); 10 Fabulous (Pete Townshend); 11 B&C (Winston Riley); 12 R. Wood/Carlin (Roy Wood); 13 Jonjon (Keith Hancock); 14 Joseph E. Levine Music/Gypsy Boy Music (Buffy St. Marie); 15 Mills (Hoyt Axton/Durden/Elvis Presley); 16 Shapiro/Bernstein (Bert Berns); 17 Barr Music (Slade/Pennman); 18 Durham/Essex Int. (Arkin/Robinson); 19 Carlin (William Hart/Vincent Crane); 20 Jobete/Carlin (Norman Whitfield/Brett Strong); 21 Carlin Spector/Bary Greenwick; 22 Feldman (Bob Dylan); 23 Camad (Curtis Mayfield); 24 RAK (Norman Smith); 25 Mirage (Mick Jagger/Keith Richards); 26 In Music (Herbja Flowers/Roger Cook/Roger Greenaway); 27 Screen Gems/Columbia (Carole King); 28 Lowery (Whitley); 29 Harmonies (George Harrison); 30 AIR (Mill/Hill).

## AMERICA'S TOP 10

- 1 (2) HOW CAN YOU MEND A BROKEN HEART ..... Bee Gees, Asco
  - 2 (3) DRAGGIN' THE LINE ..... Tommy James, Roulette
  - 3 (1) YOU'VE GOT A FRIEND ..... James Taylor, Warner Bros.
  - 4 (4) MR. BIG STUFF ..... Knight, Stax
  - 5 (6) INDIAN RESERVATION ..... Raiders, Columbia
  - 6 (7) TAKE ME HOME, COUNTRY ROAD ..... John Denver, RCA
  - 7 (9) MERCY, MERCY, ME (ECOLOGICAL) ..... Marvin Gaye, Tamla
  - 8 (11) SWEET HITCHHIKER ..... Creedence Clearwater Revival
  - 9 (13) WHAT THE WORLD NEEDS NOW ..... ABBAHAM, MARTIN & JOHN, Tom Clay, Mowest
  - 10 (14) LOVE THE ONE YOU'RE WITH ..... Isley Bros., T-Neck
- FROM "CASHBOX"

## ALBUMS

- 1 (2) RAM ..... Paul and Linda McCartney, Apple
  - 2 (1) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, CBS
  - 3 (8) BLUE ..... Joni Mitchell, Reprise
  - 4 (7) EVERY GOOD BOY DESERVES FAVOUR ..... Moody Blues, Threshold
  - 5 (4) STICKY FINGERS ..... Rolling Stones, Rolling Stones Records
  - 6 (3) TARKUS ..... Emerson, Lake and Palmer, Island
  - 7 (9) MUD SLIDE SLIM ..... James Taylor, Warner Brothers
  - 8 (11) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
  - 9 (5) TAMLA MOTOWN CHARTBUSTERS Vol 5 ..... Various Artists, Tamla Motown
  - 10 (6) LIVE FREE ..... Island
  - 11 (18) TAPESTRY ..... Carole King, A & M
  - 12 (10) SPLIT ..... Groundhogs, Liberty
  - 13 (12) MAGNIFICENT 7 ..... Supremes/Four Tops, Tamla Motown
  - 14 (—) LOVE STORY ..... Andy Williams, CBS
  - 15 (23) 4 WAY STREET Crosby, Stills, Nash and Young, Atlantic
  - 16 (15) RELICS OF THE PINK FLOYD ..... Sterline
  - 17 (21) LOVE LETTERS FROM ELVIS ..... Elvis Presley, RCA
  - 18 (—) L.A. WOMAN ..... Doors, Elektra
  - 19 (—) EL PEA ..... Various Artists, Island
  - 20 (13) LOVE STORY ..... Soundtrack, Paramount
  - 21 (30) THE YES ALBUM ..... Atlantic
  - 22 (24) ANDY WILLIAMS' GREATEST HITS ..... CBS
  - 23 (—) DEJA VU ..... Crosby, Stills, Nash and Young, Atlantic
  - 24 (—) THIS IS MANUEL ..... Manuel, Studio Two
  - 25 (—) FRANK SINATRA'S GREATEST HITS Vol 2 ..... Reprise
  - 26 (—) STEPHEN STILLS 2 ..... Atlantic
  - 27 (—) SWEET BABY JAMES ..... James Taylor, Warner Brothers
  - 28 (14) HOME LOVIN' MAN ..... Andy Williams, CBS
  - 29 (—) SYMPHONIES FOR THE SEVENTIES ..... Waldo De Los Rios, A & M
  - 30 (16) OSIBISA ..... MCA
  - (26) AFTER THE GOLD RUSH ..... Neil Young, Reprise
- Two titles tied for 20th, 23rd, 25th and 30th positions.

## America's Top 30 LPs

- 1 (1) TAPESTRY ..... Carole King, Ode
  - 2 (3) MUD SLIDE SLIM ..... James Taylor, Warner Bros.
  - 3 (8) CARPENTERS ..... A & M
  - 4 (2) STICKY FINGERS ..... Rolling Stones, Rolling Stones
  - 5 (5) RAM ..... Paul & Linda McCartney, Apple
  - 6 (4) JESUS CHRIST SUPERSTAR ..... Decca
  - 7 (12) B, S & T: 4 ..... Blood, Sweat & Tears, Columbia
  - 8 (10) STEPHEN STILLS 2 ..... Atlantic
  - 9 (7) EVERY PICTURE TELLS A STORY Rod Stewart, Mercury
  - 10 (8) WHAT'S GOING ON ..... Marvin Gaye, Tamla
  - 11 (9) AQUALUNG ..... Jethro Tull, Reprise
  - 12 (21) L. A. WOMAN ..... Doors, Elektra
  - 13 (11) TARKUS ..... Emerson, Lake & Palmer, Cotillion
  - 14 (15) BLUE ..... Joni Mitchell, Reprise
  - 15 (13) 4 WAY STREET ..... Crosby, Stills, Nash & Young, Atlantic
  - 16 (14) ARETHA LIVE AT FILLMORE WEST ..... Aretha Franklin, Atlantic
  - 17 (17) POEMS, PRAYERS AND PROMISES John Denver, RCA
  - 18 (19) TEA FOR THE TILLERMAN ..... Cat Stevens, A & M
  - 19 (16) SONGS FOR BEGINNERS ..... Graham Nash, Atlantic
  - 20 (—) THE ALLMAN BROTHERS BAND AT FILLMORE EAST ..... Capricorn
  - 21 (18) BURT BACHARACH ..... A & M
  - 22 (23) LEON RUSSELL & THE SHELTER PEOPLE ..... Shelter
  - 23 (20) SURVIVAL ..... Grand Funk Capitol
  - 24 (22) 11.17.70 ..... Elton John, Uni
  - 25 (30) THE SILVER TONGUED DEVIL AND I ..... Kris Kristofferson, Monument
  - 26 (27) CHASE ..... Epic
  - 27 (24) CARLY SIMON ..... Elektra
  - 28 (—) ONE WORLD ..... Rare Earth, Rare Earth
  - 29 (28) INDIAN RESERVATION ..... Raiders, Columbia
  - 30 (25) UP TO DATE ..... Partridge Family, Bell
- FROM "CASHBOX"

## Charles tour dates



RAY CHARLES short tour

RAY Charles, his orchestra and the Raelets are to visit Britain next month, but only for a short tour. It begins with four shows in London: two at the Royal Festival Hall on Saturday, September 25, and two at the Odeon Hammersmith the following day.

The rest of the dates so far confirmed are at Colston Hall, Bristol (27), and Free Trade Hall, Manchester (29). But Jack Higgins of MAM told the MM on Monday:

"There is a possibility Ray Charles may be coming back to Britain again at the end of October, after his Continental tour."

## James Last a sell-out

THE FIRST-EVER British tour by German band-leader James Last looks like being a sell-out before any box offices at the seven tour venues have opened.

The demand for tickets has been so tremendous that another concert has already been arranged for London's 3,200-seater New Victoria. This, on October 25, is in addition to the one already announced exclusively in the MM — with other tour dates — on Saturday, October 16.

At the Floral Hall, Southampton, where Last appears with his Orchestra on October 23, the concert is already a complete sell-out.

"We expected to do well with this concert, but we never anticipated such an early sell-out," manager Paul Gregg told the MM. "The tickets have sold much faster than for the big American names which we publicised at the same time."

These include the only northern appearance on a forthcoming trip by Duke Ellington on October 19. Other big names for the Floral Hall are Harry James (October 17), Oscar Peterson (31) and Buddy Rich (November 13).

The itinerary for James Last, together with the dates, in brackets, when the various box-offices open, are: Colston Hall, Bristol, October 17 (box office opens September 27), New Victoria Hall, Halifax, October 20 (August 30), Odeon, Manchester, October 21 (September 23), Odeon, Newcastle, October 22 (October 1), Floral Hall, Southampton, October 23 (concert already sold out though the box-

office opening was scheduled for September 4), Odeon, Birmingham, October 24 (October 2), New Victoria, London, October 18 (September 25), plus the additional concert on October 25.

## KINNEY CAPTURES

THE Kinney Record Group has just made three important captures — Donovan, Pentangle and Terry Reid.

Donovan has been signed to the Warner Bros. label under a long-term contract and will have a new album out by the end of the year. A single is also likely to be released in September.

Under the new signing — on Reprise — Pentangle will have a new album out at the end of the year. Pentangle were previously with Transatlantic, and their last album on this label will be issued on September 10.

Terry Reid, who has been signed to Warner Bros., will have an album out in October.

## OSIBISA OFF TO LA

OSIBISA, whose album continues to climb the American charts, fly to Los Angeles this weekend for a two-week trip confined to the West.

They open at the Whiskey-a-Gogo in Los Angeles. All other dates, including the Forum Amphitheatre, LA, Seattle, Phoenix, Salt Lake City and San Francisco, will be with Three Dog Night.

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Bob Dylan Himself	65p
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Highway 61 Revisited	75p
A Collection	75p
Folio of Bob Dylan	60p
Dylan Songs for Harmonica	50p
Dylan Hits for 6 & 12 string guitar	50p
Dylan Picture Chords for Guitar	£1.00
Dylan Picture Chords for Organ	£1.00
Dylan Complete Song Book	£2.25
Kinks Album No. 1	40p
Kinks (Arthur)	75p
Hollies Album No. 1	65p
Guitar Styles Peter, Paul & Mary	£1.05
Peter, Paul & Mary Album	£1.05
Song will arise Peter, Paul & Mary	£1.05
Peter, Paul & Mary On Tour	65p
Peter, Paul & Mary Complete	£2.25

**DONOVAN**

Looking very tired from the trip	30p
Songs for Sunbathing People	40p
& GHR from a Flower to a Garden	75p
Shine Superman to Mellow Yellow	30p
Dohovan Songs	30p
Hurdy Gurdy Man	40p
Donovan's Greatest Hits	50p
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Donovan Open Road	50p

**JIM REEVES**

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Souvenir Album No. 2	40p
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Jim Reeves Memorial Album	50p
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# Beatles-Dylan LP coming soon



RALPH McTELL tours US

## US launch for McTell

RALPH McTELL is launched in America at the end of this month with his first tour of the country and the release of his debut album for Paramount, "You Well-Meaning Brought Me Here." The record is released in Britain on October 1, to be followed by a tour with Robin and Barry Dransfield, beginning at the Queen Elizabeth Hall, London, on October 20.

The American tour opens at the Los Angeles Troubadour (September 14), where Ralph co-stars with Kate Taylor, and takes in major cities and Canada. There is a guest appearance lined up for the David Frost show, and the tour finishes at the Bitter End New York (October 13-18). "Streets Of London" has been released as a single there, and in England a track from the new LP, "First And Last Man" will be released as a single on August 20. English dates so far include the New Playhouse Theatre, Harlow (November 5), Free Trade Hall, Manchester (November 12), and Worcester College of Education (November 13).

THE 36,000 people who crammed Madison Square Gardens, New York, ten days ago to hear George Harrison's Bangla Desh concert may not, after all, be the only ones who can boast of hearing that once-in-a-lifetime lineup.

Harrison and producer Phil Spector are reported to be hard at work mixing tapes made at the concert, for release as soon as possible.

Apparently it was originally planned to be released within six to ten days of the concert, but such haste has not proved practicable. If it does appear, the album will be on Apple, with the usual Parlophone catalogue number given to Beatle-led recordings.

Spector was at the concert,

supervising the recording, and if contract problems have been waived, then Bob Dylan, Leon Russell, and Ravi Shankar, may also appear on the album.

All proceeds from the record would go to UNICEF's Fund for Bangla Desh refugees.

### EXTRA BROWN DATES

TWO extra dates have been added to the first British concert tour by Alan Bown, which ties in with the release last week of the band's second album on Island "Stretching Out." The additional venues are at Chatham Central Hall on August 26, and the Liverpool Mardi Gras Club on September 1.

### STEELEYE TOUR

STEELEYE Span will make an extensive British tour during October and November.

The tour kicks off at the Colston Hall, Bristol, on Oc-

tober 3. Other dates are: Guildhall, Southampton (4), Leeds University (7), Free Trade Hall, Manchester (12), Aberystwyth University (13), St. Georges Hall, Liverpool (15), Leicester University (16), City Hall, Sheffield (18), Town Hall, Birmingham (19), City Hall, Newcastle (21), Albert Hall, Nottingham (25), St. Andrews Hall, Norwich (26) and Winter Gardens, Bournemouth (27).

November dates are Guildford Civic Hall (9) and Birmingham College of Education (26).

### MUNGO BANNED

MUNGO JERRY have been banned from Majorca, by the local Mayor. The group were due to go to Palma for a week's holiday and personal appearances.

A spokesman for the group told the MM that the Mayor had been shown stories of the group attracting "screaming girls," in "Mungo-mania," and decided to ban them.

"It reflects a nationwide slump down by the Spanish authorities on young people and hippies," he said.

Mungo Jerry had a narrow escape in Paris last week during a freak storm which swept France. They were rehearsing for a TV show in a circus tent when the lights blew out, and the tent poles buckled. Spectators jammed the exits in panic and many were trampled. Said lead singer Ray Dorset: "It was a nasty few moments."

Mungo, Paul Brett Sage and Comus are booked for an open air festival at the Marquis of Bath's stately home at Longleat on September 12. The concert, starting at 3 pm will be included in the 36p admission to the house.



TYA's ALVIN LEE: British tour

## TYA midnight concert

TEN YEARS AFTER are to give a special midnight concert at London's Coliseum theatre on Saturday, September 18.

Banned from the Royal Albert Hall two years ago, they have finally fixed their suitable London venue for their British concert tour which opens at Bristol Colston Hall on September 14.

After the midnight concert, they make a second appearance at the Coliseum the following night at 7 pm on September 19.

The group are currently touring America where their next album is due for release on Columbia, called "A Space In Time." It will be released here to coincide with their British tour, which ends at Birmingham Town Hall on October 4 and not October 14 as previously stated.

## IoW: outlook bleak

A successful High Court injunction against promoter Richard Roscoe's Isle of Wight pop festival appears to have ended all hopes of any festivals on the island.

The local council took out the injunction last week, and after months of fighting Roscoe decided to quit completely.

"It appears," said rival promoter Ron Faulk, "that the council will go on doing this to any proposed festival until the Isle of Wight Festival Bill becomes law in December."

Meanwhile, there are many smaller events up and down Britain in the next few weeks. Tomorrow (Friday) a festi-

val will be held in a marquee on the beach at Newquay, Cornwall, featuring five West Country bands plus Phoenix Ash from London. There have been several drownings on the beach this summer, and proceeds from the festival will go towards providing more life-guards.

Besides the previously announced Weeley Festival in Clacton, Essex, August Bank Holiday weekend also sees the Kendal Pop Festival, which takes place at the County Showground, Kendal, Westmorland, on Sunday, August 29. On the bill are Colosseum, Uriah Heep, Universe, and several other bands.

The following Saturday, September 4, sees a festival

at Kilmardinny, Bearsden — just outside Glasgow — featuring King Crimson, Slade, Lindisfarne, Electric Light Orchestra, the Move, and the Elastic Oz Band.

This was originally to have been a two-day affair, but has been cut because the organisers expected an adverse reaction from residents.

Sound '71, the Second Progressive Music Festival at the Pavilion Gardens, Buxton, Derbyshire, takes place all through the night of Friday, September 10.

The compere is Pete Drummond, and groups appearing include the Groundhogs, the Edgar Broughton Band, East of Eden, Juicy Lucy, Paladin, and Gentle Giant.

# TEAR GAS

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## Lyceum Sundays to end

THE LYCEUM, one of London's biggest rock venues is to cease running Sunday concerts from the beginning of October. Instead the night will feature Old Time Music Hall.

But manager Mr Mike Ludbrook is quick to point out that rock is not being forgotten. "With the Music Hall proving to be so popular, it needs a regular night, and Sunday has been chosen. We are moving rock concerts into midweek slots, and will be putting on much bigger names," he told MM.

"To be honest, the Sunday rock concerts have not been giving us a lot of incentive lately. The followings for average bands seems to be dwindling, and if we're putting three or four of these bands on a night, for say 40p, we need more than the usual six or seven hundred in. So we've decided to book really big names for midweek dates."

"I can promise everyone that rock will still exist at the Lyceum — and in a much bigger way. We've already contracted for four concerts a month for October, November, and December."

"I can't name who will be appearing as yet, but they are monster bands."

## WOODS' GROUP SIGNS

TERRY and Gay Woods' new group has signed a recording contract with Les Reed's Greenwich Gramophone Company on a three year worldwide agreement. Other members are Austin Corcoran, Ed Deane and Pat Nash. They will record their first album next month, produced by Tony Reeves. The group will tour Holland for two weeks from mid-September, then one week in the UK, before spending time in Ireland. After that it's back to the UK.

# Five-track single from Jethro Tull

JETHRO TULL are to release a maxi-single. Called "Life Is A Long Song," it is the group's first since "Witches Promise" 19 months ago, and will be out on Chrysalis on August 27.

The single also features four other songs by Ian Anderson. They are "Dr Bogenbroom," "Up The Pool," "Nursie," and "From Later."

"From Later," was not specially written for the single. It is an instrumental in 7/4 time which Ian wrote as a rehearsal exercise just after Barlemore Barlowe joined the group.

Apart from the instrumental, all songs feature Ian on acoustic guitar, and on "Up The Pool," violin. A string section is used on "Life Is A Long Song," and the single is issued in a specially designed full-colour sleeve.

## TOM FILM?

AT THE same time that United Artists were releasing news of signing Tom Jones to make three movies, Jones' press officer, Chris Hutchins, was denying that such a deal had been completed.

Reading from an American press release, a spokesman for UA in London told the MM on Tuesday that Tom Jones had been signed for the three movies by Herb Jasse, UA's vice-president in charge of production.

"His first picture will be 'The Gospel Singer,'" said UA, "which is being written for the screen by Robert Thom, based on the novel of the same name. The executive producer will be Gordon Mills."

Hutchins commented

"There is no deal. We are speaking on behalf of Tom Jones and if we say there is no deal, there is no deal. At this stage it is wishful thinking on UA's part." Hutchins added that negotiations were going on between Jones' management and UA.

## STONEGROUND BACK

STONEGROUND, the American rock circus, who toured England last year in conjunction with the Warner's film "The Great Medicine Ball," are to do extensive British and European dates in September.

The dates will coincide with the release of a British single — they already have an album released over here.

Annie Sampson, one of the four front-line girl singers told MM on the line from San Francisco: "We're really dying to get back to England for gigs. We had such a good time last year, and the memory is still fresh. The band has changed a little, but everything's still just as funky."

A second album is being planned, and may well turn out to be a half-studio half-live production.

## STEFAN'S THIRD

STEFAN GROSSMAN'S new album, his third for Transatlantic, has been completed. It is called "Those Pleasant

Days" and was produced by Sam Charters, who has also worked with Country Joe and the Fish. The eleven tracks were written by Stefan, and three of them were recorded in Copenhagen with a local band called Kaerne, a sixteen piece brass band. Backing musicians include Richard Thompson (guitar), Unicorn and Heather Wood (vocal harmonies). The album is released on October 1.

## STACKRIDGE FOR US

STACKRIDGE make their first tour of America in January. The group, whose debut album is issued on MCA tomorrow (Friday) will tour with Wishbone Ash and American singer Lee Michaels.

Stackridge appear at London's Marquee tonight (Thursday), at Windsor tomorrow (Friday) and at Salisbury on August 21. They also appear at a concert organised by Birmingham Arts Laboratory on August 30.

# Broughton's week

EDGAR BROUGHTON had a bad week. On Wednesday last week, his manager Peter Jenner, and an assistant road manager were

cleared of charges of obstructing the police and causing a breach of the peace, when the band and roadies appeared in court at South Bank, Tees-side.

The charges stemmed from a free concert which the band attempted to stage at Redcar on Sunday, July 18, against the wishes of the local authority.

Edgar and his band and roadies all denied similar charges and the hearing was adjourned until August 24.

Tomorrow (Friday) the band are due to appear at Brighton Magistrates' Court, charged with obstruction.

At the weekend, thieves broke into the band's van and stole two Fender guitars, a Burns 12-string guitar, and a Gretsch acoustic guitar, valued together at £900.

They were taken from outside their flat in Willesden, and the group had to hire guitars for their appearances.

## MIDDLE'S NEXT

MIDDLE Of The Road's follow-up to their No. 1 hit, "Chirpy Chirpy Cheep Cheep" will be released by RCA on August 27.

Titled "Tweedle Dum Tweedle Dee," it is the product of the same team as the "Chirpy" hit, which has sold

over four million throughout the world. Sales in Britain alone have passed the half-million mark.

Middle Of The Road will break off a European tour on August 23 to fly back to Britain from Germany to promote the new single. They leave London on August 28 to resume the tour — in Belgium followed by Holland.

# Rod and Faces bootlegged

ROD STEWART and the Faces are among the latest artists to be bootlegged — in the form of an American album called "Plyth" which reached British shops recently. It was recorded — very badly — at an American concert.

Other new bootlegs are live albums by Frank Zappa and the Los Angeles Philharmonic (conducted by Zubin Mehta), Janis Joplin, Neil Young, at the Los Angeles Music Centre, the Rolling Stones at Madison Square Gardens, the Byrds "Live At Buddy's," the Beatles "In Atlanta," and the Grateful Dead.

Two more Bob Dylan bootlegs are said to be arriving shortly from America: "Villager," a pre-1963 double album, and "Motorcycles."

## news in brief

Decca, Whitehead, who was recently married, has taken a house in the country, and has apparently "done with pop groups." He has been replaced by Douglas Henderson, formerly of The Poets.

CHRIS YOULDEN, formerly lead singer with Savoy Brown, is recording his first album for Decca this month. He has formed a new band for a tour of America in February.

CHICKEN SHACK will be touring America in October. During this month, the group will be completing its first album under its new three-year-deal with Decca.

JUDITH DURHAM presents a 40-minute one-woman show on BBC-1 TV from Bolton's Octagon Theatre on Thursday, August 19.

DRUMMER Alan Whitehead has quit Marmalade to take up production deals with

## Melody Maker

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CAROLE KING'S album "Tapestry" has been banned in Spain. Offence is apparently taken to the songs "It's Too Late," "I Feel The Earth Move," "Will You Love Me Tomorrow" and "Where You Lead." Carole's "It's Too Late" has won a gold disc in the States.

RADIO LUXEMBOURG'S Club 208 will meet at London's Marquee this Saturday between 2 and 5 p.m. A half-hour programme will be recorded for broadcasting at a later date on 208.

FIRST SINGLE by the Ray Young Band since their signing with MCA will be "Wild Country Wine" for release on August 27.

PIANIST HARRY JONES has retired after 40 years in the music business, the last 11 of which were spent with his own trio at the Cheadle Hulme Club in Manchester.



**T**HE question on a thousand lips is — when will Leonard Cohen be guesting on "Golden Shot," a programme that is rapidly becoming THE vehicle for popular talent. We tried to phone Bob Monkhouse, but couldn't get a line. Intros get like this after a while. We'll start again.

Peter Frampton took home movie of the Harrison, Dylan epic concert... Wouldn't it be nice if "Bangla Desh" made No. 1? ... Viv Stanshall's radio show sounded a wee bit strange, well it would have been strange if it had been straight... If you see what we mean.

Thank you Geoff Nixon of Liverpool for sending in a Docker's Union card, it joins the Raver's collection of priceless junk which includes old sods and brickbats... there's nothing like an old sod when you're feeling low.

Posers take note, the new in-scene is the Hard Rock Cafe, Hyde Park Corner, an incredible juke (with all the old goodies) and plenty of faces to see... Yawn.

Bootleg-king Jeffrey Collins said to be in Israel having made his million and retired. Sunday's BBC Omnibus a good ride for the money with a simply shot hour of the Proms. Brahms was certainly a tasty composer, and what violin playing... Darryl Way indeed!

Charisma Boss Tony Stratton-Smith, who, to quote cheery Glen Coulson is "a big man" met more than his match at the Old Time Music Hall evening at London's Lyceum. An 18 stone hot mama leapt off the stage, immersed Stat with her hot sticky blubber and landed him a smacker on the cheek.

**Boot**

So Geoffrey Cannon is going to be putting the boot in a lot more is he. Get the Guardian next Friday (or Saturday) to catch up on the second bit of aggro. Ralph Gleason was the first to cop for it.

Nice to see MM made a Radio 4 "Thought for the Day" it's not all gibberish you know. Old Time Dancing at the London Lyceum on Sundays could be a whole lot funkier than some of the recent concerts.

Prepare for Brewer, Stewer, Gurney, and Cobbley... Stud's Charlie "Baxfly" McCracken has had a priceless guitar stolen, a pow on all thieves.

And now a letter from the British constabulary emphasising the recent cult of trendy coppers: "It was interesting to read in your column of July 10 about trendy coppers. It will no doubt surprise you to learn that there are more trendy coppers around than you might apparently imagine... It seems to me rather unfair of the so-called open minded youth, and in particular music papers, to assume that just because we are policemen we can't appreciate modern trends in music and dress. Yours P-c Mick Cheshire Fuzz"

**Fuzz**

And now for all you trendy coppers, the Raver's where to shop, and what to buy guide. A quick census of two Fleet Street lads, who were on the beat so to speak, brought sizzling info. Most of our trendy rozzers are shopping at Modern Peeler, W1, and the popular mode is for filigree lace jock- straps embroidered with the words "I Promise to Pay the Bearer," slick mohair bags, and neatly turned whistles that bleat "We're Only Here for the Fear." T-shirts with a picture of your favourite judge or young, luscious,



**Teaser boots**



■ No particular reason for this picture of Carole King — except that she's a very lovely lady and she's entered the Pop 30 this week at number 27 with "It's Too Late."

sexy, drooling little cadet are made to order. There is also a large stock of Eaze-rider back rests for your two-wheeled stallions. Watch this space for more info. Male groupie (and we use the

**Raver's guide to the week**

■ **NATURAL ACOUSTIC BAND** (Bumpers, London until Saturday): Currently causing a sensation in many parts of the country, the Natural Acoustic Band are one of the major acts to have emerged from the folk scene in recent months. Well worth seeing; a terrific wooden music band.

■ **SPIROGYRA** (Friars, Aylesbury, Friday): Last British gig before they embark on another Dutch tour. Not all that well known as yet, but a popular band on the college front.

■ **MAX MERRIT AND THE METEORS** (Speakeasy, London, Friday): Max and his mighty rock and rollers have given up a promising career in the land of opportunity down under and have settled



**NATURAL ACOUSTIC BAND: Bumpers gig**

in Britain hoping to be a famous rock and roll band. Yeah.

■ **TERRY REID** (Resurrection, Hitchin, Saturday): Terry Reid should really go to the States and move into the Frisco Bay area where his marvellous country rock and roll music would be recognised. Instead he blows over here and little happens. Sham!

■ **ALAN BOWN** (Pavilion, Bath, Saturday): A troupier

term lightly) Rodney Bingenheimer on the phone again this very minute. Wants to know if there are any press parties on at all this week. What a dull lot he must think we are.

Tedious programme on Creedence on Saturday's tele-screen (Beeb 2)... Simon Brogan, the eminence grise of all social secretaries has finally moved into the business, working as a booker for Chrysalis. Who else?

Miles Davis still in fantastic shape says Larry Coryell. He's doing a little boxing as you all know... John Lennon says that when he was in New York last, he and Miles had discussion about working together. We told Coryell. He laughed. No way, he said, or something to that effect.

**Roadies**

It appears Your Raver instigated bitter quarrels and mouth-fulls of nasties between our proud race of roadies following last week's praise of Noot's stage work at Crystal Palace. Other roadies who should have been praised are Yes's Phil Hepple, and Lew. Your awards are in the post lads, so stop squabbling.

Soundtrack for "Gimme Shelter" at London's Rialto is appealing. It's all top, and hardly any bass... wait till it reaches another cinema.

Rumours dept in fine form this week. They include tales of certain people seeing Peter Green painting ceilings, and giving up rock, and Joe Cocker driving vans (we believe that's true). A special "Where Are They Now" feature should shortly be appearing!

**Charity**

Stuart Lyon, your regular Monday visitor to MM, says that Boz Scaggs is back at the Country Club, on August 21. Last time Boz appeared at the Country Club he was announced by Stuart's Irish barman as Bob Serogg.

The World Service Trust in conjunction with Big Ear Promotions are organising a charity concert for Bangla Desh at London's Lyceum on Sunday, October 3, and they seek a top-line band to play for expenses. All the profits will go to Refugee Relief for East Pakistan.

No getting away from it — Rod Stewart is the latest superstar. Hope it doesn't go to his head, what with everyone copying his hairstyle and all.

New Seekers aren't exactly far out, but they looked positively hip at their Talk Of The Town debut on Monday in comparison with the "glittering revue" which preceded them. Really, is there anyone left who still digs all that sequins and feathers stuff? Look out for space age sounds when the Moodies start touring Britain in the Autumn (see story on page one). Drummer Graeme Edge will be using his new electronic drum kit — which resembles no known drum set-up, we're told — and Mike Pinder will be featuring both his Mellotron and a Moog. Should be quite a trip.

**BUDGIE**



**bouncing with health**

"Budgie manages to achieve a bass/drum combination that weighs tons; deeper and more concentrated than rival rock bands. A grinding, nerve-twisting force that doesn't lure you into the music — it drags you in by the guts (also the title of a track). By no means a placid experience, this album is meant to rattle you and it does."

Lon Goddard Record Mirror 24 July 1971



Budgie MKPS 2018



"A trio of Welshmen called Budgie who, it was generally agreed, turned out to be the pleasant surprise of the evening. One of their songs, aptly named 'Guts', had the speaker cabinets on the point of giving out — the bass and drum sound they made was as deep and as fierce as the equipment could handle. The sound was amazing."

Beat Instrumental July 1971





# AMERICA

MELODY MAKER REPORTERS COVER  
THE WIDE MUSIC WORLD IN THE USA

ANOTHER rock star who may be doing his music for charity, is Elton John. Elton's manager got a call from Ethel Kennedy herself, requesting Elton's appearance for the Joseph P. Kennedy Foundation for Mentally Retarded Children in Washington DC on October 16. So far no official word has come from Elton, but his manager says it looks good that he'll appear.

Phil Ochs, who's written many a fine protest song, is off with fellow Politico Jerry Rubin to check out the situation in Chile. Chile has a Marxist government and Jerry and Phil are off to see if it's working according to Karl. Rubin will be writing a book about the country; and Phil will be penning some songs. Obviously his gold-lamé suited days are over.

Carole King will make her last public appearance at the Greek Theatre in Los Angeles before the birth of her baby. Appearing with Miss King will be songwriter Barry Mann who used to toil alongside Carole at the old Brill Building in New York City. Mann is now a performer as well as a writer with an album out on the new Design label, distributed by Columbia.

Nils Lofgren, the better part of Grin, has asked a couple of his friends to join him in recording. Graham Nash, Stephen Stills and Rod Stewart. Stewart's new album



THE SUPREMES: Disneyland date

## Elton to play for Kennedys

from JACOBA ATLAS

"Every Picture Tells A Story" is getting extensive airplay on AM radio with his version of "Reason To Believe" by Tim Hardin being picked out as a single. Small Faces Concert at the Long Beach Arena (an extremely

hard-sell auditorium) was a total sell-out days before the concert. Tickets were being scalped at two and three and four times the actual selling price.

The 12-hour radio documentary on Elvis Presley

produced by Ron Jacobs and written by Jerry Hopkins (author of "Elvis") is finally completed and will air this fall.

Two actresses are getting into the recording field, Sally Kellerman of "MASH" fame and Karen Black of "Five Easy Pieces" and "Dealer" are both about to sing for their supper. Barbra Streisand who also acts and sings has gone into rehearsal on a new motion picture called "What's Up Doc?" described as "a comedy."

Playing Disneyland seems to be something to do: the Supremes have signed for a week at the Enchanted Kingdom. Sonny and Cher have their own summer television

show called The Sonny and Cher Show. Despite rather poor reviews, the public seemed to like it and CBS is thinking of making it a permanent fixture this fall.

Brewer and Shipley with their "Tarkio Road" a secure hit, are up in San Francisco completing their next album for Kama Sutra. They're using Wally Heider's — as who doesn't in SF — and are producing the album themselves. The only non-Brewer and Shipley song is a Jackson Browne tune. Playing backup for the duo are Mike Bloomfield, John Kahn, Mary Naftalin and Spencer Dryden. The tentative title for the album is "Shake Off The Demons... and Watch The Angels Run."

Cat Stevens will be back touring the US this fall. His featured act will probably be Sandy Denny, Guitarist protégé of John Fahey, Leo Kottke out on the road doing college dates. Procol Harum will be the guests of honour at a get-to-know-them party given by A&M Records at the home of one of the label's executives. A&M did the same for Cat Stevens when Cat was making his US debut.

Did you know they give awards not only for million selling albums but for two million selling albums? The Guess Who was awarded a platinum record for their "American Women" album

Leon Russell will be featured, along with the Shelter People, on the syndicated television programme "Eberge Album Of The Month." Leon's song "A Song For You" beginning to edge out Burt Bacharach tunes as having the most cover versions. Helen Reddy has recorded the song. Andy Williams has recorded the song and even J. P. Morgan has recorded the song. To say nothing of Leon Russell and Donny Hathaway.

Poco's new album "From The Inside" is finished and will be shipped shortly. They introduced a number of the new songs from the album at the Columbia Records convention in Los Angeles. Kate Taylor is going into the studio this week to begin work on her second album. Chase will be getting network television exposure with a date on the Johnny Carson show.

Terry, trumpet; Bill Harris, trombone; Benny Carter, alto sax; Zoot Sims and Eddie "Lockjaw" Davis, tenors; Oscar Peterson, piano; Ray Brown, bass; Louis Bellson, drums and Sarah Vaughan. Granz, who started JATP in Los Angeles in 1944, will attend the concert.

"Born at the Apollo," a collection of 28 artists who performed at the famous Harlem theatre, will be one of six vintage reissue albums to be released this autumn by Columbia Records as part of its John Hammond Collection. The other albums will be "Spirituals to Swing, 1967," "Solo Flight... The Genius of Charlie Christian," "Billie Holiday," "Bessie Smith... The Empress of the Blues" and "The Genius of Louis Armstrong."

Singer Maxine Sullivan recently cut another album in New York for the Monmouth/Evergreen label. She was accompanied on the session by Rusty Detric, trumpet; Dick Hyman, piano; Bucky Pizzarelli, guitar; Milt Hinton, bass, and Don Lamond, drums. The LP titled "Sullivan, Shakespeare and Hyman" features Maxine singing songs from William Shakespeare's comedies as set to music by Dick Hyman. It is scheduled for September release.

Duke Ellington's Orchestra opened a four-week engagement at N.Y.'s Rainbow Grill on August 2. Russian diplomats and Tony Bennett's birthday party guests attended Ellington's opening night which was a tribute to the late Louis Armstrong.

## Caught in the act Stateside

ROY ELDRIDGE

TRUMPETER Roy Eldridge is back on the job, sporting thick-lensed spectacles but fully recovered from his eye operation. Perhaps it's unfortunate that the job he's back on is Jimmy Ryan's, the New York Dixieland stronghold.

But like many swing-era musicians, he has achieved an effective compromise, which consists of playing the themes as to the manner born, followed by solos all round. And, since it's the holiday season, the solos came from daps Haywood Henry (clarinet) and Benny Morton (trombone) both of them more interesting than the usual frontline.

In the two-piece rhythm-section, regular trombonist Bobby Pratt was on piano struggling with Freddie Moore, whose very heavy on-beat drumming threatened to sabotage the whole band. Moore's best moment came on a four-bar tag where he did a Lennie Hastings (or rather a Roland Kirk) and suddenly blew a soccer whistle.

The shy Benny Morton, looking nowhere near his rightful age, triumphed over circumstances to produce solos of great melodic beauty. Henry, perhaps less accustomed to the repertoire, was sometimes caught doodling and sounded as if he would have been happier on soprano, which he had with him but didn't touch.

But it was Roy who made one forget the dixieland warhorses and the drumming with his own built-in rhythm-section and his scorching tone, one minute coining phrases which sound daring even now and the next inserting a code of pure Louis. Even his vocal on "Sunny Side Of The Street" turned into a homage to the departed causing Benny Morton to comment: "Watch it, you'll wake him up!"

And, though this evening couldn't be said to represent the performers at their best, it certainly allowed their quality to shine through. How would love to hear Roy Eldridge at Ronnie's, with just a swinging rhythm-section! — BRIAN PRIESTLEY.

### AMERICAN FOLKLIFF

THE Festival of American FolkliFF, now under way as part of the annual Montreal

Expo, offers some of the most varied programming imaginable, with a different theme each week.

The "Music From The Gides" week brought not only the expected Chicago blues but Portuguese fado music from New England and a Puerto Rican quartet from New York. Festival director Mack McCormick explained, by analogy with the city blues, that "the Puerto Rican music of Spanish Harlem is not the music of Puerto Rico," and the group contained the fine jazz-influenced lead guitar of Miguel Mirandes.

Also on the bill was the urbanised bluegrass of a white "rock" group, John Herald and Some Friends, the friends having recently recorded Leadbelly's "Jean Harlow" under the name "The Tibbits. More of a known quantity were pianists Teddy Wilson and Roosevelt Sykes, representing jazz and blues, respectively, though each with a wider repertoire than might have been expected. Wilson attempted, for educational purposes, to cover the styles of other pianist-composers such as Ellington and Fats Waller, and Sykes not only did his usual vocals and boogies but quite a bit of rough-hewn jazz. One afternoon afforded the unplanned contrast of each pianist presenting an unaccompanied "Honey-suckle Rose."

But the hit of the week, for my money, was the Chicago band of guitarist-singer Luther Allison, one of the few young black musicians who is into blues rather than rock or soul. Working generally in a B. B. King vein, even his voice sounds like B.B., although his vocal style shows signs of greater individuality. With a catholic repertoire including "I Can't Quit You Baby" and "Walking By Myself" with things like "Whole Lotta Shakin' Goin' On," he also played modern instrumentals such as "Moanin'" and "Morace Silver's" "Song For My Father." His guitar work was rather variable, perhaps because he always seemed to be breaking a string, but his rhythm-section was tight and just right for him, Paul White (organ), Randy Fullerton (bass-guitar) and drummer Bob Richey certainly showed off Allison to good advantage and, if they stay together, will build a collective reputation as one of the great blues bands. — BRIAN PRIESTLEY.

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RCA RECORDS AND TAPES

### JAZZ

from Jeff Atterton in New York

GEORGE WEIN, promoter of the Newport Jazz Festival, says a nine-day programme is being arranged for next year despite cancellation of this year's festival because thousands of young people broke into the site.

"Newport is not going to die because of what happened two or three weeks ago," said Wein, who is in Cincinnati for a jazz festival this weekend. Wein said the festival next year is being planned for some time in July or August in "a stadium within a 40-50 minute ride of Newport."

He said the nine days would include two weekends with "big concerts" on Friday and Saturday nights. During the week, a series of smaller concerts will be organised for schools and theatres.

Ella Fitzgerald flew from Paris to the Retinal Institute in Boston last week for medical treatment and tests because her vision is seriously impaired by a haemorrhaging in one eye and a cataract in the other. "I can see a little bit," she said. "I see people and things, but only laterally, and I have trouble with colours." She won't be able to perform again before October.

The 1971 Monterey Jazz Festival will try to recreate the free-wheeling jam session flavour of Jazz at the Philharmonic with a special tribute to Norman Granz on September 19. The all-star line-up will include Clark

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# NEW POP SINGLES BY CHRIS WELCH

## Joni's fragile offering

**JONI MITCHELL:** "Carey" (Reprise). A small tear crept into my eye during Miss Mitchell's performance at the Isle of Wight last year. It may have been due to lack of food and the eight hour ache of a wooden chair. But I prefer to believe it was due to the emotive effect of her helpless figure and fragile voice on the strongest of men. Here is a beautiful song from her new album. Go forth, and hear ye.

Master himself, this seems to be a straight pop jollity, and as such—disappointing. It's a beautiful sound especially from the drums and bass, but the repetitive theme is neither evocative of the spirit of early sixties pop, nor relative to today.

**JOHN BALDRY:** "Rock Me When He's Gone" (Warner Bros). Composed by the old firm of Elton John and Bernie Taupin, it has a nice, down home feel that seems to be the most comfortable bag for our veteran rock artists. A damn sight better than John's cabaret excursion, one wishes him well. Rather too much piano and not enough vocals, but it could give into the chart.

**SUSAN MAUGHAN:** "I Saw A Rainbow" (Spark). Did you see Susan acting quite strongly I thought on the TV showing of "Crazy World?" ("No" Ronald Catsmeat, Willesden). She has a powerful, unpretentious voice and this interesting ballad might re-spark some attention.

**P-NUT GALLERY:** "Do You Know What Time It Is" (Buddah). Small, precocious American children burbling offensively an in-

**MOTHERS OF INVENTION:** "Tears Began To Fall" (Reprise). The trouble with Frank Zappa, is that one always looks for a hidden meaning, a send-up or some devious jest. But apart from the composer and production credits going to one "Billy Dexter," who could well be the



LOUISA JANE WHITE: pleasant voice.

comprehensible dirge in a manner calculated to implant subconscious tendencies towards infanticide.

**AUGUSTO ALGUESO ORCHESTRA:** "Laugh, Laugh" (Polydor). Not a German light music ensemble as anticipated, or South American bossa nova band. It's a big band soul that rocks on, and invites the world to laugh instead of indulging in ritual violence. Ho, ho. Take that, you swines!

**TINA JANE:** "Lookin' Out My Back Door" (Pye). Cows, dogs and other farmyard animals bleat away and threaten to drown Tina, as she barks a John Fogerty tune.

**GREAT JONES:** "Cripple Creek" (Polydor). Mostly funky drums and a riff that sounds more like Cliff Richard doing "Willie And The Handjive," than the Band. We've heard it all before, and done better.

**JOHN WILLIAMS:** "Pomegranate" (Fly). The guitar virtuoso takes easily to popular music, and plays neatly a rather banal tune. I'll stick to Charlie Christian, Biff D'Arango and Jimi Hendrix.

**MAIL:** "Omnibus" (Parlophone). "Come and take a ride on my omnibus — we can take a ride to a terminus. Don't forget your ticket if you want to ride." Oh dear.

**JACK DOWNING:** "Will The Circle Be Unbroken" (RCA). A camp fire meeting type song which asks for an undertaker to be kind to the body he is holding. Does this give some insight into the quality and style of performance and com-

position? If it renders you confused and ill at ease, then simply exercise your body with a forward roll. Life in the long round of unmitigated humiliation and discomfort it will be recalled from one's tortured past. There was a smell of dust, sweat and PT shorts, as quaking youths were bullied into hanging by spidery arms on to ropes dangling at impossible heights from the ceiling; there was the dread Box, not to mention the Buck. There was the abrasive and filthy Mats upon which one had to stand upon one's head, risking a broken neck and blood clots. Worst of all there was the PT master, an ungracious brute with a whistle, suspected by most of having commanded escape-proof prisoners of war camps. In this special Schoolkids edition of the MM, I urge all pupils groaning even now under the yoke of secondary education, to burn their gym shoes in protest.

**JOSHUA:** "The Automatic Camel" (Capitol). A pianist with broken fingers (one suspects), and an itinerant tuba player, offer a post Bonzo instrumental of dubious entertainment value.

**BUSTER JANGLES' FLYING MATTRESS:** "Love Has Taken Over My Brain" (RCA). "Bah — what is love? Love is merely having that which once pleased thee and repenting its awful toll of liberty and life" (Josiah Reynolds 1146-1398). Love has taken over the brain of the lead singer and it seems like a case for the surgeons. Don't TOUCH me!

**LOUISA JANE WHITE:** "Children" (MGA). Louisa has a pleasant voice, even

if she does wear rather large hot pants, probably the least sexiest garb since the boiler suit. The song toddles on with meaningless abandon and wasted energy turning one's thoughts to an evening drinking bottles of brown ale, slumped in front of the TV set clad only in a moth-eaten vest, occasionally spitting in the coal bucket and belching sufficient to flutter the curtains.

**ERIC DONALDSON:** "Cherry, Oh Baby" (Dynamic). A-nemic reggae of the worst kind — out of tune, and enfeebled by infantile accompaniment.

**FUZZY DUCK:** "Double Time Woman" (Mam). A fairly routine performance of Zep-pelin type riffs without much fire or conviction.

**MARMALADE:** "Cousin Norman" (Decca). With a brass arrangement by Junior Campbell, this fine group storm back with an impressive Dean Ford vocal and backing harmonies. It's an original song, and sounds like a hit, as it builds up to a bright boogie beat.

**EAST OF EDEN:** "Ramadhan" (Deram). A soprano saxist (with some pitching and intonation problems), solos with intent to dramatize, and leads into a three part piece, which draws on Mingus' "Better Get It In Your Soul" for no apparent reason, and makes one wish they wouldn't. News Flash: I have just been informed this is an old recording and does not represent the group today, so apologies on that score, but why release such grim evidence of past mistakes?

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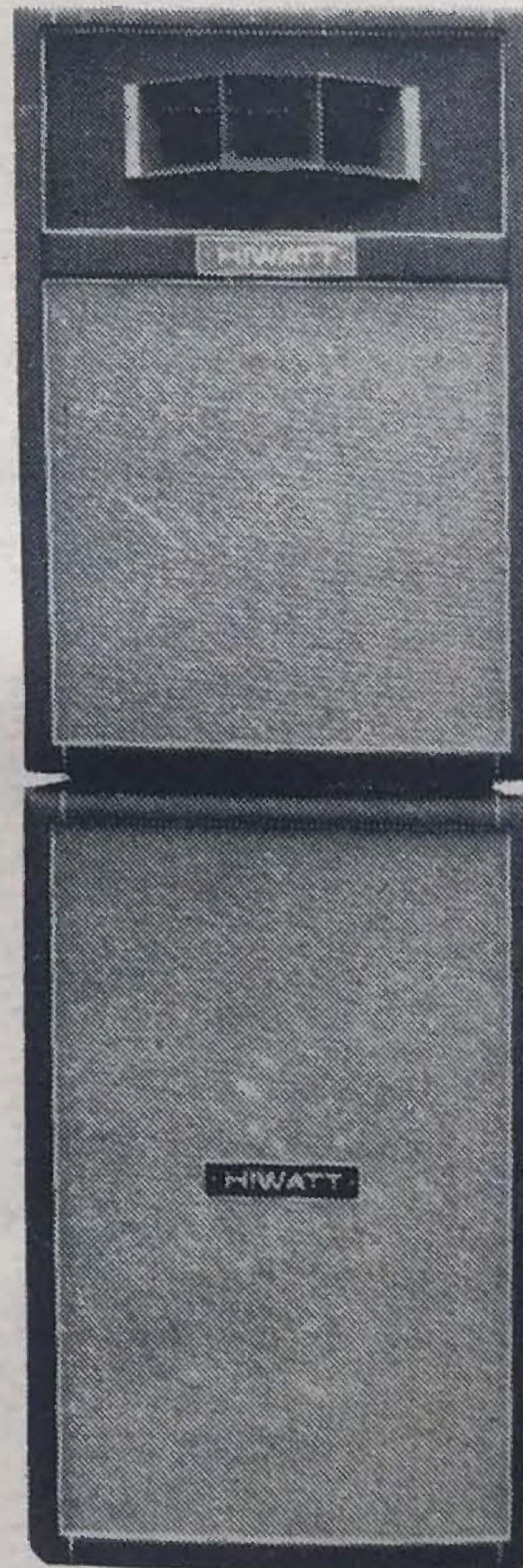
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# American experience

By RICHARD WILLIAMS

SOFT Machine may have missed playing at the Newport Jazz Festival on their recent American tour, but they did play a couple of concerts with Miles Davis, and Ornette Coleman did host a couple of parties in their honour at his famous loft home on Prince Street, New York.

So it would not go amiss to say that, even allowing for enthusiastic exaggeration, the band made something of a stir during their visit.

That's a far cry from their previous American experience, three years back, when they toured coast-to-coast with the Jimi Hendrix Experience. That little lot was such a heavy gig that the band folded under the pressure, and didn't come back together for several months.

Elton Dean wasn't with the band then. This was his first look at the States, and he says: "I can really understand how the band fell apart last time. Seven weeks of playing every night in America is just unimaginable. It must have been hell. Our tour was fairly leisurely, by comparison, although it didn't really feel that way."

Newport was supposed to be their first port of call, but the riots put paid to that. As it happens it was probably just as well, because they had a lot of trouble with their hired American equipment, which frequently put paid to Robert's vocals. These problems manifested themselves at their eventual first gig, in the Gaslight in Greenwich Village. Had Newport not been cancelled, they'd have been faced with the embarrassment of equipment hassles on a very prestigious gig.

It was at the Gaslight that Ornette first came to hear them. "I think somebody had played him 'Third,'" says Elton, "and he dug it so he came down to listen." Coleman was so impressed that he immediately organised two well-attended parties for them.

Their next stop was also in the Village, at the Beacon Street Theatre, where they played the concerts with Miles Davis. Elton enjoyed Miles' band, even though



Soft Machine's Elton Dean talks about the band's recent U.S. tour

the sound balance was poor and the trumpeter appeared to have lost some interest in serious music.

But the band which impressed him most in New York was John McLaughlin's new outfit, which includes violinist Jerry Goodman from Flock, bassist Riek Laird, and drummer Billy Cobham. Apparently Cobham had turned down the chance of joining Miles' band, and there's talk that the McLaughlin band may tour Europe with the Softs sometime in the near future.

An amusing experience for Elton and the others came in Detroit, where they played bottom of the bill to a local band called Savage Grace and our own Yes.

"It was a nice change, being at the bottom. We played pretty well, and the audience dug — there was a lot of shouting going on, lots of enthusiasm."

Then they trekked down to Texas, where they played in Houston and San Antonio — which, as somebody next to me said, conjures visions of a super-serious Ratledge playing some fantastically complex improvisation while people in buckskin are shooting off revolvers through the roof, pushing other people in buckskin through the banisters, and yelling "Yi-hah!"

"Actually not many people came to hear us there, because we were hardly known at all, but those who did come really seemed to like it. Then we went to Cleveland, and the last gig was somewhere in upstate New York. It was a disaster — the show started late and the owner

of the cinema came on stage and stopped us playing. I suppose he wanted to get home to bed. "Musically, all the gigs were pretty good, and at times we played as well as we've ever played as individuals. Quite a lot of the time we agreed as a group, as well."

The observant will have noticed that Elton is also running his own band, with Marc Charig (cornet), Neville Whitehead (bass), and Phil Howard (drums). Recently, it's been expanded to a quintet, with the addition of Softs roadie Jeff Green on guitar.

"I find that I need the quintet, as well as the Soft," he says. "I'd like to do much more work with it. It's the spontaneous thing. The Soft Machine has loosened up a lot, but the original conception still exists. There's a lot of freedom inside that, but it's a change to get back to something with no preparation at all."

Elton's own album has been delayed a little, because of a hang-up over printing the sleeve, but it should be out in a few weeks. It is, he says, a blowing album, with very little writing, and features the quartet with the addition of Ratledge and Roy Babbington on bass.

The leader is now playing a lot of electric piano, with both his bands. He learned the piano when he was a child, but only returned to it a couple of years ago.

Although Ratledge still uses the Hohner Pianet keyboard atop his organ for written passages, much of the music now consists of duets between Elton and Mike on Fender Rhodes instruments. "Those instruments have such a lovely sound," says Elton. "It's very beautiful, and I enjoy playing that way a great deal now. In fact I play piano in the quintet as much as I play alto."

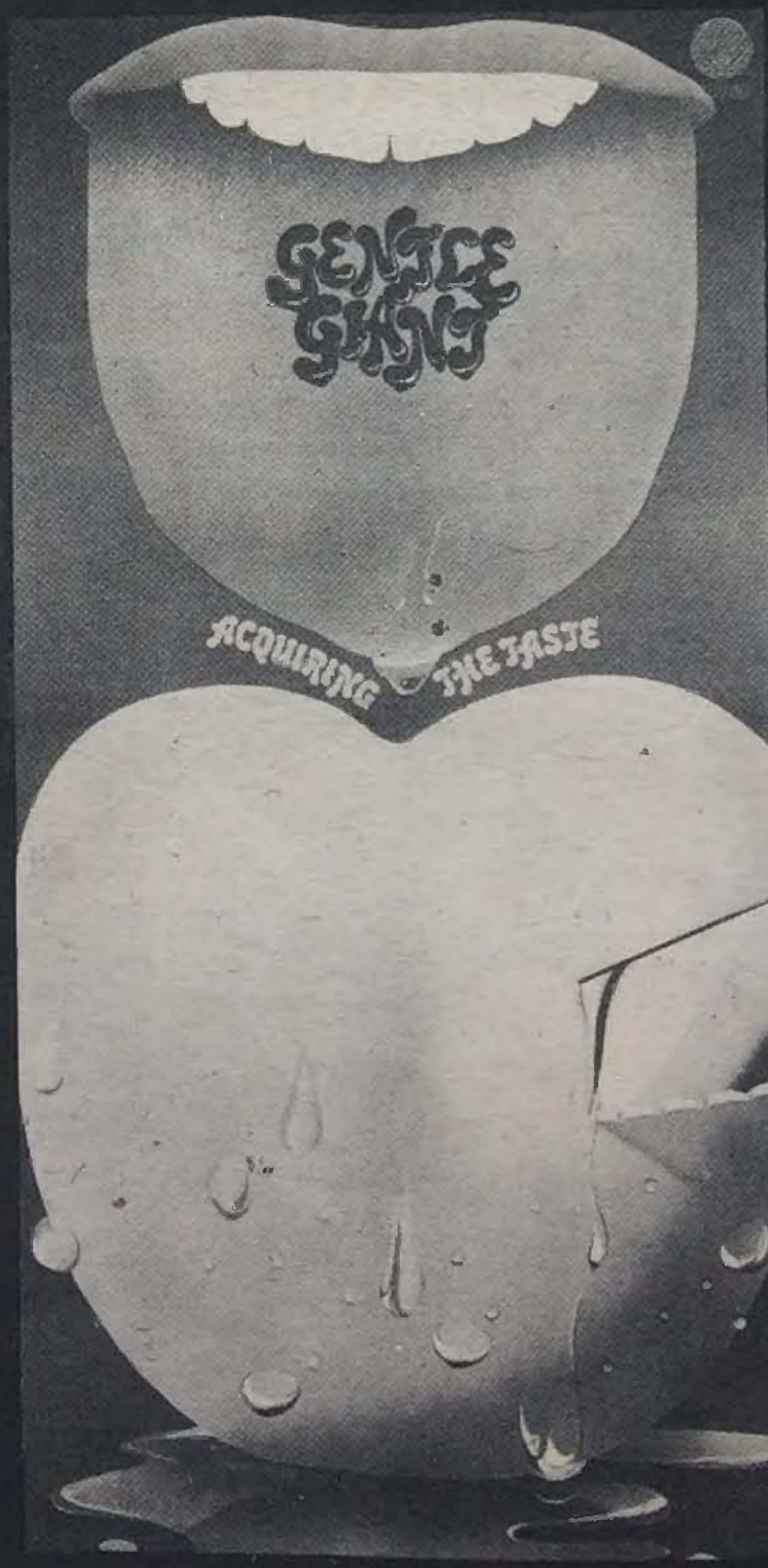
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album: Nicely Out Of Tune  
CAS 1025  
single: Lady Eleanor  
CB 153





## Fascination of a 4-year-old hit



THE current boom in reissued soul records is having some weird — but welcome — effects.

It's just caused four beautiful Black ladies to give up their steady jobs in Detroit and come to Britain to promote a record they cut over four years ago.

The group are The Fascinations and the record, a Motownish stomper called "Girls Are Out To Get You" has sold over 30,000 since it was re-issued a few weeks ago.

The record did nothing chart-wise when it was first issued here. But it became a solid discotheque favourite and developed an "underground" reputation, particularly in the soul strongholds of the North, where copies changed hands for several pounds or more. The recently-launched Mojo label, already enjoying a huge hit with an old Tami Lynn record, decided they had a ready-made market for a re-issue of the Fascinations... and they were right.

But finding the girls themselves wasn't so easy. Their former American label, Calla, had lost touch with them. So an appeal was put out over a Detroit radio show hosted by Martha Jean The Queen.

"None of us heard it, but lots of people who knew us did," said Fascination Fern Blacksell at Mojo's London office this week. "They told us someone was trying to contact us because one of our old records was a hit in England."

The group's contract with Calla had ended two years ago and Fern and the other girls — Joanne Leavell, Bernadine Smith and Shirley Walker — were no longer singing full time. They were working in office jobs by day and appearing occasionally in local clubs and cabarets.

"We were really surprised when we got the news," said Shirley. "It's something that just doesn't happen in the States. Back home a record is dead as soon as it starts to drop in the charts."

"Girls Are Out To Get You," like all the Fascinations' records, was written and produced by a certain Curtis Mayfield. Mayfield brought the girls to ABC records in 1962 where they cut several moderately-successful sides, including the original version of "Mama Didn't Lie," which was a huge hit for Jan Bradley. Then he signed them to his own Mayfield label (distributed by Calla), "Girls Are Out To Get You" was their fourth single on Mayfield, and their biggest hit.

"Curtis was our everything... our manager, producer, writer... and he also played guitar on all our records," said Joanne. Also present on most of their sessions was a young, then unknown pianist called Donny Hathaway. "We had some pretty good session men" added Joanne with a certain amount of understatement.

"Donny and Curtis and Leroy Hutson (who took over as lead singer of the Impressions when Mayfield quit) used to sing in the Mayfield Singers, which was a sort of pop-gospel group, which Curtis had before he joined the Impressions."

Added Shirley: "We've known the Impressions from way back, when Jerry Butler was the lead singer. We used to rehearse together."

The Fascinations will be playing dates here until the end of the month. Though still slightly bewildered by it all, they are already making plans to record some new material when they get home.

"Several people have offered us songs," said Shirley. "Like Richard Brooks, who was one of the original members of The Impressions." — ALAN LEWIS.

# Shankar... spreading peace and music

RAVI SHANKAR had the pre-occupied intensity of most busy geniuses.

He had just flown in from New York, with fresh memories of the historic Bangla Desh concert with Bob Dylan, George Harrison, Ringo Starr and Eric Clapton.

He was tired from his long flight across the Atlantic, but full of enthusiasm for his forthcoming concert at London's Royal Albert Hall.

Shankar, pleasant, helpful, only occasionally puzzled by the questions — sat crossed legged — "the Lotus position" — at the Hyde Park hotel, which smelt strongly of incense for the occasion.

He was accompanied by tabla player Alla Rakha, singer Lakshmi Shankar and Shreepad Nageshkar, accompanist and solo tabla player. Their concert is on August 22, and will be one of a series of unique events which emphasise the international popularity of Indian music.

Alla Rakha, a cheerful fellow with a large stomach, responded to inquiries about his well-being by replying that he was "fat," and smiled as he gave an impromptu display of the Punjab school of tabla playing. A member of the faculty at the Ravi Shankar Kinnara School in Bombay, he was trained by Ustad Kader Bux.

Lakshmi Shankar, of beatific smile, and red caste mark on her forehead, sings "Khayals," "Thumris" and "Bhajans," and gave up dancing to study Hindustani singing. Shree-



pad Nageshkar was taught tabla by Ustad Amir Kussain Khan and now accompanies most of India's top artists.

Shankar induced a few delicate, brittle cascades from his sitar and he enthused about the Beatle charity gig.

"All the money from the two singles, by myself and George, and the album that will come from the concert, and the film that was made also will go to the Ravi Shankar and George Harrison fund. And that will help the children in India."

How did Ravi and George get together on the project? "George had read about the situation as we all have, and when he came to see

me, he was, I was very disturbed. He was so moved that within three hours he wrote the song — 'Bangla Desh.' He was so inspired that he wrote 'Deep Blue' as well. I made a single also which is an improvisation on the melody from 'Bangla Desh.'

"At the concert at the Albert Hall we may do some songs for Bangla Desh. The first section will be vocal music and contemporary style of song from Northern India, and then some classical and devotional songs. After that will be sitar."

Did Ravi think there were any good sitar players to emerge from young enthu-

siahs in Europe and America?

"There are more players in America now who are taking a much more serious interest than a few years ago, when there were more players, but who just used sitar for effect. Of the few who are remaining—during the next three years or so we should see some really great performers appearing, boys and girls."

"The audience for Indian music is bigger than ever. And I find audiences are much more serious now and much more understanding."

How did Ravi explain the massive acceptance of Indian music among many of the young people of the

West? Was it because of the qualities of peace?

"That's what people say. Young people are under stress in the Western way of life and the music offers a tranquillity they do not find in amplified music."

And finally — was George still taking lessons?

"He is no longer having lessons as such, but he is always so interested in Indian music. He has said himself that only by giving all his time — then only would he be able to play sitar. Realising that — he has given up. But he is more interested in Indian music than ever before."

CHRIS WELCH

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# Jazzscene

"I'VE cleared up all my misconceptions about what the Establishment is willing to do for this scene: there's just nothing happening. If you don't want to play the Establishment game, they don't want to know."

The 'speaker is pianist Howard Riley, who has had his disappointments when it comes to seeking help from the Establishments of both contemporary straight music and the world of popular light entertainment ("Jazz" to you).

Having suffered various rebuffs from both camps, Howard has decided that the only way out is to go it alone, operating outside the normal channels which lead to exposure. At one time it looked as though the contemporary classical field would espouse the more adventurous young jazz musicians, but Howard is now firmly convinced that the door there is closed as firmly as is that marked "Jazz."

Sceptics might say that such setbacks could possibly be due to a lack of talent. But even the most cursory of listenings to either of Howard's two CBS albums puts paid to speculation — as would the merest glance at his academic career.

## Channels

"The way the music's developed over the past year," he says, "new channels must be found. There's a very good chance, for instance, that my trio will be going to Canada next year, as Group In Residence at a university. That's one way of opening it up; others are the Musicians' Co-operative and the small record companies, like Innes.

"This kind of thing is good because it makes people stop, look at themselves, and think about who they are and what they're doing. It's all part of the same battle: everybody's proud that the conventional channels don't work. It's not their fault... they're cat-

# Riley: creating despite the Establishment

ering for a different music and a different audience."

Howard's next album, "Flight," will be released very shortly on the Turtle label, which debuted brilliantly some months ago with the Mike Osborne album, and this is obviously the kind of step that Riley wants to take.

"It's very interesting to be associated with Turtle, after being with CBS. The future of our kind of music obviously lies with such a label, where the artist knows everybody. The logical extension of that must be Innes, where the musicians take over every side of it, including the distribution."

Riley fans who can follow the pianist's development only on record will find an almost shattering difference between "Flight" and "The Day Will Come," his last record for CBS. For a start Tony Oxley has replaced Alan Jackson, and the music's subsequent direction owes much to the drummer's predilection for explorations in sound, as evinced by his use of a partly electronic kit which is also augmented by pots, pans, and other accoutrements which give rise to such comments as "Have you given Hercules his nose-bag, OK?"

Seriously, though, the Riley Trio has startlingly abandoned the three elements which are commonly believed to be the basis of all music: melody, harmony, and rhythm.

"Since Tony joined, the time element has virtually disappeared," says Howard,

"and there's also much less writing. Some of my earlier pieces were very structured, in a formal sense, but now there's much less of a framework and the time thing has tended to go because of that.

"I don't like to call it 'free music,' because there are pre-conceived notions that people bring to that phrase, and it can be inhibiting. But, of course, our music is 'free.' One of Tony's pieces is on the album, and it's concerned exclusively with sound — I use mallets on the piano strings and so on."

The trio's old style led to some marvellously lued and inventive music. Did Howard not miss the opportunities that such attention to form provided?

## Develop

"No, because the way I work as a player isn't self-conscious. I can't do different things at the same time.

"There are some people who can make it work, like Herbie Hancock for instance, but that wouldn't be the way I'd tackle my own development. I prefer to stay in one area, and when I'm satisfied with that hopefully I'll develop on to something else. At the moment I'm not really interested in playing time, in that broad sense.

"The trio is really my ideal playing environment... take Tony's knitting needles, which



HOWARD RILEY: seeking new channels.

he uses instead of sticks. I don't know if you could hear it, but there are little points of technique in there, and the needles give the music a very different much lighter feeling."

Howard has been cutting trio albums at the rate of one

a year, and that's the way he wants it. "I think I'm right in saying that all my albums have very distinct personalities, each has a very identifiable feeling. Over-recording is as bad as doing anything else to excess.

"What I'd really like to do is two albums a year, one as a pianist with the trio and one as a composer with some other format. I'd like very much to do one with the London Jazz Composers Orchestra, doing the pieces I've written for them.

"As far as writing for a large unit is concerned, I'm involved with something I started doing about a year ago, which is writing in blocks of sound — a movement away from the melodic / harmonic / rhythmic thing.

"There's that conventional approach, then there's the Gil Evans approach, and there's the free thing, and this method I'm using hopefully combines the best of the last two. The harmonic feeling has gone, and so has even the modal thing, and it's constructed more in bands of sound... difficult to describe. Minor seconds, things like that.

## Different

"One of my new orchestral pieces doesn't have any solos, it's fairly tightly constructed, but the conventional feeling goes and you get these sounds that go in and out of each other. That's about the nearest I can get to describing it, and it's certainly different from anything else around.

"A musical director, someone like Buxton Orr, is essential for that, because the flow of the piece depends entirely on the players being cued in and out.

"Writing for the trio is an entirely different approach, and the way we set the group up is so that it's the nearest we can get to just sitting down and playing.

"I'd rather keep that very loose, the way it's going now, so I have to look elsewhere to find opportunities to write. And that's the difficulty, the one we've all got to overcome for ourselves."

RICHARD WILLIAMS

# At the Centre of Jazz

LAST week the Jazz Centre Society threw a little third anniversary party before the evening's music got under way. Press and writer people turned up in force to celebrate; among JCS patrons present I noticed Kenneth Tynan, Jack Brymer and Don Banks.

John Dankworth, who is Hon. President, spoke about the value of the Society to jazz musicians.

Chairman Brian Blain spoke, too, and thanked the Musicians' Union, the Arts Council, the PRS and the rest of us who had helped in various ways to keep JCS on its feet for three years.

Other speakers were John Morton, the MU's General Secretary, and David Green who is the Jazz Centre's secretary-accountant. And Morton effectively demonstrated the nature of the MU's assistance by handing over a cheque for £1,000.

It is one of three such cheques which make up this year's contribution from the union. Last year the figure was £2,000.

And it is this money which underwrites the fees guaranteed to musicians engaged to play sessions at, for instance, London's 100 Club.

JCS Monday night sessions have been going on for three years, and then there have been the winter concert series. The Society has also given financial support to other clubs operating in and outside London.

Now, with the taking over of the Country Club in Haverstock Hill, Belsize Park, London, the JCS has its own premises. Their Monday nights at the 100 Club may be ending on August 30.

The new Hampstead set-up encompasses (and this just present thinking) presentations of various types on Monday, Tuesday, Friday and Sunday evenings, plus a more traditional kind of session at Sunday lunchtime when singers and sitters-in will be more than welcome.

## Workshop

As a generalisation, and there are no hard and fast dividing lines in the Society's corporate mind, Monday will be devoted to "workshop" blowing activity, with a rehearsal band about every third week. And there'll always be jamming of some kind ("not a bloody free-for-all though") at the end of the night.

Tuesday will concentrate on new music, this to include the electronic varieties and stuff which wanders outside jazz. The policy on Fridays, I am told, will correspond to Monday-at-the-100 policy ("heavier faces and a few big bands.")

On Sunday nights it is hoped to present some well-known names, including locals, and bring in the audience for middle-road jazz that has stopped going out at night.

"People like Tony Coe, Sandy Brown and Humphrey Lyttelton would be ideal Sunday evening people if we can get them," says Richard Letchford of the JCS.

And he continues: "Before everything, we want to create an atmosphere of excitement and the feeling that the Country Club is a centre, with a bar, people can come to and enjoy themselves and be contributing to a scene.



JOHN SURMAN: session "with friends."

We want them to have a sense of involvement."

So far so good. When does it all begin? On Friday, August 20 when JCS Vice-President John Surman comes along specially to feature in a session "with friends." Sharing the bill will be the Ronnie Scott trio and solo pianist Keith Tippett.

The move to Hampstead, which has already taken place although the "Grand opening" is not until next week, represents a half-way stage in the Society's plan to open a permanent centre.

This new home puts the JCS on a different footing from hitherto because, for one thing, there is now a need for regular paid staff. The Country Club is club premises and office, also a rehearsal hall. Julia and Richard Letchford are the incumbents.

The committeemen will go on working of course. But if you telephone the Club or call in during office hours (10 to 6 on weekdays) the person you speak to will probably be a Letchford.

## Rehearsals

But other helpers are already on the job, so to speak. An "ordinary member" was cleaning up the premises when I paid a visit the other afternoon, and B. B. Blunder was rehearsing in the main room.

I asked how important these rehearsal facilities were to the JCS. Julia said vitally important.

"If we don't sell rehearsal time we can't survive," was her opinion. "The Arts Council grants are strictly for concerts and the ME money offsets musicians' fees for the evening sessions. Really they guarantee our losses. We'll have all sorts of daily expenses to meet.

"We've got to do the rehearsal room as a full-time thing. It is capable of taking up to 50 people, so we can accommodate bands, orchestras, theatre groups, choirs. JCS members get cut rates."

The Society was formed to help jazz, and to JCS committeemen this includes organising a protest to the BBC on the question of destruction of video tapes and their lack of commitment to jazz in general.

"We don't aim to direct or control the jazz scene here," Blain explains.

"But if you take a parallel situation, the English Folk Dance And Song Society which exists alongside dozens of folk clubs, many of which disagree with their overall philosophy, it seems to indicate that a collective voice is valuable.

"Jazz has never really had this administrative focal point, and there is a need for organised lobbying on behalf of the music. People moaned for years about lack of support from the Arts Council. We've show the Council to be very approachable.

"It's a mystery to me that other groups of enthusiasts all over the country don't get off their backsides and set themselves the modest target of two or three promotions a year. Then they'd find out who could help them. How else do you think the chamber trios and quartets work?"

"It's no good jazz fans hoping the old days will come back. They never will, and no music of value happens spontaneously. People who like it must get together and make it happen." — MAX JONES

# jazz news

**BARRY JAZZ** Summer School, which is currently in session, until August 20, at the College of Education in Barry, Glamorgan, is to appear in London at the 100 Club. On Monday (23) the Jazz Centre Society presents the Best Of Barry at which a Barry Jazz Club evening will be reconstructed in the Oxford Street Club.

According to organising tutor Pat Evans the best groups, big bands and experimental sessions will be fea-

ured. In addition, the JCS is to give an award (a public engagement) to the outstanding groups of soloists of the 1971 school. The final concert event of this year's school takes place from 3 pm to midnight on Friday (20) and visitors are welcome.

**MEANWHILE**, the JCS continues at the 100 Club with a first outing for Calligula's Horse, a nine-piece featuring among others Harold Beckett and Art Themen, on Monday (16). The Peter Lemer group with Dudu Pukwana

and George Khan share the bill. And on August 30, Bill Ashton's London Youth Jazz Orchestra will appear at the 100, along with some of its old boys.

**ONE MORE JCS** promotion is the Concert By Local Musicians Of International Fame put on at the Greenwich Theatre, Croombs Hill, SE10, on Sunday (22) at 7.30 pm. Howard Riley, Barry Guy and Tony Oxley are Blackheath locals on show. The other group is Iskra 1903. The future of the JCS 100 Club Mondays was not certain at press time (see article on this page), but in any event the modern jazz evenings will continue to be organised by John Jack and Peter Budge.

**THE FIRST** date on which Rod Mason will play trumpet with Acker Bilk's band is at Jazz At The New River, Andover, on Monday (16). Roy Pellett, clarinetist with Rod's old band, is now leading Bobby Fox (trombone), Dez Hocking (trumpet), Tony Bagot (bass), Pete Sumner (banjo, guitar) and Brian Price (drums).

The band, known as the Roy Pellett Jazzband, has been booked to appear alongside a host of international stars at the Palermo Jazz Festival, held in Sicily at the end of the month. Such names as Duke Ellington, Jimmy Smith and Mahalia Jackson have been mentioned for the fest, also Bill Coleman and Britain's Beryl Bryden. Beryl, incidentally, sings for six days at the Coombe Haven Caravan Camp (near Hastings) from August 14 to 19 with various bands including Lennie Hastings' quartet and the Chosen Six.

**BROADCASTER** Peter Clayton will do a Scottish Jazz Notes programme for the BBC on September 5. The

Scottish edition will come live from Edinburgh. . . . Jazz rings out three nights a week from the Pindar Of Wakefield, Grays Inn Road, London, played by three resident groups. The bands are Nova (Tuesdays), Bird Curtis Quintet (Thursdays) and the Raymond Shea Trio (Sundays).

**THE GEORGE** Khan band plays the Albion, South Kensington, tomorrow (Friday). . . . Henry Lowther's band is at the Phoenix, Cavendish Square next Wednesday (18). . . . The John Rotherham quartet, late of the Midland Hotel, West Didsbury, have now moved on Wednesday evenings to the Gloucester Arms in Salford. . . . Alex Welsh's band plus Steve Lane's Southern Stompers depart themselves at the 100 Club on Saturday (14). . . . Alan Elsdon's band, fresh from holiday, plays the RAF, Northolt on August 20, RAF Mildenhall (22), the Royal Exeter, Bournemouth (23), and Lord Napier, Thornton Heath (24).

**CLOSE ON** a score of musicians from bands on summer shows in Blackpool have got together to play jazz scores on Sunday lunchtimes at the Victoria Hotel in Cleveleys. The band has been organised by Peter Turnbull. . . . Pianist-singer Tony Raine and the All Stars, including trombonist Charlie Galbraith and clarinetist Dave Jones, play regular Wednesday night jazz sessions at London's Prince of Wales pub in Southern Row, North Kensington, W10. . . . Johnny Bastable's Chosen Six make a third return to the Thames Hotel, Hampton Court, tomorrow (Friday). This former Ken Colyer group does a Sunday lunch session at Chelsea's Trafalgar (15), is at the Ship, Reading (16), the Lord Napier, Thornton Heath (17), and London's 100 Club (18).

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# pop albums

**THE BYRDS: "Byrdsmaniax" (CBS).** From what I'd already been told, and what I'd read regarding this new Byrds package, I was beginning to believe this was going to be a bummer. And — excuse the poetry — nothing would have upset summer more than a Byrds bummer.

So I was more than a little worried by the time the needle hit the wax. Moral: never take any notice of nasty rumours, they can paint horribly distorted pictures. This is in fact one sweet length of bursting Byrds sunshine so perfect in quality and quantity, you'd feel an absolute heel to ask for more.

For a start there's the best Byrds treatment of a song since the gentleman upstairs knows when in "Glory Glory" (not the Kop version, but one culled from a certain R. Reynolds). It's such a glorious fusion of chiming 12-string, McGuinn's dry vocals, and a handful of chanting ladies into the bargain. Certainly a gem of an opening track, and one wonders how on earth they can follow it, but it all cools for "Pale Blue," one of these range-riding laments with howling whiskey-harp, for that wishing we were home effect — another gem from McGuinn's romantic pen. "I Trust" follows this languid Byrds mood, but picks up a boppier back-beat to foil the heavy use of female choral effects.

I just couldn't believe the Skip Battin/Kim Fowley composition "Tunnel Of Love" — ceaseless eights on the old piano, and Lazy-K bass lines give it all the qualities of a syrupy '58 single, and it's just a gas.

"Citizen Kane" is the weirdest outing — would you believe syncoating, cocoan-room Byrds? Complete with squeaky horns and ocoonut horses this is another Battin/Fowley surprise telling a cute tale of old Hollywood, and getting it on with a taste of temperance pop. "I Wanna Grew Up To Be A Politician" is a McGuinn/Levy with the established country-rock feel, coupled with some delightfully ludicrous lyrics like "I'll give the young the right to vote as soon as they mature. But spare the rod and spoil the child to make them feel secure" — if only we could.

If you went to Lincoln and dug the acoustic Byrds, you'll possibly blow your little heads over the fast-picking "Green Apple Quick Step" which features a frantic White, Gene Parsons on hot-licking banjo and Byron Berline on fiddle. "My Destiny" is lonesome cowpoking with some boozey harmonising, which takes the album into "Kathleen's Song," smooth, curling webs of honey with a softly picked acoustic fronting massive orchestration. "Jamaica Say You Will" (it could have been Alberta) is McGuinn taking the 12-string on downward chord changes, and then steady jangle.

This is another Byrds book that stands on its own without need of comparison. Ridiculously varied, and true to everything I expect from the best rock 'n' roll band this side of 1984. — R.H.

**JACKIE McAULEY: "Jackie McAuley" (Dawn)** Jackie use to be a mate of Van Morrison's — back in the days when they were both in Them. While Morrison went on to achieve some sort of mythological quality, McAuley melted in the shadows away from the highways of publicity. He spent an ill fated period with Trader Horne, eventually split and has now emerged with this solo effort. Too much depends on the seductive purr

## Another high-flyer from The Byrds

of strings, and on the arrangements in general, for this album to jolt the listener any deeper than mild appreciation. The songs are nothing to get excited about, with one exception — "Boy On The Bayou" — which profits from its simplicity, prolonged guitar notes, solitary vocals and descending bass runs. The lyrics appear to be forced and occasionally the arrangements do too. All the songs are McAuley's, apart from Lead-belly's "Poor Howard" — A.M.

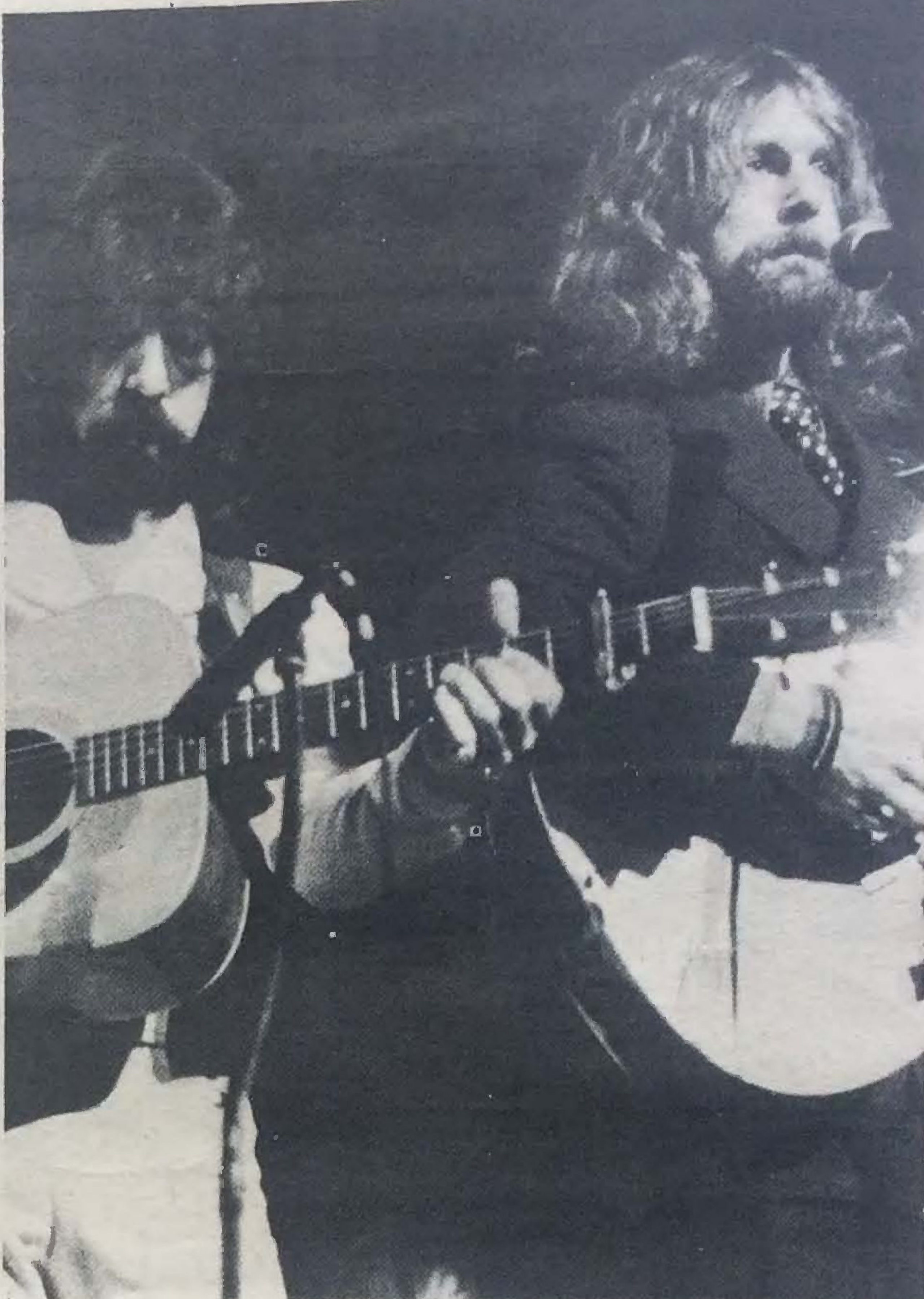
**GENTLE GIANT: "Acquiring the Taste" (Vertigo).** I reckon Gentle Giant have suffered rather harshly under the critics' hand. They were labelled from the start as another Vertigo heavy, and believe me, I've seen grown men weep at the mention of a "V.H." Nevertheless I enjoyed the first album, chiefly because I admired the amount of work put into it. On a sound secondary basis, I could see certain channels that the band were opening, they hadn't hog-tied themselves, and there were appealing moments. If I say that this second album is twice as good as the last, then maybe you'll get to thinking that Gentle Giant are coming out with edible goods, and they are. Certainly not a band you can bag, for they follow no well-trodden, well-worn roads.

Instead they meander at times it runs into difficulties and one can pinpoint places where it needn't necessarily have gone. But that's venture, and if you are willing to stick your neck out — like Gentle are — you'll come across the new, as well as the impossible. Chiefly illimitable lengths of music — no cut and dried sonnets here — Giant adopt the policy of using a complex jigsaw of tones that weaves over a somewhat classical grounding. There's a valid use of the Moog, reeds, brass, and strings. Ear-tricking compositions, and I like it. — R.H.

**HOME: "Pause For A Hoarse Horse" (CBS).** I first heard Home on a Sounds of the Seventies broadcast on the Beeb and it says much for the decay of my tranny that I was not wholly taken with them. For, on the evidence of this debut album, they are a tight and funky little band well worth a listen. It may be true that they have lent more than a cursory ear to American outfits of the Band, Byrds, and CSN & Y genre, but they've assimilated these influences well enough. Guitarist/vocalist Mick Stubbs who has written nine of the 11 songs and co-writ-

ten the other two, can be proud of the fact that there isn't a really bad track on the record — in fact some of them are pretty damn fine. Laury Wisefield's lead guitar is impressive and on "Moses" he comes over heavier than the normal approach to countrified rock. Again it works well. Drummer Mick Cook's style owes a good deal to Levon Helm in both sound and technique. "In My Time," co-written by all four members of the group, is perhaps the best track on side one. "How Would It Feel," a Stubbs solo composition which opens side two has a nice tempo change ending, and the short but sweet "Welwyn Garden City Blues" is a showcase for Wisefield's guitar-picking. John Weider, late of Family, fiddles to good effect on a track or two — especially "Mother" — and Man's Clive John adds keyboards and mellotron, shall we say — unobtrusively. The sleeve notes claim that Home's roots "are firmly established in London." Their musical roots are clearly not. A good debut album, then, and it should be worth catching them at a live gig on this testimony. But if they try to break into the lucrative States market it may well be a case — or indeed a sack — of coals to Newcastle. — G.B.

**THREE MAN ARMY: "Third of a Lifetime" (Pegasus).** These are the remnants of Gun, tooled — with the addition of former Spooky Tooth drummer Mike Kelly — into a three-piece of varied musical significance. The opening criticism may be that they're nothing new to say, but no band spends tedious studio hours and straining mental tasks without even a modest vision of a product. So what product do we have here? It's worth noting from the start that this ISN'T a heavy album — even Adrian Curtis's guitar squabbles into fast riffs with a degree of subtlety, and most of the songs tend to hang back and restrain from what could easily lapse into inevitability. The point proved is that Three Man Army aren't rushing into lost causes of electrical rock, and well hackneyed technique — there is an attempt at developing a compromise between hard and soft. Successful? Well, here we hit the trouble. With the exception of "Nice One," a good track with enough motivation and direction to take the listener from beginning to end, the rest tends to run into the problem a dog with two heads might confront. There's often promise at the start, but then the



BYRDS CLARENCE WHITE and ROGER McGUINN: best this side of 1984

writing sinks to a pathetic low as far as imagination goes. Someone throws in an idea, it's taken up, but even before it falls slightly flat the interest seems to have faded and another channels being dug up. "Butter Queen" is by far the heaviest, showing off Curtis's fastest guitar work. Yea, he's fast, but like a fast car he maybe gets to his destination first — but don't see much on the trip. On this track Kelly is dropped, and it's that man Buddy Miles in the chair — featured on bass and organ on other tracks — but even then it doesn't exactly grip the listener by the scrag of his neck. Interesting on first hearing but the overall result doesn't really merit much more than a third play. — R.H.

**DONNY HATHAWAY (Atlantic Super).** Jerry Wexler says in the sleeve note that this is an album produced with "abiding love, meticulous care and... impeccable taste." You can't argue with that: it is a beautiful album, shot through with spirituality and musicianship, an album to wallow in late at night. But

Wexler also expresses the hope that Hathaway will join Ray Charles, Aretha and Otis in the pantheon of soul. Well... maybe. As Richard Williams says in his interview with Hathaway last week he is one of the new breed of black musicians who are bringing musical intelligence and subtlety to a music previously dominated by guts and emotion. But listening to him doesn't give the feeling (as it did with Ray, Otis and Aretha) of being in the presence of an elemental force. God knows there's plenty of time, but so far he comes across simply as a very gifted musician grooving in the studio with some favourite songs and some great sidemen (including Cornell Dupree on guitar, Chuck Rainey on bass, and Al Jackson on drums). There's none of the driving, almost desperate quality which, even in their quieter moments, is never far below the surface in the work of the Big Three. For me (and I admit it's a very subjective quibble) he sounds too darn wholesome and untroubled. Maybe it's because he is still chiefly an interpreter of other

people's material rather than a writer that he falls short of total involvement. But enough of the complaints: you won't hear better versions of "He Ain't Heavy, He's My Brother," Leon Russell's "A Song For You," Mac Davis' "I Believe In Music," or Billy Preston's "Little Girl." One oddity, though: Gladys Knight's original version of "Giving Up" always credited Van McCoy as writer; here the credits go to Clyde Wilson and Herbert Ross. Will the real writers please stand up? — A.L.

**DOROTHY MORRISON: "Brand New Day" (Elektra).** Miss Morrison, of course, sang lead on the Edwin Hawkins Singers' "Oh Happy Day" and barely had that record entered the chart before Elektra whisked her away for a solo career. Her voice is great, match — rich and robust with none of the bludgeoning histrionics of Merry Clayton, but this album never takes off. Mostly it's the fault of the material: an excruciatingly obvious mixture of pop-gospel songs like The Staples Singers' "Top

## Taj has his moments

**TAJ MAHAL: "The Real Thing" (CBS).** This album is okay; by which I mean to say that it's not a knockdown smasher, but has its moments. Taj Mahal is that spade who dropped out and went hitching round Europe or something — just like Denny Laine, as a matter of fact — and when he got back to the States he took himself off to the Fillmore East with a bunch of pals so he could bring out this two record set. The Real Thing? Well, just hold on a minute there: who's making the definitions? I hear that Mistuh Mahal is somewhat partial to the old Mississippi blues singers — yer Robert Johnson et al — and certainly he includes some old timey stuff, like Willie Johnson's "Bond" and Estes' "Diving Duck Blues." All this old foremeat, however, is served up in a novel way with the introduction of a four-piece tuba section, whose use, indeed, permeates the whole album. It's a little incongruous at first — as if some of the brass from the New York Philharmonic have dropped something they shouldn't and wandered into the wrong auditorium — but once you've become accustomed to the stentorian riffing behind the National steel, it has its attractions, unorthodox though they may be by the rigid standards of the blues purist. The trouble with the album lies not in the choice of instrumentation, however, but the dreary nature of so many of the songs. "Somebody On Your Bond," for example, is taken at a fast punchy pace, which starts off as if it could be interesting, and is then spun out to inordinate lengths with Mahal putting put a tedious, loosely improvised vocal. "Aint Gwine To Whistle Dixie" is likewise boring; a longish jam interspersed with out-of-tune whistling. And the whole of side four is taken up with one riff repeated ad infinitum. Taj somehow lacks style and definition. At one point he seems to be trying for a Joe Turner vocal approach, using the weight of the brass to drive himself along. Other times, as on "Big Kneed Gal," where he comes on like Oscar Brown, he appears to be looking for the slick informality of the sophisticated. Some of the cuts are, admittedly, quite good. "Tom And Sally Drake," his own composition, has a very pretty melody with interesting chord changes, and he swings well in places, but there's too much throwaway stuff for a double album. Like I said; it's just okay. — M.W.

Of The Mountain" and "Get High On Jesus" and quasi-religious and "Inspirational" things like Elton's "Border Song." Van Morrison's "Brand New Day," Norman Greenbaum's "Spirit In The Sky" and Bill Medley's "Peace Brothers Peace." The ironic thing is that these are mostly attempts by white writers to capture the gospel spirit, and asking a real gospel singer like Miss Morrison to sing them is a bit superfluous. The album has been lovingly put together by musicians like David Spinoza on guitar and songwriter Barry Mann on piano. But having torn her from her gospel roots Elektra have failed to provide her with challenging material. They have opted for the easy, obvious way out and the result is pretty sterile. A.L.

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**CHASE (EPIC).** Stand by for action! Here's a band that never lets up. Supercharged with raw energy and polished by craftsmen, Chase prove an exhilarating experience. Maybe Miles Davis has revitalised the trumpet for popular consumption and it would be nice to hear the horn at least share some of the airtime seized by the four horn groove unleashed by Bill Chase should fare the revival. The basic concept of the band is of tightly written brass parts over a powerful rhythm section, dealing in good songs. The drums and bass can cope with anything from funk to hard swing, and the vocalists are pleasantly sincere and un-mannered. Bill made his name as lead trumpeter with Woody Herman and partner Phil Por-

ter on keyboards has worked with Howard McGhee and Zoot Sims. Excellent drummer Jay Burrid has worked in both rock bands and for Benny Golson and Clark Terry, we are informed by Nat Hentoff. The best of the three vocalists is Terry Richards, while Ted Piercefield offers a nice treatment of Michael D'Abbo's "Handbags And Gladrags." Particularly impressive is the bass guitar work of Dennis Johnson which thunders at the other end of the scale from the tonospheric brass. Bill Chase plays with immense drive and can blow high and fast — with accuracy. But it's not all screaming. It's controlled fire, with plenty of twists and surprises, for example the tortured howl of Angel South's guitar into the

extended suite "Invitation To A River." It's a good first album — not brilliant — but one which augers well for the band. Greatness could emerge later. — C.W.

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## Tom Jans and Mimi Farina talk to Andrew Means

**T**O FORGE a memorable identity in this prolific world of song is not the easiest of tasks, so the lasting impression left by Tom Jans and Mimi Farina is one to be appreciated.

Their voices blend superbly, and their performances are a conscientious combination of good songs and thoughtful words. Criticisms of their qualities are apt to wander off at tangents. Mimi is Joan Baez's younger sister, and made several records with her composer / novelist husband Richard before he was killed in a motorcycle accident in 1966.

Tom and Mimi began working as a duo about a year ago. At the time Tom was singing in California, and he met Jeffrey Shurtleff, who once recorded with Joan Baez, at a club. Jeffrey introduced him to Joan, who in turn introduced him to Mimi. (Jeffrey is now making an album, produced by Joan). Mimi was ready to get back into music again, and was looking for a suitable combination. Hence Tom and Mimi.

### Alone

"I guess one of the reasons why I don't sing alone... I don't really think I'm a good performer on stage... it just lends itself too much to the comparison with Joan," said Mimi. "I think Tom could sing alone, but I couldn't."

Comparisons seem to be inevitable, not for musical reasons so much as the fact that Joan and Mimi are sisters. Did this worry Mimi?

"People have been really nice about it. If I'm good people say so. But generally there have been very few."

"I think people have been very accepting of Tom after Dick. People who were Mimi and Dick fans, might have resented the next person I sang with, but in general they have been really nice."

Mimi's guitar playing is particularly striking. Many female singers use guitars purely as chord instruments. Mimi picks out some complex patterns which she integrates into the smooth flow of the duo's music.

"I think it's to make up for a lack of great voice," she commented. "I have really enjoyed playing the guitar since I started at 13."

At one stage she met guitarist Bruce Langhorne, who "was a great teacher and probably influenced me a lot."

The informality of the Cambridge Folk Festival obviously took them by surprise, and it wasn't until Sunday that they really got into it. That's not to say they didn't enjoy it, but their music isn't really folk and the sight of dozens of banjo pickers bluegrassing at them probably aroused trepidation at the expectations of the audience. Generally they found English audiences reserved if they didn't know the songs, which Mimi remarked was quite understandable.

### Respect

The force with which they criticised aspects of American society left a deep impression at Cambridge. Did they see their music as a vehicle for social change?

"I think what's important is for us to be good musicians and to live in such a way as to be respected," replied Mimi.

Tom added that it was very easy to criticise America on stage, but it was also his home and he felt an attachment to it.



TOM AND MIMI: people have been really nice

# Two's company

"What we are trying to do is let our lives be an example. I really want to change the place and I can only do that by making my life as good as possible."

"I guess part of the talking is to show we are serious, because it could be a game — just travelling and singing," said Mimi.

"I really believe that there's a worldwide sense of despair and if we can get in on any level and talk about it then it's worth it."

### Acoustic

Tom mentioned that it was too easy for an American performer to think that what happened in America also applies in Britain. On the other hand there were things that bothered people all over the world, like loneliness.

A couple of months ago Tom and Mimi had their first album together, "Take Heart," released in the States. It will be released in Britain in September. Musicians on it include Sneaky Pete of the Flying Burrito Brothers. Nine of the songs were written by Tom and Mimi. It's Tom's first LP, and he was very satisfied with it. Mimi recorded two with Richard and one by herself. I asked her if there were any points of comparison.

"They are really completely different, mainly because the material is mine and Tom's. The old records were really Richard's ideas and songs and music and force. Everything was really Richard's force and this is really a turnabout. It's the same I guess in that they are acoustic sounds with a

little bit of bass. Tom and I have more drums."

Tracks from Richard and Mimi's "Reflections In A Crystal Wind" and "Celebrations For A Grey Day" are to be re-issued on a double album in Britain. In retrospect what did she think of the two records they made together?

"I don't listen to them a lot. When I made them I felt so out of it. I felt that they were not me, but occasionally I hear them in someone's house and I am impressed. I think Dick was a really good poet. There's nothing to be ashamed of."

Did Tom and Mimi write songs quickly and easily? "I haven't written anything for almost half a year and I'm going crazy," said Mimi. "I've got about four with only one verse. Nothing seems to come."

"It's been a little easier for me. I've written two since the record, one that I'm proud of."

Although they have written three or four songs together, most of their composing has been separate. Tom believed that it was preferable for a man and a woman to write together and thus incorporate each other's point of view. Their style is acoustic and will undoubtedly remain over-ridingly so, but Mimi has written an instrumental piece with which she wants to try her hand at playing electric guitar.

"We're thinking of putting together a small band for the next tour," remarked Tom. "— piano, drums and bass perhaps." Tom and Mimi have finished their British appearances but there are still two months — and gigs in Poland, Scandinavia and Paris — before they return home to San Francisco.

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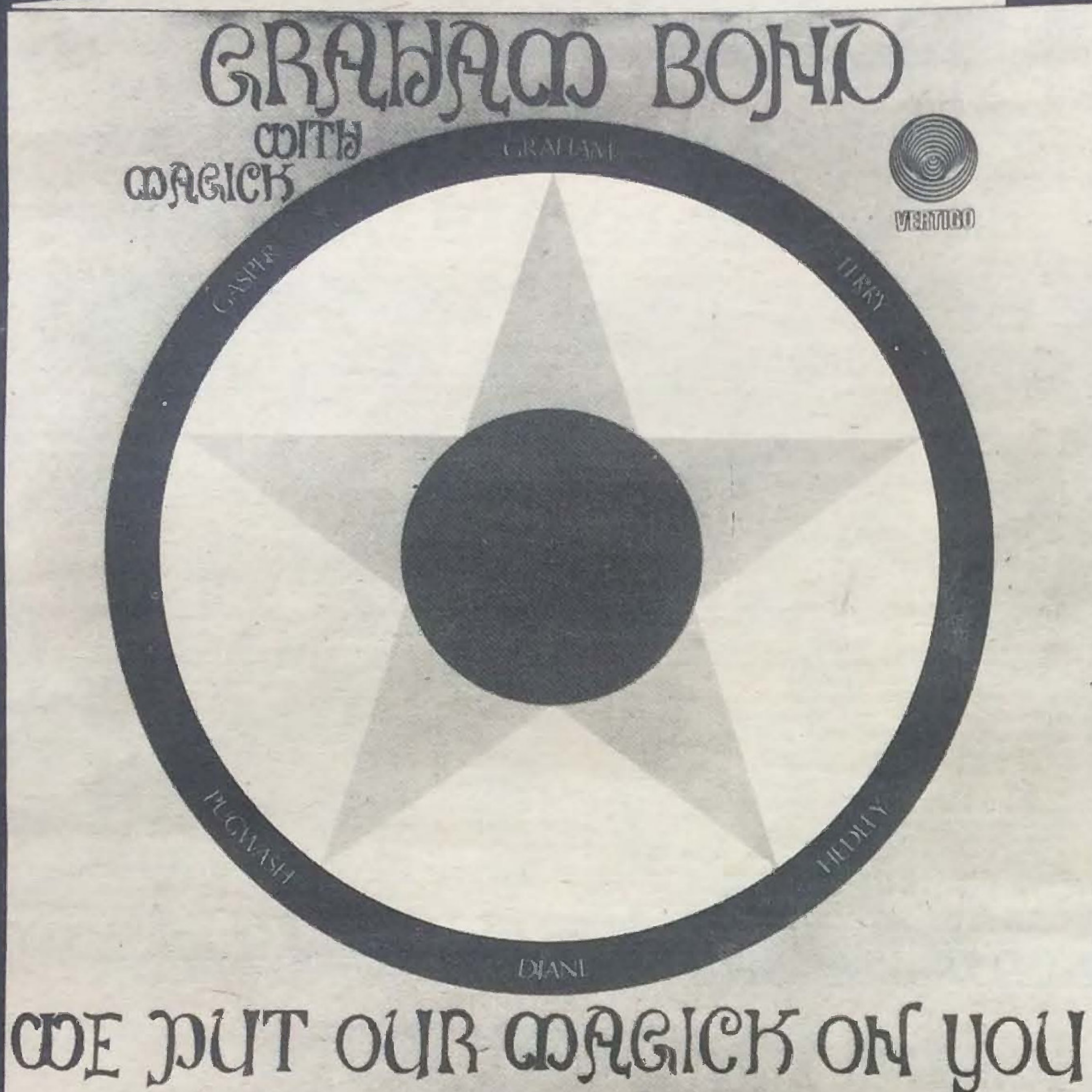
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# BLIND DATE

Roy Wood is one of the nation's better pop song writers, who has consistently sparked the Move to success. "Tonight" their current smash, is one of a long line of distinctive sounds. Roy claims that he does not listen to much pop: "I haven't even got a radio," he says.

NIGHTMARE



with **ROY WOOD**

**GEORGE HARRISON:** "Bangla - Desh" (Apple).

I like this actually. I've heard it already. I think George's singing has improved tremendously. His phrasing has been influenced a lot by Paul McCartney. I think Harrison has come out with better, more commercial products since the Beatles split than any of them.

I was very disappointed with the way Paul McCartney has gone. He hasn't done anything that has knocked me out. I don't like "Ram." I bought it, and took it back to the shop the next week. One of the songs is quite nice — "Uncle Albert." He's probably been trying to shake off his old image, but I think his old image was better. He can write nice tunes. I think this will be a hit. It's obviously a lot more complicated than "My Sweet Lord," for the public to grasp, but the concert they did should help. I'd like to hear a bit more of his guitar playing.

**IF:** "Far beyond" (United Artists).

I quite like his voice. Sounds an American with an English production. Don't know who it is, and I don't think much of the song. It's a bit weak, and sounds like a B side. It's not commercial enough to be a single. The guitar sounds like a dance band guitarist, and I didn't like the brass or drum sound. Liked the singer though.

**MIMI FARINA AND TOM JANS:** "Madmen" (A&M).

I like that — sounds like a cross between guitar and zither. Is it Pentangle? Who is it? Never heard of them. I like the part where it goes into a diminished. That jangling guitar sound could be a lot louder. It seems like the voices are a lot too loud. I don't think it stands a chance as a hit, unless the folk fans go raving mad and rush out to buy it. A strange record.

**STEPHEN STILLS:** "Change Partners" and "Nothin' To Do But Today" from the LP Stephen Stills 2 (Atlantic).

Steel guitar is nice. Sounds to me a little like a Gilbert O'Sullivan song. And it sounds a lot like Steve Stills singing. I don't know who it is, but it sounds influenced by the Byrds. I'm not really knocked out by this. Who is it? I don't like all those posters he had stuck everywhere. Seems egotistical to me. Still — he's got away with it, so who am I to knock success. That could have been anybody playing. He's a big head anyway!

**RASCALS:** "Sky Train" and "Love Letter" from the LP Peaceful World (CBS).

At the moment, after two seconds it could be anyone or about 2,000 bands. I don't recognise it. It's pretty boring actually. Ah, is it Sly and the Family Stone? Blood, Sweat and Tears? Oh, it could be anybody. I don't like the compositions.

**JOHN SEBASTIAN:** "Mobile Line," "Lovin' You," and "Fishin' Blues" from the LP Real Live John Sebastian (Reprise).

Cassius Clay (after "live" applause and intro): Not Howlin' Wolf? Gilbert Harding? Should I know who it is? Oh — it's John Sebastian. It didn't sound like him at all at the beginning. Great. I like him. I've never seen him live, but I'd like to. Nice songs. I don't think I could go on stage with just a guitar, on my own, unless I had a bit of booze down me! He has a great communication with his audience. He's so well liked. This is the best album I have heard today. It's really like old time music hall.

**JONI MITCHELL:** "All I Want" and "Carey" from the LP Blue (Reprise).

(Shakes head.) Yeah . . . Joni Mitchell. Ah . . . now — I really

like some of her songs. I like "Big Yellow Taxi." But I find I get a bit bored with her songs after a bit. She uses the same chord sequences on all of them, and just changes the words around. I heard one song she did, which sounded just like "Woodstock" again. The guitarist doesn't sound as if he's doing much (James Taylor/Stephen Stills). I like this song ("Carey"). I like the way she waits, then rushes a whole lot of words. A bit of vocal backing makes it all sound better. I couldn't listen to a whole album by her.

**BLOOD, SWEAT & TEARS:** "Go Down Gamblin'" from the LP BS&T 4 (CBS).

Guitar is out of tune. Blood, Sweat and Tears? I think the guitarist tends to let them down. They need the guy from Chicago — they are a fantastic band. Can't say much about this. It's all been said — how great they are, etc. But they are too well rehearsed and that's why I like Chicago, who have a bit more freedom. I like them, but I'd never buy their albums. The singer is good, but boring. There are no tonal changes to his voice. Listening to a whole album of his singing would drive you barny. I think they are the most boring great band.

**ROD STEWART:** "Every Picture Tells A Story" from the LP (Mercury).

Faces? Oh — Rod Stewart. I like him — he's got a bit of life. I suppose the kids love him because he's a lad. They all mess about on stage don't they? I can't stand bands that come on looking bored and play 35 minute guitar solos. I dig someone with life. Yeah — I like Rod's singing. Like I was saying about the guy with Blood, Sweat and Tears, he doesn't change his tonal quality. But Rod has natural soul, while the guy from Blood, Sweat and Tears seems to be forcing it. I didn't think much of this first song — but he's got a great voice!



# Rainy days and Carpenters...

by Jacoba Atlas  
in Los Angeles

**WHAT** can you say about two kids in their twenties who consistently earn gold records? That they're too soft, too syrupy? That they like the Beatles, Bach and Chase?

Karen and Richard Carpenter are The Carpenters, the newest phenomena in a rock and roll market sadly lacking in miracles. Since their first mild hit "Ticket To Ride" they have produced million selling singles and albums at such a rate that A&M (their label) can hardly keep count. The rock critics have maligned them, the Los Angeles Free Press have called them "virgins," and anyone with any claims to the hip community puts The Carpenters in the same category as "Love Story."

But the criticism is just so much talking in the wind. The Carpenters, only slightly

bruised by the poor notices, lick their wounds all the way to the bank and the sold out concert dates across the country. No one says the Carpenters'

music is revolutionary or avant garde, least of all the Carpenters themselves. They like their sound, but they realise it's middle-of-the-road. Brother and sister teams

are unusual in the music world; but Karen and Richard maintain that their professional relationship is as unruffled as can be. They take music seriously.

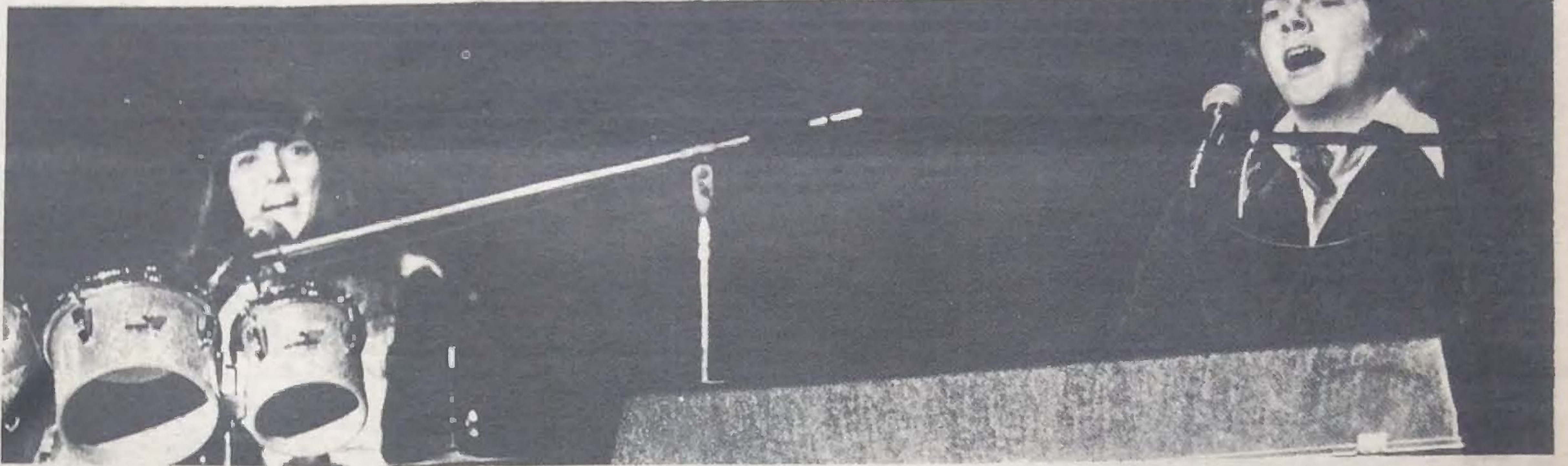
Richard had studied classical piano for some years and does all their arrangements himself. Karen came to music at the relatively late age of 16.

Along with some friends they made a demo tape and eventually got a contract with A&M. After a slow start, the hits began piling in: "For All We Know" a million seller,

"Rainy Days and Sundays," a million seller, "We've Only Just Begun" a million seller and so on.

Richard finds most of the songs they record (and writes the other half.) He says he found "For All We Know" by going to see the movie "Lovers and Other Strangers." "We've Only Just Begun" was a two bar television commercial that impressed Richard with the harmonies and he contacted the writer, composer Paul Williams, and got a hold of the rest of the song. "Rainy Days and Sundays" was brought to the group.

Both Karen and Richard maintain that super-success has not significantly changed their lives at all. "We still have the same old friends and we still live in Downey." They're on the road more than they'd like to be — more this year than next year — and they get tired. Karen complains of not having any free time but says that being on the road with nine other men is fine. "They all treat her like a sister," says Richard. Karen didn't disagree.



**IT'S** taken them two years to do it. But the New Seekers have finally broken into the British chart.

First reaction by blonde New Seeker Lyn Paul when the single hit the chart was to go out and get smashed. "On vodka and lime. I stayed that way all day. I was so thrilled. I had been hoping for a hit record from the age of three."

Paradoxically, they have already had three hits in the States — all Melanie songs. The titles were "Look What They've Done To My Song Ma," "Beautiful People" and "Nickel Song." So why so long in making it here?

"The problem was — we were so saddled with the image of the old Seekers in Britain," admits Lyn candidly. "We wanted to get away from it — but people just wouldn't let us."

"There wasn't the same hang-up in the States. They were prepared to accept us there as we are. We've been to America three times. And had those three hits



NEW SEEKERS: Paul Layton (left), Marty Kristian, Lyn Paul, Peter Doyle and Eve Graham.

there."

The New Seekers were the brainchild of Keith Potger the only remaining member of the original Seekers.

Keith, when he formed the new group, joined in the act and, on their first album, was billed as Keith Potger and the New Seekers. The next album came out under the sole billing of New Seekers. Now Keith is content to devise the routines and join with Dave Mackay in record production.

The start in the change of attitude by the British public occurred in the two sell-out

Sunday night concerts at the London Palladium in May of this year, when the New Seekers snatched the opportunity to present the "real them."

As the MM observed at the time: "The New Seekers resemble the old only in name. Whereas the original Seekers projected a homely image as remote from Showbiz as a Band of Hope, the New Seekers are musically — and visually — much more adventurous."

And singled out for special mention were the two girls: Eve Graham and Lyn Paul. The guys

## New Seekers find what they're looking for

are Marty Kristian, Paul Layton and Peter Doyle.

The meeting of Lyn and Eve in the New Seekers is something of a "reunion" for the two worked together for three years in a group called the Nocturnes. Recalls Lyn: "When Keith Potger was looking for girl singers for the new group, Eve got the job." Then Lyn joined later.

Says Lyn: "Having a hit here has opened a lot of doors to us. We're currently playing the Talk

Of The Town (London) for two weeks, then we go off to Disneyland in the States, for two weeks. Then we play colleges, followed by two weeks at the Sahara, Las Vegas."

With such a "new look" for the New Seekers, mightn't it have been a better idea to start afresh and drop the name "Seekers"? I put the question to Keith Potger.

"We did not want to get away from the image of the original Seekers altogether," he says. "The intention was to progress gradually into a different type of stage and musical presentation. We have kept the same acoustic line-up because the acoustic sound seems to be 'in' at the moment. The original Seekers were very successful in America, but we did not specially concentrate on the American Market. Not enough, in fact."

"Now, we are doing this — and our music is more attuned to the contemporary scene. The New Seekers are much more 'today' people. — LAURIE HENSHAW.

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# CAUGHT IN THE ACT

NO doubt about it. Jack Bruce took the honours during their stint together at Ronnie Scott's last week. The reasons were both musical and related to the esteem in which he is held by audiences in this country. On the Wednesday that I went down it was at least half full with students and heads who were bobbing to the music; it made a pleasant change from the usually staid atmosphere that prevails there.

If they were expecting a ravan of Cream riffs and tunes they would have come sadly amiss, however. The material consisted of large chunks taken from Jack's recent album, "Harmony Row", there was "Smiles And Grins," "Can You Follow" and "Folk Song," with loose improvisations of other numbers. This was mixed in with Coryell's own writing, which was emphatically rock-structured; it will all be heard on his next album.

I caught the second half of the second set, with Coryell playing delicate, understated guitar on Bruce's "Folk Song," which has probably the prettiest melody on the album. Then they moved into "The Great Escape," with Bruce propelling things along on a catchy, sustained riff, before closing with a number that had the title (apparently) of "Give Me Power."

Coryell is a highly inventive guitarist and blessedly restrained in his use of volume. In fact, restraint seemed to be the keyword to his playing. As often as not his guitarwork was more of an embroidery on Bruce's bass riffs. Jack took charge of the numbers, occasionally moving up front to the mike for a vocal spot, but usually dominating the proceedings from the back. With precision and in a style that in texture suited admirably the air of delicate control onstage, it was an object lesson in how to play rock music intelligently and without resorting to excesses and histrionics. The set that followed was not quite as successful. Bruce brought on his old mate Graham Bond, who tended to be too over-powering.

All in all, however, the three-piece combination worked well. It will be interesting to see Bruce and Coryell again after they come back from their Belgium dates with Mitch Mitchell, who's more of a pushing drummer than Marshall. — MICHAEL WATTS.

## SIDMOUTH FESTIVAL

ARRIVING on the last day of Sidmouth Folk Festival is not the easiest way to reach balanced conclusions on its merits. Lunchtime, and the seaside parade slumped into sista. Rare clues gave the



CORYELL, MARSHALL AND BRUCE: together at Ronnie Scott's

# Bruce wins the honours

pilgrim an idea of location — the odd "Manchester Folk Festival" car sticker, a lone Morris man chiming unceremoniously towards an alichouse. There were a bewildering number of possible venues, but at 2 p.m. most of them were still bathed in hollow silence, the memories of the week's choruses hanging in the atmosphere. Dave and Toni Arthur, Redd Sullivan, Harry Boardman, John Foreman, Martin Wyndham — Roade, John Kirkpatrick and Tony Foxworthy had all been featured during the week, but the 17th International festival, like its predecessors, is firmly orientated around dancing. By Friday

afternoon the Yettles were the only well-known singing group still performing. By virtue of their elaborate costumes, dancers are prone to processions. 2.30 p.m. seemed like a good time to have one and gradually the esplanada sprang with suits of knightly white. Then the regiments moved off, the Hammersmith Morris Men, The Anjuna group of Punjab dancers in delicate purples and greens — drifting after a gum chewing comrade as their drummer dictated marching time. In the vanguard a self-styled town-crier looked slightly self-conscious as he swung his bell and walked excitedly in curving lines. The

pageantry contrasted with the elderly hotel loungers gazing blankly from windows. Where, one wondered, were they all going. Could it be glorious destruction, a march into the sea and a last polka amongst the shoals. Better things were ahead. Up above the town lay a natural grass arena — ideal for such an occasion. Dancers entertained for hours, topped perhaps by the superb Ukrainian Folk Dance Ensemble. The Yettles gave short sets, boldly patronising their audience. Their best song was "The Nightingale." Sydney Carter's "Lord of the Dance" they tackled without the compulsive continuity that

is essential to the song. The evening saw a repeat concert, culminating in a magnificent beachward file. Bearing firebrands and headed by the Sidmouth Silver Band, the dancers made a final voluminous appearance as lightning lit up the sea and torrential rain waited in the wings. Ideal for a bootleg film. — ANDREW MEANS.

## PALADIN

THUNDERSTORMS AND rockers loomed large over a field near the beautiful village of Braughing, Herts, on Saturday night. But mercifully the weather held off and the rockers merely rocked when Paladin, Terry Reid, Jungle Pilot and Karma held a nice little get-together. It wasn't yer actual Woodstock, as only a couple of hundred turned up to the field, but they enjoyed themselves sipping from barrels of beer, lighting fires to keep away the gnats, and digging the bands playing off the back of a lorry. It was all in aid of the local church steeple and playing field fund. The bands played for free, which didn't stop the rockers shouting "get off" and pulling down trees — but that's part of the cross society has to bear.

More importantly the bands had a ball. Karma stomped a mean set of underground rock, and Jungle Pilot jammed as a three-piece, with Dick Walker on guitar, Jeff Starrs, bass and me on Keith Webb's drums. Terry Reid working with his own guitar accompaniment and a bass player, offered some simple, but intense songs, as the moon rose, then Paladin stomped into an explosive set, with Keith's wild drumming

echoing over the hillsides. It all ended with a hairy jam, more beer and sausages, while the local police force directed the traffic of one hiccart and several horseless carriages. Azr — there were strange goings-on in the village — they do say. — CHRIS WELCH.

## HAMISH IMLACH

HAMISH IMLACH, pushing 20 on an egg. He went to work at the White Elephant, Edinburgh on the seven and half pound lobster he'd brought back to Scotland from Jersey the night before. Consumed straight with butter, then with curry, this delicacy seemed to set him up for a chummy opening set in which his gift for incisive satire and love of fun was showing. "Apart from booze and sex," he said, "the kids are quite fond of violence, so this is a lullaby." "Pretty Little Horses" followed and it was one of the more delicate songs in a generally rumbustious programme.

At one stage Imlach, viewing the array of pint glasses before him, proffered this warning: "There's nothing so fine as a wee glass of wine but it's messing around with your liver." We'd heard the melody before somewhere.

Often it wasn't easy to catch where a song started or finished, there was so much chat between numbers. Most of it hilarious, mind you.

Nothing was more topical than "If It Wasn't For The Unions," written by Matt McGinn and Hamish told me, it has been part of the Imlach act every night for the past three years. "I feel the unions take a lot of stick in the papers. Not a lot of stick out for them." It would have topped the Upper Clyde charts at this time.

A specialist in parodies, he left "Streets of Laredo" in tatters. All in all, another triumph for the Big Daddy of Scots folk. — JOHN GIBSON.

## SPIROGYRA

SPIROGYRA'S musical "At Home In The World," staged at the Octagon Theatre, Bolton on August 3, with music and lyrics by guitarist Martin Cockerham, is like someone's bad trip.

With the help of the Theatre In Education Company, the group combine music and drama in an attempt to show how people destroy each other and how city life can leave people behind.

It is introspective, disjointed, and at times depressing and juvenile. But this is probably the effect that they are struggling to present.

The music by Spirogyra is good. Piano, violin, bass and acoustic guitar set a metallic, brittle mood that is effective in creating the aura of loneliness experienced by the anti-hera. Brian, One Number — the title tune — stood out. Played at the beginning and the end, it left the audience happy. I particularly liked acoustic guitarist Cockerham's voice, and the classic sound of Julian Cusack's violin.

The stage set is unadorned and mime is used to replace props. Clever lighting and use of dayglo paint and strobe, give an eerie feeling to the city and bed-sitter scenes.

But if human contact really leaves people like that, I shall start searching for a desert island immediately. — PENNY BOSWORTH.

## NEW SEEKERS

OKAY, so they're not exactly hip. But at London's Talk Of The Town on Monday night the New Seekers cut through the showbiz schmaltz usually associated with the place like a blast of fresh air.

Their opening night (they're chase for two weeks) proved them to be a likable, unpretentious and competent outfit who refused to allow the heady atmosphere of the place to trap them into the usual showbiz clichés and mannerisms.

They kept the chat to a minimum and, more important, their choice of material (apart from the obligatory "Hair" medley) was relatively unhackneyed, beginning with Mac Davis's excellent "I Believe In Music" and closing, naturally, with their hit version of Delaney and Bonnie's "Never Ending Love."

Their image, of course, has been carefully calculated to provide the mums and dads with harmless, deodorised package of vicarious pop: Eve Graham and Lyn Paul's hot pants are demurely covered by long gowns; Paul Layton, Marky Kristian and Peter Doyle wear trousers which are tight (but not too tight) and hair which is long (but not too long).

Judging by the reception from the coachloads of American tourists on Monday night, the New Seekers know exactly what they're doing, and they do it rather well. — ALAN LEWIS.

## PISCES

IF YOU'VE never seen Pisces in action and plan to sometime, don't bother. You're too late. They've split up. The fish have swum their separate ways, Jim Greenwood and Richard Digance to solo careers and John O'Connor to Los Angeles.

From the outside the idea of the group finishing seemed far-fetched. A debut LP has recently been released and Pisces' name is liberally sprinkled around the Cambridge Festival, an encouraging sign for the year to have followed. But Pisces obviously saw it differently.

Still, if you've got to go, better to go out with a bang than a whimper. The trio gave an impressive light final performance at the Shakespeare's Head (National Westminster Bank) Folk Club, last week. They are capable of untearful gigs, but in the months since they added Greenwood's electric bass to the previous acoustic guitar duets, Pisces have made striking improvements both vocally and in the instrumental balance. Nobody overshadows anybody else, and the electric bass provides an anchor for the intricate guitar work of O'Connor and Digance. Since Richard wrote so much of their material, the future of the style now rests with him. — ANDREW MEANS.

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# Davis: preaching at St. Pancras

THE REV. GARY DAVIS converted London to his rich, warm brand of religion on Sunday. To be more precise, he converted 500 Londoners in the first folk concert at the new Shaw Theatre in St. Pancras and that number included a fair sprinkling of Rev. Davis followers who had hitched and hiked from remote parts of Britain to hear him.

In reviewing what he achieved, you've got to start with religion because that's what the man does. Oh, it's a deeply human kind of religion which happily embraces guitar-picking and woman-hugging as part of life. As Gary pointed out at one stage, what he was saying came direct from God, not out of any book. Then he went on to sing a song which was the antithesis of the pie-in-the-sky doctrines of so many religions, "Let's Get Together Right Down Here."

which kills all the subsonic tones and emphasises the "top" characteristics, then rounding the voice out into a rich falsetto.

The fact that what Rev. Davis does comes right from the heart — as it undoubtedly does — shouldn't blind us to the considerable technique employed to do what he does. That for though the effect sounds simple, it is in fact extremely complex, even sophisticated.

This should not be really surprising, for his music has recognisable roots in the great pre-slavery civilisations of West Africa, where sophistication and surface gloss were not confused with each other, and whose music had taken a completely different path from the decaying traditions of European classical music before the slayers came.

The survival and strengthening of black music in the interim, and the continued decay of white European music is a small indication of the power of what the white man found in Africa, and sought to destroy with whisky and Bible-pounding religion.

Yet even these degenerating influences are transformed in the mouth of a consummate takes the humanistic core of Christianity and throws away authoritarian establishmentarian dress that has clung round it for centuries, who takes the instrumentation and harmonic structures of white music and penetrates to the basically

sound "African within" still to be found there somewhere, communicating a rich, passionate involvement with life and music which is immediately appreciable.

All this is a long way round method of trying to convey the remarkable transformation Rev. Davis wrought in that stuffy little theatre on Sunday night. He touched our souls, and by some strange magic, as we left the theatre it did seem, for a moment, as if the whole of smoky London had indeed been converted. — KARL DALLAS.







THE CHI-LITES (from left): Marshall Thompson, Creadel Jones, Robert Lester and leader Eugene Record

EVERY now and then (and not very often in these album-orientated days) comes a single which blasts through the usual Pop Thirty mediocrity and makes you turn the radio UP.

Such a record is The Chi-Lites' "(For God's Sake) Give More Power To The People," a searing performance which, if it doesn't pin you to your seat with its sheer power, will force even the coolest listener to get up and move.

It's a true, classic single, beginning with an almost unbearable Moog crescendo and crashing into a aggressive and brilliant interplay of bass and tenor voices, roaring out a lyric which has lines like:

"They know we're not satisfied so we begin to holler/They give us a promise and throw in a few more dollars. There's no price for happiness, there's no price for love / Up goes the price of living and you're right back where you was. So whatever you got just be glad you got it / Now we're gonna get on up and get some more of it."

It may not be the stuff to start revolutions but it's a long, long way from the mohair-suit-and-slick choreography image still associated by many with Black vocal groups.

The record was a near million-seller in the States and looks set to make the charts over here — a long-deserved breakthrough from an important and uncompromising group who until now have been chiefly confined to a Black audience and a small minority of soul freaks.

In particular, it's a triumph for the group's leader, Eugene Record — one of the great unsung heroes of Black music and the man responsible for some of the best records to come out of Chicago (and, indeed, the USA) in recent years.

Jackie Wilson, Tyrone Davis, Barbara Acklin, Otis Leavill — classic records by these and many other artists have all borne the stamp of Eugene Record as producer, arranger, writer and musician.

And it comes as a considerable surprise to learn that the incredible flowing, throbbing, interior-sprung bass-playing which is the hallmark of many of these records is also the work of the amazing Mr Record.

All this, of course, is in addition to being the group's lead singer and occasional guitarist and A and R man for Brunswick Records.

Not that he is particularly keen to talk about it. The above facts were elicited with some difficulty from the reserved and quiet spoken Mr Record during a phone-call to his Chicago office this week.

He preferred to point out that all the Chi-Lites are potential lead singers.

"I would say that this is our greatest strength as a group. We each know and respect what the other is capable of and each member is capable of singing the lead part. It gives us a lot of scope."

"As it happens, I do most of the writing but Creadel (Creadel Jones, the bass singer) is also getting into writing and we hope to use some of his material."

The Chi-Lites versatility and precision is the result of ten years hard slog. They were formed from a merger of two semi-professional groups back in the bleak days when the hey-day of the

# More power to the Chi-Lites

coo l-harmony "bird" groups was long over and Motown had yet to make Black groups acceptable again. For the first five years they did the grinding round of small clubs in and around Chicago, cutting a few unsuccessful sides for obscure local labels.

Then they met Carl Davis, who had just formed Dakar Records and who was also an A and R man for Brunswick. (Davis is now vice-president of Brunswick and Dakar is one of its subsidiaries.)

"We met Carl through a musician we both knew . . . oh, and we also knew Otis Leavill who was already working with Carl."

The group's fortunes began to rise, the hits started to come, and by last year the group had really broken through with brilliant songs like "Are You My Woman" and "Troubles A' Commin'". The lyrics of the latter fore shadowed their current hit and the groups performance had a raw, direct power which was in sharp contrast to most other soul groups, who were either dabbling in psychedelics or wallowing in sub-Delfonic sweetness.

Through most of their career the Chi-Lites have been somewhat overshadowed by the Temptations although, significantly, the group have just been voted top male vocal group in the Record World (an American trade paper) 1971 R and B Awards, beating the Temps into second place. Mention of the Temps, in fact, caused a slight hardening in Mr Record's tone.

"I felt that in many ways we were ahead of the Temptations," he said, "although we never got the credit for it. I think it wasn't until "Are You My Woman" that people finally stopped comparing us with the Temptations and realised that we had a sound of our own."

The Chi-Lites sound, like that of Jackie Wilson, Tyrone Davis, Barbara Acklin, Otis Leavill and other artists, has been closely associated with Chicago. So is there a definable "Chicago sound"?

"We try to get our own sound, but it's the musicians, not the place, which makes the sound. We never used any one parti-

cular studio . . . until now. We used to use several studios around Chicago, but we've just opened our own brand-new 16-track recording studio.

"We use mostly the same musicians and everybody knows each other so we try to keep it loose and friendly. It's the only way to do it. The Chi-Lites have done the back-up vocals for most of the company's artists.

"When we're cutting a new song I usually make a demo of it at home, with a guitar, and then we take it from there in the studio."

So whose stroke of genius was it to use that attention-grabbing Moog crescendo at the beginning of "Power To The People"?

"When I made the demo of the song I actually used a whistle," admitted Record. "But when we got into the studio the engineer suggested we use a Moog."

Like the rest of the group, Record had no musical training other than the usual Church background. "My main influence was just vocal groups. I was crazy about groups, period. I got the chance to hang out with a lot of groups at high school and I grabbed every chance I could to sing. My favourite? The Flamingoes."

"Today I think the Jackson Five are the greatest. We know them very well . . . they live about half an hour's drive from here. They used to do shows with us before they signed to Motown."

After ten years of paying dues the Chi-Lites are finally being recognised, without having compromised their style, as one of the finest exponents in the Black vocal group genre.

"Power To The People," was the one that really broke us through to the general public. We get a lot more respect now . . . we're playing colleges, amphitheatres, stadiums . . . even a little TV which we never got before."

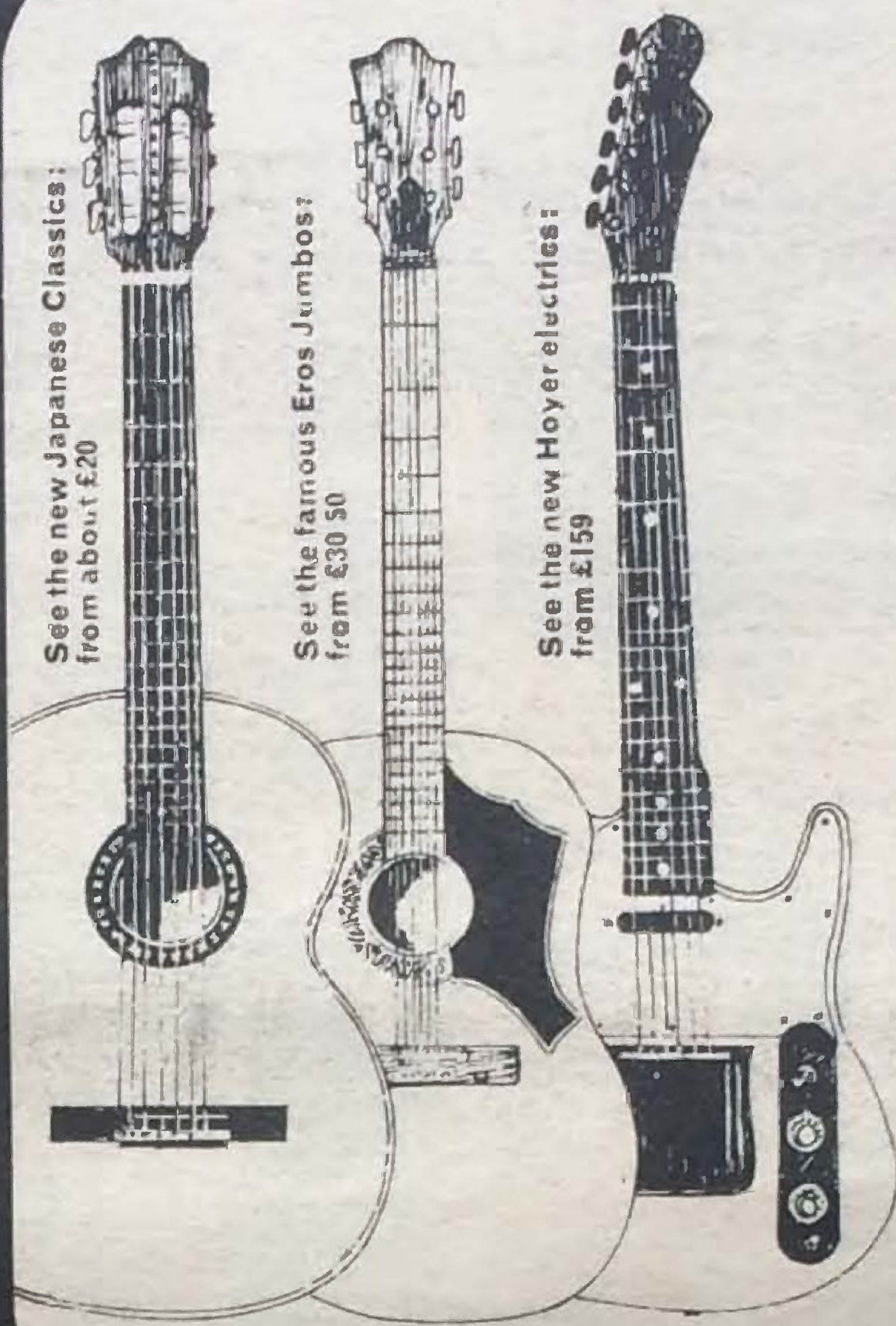
Record declined to be drawn very far on the feelings behind "For God's Sake Give More Power To The People."

"None of us are members of any political groups, but the song expresses exactly what we all feel," he said with quiet emphasis.

ALAN LEWIS

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by MICHAEL WATTS

I'D ALWAYS wanted to meet Shawn Phillips, even before Poli Palmer told me of this incredible American guy, a folk-singer and yoga expert, who lived in the little town of Positano near Naples and whizzed around his 200 c.c. Lambretta.

For Phillips is a semi-mystical figure; a sidekick of Tim Hardin's from the early days at the L. A. Troubadour, Donovan's long-time friend, an ex-drag car racer, Texas oilman, rodeo rider and sailor, who was playing the sitar 12 years ago when George was just getting into the guitar; who seemed set in 1965 to become a major folk artist in popular terms, but who took 250 micrograms of something in a glass vial while with Donovan in Mexico and went through a few changes; who, five years ago, upped and left London to make his home in a little Italian house by the Mediterranean; and who every now and then comes back to England and Trident Studios to put down on vinyl the musical thoughts that have been maturing in the Italian sun.

Which is why at this moment he is driving around London in a 1937 Morris that has passed its MOT and can do 45 down any motorway you want to mention.

There are other reasons, of course; musical ones. His songs, with himself on acoustic and usually backed by drums, organ/piano and a combination of other instruments like vibes and harp, can't be pigeonholed, but they have the loose narrative style and low key treatment that might be associated with folk, while his lyrics formulate a feeling of delicate abstraction, of inner contentment, that takes definite expression in the last three lines of "Lookin' Up Lookin' Down" on his last album, "Second Contribution." They go: "part of being free is a state of mind/you just got to learn to leave it all behind / go slow." As an individual he has obviously worked out a satisfactory personal philosophy.

Then again, he has good choice in backing musicians.

# Shawn unshorn



SHAWN PHILLIPS: auditioned for Christ.

The musicians on "Contribution," his last but one record, which came out last year, include Steve Winwood, Jim Capaldi, Chris Wood, Caleb Quaye and Wynder K. Frog. "Second Contribution," out this year, has Poli Palmer, Jim Creegan and the organist from Quatermass, Peter Robinson, who is worth noting.

Phillips has been recording during the past two weeks his fifth album, "Collaboration," using several of the musicians from the last one, like Robinson and pianist Ann Odell. From an acetate of a jam that he has played me it looks as if it might be more of a swinger than his past work.

He's a man of unusual appearance and bearing. Extremely thin, almost to the point of emaciation, he has this sleek of pale-blond hair, fastened with a tortoiseshell comb, that sweeps down to

mid-spine. His lean, rather wasted look probably stems from an 18-month period when he undertook a rigorous macrobiotic diet.

He has only recently arrived here from a solo tour of the States, on which he would have used a band composed of his session musicians, including Robinson, but for the hassle of work permits. Then there was the curious business of his part in the "Jesus Christ — Superstar" opera.

He was playing in Philadelphia when someone said he should audition for the role of Christ in a touring show version of the album, which is phenomenally successful in America. After being given 40 minutes to learn "Gethsemane" he got the part. Or rather, it was narrowed down to two, Shawn and "this guy Jeff somebody," who represented

the end product of eight months' auditioning, in which some 2,000 men had been seen.

"I'm eventually told I've got the part, so we begin rehearsals. Time magazine takes the pictures and Jonathon (Weston, his manager and producer) is on the phone saying he's cancelling studio time for the album we're doing now.

"For four days we go through rehearsals, and on the fourth Robert Stigwood and Rik Gunnell, who're financing the show, come in and they invite the cast up to the hotel apartment for a party to celebrate (all this time we're getting letters from Baptists in the South saying, "we don't want none of that shit down here," and telegrams and everything; they really hate it).

"And I'm there, and Rik comes up to me and says: "Shawn, I am sorry to have to tell you, but..." and I told him that he didn't have to say anything.

"I'd already guessed, and I was out and off like a flash of energy. I don't know why they changed their minds, but what galls me is that later the musical director, Mark Purcell, says to me, "I don't think you can cut it musically; you can't record it." That's rubbish.

"Jonathon and I are on the plane back to England the second day after, but I tell Jeff who gets the part, to get himself a good lawyer because he's going to need one. This guy Jeff — he's from Columbus, Ohio — has only been in New York two and a half months. I give him the number of my lawyer. Sure enough, he rings me a few days after in England to tell me I was right."

He grins wryly at the recollection. This hasn't been the first time that events have failed to work out for him. The "Contribution" album, although it was released last year, was in fact made in 1968 as part of a trilogy of albums that has never been completed and put out.

He had been in Italy for some two years when Weston, whom he had known slightly before, went to Positano and asked him if he wanted to go back to England to record an album. Phillips said no; he wanted to record a trilogy. Eventually, however, he did return to Trident — apart from the Beatles, who experimented there a little, they were the first to use the new studios — and put down a whole mess of material. This splits up into the songs, which A and M finally released; some avant finally released; some avant garde electronic music, titled "Spectrum Genesis"; and a selection of semi-classical pieces, which he calls "A Fale," because he describes the result as a cross between an ordinary tale and a fairy tale.

"The most important thing was A Fale. It lasts for one side, and it's a story in rhyme that I wrote with a twist at the end. Patrick John Scott, a flute player, took all the basic ideas I'd written in three or four years and did arrangements, and I narrated to the music. It's like "Peter and The Wolf" for today. There's a full orchestra playing heavy classical music.

"It's an important piece of work, but it's not been released because they say it's not commercial. Now I've written a second one, a treatise on duality — light and dark, and joy and hate, etc. — and sort of how one man gets it together in his own mind."

Also yet to see the light of day in a record store is Spectrum Genesis, which is based around his concept of "psychoexperimentation"

music i.e. how the human organism reacts to various sound frequencies. Coupled with this are one or two poems, notably "Anonymous Anonymous," which he says was written before the first landing on the moon. He describes it as a poem using sitar for effect. "I know that if Kubrick had heard it, he would've used some of it at least for '2001,' he adds.

That's a long way away from doing Jimmy Reed stuff in Fort Worth, Texas, where he was born 28 years ago. He left there in 1959, and after doing a variety of jobs, he joined the navy for a couple of years. Finally he split to California, where he met Tim Hardin. "I was totally overawed by Hardin. In fact, I

played this club in Detroit recently, "The Poison Apples," which was all people talking and the popcorn and dishwasher going — it was very noisy. Phil Ochs was there, too — we did a week spot — and eventually I got fed up of the noise and stopped in the middle of a song and said, "Phil and I are very patient, but Tim Hardin, if he plays here, he's going to be super-tough; it needs one guy to go ha ha and he walks out and you've lost four dollars."

He went with Hardin to New York and they hung around together for a year — this was about 1963. He then split to Denmark and England, where he was thrown out because of lack of work permit. A period in a Dublin jail followed, a time in Paris, and then he left for Positano. He moved there because he

wanted to experiment musically without being subjected to any strong influences and commercial pressures. He had been playing sitar for several years before and he wished to see what he could work out on the instrument without delving into classical sitar music.

During this period he was supported totally by the townspeople, but in his third year there he was visited by a television crew from Rome who were doing a programme on the sitar and had heard about his work. He ended up with a 15-minute slot on the programme, which was seen by Carlo de Incontrera, the head of a cultural, supposedly government subsidised organisation in Trieste called "Art Lives." De Incontrera asked him to do a concert for them. He agreed, it was a sellout, and he had to do a repeat. De Incontrera went on to arrange bookings for him all over Italy, which solved his problem of money.

There have been soundtracks, too: for "Come L'Amore" ("Love Story") and "Una Macchia Rosa," which he did with Poli Palmer. "It's shown quite a bit in Italy. He played vibes, drums and piano, and I did

the guitar and voice. We lazed about in Rome before we got into it. It's very basic, nothing flowery."

He would have liked to use Poli on the present album but he couldn't get in touch with him. He hadn't seen Donovan for some time, either though the friendship still exists. That, despite the fact that he claims he co-wrote a lot of things with Donovan for which he never got any credit.

"Three quarters of 'Sunshine Superman' we wrote together. We sat in a room with people around and made up the songs. On 'Season Of The Witch' Don picked up on a riff in A that I had."

Donovan hadn't been much heard of in the past two years, I said. He shook his head impatiently. "He's trying to create that gentle lick still and things aren't like that at all now."

"I can remember an interview he did with 'Woman'. He was saying he didn't need any material possessions, the money and the luxury. And after it was over, I said 'what about the Aston Martin you've got out there? Where do you hide that?' 'He's not the sort of person you imagine at all!"

## The changing sound of the If men

by CHRIS WELCH

"ALL THESE crew-cuts with a crate of Buds were laughing at us and the long-hair, and it made me really annoyed," said Dick Morrissey, clutching a cup of black coffee. "It was really ironic as this band could drink them under the table. Not that that's anything to boast about!"

Dick, leading light of If, shook his head in mild disbelief. As a musician from way back, he is learning to grow accustomed to the trials and punch-ups of life on the expensive and hair-raising road of the modern rock band.

If are making out — nicely in the States, Europe and even the apathetic British Isles. They make nice noises, and people like them. What more could one ask?

Dick Morrissey, Terry Smith, and all the guys of If are experienced in different schools of music and now they are extremely happy and content to gell together and produce something both exciting and — mercifully — profitable.

As their bass guitarist Jim Richardson defined it in a somewhat brilliant turn of phrase — "We're under water, but we've got straws in our mouths." Surely a candidate for "Saying Of The Week" or at least an LP title.

Dick seems to diseminate an easy charm and his unflappable good nature must be an invaluable asset to a seven-piece band still fighting to maintain its acceptance.

You get the feeling he has seen plenty of "weird scenes" and yet manages to retain his sanity, humour and enthusiasm.

In the absence of his usual interviewing and drinking partner Terry (away to Sweden with his wife), Dick was accompanied to the ale house by Jim, who has that same unpretentious mixture of confidence and keenness rarely noted among hard core pop players.

"We've just been to Bristol for the scrumpy," said Jim. "It should be made a national institution. One pint and you're stoned out of your mind."

"Such a nice buzz," agreed Dick. He swiftly explained that the group don't normally spend their time idling and boozing, but that a German concert tour had been cancelled at



DICK MORRISSEY: improved sound

the last minute.

"It was a real shame," said Dick. "We don't start work again until our British tour in the autumn, it's our first and we are headlining, with Steamhammer. It'll be town-halls and concerts mainly and will tie in with the release of our third album. It's a good one," he promised.

"The next LP should make the chart because it's better than the first one. There's more zip production-wise and there are more tracks."

Said Jim: "It's the eternal problem of getting

close to our live performance sound. In fact we could and should record a 'live' album. We loosen up much more on the stand than in the studio."

How had if music changed since they started?

Jim: "It's becoming more involved — we're incorporating lots of new numbers — new ideas."

Dick: "We started out with Dave Quincey as our only writer. Now all of us are writing. Even Terry Smith has written a number would you believe? Yeah — he's got off his ass and written something. With the different contributions, we have got different approaches and styles. We've only been together a year, so we are still developing."

"We did a John Peel show recently and there must have been a lot of if fans because they made a huge noise and called out for tunes! It was really rewarding and flattering and gave us a lot more confidence."

"One of our problems in the past has been sound. We have a good internal balance, blown well and then people have told us the sound was bad. Now we have a new PA system from a guy in Newcastle. Yes! PA is immaculate. We have a mutual admiration society going with that band. We saw them at Crystal Palace and they are out of this world — really enjoyable."

"Our new sound system has improved the band 200 per cent. We use bugs on the horns and go through the PA and it all comes out."

Like most English bands If have gone to America in search of the big audiences and real acceptance, and report a good measure of success.

Dick found it strange on radio interviews to be treated as an "originator," in the home land of Charlie Parker and Miles Davis, but put it down to the massive interest in English bands.

"We did well in the States. Our third tour made a profit which isn't bad for a band this big. We are especially big in Chicago, where audiences have become accustomed to the big group sound."

"The radio is fantastic. We go to different major cities and all the time we do interviews. A guy from Capitol comes out to meet us and we just walk into the studio and chat and the deejay plays some tracks off our albums. The first LP made the chart in America and the second bubbled under. I think we got into a terrible scene on the second album, but that has been sorted out now."

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# Meet Rodney Bingenheimer, friend of the stars...

HEY gang, d'y'all wanna hear some stories about rock and roll stars? D'yer wanna know what a couple ex-Free guys are doin' with Miss Lucy of the GTOs? Didja ever hear tell the tale of George Harrison and The Girl Hitch-hikers? or even how Mr. Twister Laid Waste The Troubadour And Nearly Took A Tumble?

Say, betcha'd like to pick up on what's groovy in L.A., or what the boys think of Rod the Mod. Betcha! I got stories here about Wild Man Fischer and Frank Zappa, Mike Nesmith and The Saga of The Monkees, and What Ringo Starr Said About You-Know-Who At The "Magic Christian" Premiere.

Guess who was speaking to Tony Hicks (of The Hollies, don't you know) at The Speakeasy the other night. Or who was checking out David Bowie at the Country Club last week (where'd ya get the material for the dress, Miss Bacall?) . . . and Jeff Dexter, I know someone who's a-lookin' for you, sweetie pie.

Rodney Bingenheimer, that's who.

Whaddaya mean Rodney who? Rodney is a VIP (Very Important Person) in the USA (United States of America) and he knows everything, but everything, my dears, about PIRB (People In The Rock Business) on the West Coast.

He sorta spends his life hanging out with rock people. Yessir, drop any name you like and he'll field it with an autographed photo ("To Rodney from John and Yoko").

The Mayor of Sunset Strip

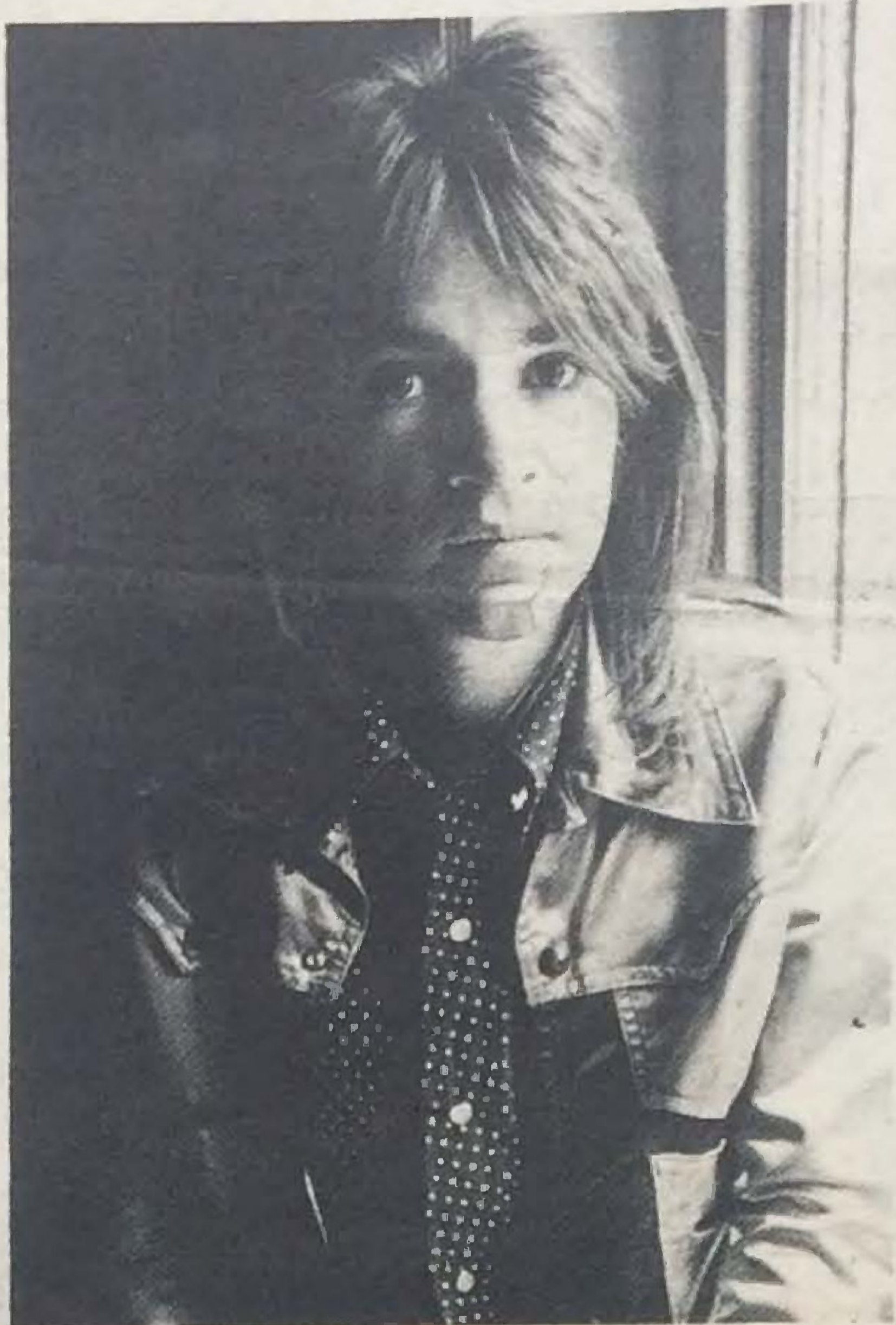
he's been named by Sal Mineo (okay, but he used to sing) and "The American Jeff Dexter" by Robert Plant and Rod Stewart ("I've never met him but I've heard so much about him from English groups that I've just gotta look him up!").

Rodney Bingenheimer is Famous and he's here in England.

Lemme tell you what he looks like. He stands about five foot four, and the day he enters the MM office carrying a David Bowie album and a briefcase full of sepia-tinted closeups of the above, he is wearing shiny silver pants and an emerald and silver satin shirt. His hair is long and blonde, falling to his shoulders, and the day after I speak to him he had it done in a Rod Stewart cut down in Chelsea especially for our photographer. That same night he goes to dinner with Sarah, Rod Stewart's girlfriend, before catching you-know-who at the Country Club.

He reminds me strangely of Woody Allen. He has the same dry, matter-of-fact tone in which bombshells are delivered. Also, he is small and wears spectacles. I think he is funnier than Woody Allen, and about as amusing as Cynthia Plastercaster, who once told me that she did it like other people collected stamps.

Rodney does it because he likes the lifestyle of the rock world, "the people and all the free press parties." (Kiss Me Quick) Since he does gossip columns for 60 magazines and What's Happening on the West Coast,



RODNEY: just mad about parties

and is also a talent scout for United Artists, he gets plenty of chances to indulge his pastimes.

Sure, he knows everybody and everybody knows him. Didn't he and Kim Fowley, who they never did get round

to taking away, provide an introduction to, and make prophesies about, Wild Man Fischer on Larry's album? The GTO's, of course, were featured too, and they got him to say a few things on their album which Zappa

promptly spliced up.

Yes, Rodney was hurt by that, but he recognizes that the higher you get up the rock ladder the bigger a target you become.

"I guess they read these things about me, and wonder about me, especially after the GTO's thing," he says quietly (Woody sure can throw his voice). "I'm sort of known as weird. I go to the right parties at the right time and I show up with two under-age girls on each arm. He smiles a trifle proudly. "People like to say I'm a groupie because I'm always around the groups . . . say, I bumped into a lot of people I know at the Speakeasy the other night."

Rodney likes The Speakeasy. This is his first visit to England, in fact, and he likes almost everything. Except the toilet paper. "It's too hard." Smiles. "It's the only thing I don't like. Everything else I love." It's rough on him, but there it is.

David Bowie is English and he likes him a lot. I expect you're wondering by now about David Bowie. Well, the truth is that when Rodney worked for Philips Mercury he held a party for David attended by the underground.

"My, were they all surprised when he walked in with those clothes on. They just couldn't believe it! Nobody spoke for several seconds. But that's really him. I don't think it's a gimmick. You know, he really digs Andy Warhol and the Velvet Underground, Iggy and The Stooges and Kim Fowley. It's really strange; here, they hardly look when he walks down the street."

David Bowie and Christopher Milk are very close, of course. Christopher Milk, you should understand, are up there with Alice Cooper and Iggy purveying Outre Rock. Rodney managed Alice

Cooper once for a week when they were The Nazz and were doing Beatles songs with short hair. They were among the 500 people, along with the Beach Boys, Love and The Byrds, who turned up at his farewell party from The States a few weeks ago.

Rodney is just mad about parties. He simply adores them. Indeed, he was on the phone only a few minutes ago asking me if I knew of any free press parties going on. Not so much as a glass of dry sherry, I had to tell him regretfully. I guess it's a whole lot more fun in the States.

He has, you see, led such an interesting life. We'd only been talking about sixty seconds when he brought out

to The King. "Hey, what's goin' saaan?" El will say when he sees this happening (that Memphis accent, remember?), because take it from Rodney that El is not one man who goes in a big way for hassling people. In fact, it seems that The Pelvis is frequently bewildered by the circumstances surrounding him. "What am I doing here?" he apparently muttered in disbelief when he looked down upon the luxedos and bouffants from the stage of the International Hotel, Las Vegas.

It made Rodney mad to see that audience. "I'd have liked to see some hippies there," he said, almost clenching his teeth.

'Corse, Rodney could've been pretty big as a performer, too, you know. Yessir! Maybe not big, like Elvis, but Big all the same.

He went along to the audition for The Monkees, you see, because he heard they were looking for someone small and cute. Davy Jones was there also, and Steve Stills, who ain't particularly small and neither is he, to my way of thinking, cute, but maybe he was after the part of the tall guy with the qualities of Born Leadership. That went to Mike Nesmith.

Anyhow, we all know that Davy Jones got the part. In fact, he took a shine to Rodney and got him three or four parts on television, which was a gracious thing to do because every now and then the television company in the States shows re-runs and Rodney picks up some bread.

In 1965, when The Byrds, Grass Roots, Barry McGuire et al were trying to make it on Bob Dylan's back, everyone was hanging out on Ciro's down on The Strip; Rodney, not least of all, he hitched himself to the Chocolate Watch Band, but unfortunately whatever they had going for them melted away when he couldn't remember the words to the songs. But boys, he'll never forget you.

Everything was happening on The Strip at this time and Rodney was around to see it all. Zappa, who was in advertising, was simultaneously into rock and roll and preparing his first album. The GTO's were growing up to be nice girls, and Phil Spector was coming strong again for

by  
MICHAEL  
WATTS

these two scrapbooks, to prove the point, sort of. There's pictures of Rodney with Bob Dylan patting him benignly on the head (taken during the latter's Amphetamine Poetry Period, I suspect); there's pictures of Rodney with Elvis, whom he met at a Las Vegas party; there's snaps with The Beatles, The Monkees, The Who . . . one day the Museum of Modern Art in New York is gonna pay a hell of a lot of money for these mug shots, I thought to myself.

About Elvis. Rodney is a great fan of his and collects all the old Sun things. But he says to be where Presley is at is a downer. He has this bodyguard which is always hassling people trying to get

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Everyone will then be taken to their hotels for two nights' bed and breakfast accommodation, and the return flight would leave Berlin around midnight on the Sunday with coach connections back to central London by approximately 5 am on the Monday morning.

The full itinerary is as follows:

■ Friday (November 5): Sugar Cane Harris — Keith Tippett, Tenmasa Hino Group, Cannonball Adderley, Duke Ellington Orchestra, Preservation Hall Band.

■ Saturday (November 6): Chick Corea's Circle, Gil Evans plus the Berlin Band, the new Miles Davis Ensemble. That same evening will feature a Free Music Night presentation starring the Ornette Coleman Quartet, Sato Trio, Peter Brotzmann Trio, Gunter Hampel Quintet plus Jeanne Lee, Schoof's New Jazz Trio with Gerd Dudek, Mangelsdorff Quartet, and the Modern Jazz Quintet.

■ Sunday (7) features a New Violin Summit presentation starring Sugar Cane Harris, Jean-Luc Ponty, Richard Green and Nipso Brantner.

Also appearing that night are guitarist Terje Rypdal, the Keith Tippett group, and the Stan Getz Quartet.

Finally, the Berlin Jazz Festival winds up with Chris McGregor's Brotherhood of Breath, the Minton's Playhouse All Stars, with Art Blakey, Dizzy Gillespie, J. J. Johnson, Sonny Stitt and Thelonious Monk.

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## Roy Hollingworth reports as the 'new' Stone The Crows cut their third album

FROM THE insides of Advision Studios, wrapped in the security of mazy London backstreets, came such a ferocious sound that successful dreamers would have given it physical form, and matched it against any machine for strength.

And the only person to be seen was Polly, snugly nicknamed "Put the Kettle On," toddling about her duties over coffee, and hot water. She digs what the kids are doing.

In the control room, dominated by what seems endless bananas, some half-eaten, some sucked, some sadly untouched, sits Maggie Bell, hard into an Embassy, slightly sullen over a page of words, and humming. Then there's producer Mark London, adopting delicate dress of popular running shoes, peaked film-producer's cap, and smug smile.

There are various other people contemplating the music being played, or maybe contemplating the bananas, one never knows. Nevertheless, the music was damned good — a legitimate cross between the Stones and Booker T, it was just too good to believe — Stone the Crows, hard into their third album.

If we can take it back a little — maybe as far as Christmas — you know a couple of moon-trips ago, Maggie, and the Crows had reached a somewhat crucial period in their story. I don't think they would have noticed any particular sense of urgency — but those who were interested, those who cared a little had a recurring problem. If Maggie was such a bloody fine blues singer, why the hell wasn't something happening? Something was wrong. Throughout the early months of this year it got no better, and by Spring one began to anticipate when the band would split. It didn't in fact split — two left, and were replaced. It's turned out to be an incredible stroke of luck.

Ronnie Leahy, formerly with Cody/White Trash, took over the keyboard duties, and ex-Mayall's Stevie Thompson joined on bass. The introduction of these two musicians has changed Crows almost completely, they have proved to be the needed foil for the persuasive guitar talents of Les "Chesling" Harvey, and of course Maggie. Stone the Crows are now doing what they always should have been doing and that's music with guts, soul and funk.

"I'm happier than I've ever been" — Maggie. "It's a different band, a totally different band" — drummer Colin Allen.

As an ex-Mayall man himself, I always rated Colin as the band's biggest critic — now he's more than interested. He knows what Maggie should be singing, there's a great thrill running between all members at the moment. It should be, it's a startling new Crows.

The tape stopped running in the control room. Even without Maggie's voice it stood up so gritty and funky, one wondered what more Maggie would add to it. "Don't like that one," says Colin. "No I don't," says Harvey. You begin to wonder if a musician is ever faintly satisfied. They troop into the studio to tape again.

Maggie's got her words written out so big that the score resembles a kid's English book. There's mentions of the devil, and



MAGGIE BELL: cutting solo album

# CROWS FLY AGAIN

there's nothing there. I can try, but there has to be something, something I can feel." She's so good at times she knows when to emphasise. She lets the lyrics run bitterly, then with a little sorrow. Then there's a real test of the voice, and it becomes messy, and gravel and darned great. It's not perfect though.

Maggie rushes back into the control room. Hears the playback. "I want Ronnie to finish those piano chords with "brlink," you know a little "brlink" at the end." People smile at Maggie. She rushes out, and tells Leahy that she wants a "brlink." She gets it. You've got to hand it to her, the clever use of a dainty lifting chord from Leahy made all the difference. And people think she's being funny all the time!

want everyone singing, and having a good time. I'm so looking forward to it. Now things are working out so well."

A first run through "Don't Think Twice," it's been stretched out, slowed down, the arrangements seem lumbering. Maggie is weaving her voice into every available niche, pulling it out, letting it run wild. But it's all rather plain. Every-

one knows it is. Maggie would like Leahy playing piano, rather than organ. It's worth a try, and Leahy is sent to the piano. The track is taken again, and this time one can see why the choice was made. Suddenly there's magic there, suddenly it becomes more open, a clearer image. Maggie let's go again, she's found feeling this time, and she can sing. "You know, I can never sing if

Meanwhile Harvey and Co are beginning to run into difficulties. The feeling that was on the first take, doesn't really seem to be there on the third. Then Harvey busts a string, then another. One could expect it all to blow-up, but there's an Americanism from Mark London, and that's funny enough to break building tension. "Okay Mark," says Harvey. "If we can start the tape from where I went from A minor to D major. London has to smile at the gentle jest. This time it works, and the four stoop back into the control room.

"Like that Charlie Watts drumming?" says Colin. "No, seriously though, we're driving now, there's a goodtime feeling about the music, there's something funky all the time. It's so great playing this."

Roll the tape again. First there are sharp, thick chords from Harvey, played fast collecting half the chord, then trapping a full one next time, building a beautiful rhythmic fusion. Simple, but precise drumming from Allen.

Then Leahy and Thompson rush in to get one generator of bite going. There's a break for organ, and Leahy rasps away from a predictable solo, and screams into a tortured length that would be totally out of place if it were just a fraction more freaky. Instead the music takes a weird journey ended by Harvey, who quickly snaps back to the original theme. A guitar break, and such a nice one. Through the misting windows one can see Harvey really absorbed in the break, he gets off his chair, stands up — and his shoulder-strap unbuttoned. A couple of notes are missed. The hands of Mark London shows rigid fingers, then a slight hammering on a safe section of the control deck. What frustration. It's got to be done again.

"I'm going to do a solo album," says Maggie, into an apple this time, and dying to tell somebody something. "I've always wanted to do one. You know I've had things up my sleeve for a really relaxing album, one that people could put on, just lie down to, and feel comfortable, warm, and full. I want it to have loads of strings, I know what things I want to do. On one track I want everyone on, I

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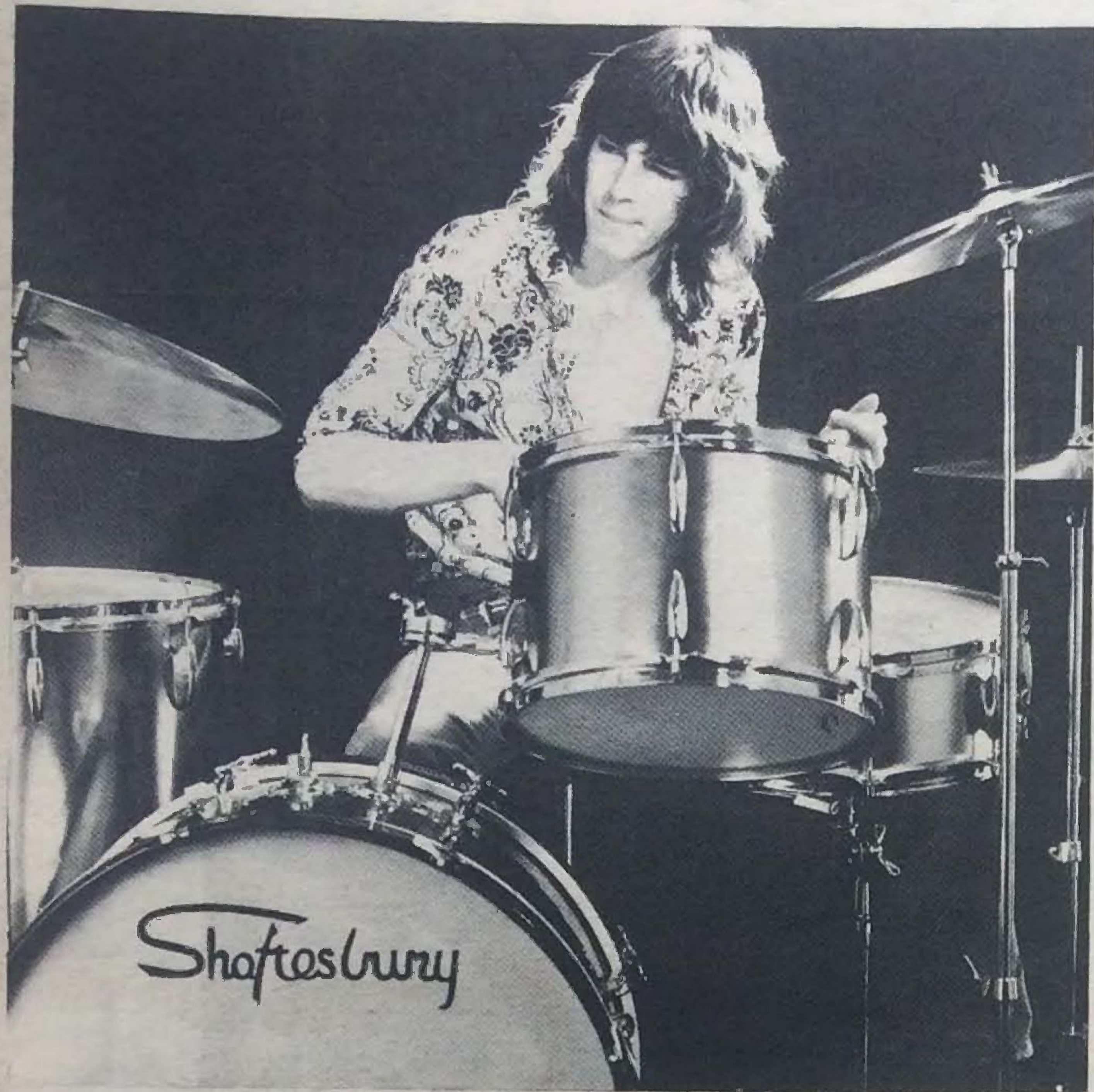
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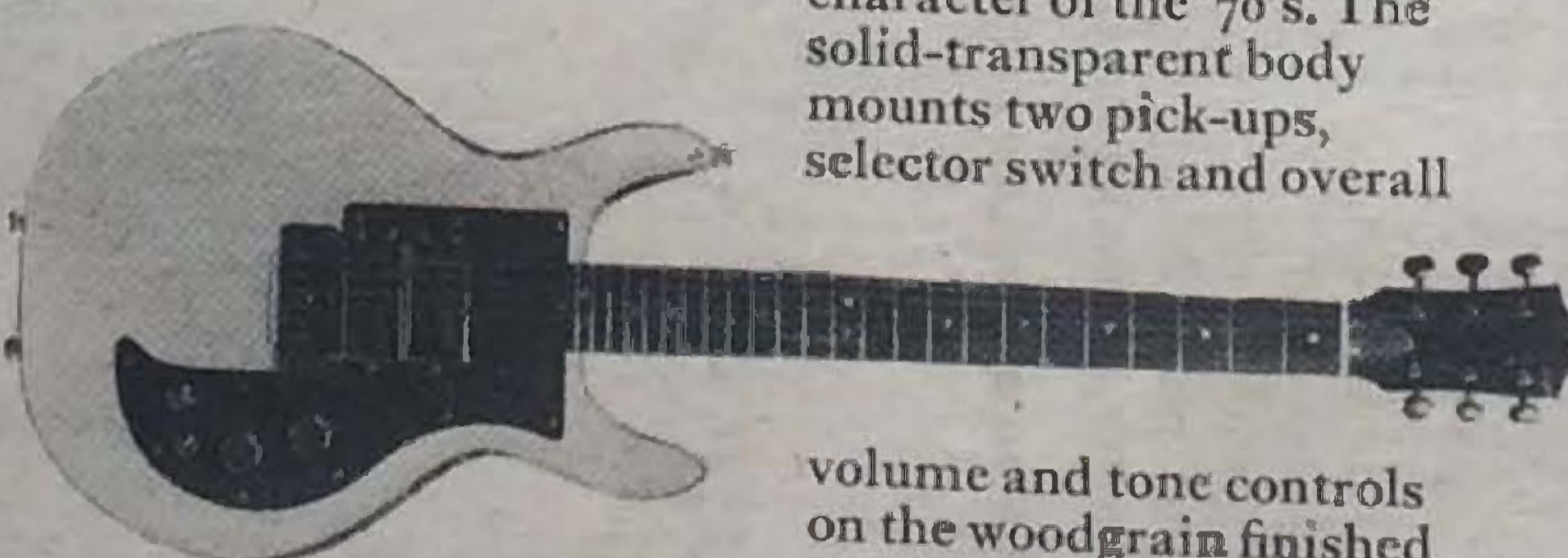
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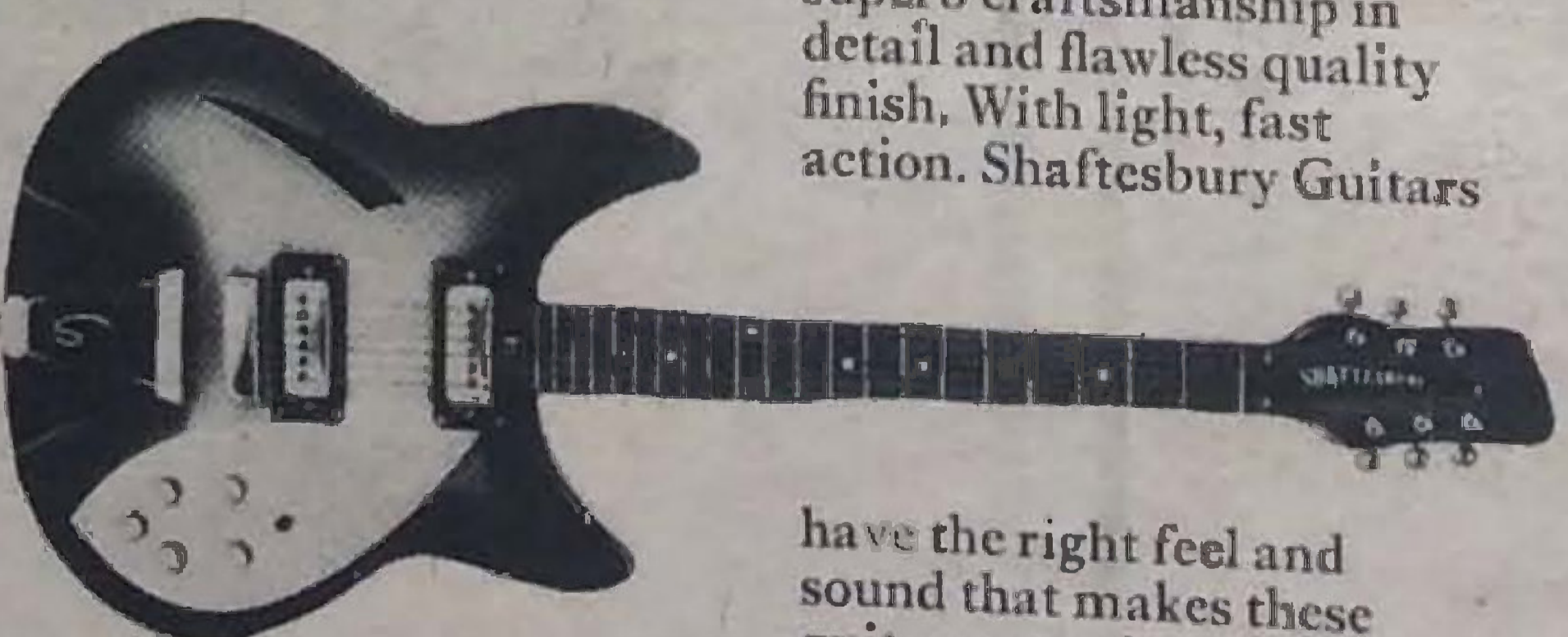
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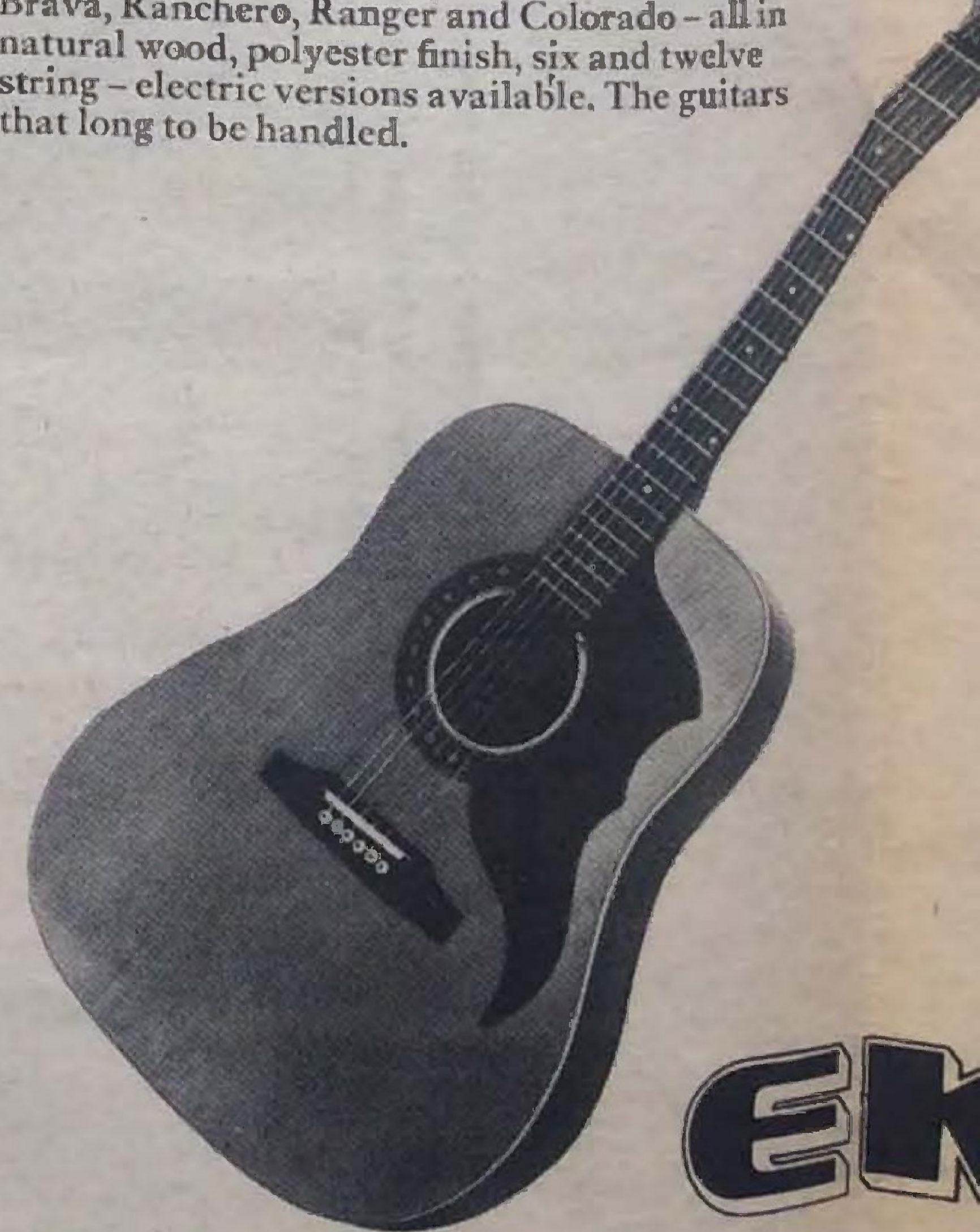
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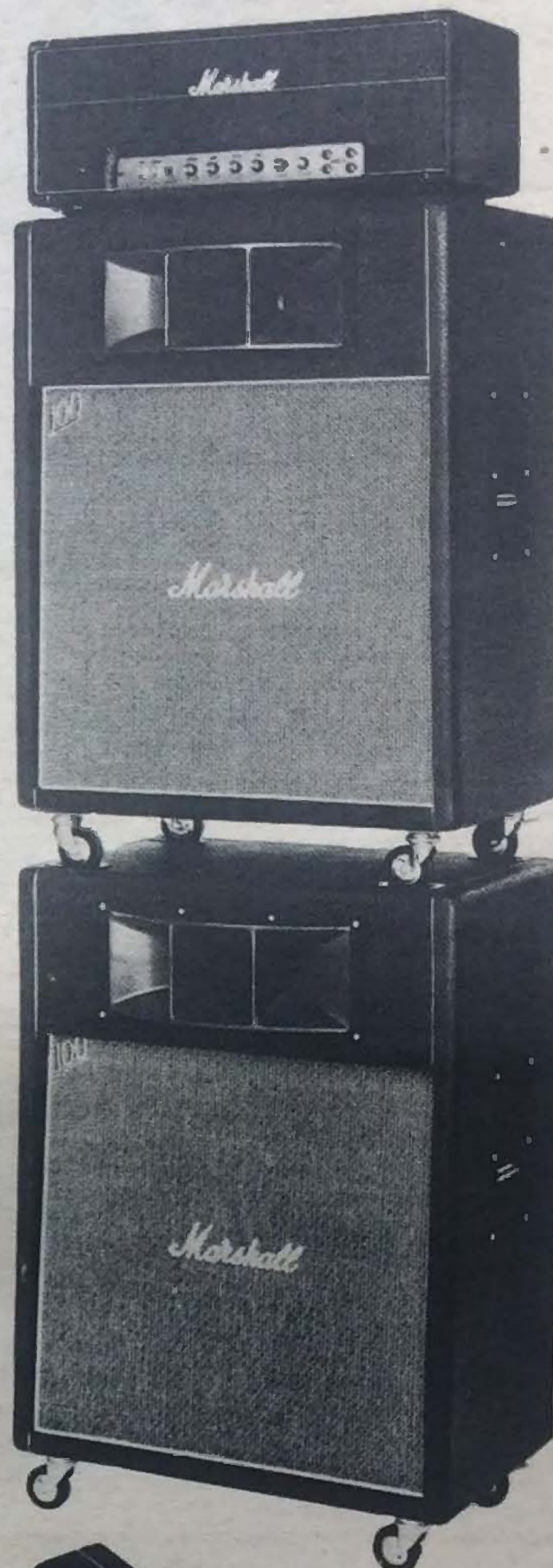
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# Jazzscene

**THE LATEST** entry in the do-it-yourself record label stakes is Strata East, the company formed by pianist Stanley Cowell and trumpeter Charles Tolliver to give their music some form of hearing.

Their first release is already available in America, featuring their quartet, Music Inc., augmented a dozen horns to play charts by Charles and Stan. It's a fine achievement, exuding positive promise for the future, and will surprise anyone who thinks that these men are left-overs from the hard bop era.

"I know that the established record companies can't help us any more," Stan says, "at least until they change their policies. The musicians are far more in contact with the people, with the real hard core who are concerned both with the jazz tradition and with today's exponents of this music."

Stan is from Toledo, Ohio, where there's a tradition of fine pianists: "Art Tatum and a number of others that you probably wouldn't know, like Claude Black and Mozart Perry. At one time everybody was coming through Toledo... Bird, Diz, Jacquet... I saw 'em all."

He lived in New York briefly in '62 and '63, in Los Angeles in '64, and then moved to Detroit, where he studied for a master's degree at the University of Michigan. "That was my initial avant-garde experience," he says. "I was around the younger crowd of musicians, and I was really ready for it... it seemed like the answer to everything."

He worked around John Sinclair's Artists' Workshop, and was the original pianist with the Detroit Contemporary Four, led by trumpeter Charles Moore.

As soon as he got his papers from the university, he worked as a painter for a couple of weeks to get some money and then split for New York. He already knew many musicians, from his earlier sojourns, and was able to sit

in with bands like Tony Scott's. "I remember giving Jaki Byard a shock one night. He thought he was the only cat around that could play stride piano, but I went in and did it and he just cracked up."

Stanley's first album was Marion Brown's "Three For Trane," and he was also working with people like Raschied Ali, Jackie McLean, Joe Henderson and Bobby Hutcherson, while taking gigs with singer Gene McDaniels



STANLEY COWELL: fine achievement

## Cowell's new direction

to survive. "Actually, Gene was really singing so-called jazz at that time... doing Trane's tunes, and sounding just like Pharoah Sanders, and it was a ball. He's been through a lot of changes, and he's into a folk-rock thing now."

In May of '68 Stan ran into bassist Jymie Merritt, who told him that Max Roach was looking for a pianist. Stan let it go, but eventually he got a call to one of the drummer's rehearsals. He joined up, and that was the band which played a season at Ronnie Scott's Club in London.

"The prestige and experience I got from that gig opened the door to a lot of good playing situations. A lot of people hear you in that kind of band, and that's also when I came out of my attitude of just doing the free thing. I found that there was still a lot of music in playing in a so-called conventional framework. That takes a lifetime to master, too, to master yourself... and to get free within that framework."

"We built it to a point where we could play a blues and play it so mean that if you walked in in the middle, you sure wouldn't be hearing no finger-popping bebop. "Of course, working with Max is like going to school. He's a great teacher for the young black American musicians, from the standpoint of tradition, of the heritage that we have. If we relied on the magazines to learn our jazz history, we'd lose all sight of the tradition. So Max has been very important to me in that respect."

Music Inc. was founded in May of '69. Stanley had just parted company from Max in California — "the first time I ever walked off a bandstand" — so he came back to New York and joined up with Charles, who's also left the drummer's band. Stan ran into bassist Steve Novosel and drummer Jimmy Hopps, both of whom had just left Roland Kirk, and they became Music Inc's first rhythm section. In fact their two Polydor albums, released in Britain last year, were made within their first three weeks together, and after only one gig.

"We've tried to establish something lasting," says Stan, and then notes ruefully that the rhythm section has changed several times. The last bassist was Cecil McBee, while Ron Matthewson and Jeff Clyne have been used for European dates. Freddie Waits and Teotie Heath have occupied the drum chair, but the current incumbent is 20-year-old Alvin Queen. The bass position, Stan says, is "floating," although Reggie Workman has been a fairly regular member.

## Ellington's festival suite

**DUKE ELLINGTON:** "New Orleans Suite." Blues For New Orleans; Bourbon Street Jangling Jellies; Portrait Of Louis Armstrong; Thanks For The Beautiful Land On The Delta; Portrait Of Wellman Braud; Second Line; Portrait Of Sidney Bechet; Aristocracy A La Jean Lafitte; Portrait Of Mahalia Jackson (Atlantic 2400135).

Ellington (piano), Cootie Williams, Money Johnson, Mercer Ellington, Al Rubin, Fred Stone (trumpets flugel horns), Booty Wood, Julian Priester, Dave Taylor (trombones), Russell Procope, Johnny Hodges, Norris Turney, Harold Ashby, Paul Gonsalves, Harry Carney (reeds), Joe Benjamin (bass), Rufus Jones (drums), Wild Bill Davis (organ) added for "New Orleans." Personnel for the "Portrait" tracks, as above but without Hodges; Cat Anderson replaces Johnson; Chuck Connors replaces Taylor. April 27 and May 13, 1970.

A NEW Ellington record is always something of an event. This one is especially welcome because we haven't had many albums from this source lately, and last year's "70th Birthday" set was hardly strong on new material.

"New Orleans Suite," which is all new stuff, was commissioned by George Wein for the 1970 New Orleans festival.

Stanley Dance's sleeve note (which has the information we want about who plays what) tells us that the first pieces to be written were tried out and presumably polished up at Al Hirt's Bourbon Street club, where the band performed prior to the festival.

The suite begins fairly slowly, almost gently, with Wild Bill and the organ blues. It is Davis' only track here, and he plays well in solo and with the band, which builds the right atmosphere for the entry of Hodges — blowing, as it happens, on his last session (he died two days before the album was finished).

Then comes the first of the portraits — to Armstrong, and played with obvious devotion by an old admirer, Cootie Williams.

Tenorist Ashby takes the floor for "Land On The Delta." Duke's old bassist receives a high quality tribute from Benjamin in a composition which, as it gathers force, takes on a likeness to some of the "Anatomy Of A Murder" music.

Trombonists Wood and Priester plus Procope and Cootie are contributors to a dancing, happy-sounding "Second Line."

Gonsalves pays respects to Bechet, the greatest of all jazz improvisors in Duke's view, and makes a sumptuous noise.

The track which follows introduces much fast-moving flugel work by the Canadian musician, Fred Stone.

To finish, however, Duke has written a grave and melodically distinguished portrait of Mahalia.

The lovely voicings are in a class with some of Ellington's finest tone poems, and I dare say this composition will grow into a favourite from this New Orleans album. Turney's flute is exceedingly satisfying here. I can recommend the LP as one of the year's most important releases. — M.J.

### BENNY GOODMAN

**BENNY GOODMAN:** "And The Great Vocalists." Goodnight My Love; The Lady's In Love With You; Sent For You Yesterday; Between The Devil And The Deep Blue Sea; I'm Living In A Great Big Way; Did You Mean It; Thanks For The Memory; There's A Small Hotel; He Ain't Got Rhythm; Cuckoo In The Clock (RCA International INT1021).

Goodman and orchestra with Buddy Clark, Ella Fitzgerald, Johnny Mercer, Jimmy Rushing, Martha Tilton and Helen Ward (vocals) 1935-39.



Billa, Ella, Rushing, Teagarden, Peggy Lee, among them — and though some of the best have had to be left out for label reasons, this remains a fair bunch of vocalists for lovers of Thirties swing and dance music.

There are clarinet solos, generally short and close to the melody but clean-toned and stylish, and also patches of tenor, trumpet and so on (mostly Ziggy Elman, Vido Musso or Arthur Rollin). And Jess Stacy's piano comes through well on a few early tracks.

My own choices here would be "Did You Mean It" with a '36 vocal by Ella, young and bouncy, and Little Jimmy on "Ain't Got Rhythm" from the same year.

But other items such as "Great Big Way" (with Clark vocal) have plenty of swing and fire; "Sent For You" copies the Basie original, down to Edison's fine break and trumpet solo, but it does less well with Johnny Mercer, in Rushing's role. Mercer also sings on his own "Cuckoo."

I have affectionate memories of the '35-'36 band with the part-sounding Helen Ward, and thus enjoy "Devil" and "Small Hotel" as swinging with vocal dance tracks by a real precision band.

Ella's second vocal is on "Goodnight," and Martha Tilton obliges on "Thanks" and "The Lady's." All is not hot jazz of course, but this is quite a pleasant album for collectors of music of its time and type. — M.J.

### HERBIE HANCOCK

**HERBIE HANCOCK:** "Mwandishi." (b) Ostinato (Suite For Angela); (a) You'll Know When You Get There; (a) Wandering Spirit Song (Warner Bros. WS-1838 — import).

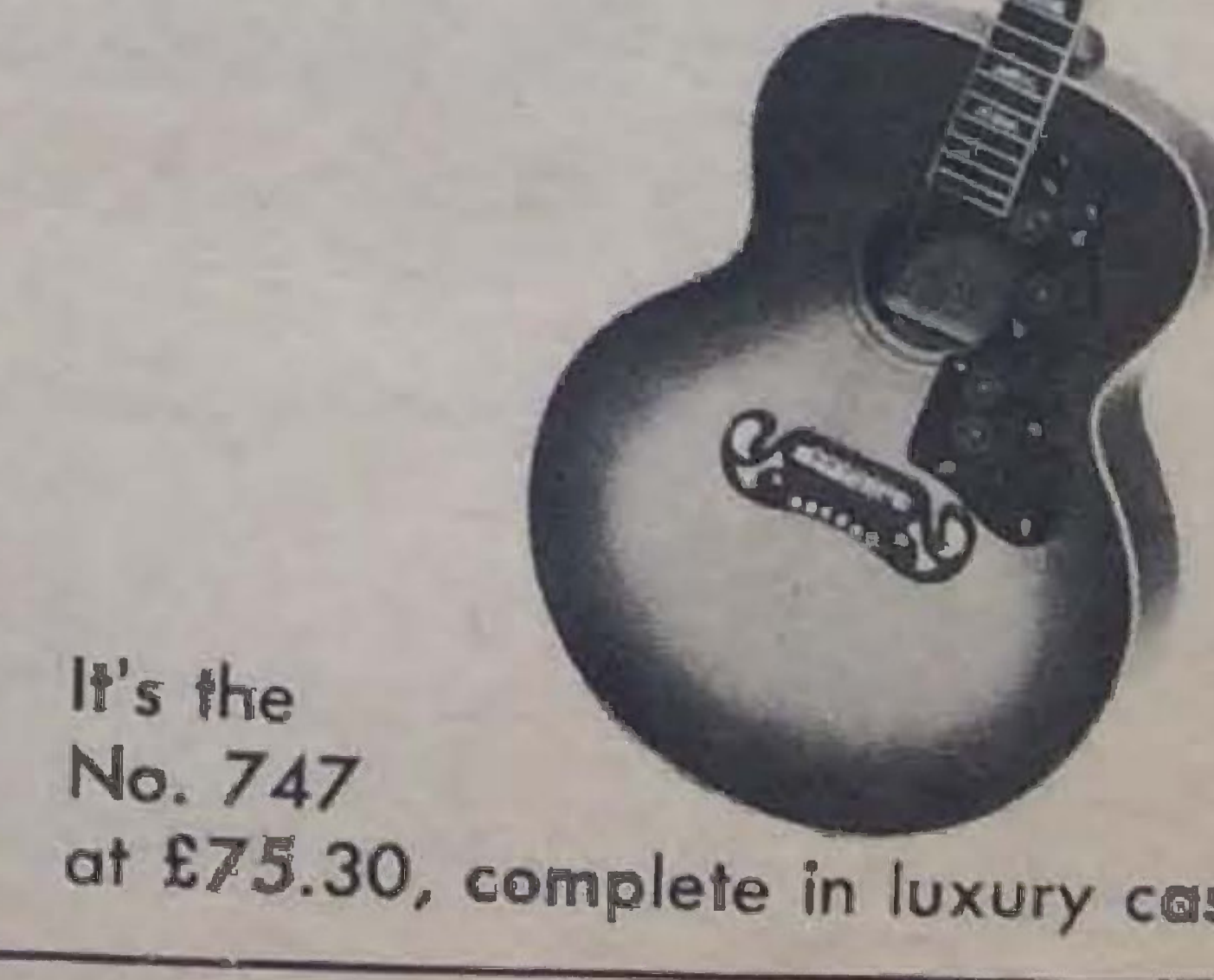
(a) Hancock (electric piano), Eddie Henderson (trumpet, flugel), Julian Priester (trombone), Bennie Maupin (alto flute, bass clarinet), Buster Williams (bass), Billy Hart (drums). Recorded at Wally Heider Studios, San Francisco, prob. early 1971.

(b) add Ron Montrose (guitar). — R.W.



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# MEDIA MAN

**BERKELEY, California,** is a college town with a population of about 100,000 people.

At one time in 1967 Berkeley was said to have more F.B.I. agents doing undercover work there than in the states of Missouri, Indiana, and Illinois, which have a total population of about 13 million.

Needless to say Berkeley is a "hot" town; Berkeley is also a musical town. It's the place where Contry Joe and the Fish began and where Mother Earth got her roots.

It's the home of Fantasy Records and Creedence Clearwater Revival. Berkeley is also the home and birthplace of one Tom Fogerty who quit a million-dollar a year gig to do his own thing.

I spoke with Tom at Fantasy's new worldwide headquarters in Berkeley, a luxurious building which was more or less, and you can be sure it's more, built from Creedence's earnings.

Tom is very casual and friendly, for a millionaire, and he possesses an unusual energy and power which he can at times convey to others.

As rhythm guitarist for Creedence he had a future that was everlastingly bountiful yet he gave it all up last February to essentially do whatever he wants.

He is a media man with a prophetic nature.

"One of the reasons Creedence pushed themselves so hard and accumulated so much money was because they wanted to clear the way for other artists trying to make it big and, most important, show potential artists what they could do."

But the time passed and Tom realized that he had come as far as he wished to go in his set position as rhythm guitarist for Creedence; he was thirty years old with four children and many hard working years behind him.

He hates the thought of being termed a "solo artist" but he undeniably is one with the early success of "Goodbye, Media Man," his first solo single, now heard on radio stations throughout America. His projects for the future include producing blues artist Roger Collins and organist Merle Saunders.

Is your single actually directed at media men?

What I had in mind when I was writing this was mainly television. And not anyone in particular, but just the tube itself. You know how you always sort of get down on the tube and I was thinking about it because it's just sometimes such a waste of time. And what a neat

Tom Fogerty, the man who quit Creedence, talks to Cosmo Donahue

beautiful tool it is but nobody ever uses it right. It's always just such a piece of crap, such a nothing. Radio is much more communicative than television ever is.

You are a media man. So what you're doing is your feeling of what the media should be.

Well, a lot of people are hip to how to use the media. And I mean use it in a bad sense. And so you are told a lot of crap that ain't true, man. There's a lot of misinformation fed into the whatever it is that comes down to you.

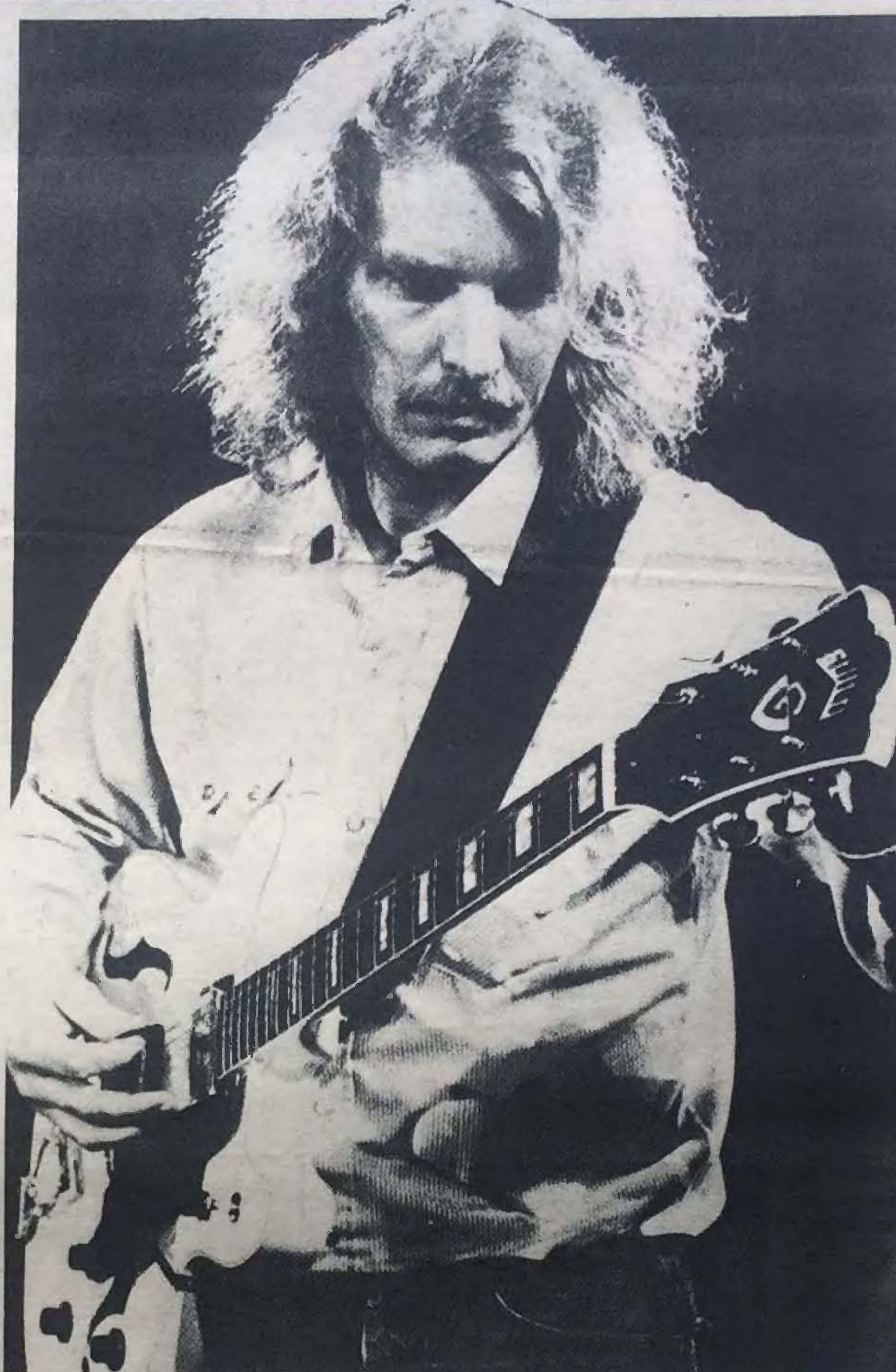
Television has a lot to do with the single?

Well in a sense... if inspired me to write it. Television is such a powerful, powerful tool. The most powerful tool that we have! More than any bomb or anything.

Who influenced you during the fifties when you were young?

When I first started digging music, popular music that I heard on the radio, I was into Eddie Fisher, and Rosemary Clooney, and the Woody Woodpecker song, and stuff like that. That's what I was digging and all of a sudden my older brother turned me on to "Gee" by the Crows. Who are you jamming with now and what kind of material are you doing?

When I play my stuff I play with just Merle... just me and Merle and the drummer. Because when I play with Jerry Garcia we just play whatever we want. We do stuff like "Mystery Train," and "See That My Grave Is Kept Clean." It's fun. We don't get into a "well now here's my latest..." I don't want to become that. There are all these stages that I've been through. I wasn't in a group to begin with, I was a singer with a band. And the first records I made were just as a singer. Just about what I'm doing now, except I was called



Tommy then instead of Tom.

Who do you like to listen to? What modern artists do you dig?

I love the Stones, man. You know who I really like? Like in the last two days they just blew my mind completely. The Persuasions! They destroyed my head! That's what "Gee" by the Crows was. That's the kind of music it was. I think the Persuasions should be the number one band of 1971!

What do you think of the English bands? Have they affected you?

Oh, completely man. Like here's the way I was seeing it, as an observer of the whole scene. It was like all sort of helter-skelter until Elvis Presley hit. And he made it a thing. You could be one of those. You could be like that. Wow! Yeah! And then the Beatles did the whole thing again for you. And you could say, yeh, I could dig being like that. And Dylan... I wasn't really influenced by Dylan. When I saw the film "Don't Look Back" I finally figured out what was happening with him. That one really did it. I

saw it about three times.

Do you think you'll be going to Europe on tour?

Only if I can do it in the way that I heard the Grateful Dead did. They packed up one Friday morning and got in an airplane, and flew to Paris, and played, and stayed a week, and then came home again. It was something like one or two gigs. But it wasn't like work at all. It was a vacation, the way I could dig it.

Why did you leave Creedence?

I guess the best way to explain it is that for some

reason we had gotten ourselves in such a place that it was really hard for me to project. Which was stupid... but that's what happened. I got tired of hearing my records on the radio. I don't know, there are so many different reasons.

"Pendulum" was the first Creedence album to get heavy publicity and exposure. Fantasy threw a huge party, and the record was heavily advertised yet it sold less than "Cosmo's Factory" and didn't quite live up to the critics' expectations. What was that all about?

Mostly what it was all about was sheer exhaustion, and paranoia, and lack of sleep, strange conversations, and weird tensions, personality conflicts, and musical differences, and on and on.

How did you guys feel around the time you were recording "Suzy Q"? Did you have any inclination that you would make it?

I was feeling then about the way I'm feeling now. It wasn't so much about making it but I felt really excited musically like I was doing something new again. Really moving out and breaking down some walls.

How would you describe the music that you do alone?

I call it classical rock. Are you planning a solo album?

Yes. But I'm not rushing out to do a solo album. Making a single is really what I'm doing, and then I'm doing a single with Meric.

Do you see yourself as a solo artist?

No, not really not like that, no. I contemplated all that sort of trip, you know. Like the ex-Creedence makes it on his own. Will he be able to do it? That's what I just left. To me it seems that you're basically doing what you please?

Yeh, now that's it. And so it appears there's something happening that isn't happening. Like when I play with Jerry and Merle, and Bill, it's because I enjoy playing with them and they enjoy playing with me. I don't see myself as the leader of a band or anything.

You have a line in "Good Bye Media Man," it goes "You better stop flashing pictures of the people and start flashing pictures of the power."

I got that line at the last Berkeley People's Park anniversary of the riots two years ago, last April I guess or was it May? Well anyway, the day that the news was being flashed about it, you know the day after the demonstration, they're flashing the news and some chick yells off camera, man. Just like some voice yells off camera, "You're taking pictures of the wrong thing."

Because they were showing how the radicals were running down the street but they weren't showing how the cops were hitting them on the head.

the second time with "River Deep, Mountain High," which Rodney, Mick Jagger and Brian Wilson were there to see recorded. O tempora! o mores!

Our Hero began to get himself recognized. A few years back, he went out with George Harrison in an old Chev, picking up female hitchhikers who couldn't believe it was George behind the front wheel, but I bet they picked up on Rodney. He struck up a strong friendship with Kim Fowley (with whom he produced a record, "Big Bad Cadillac," on Original Sounds), and of course he went to a lotta parties with Big Names notably the Beach Boys, who had met him back in Mountain View and told him to go West, young man.

More recently he has become an institution — glamorous not mental, I hasten to add. At a premiere for "The Magic Christian" in LA — to which Rodney hitched a lift incidentally — Ringo, informed of his presence, is understood to have exclaimed, "not the famous Rodney Bingenheimer!" a remark which has been duly noted in one of the scrapbooks. Furthermore, he was recently granted an audience with the Archkook of LA, Charlie Manson himself.

After going through amazingly little formalities at the prison he suddenly found himself in a room face to face with Charlie, who promptly referred to him as "Little Brother," which is undoubtedly better than being called Tich. According to Rodney, he wanted to know all about McCartney's new album. In fact he blamed the Beatles for his being inside.

Rodney got the impression that he didn't have anything to do with the killings. "He seemed a nice man. Except that he goes on and on, rapping, and you don't get a chance to speak." As far as I know, no official picture was taken of the meeting for the scrapbook.

Being in such a unique position, of course, has meant also that Rodney has some into contact with the genus "groupies," those (mainly) young ladies of dubious reputation, who, while essentially the camp followers of bands are frequently to be found in the van, if you see what I mean.

Bend an ear to his words of wisdom on the subject: "It's really strange, but I can always tell the groupie girl. She always has shaggy hair and wears hot pants. They put them down in LA, but they're accepted in New York, I believe. All groupies are on a club list and get in free. And they get to go to press parties."

The GT's, you might say, are one of the species.

"They're really nice girls," Rodney thinks.

"The new thing in the States is to take heroin and dress sloppy — no one seems to mind too much how they dress anymore; it's very casual. There are also a lot of hookers, you know, they're about 14, and they get the money to buy drugs and support their boyfriends."

"Then, like, the really in thing in California is that everyone is following Rod Stewart, everybody looks like him with that haircut."

You live and learn, don't you? But nothing surprises me about this business anymore.

Say, does anyone want this sepia-tinted photo of David Bowie that I have before me?

## Arc at Bell



BELL AND ARC: produced by Bob Johnston

**GRAHAM BELL** untwisted a face that tends to bunch with some sense of anxiety, the eyes become soft, almost boyish, but openly aware.

"Each time I play I'm pleading, I'm screaming to that audience that for God's sake I'm giving them all my soul, I'm giving them all my hangups."

There's a pause, and he screws his face again, adopting the wrinkles of an old paper bag... if there was ever an intense person. "I'm expressing, expressing for them. I'm getting it out for them. I don't know why it's me up there, I just don't know why it's me. But it is."

If there's three British writers who look like carrying a rather sturdy torch for the future, then for me it's Peter Hammill, Alan Hull and Graham Bell. All are with Charisma, whose West End offices are quickly adopting, a homely, superstable atmosphere. The formula is basically simple — put your writers into comfortable circumstances in which they can write, and let them spin. And yet that, as it's been so handsomely proved in the past, can lead to a load of meaningless gibbering. In Charisma's case however the writers have produced, somewhat

underrated gems at that. These writers are blossoming... and Graham Bell is howling like hell. In a ridiculously short space of time Bell and Arc have lashed together a remarkable band, belted-out the fact that they've something to say, and nurtured an enviable audience. They've also succeeded in capturing the renowned qualities of that big American band Bob Johnston. He only tends to produce the best, and for him to produce Bell and Arc's first album may well send lesser bands back to jobs at the lathe, and comfortable little semi-detached wiles. But let's take it back a wittle. Times have been fairly mixed for

Bell in the past. The lamented Skip Bifferty met a traumatic end — not strictly in a musical sense. The torturing ways and ideals of the pop business left quite a scar on Bell's mind.

"I've always been satisfied within myself. I've always known that I wasn't rubbish. I've sat down and played, and it's been there. What initiated that feeling in the past was the whole showbiz trip. I just can't stand that, I just can't stand artists being treated like a tin of Heinz beans. It freaked me. It was with Griffin that I finally grew up."

"There were whole scenes, and hassle periods. Used to get up in the morning, get really smashed, and play magic. Got heavily into drugs, and played like hell, even through there was no food in the house. You don't get hungry on acid, you see. You can get incredi-

bly hung up though when during that type of period your music doesn't get through to an audience. You need them, you need their energy. If they are giving you a buzz say twice a week, then you can survive. That's happening now. At the recent Lyceum gig I just couldn't believe what was happening — the feedback from the audience was incredible."

Had Graham anticipated such success for Bell and Arc? "Nobody ever thought about it. It just came together. Charisma were fantastic — they made us work. Three months had passed before we knew it, three hard working months. There were so many changes, and something had emerged. We were doing more gigs in a week than I had previously done in a year. Each week we were improving, a complete

sound was emerging. Suddenly our music, and my writing really grew up."

"After all the mess I'd been through, here it was. The right sort of heads, luck, and hard work."

Did Graham think he was the sort of character who needed pushing? "Not in a pushy way. We were pushed nicely, we were out in the position where we were doing just what a band is supposed to do. I know now that if it does happen, I think we'll be able to cope with the pressure. I believe that to make a band succeed you have to list certain vital things it must undertake. It needs to work for a start, it needs to create, it needs to strive like hell to find the magic, and it's also got to be completely at ease."

"I'm at ease with bread, thanks to Tony (Stratton-Smith, Charisma boss). All I have to do is loon around and feel free to create music. He has provided an environment, so we go and make something. But I know something's got to happen. The album will, I know this album will be fully representative of what the band can do. After that, each album will be different, you'll be able to plot us in steps and stages."

"Although I'm the sort of person who doesn't really think too much about what's happening

tomorrow. I do what I feel I could do. I know damned well that it wouldn't be worth me being alive if I couldn't play that much music."

How did he look upon the progress of himself as a writer? "I've learned a lot, not on guitar, because I still think I'm a bad guitarist. But from guitar, and from piano, I can get over what my voice wants from it. As far as a group, well everyone gets completely interested in what everyone's saying. It can really get heavy at times, when someone says he wants to do this, and someone else is totally against it. But there's always a guiding hand — like love of the family."

"I've also got a lot of friends who are musicians. They teach me a lot. During the next two years I want to get more into the technique of piano — but I feel I can only go so far."

"I know as far as words go, I used to be forever chopping and changing them. It was either them that were lacking, or the music. Now the channel of my writing is becoming more mature. I play them to other musicians, and they are gassed by it. Yet it's just beginning. I've been through infants school, junior school, and other things, and now I'm going to university, if you see what I mean. I just hope I'll graduate." — ROY HOLLINGSWORTH



# ANY QUESTIONS?

Where did Alvin Lee obtain the metal-studded wrist strap that he wears and how much did it cost? (Paul Williams, Langley, Bucks). Which guitars does Alvin play and which one was used for the gun-shot effect on "A Band With No Name" from the LP "Watt" (David Blackburn, Sunderland). Why did Alvin use his old orange Gibson (Woodstock) on the Continental tour and not his new one (Wight). How many mikes has he on it? (Jean-Pierre Tarayoff, Lausanne, Switzerland).

I have six different wrist bands. One came from Kensington Market. The others my mother made from old pieces of leather and studs from the local rocker shop. They prevent me ripping my wrist on the guitar bridge. My favourite guitar is a Gibson 335, about 16 years old, which I bought six years ago for £40. I have fitted a Fender Stratocaster pick-up in parallel and taken the pick-up covers off. I have also performed the same operation on a Gibson Stereo, which I use as a standby. I got the gun-shot effect with a Gibson Winchester with bolt action. The orange Gibson is actually red. It was the first good guitar I ever had and it will be my favourite until it dies. I bought the new one while

the old one was in hospital. Both Gibsons appear to have five pick-ups, but actually there are three. If you take off the Gibson pick-up covers it reveals two pick-ups under each one. If anyone is interested, I can supply pictures of a Gibson pick-up operation. — ALVIN LEE

As a great admirer of creative writer Alex Glasgow I'd like to get some of his work, especially his songs from the Play "Simon Says", which was produced at Leeds Playhouse a few months ago. — Audrey Townley, Gloucester.

Nineteen of the songs, contained in five radio and stage presentations, including "Simon Says", are available, with an introduction and biography, in Alex Glasgow: An Anthology (Robbins/FDIL50p).

How did Keith Emerson produce the sounds at the end of "The Karelia Suite" and "America" on ELP's "Elegy" album? Which organ did he use and which one does he play with ELP? How long did it take him to learn to play the organ? — R. D. Bartlett, Sheffield.

The sounds were obtained by means of a fuzz-box connected between the Hammond L100 and the Hiwatt 100-watt stack on "Karelia" and by a reverb unit on "America". My other organ is a Hammond C3. I began to play piano at the age of 10



KEITH EMERSON: how long to learn?

and switched to organ when I was 19. I found the conversion quite easy, but even now I'm still developing style and changing it occasionally. The only difference is the different action between the two keyboards. You can't play the same style as piano, because you've got to use your imagination and listen to what sounds right. The left hand of the organ player is the most difficult thing to get used to because basically you can't play what you'd play with your left hand on piano. Certain styles, like stride piano and boogie-woogie, just can't be used on organ. So what you can do is to limit your left hand to triad chords and use them to comp behind your right hand. It's more-or-less like a stabbing action with your left hand. Another way I use my left hand on

organ is on single line work employing it to provide a suitable counterpoint to the right hand. And, of course, if you have bass pedals you can provide the roots of the whole thing if you are playing solo organ. — KEITH EMERSON

What amplification was used by boxer Joe Frazier and his pop group, the Knockouts, on their tour of Britain? — Andrew Lavender, Balham.

It was supplied by SNS Communications Ltd, of Bournemouth, and comprised one 125-watt amplifier with instrument pre-amp and two 2M12 speakers each for the lead, rhythm and bass guitarists. The five horns were played through three mikes into a 125-watt amplifier with PA pre-amp and two 2M12 speakers on either side of the stage. Vocals were put through a 125-watt amplifier with a PA pre-amp and two 125-watt slaves, giving a total of 375 watts RMS driving six 2M12 speakers. The total power involved was 875 watts.

Having heard a lot of Caravan on the radio, could you please tell me their line-up and the instruments they play? — John Thorley, aged 15, Great Barrs, Birmingham.

David Sinclair: Hammond A100, Watkins Copycat echo unit, Hohner Pianet, Sound City 100-watt amplifier and Triumph speakers. Richard Coughlin: Premier drum kit. Pye Hastings: Rickenbacker red and black six-string and Fender 12-string guitars, with Marshall 100-watt amplifier. Richard Sinclair: Fender Jazz Bass and Marshall 100-watt amplifier. Pye and Richard also play Framus J96 jumbo guitars, which they use on recordings and for composing and taping songs. PA is a 600-watt WEM.

What equipment is used by Uriah Heep? — Bruno Vaglienti, Torino, Italy.

Mick Box: Gibson Les Paul Custom guitar and two Marshall 100-watt amplifiers with two 4 X 12 Marshall cabinets. Ian Clark: Ludwig drums and Paiste cymbals. Paul Newton: Fender Jazz Bass and two Marshall 100-watt amplifiers with three 4 X 12 Marshall cabinets. Ken Hensley: Hammond B3 with a Leslie PRO 900 tone cabinet fitted with Lansing speakers and a Simms-Watts 200-watt amplifier with two 4 X 12 cabinets. Ken has two guitars, a Gibson Flying Arrow and a specially-built Epiphone. David Byron is the vocalist. PA is a WEM 800-watt with AKG microphones for voices and Beyer microphones for the drums. The lights were supplied by Image.

I've recently bought a Hohner Blues Harp and would like a suitable tutor for it. — G. Traxline, Shepherds Bush.

A-B-C of Harmonica Playing (Hohner, 15p) gives the notation of the diatonic harmonica and tells how to blow it, but if you want something far more elaborate, there is Blues Harp, by Tony Glover (Music Sales Ltd, £1.20).

# Blues

records



MEMPHIS SLIM youthful company

Memphis Slim has made a great many records, and in a fair variety of styles, and over the past few years has extended his scope quite a bit. BLUE MEMPHIS (Barclay 920214) is his latest attempt to get among the contemporary currents in blues-oriented music. Recorded during a visit to this country in June, 1970, the album features Slim singing and playing piano (also clavichord) in all sorts of youthful company. Peter Green — greatly admired by Slim — is ever present on guitar and Conrad Isidore is the regular drummer. Pete Winfield plays electric piano, celeste or organ on all but a couple of tracks; John Paul Jones is at the Hammond on side one, and others on duty are Larry Steel and Stephen Thompson (bass), Chris Speeding and Ray Dempsey (guitars), Duster Bennett (harmonica) and a host of horns, etc., to support the majority of numbers. The material, written by Memphis and arranged by Jerry Long, includes the "Blue Memphis Suite" in which he takes us through some familiar territory, music and textwars, beginning with "My name is Peter Chatman". He is pretty effective in this genre, and if you like the modern instrumental blues style and matted horns in the background you should find this a quite pleasant journey. Green runs some nice lines on "Scream'n' And Cry'n" and elsewhere, and Slim has a few good spots. The second side contains "Mason-Dixon Line," "Youth Wants To Know" and "Boogie Woogie 1-9-7-0" by a nine-piece group plus reeds and brass; and a pair of contrasting performances by a quartet (Slim, Green, Thompson and Isidore) which have a lot of Slim's best piano and more meaningful singing. Green's guitar rings out loud and clear. On one of these, Slim pays homage to Otis Spann and Earl Hooker; on the other he sings about the Chicago Seven. I would not include this with Memphis Slim's highest-grade efforts, but it certainly represents a lot of international co-operation. — M.J.

Jones," too, is full of period interest and the album will be enhanced for many by two talking tracks (not overlong) on which Lewis reminisces about his early recording career and, more importantly, the old medicine shows. Now and again he sounds a trifle ancient — not necessarily a bad thing with these versions — but in the main the album finds him in easy form, making lovely traditional music. — M.J.

Best sellers

The following are among the best-selling blues albums in Britain this week.

- EMPTY BED BLUES, Bessie Smith (CBS).
- NOTHING BUT THE BLUES, Various Artists (CBS).
- BACK TO THE ROOTS, John Mayall (Polydor).
- B. B. KING LIVE IN COOK COUNTY JAIL (Probe).
- HOOKER 'N' HEAT, John Lee Hooker and Canned Heat (Liberty).
- NO DOUGH BLUES, Blind Blake (Biograph).
- KING OF THE DELTA BLUES SINGERS Vol 2, Robert Johnson (CBS).
- ANY WOMAN'S BLUES, Bessie Smith (CBS).
- VINTAGE MUDDY WATERS (Sunniland).

List compiled from returns by LONDON — James Asman's, WC2; Dobell's, W1; Chris Wellard, SE14. BIRMINGHAM — The Diskery. MANCHESTER — Record Rendezvous. EDINBURGH — Bruce's. LIVERPOOL — Nems. NEWCASTLE — J. G. Windows.

YOUR QUERIES should be sent to Any Questions Melody Maker, 161 Fleet St., London, EC4. Each question MUST be accompanied by this coupon.



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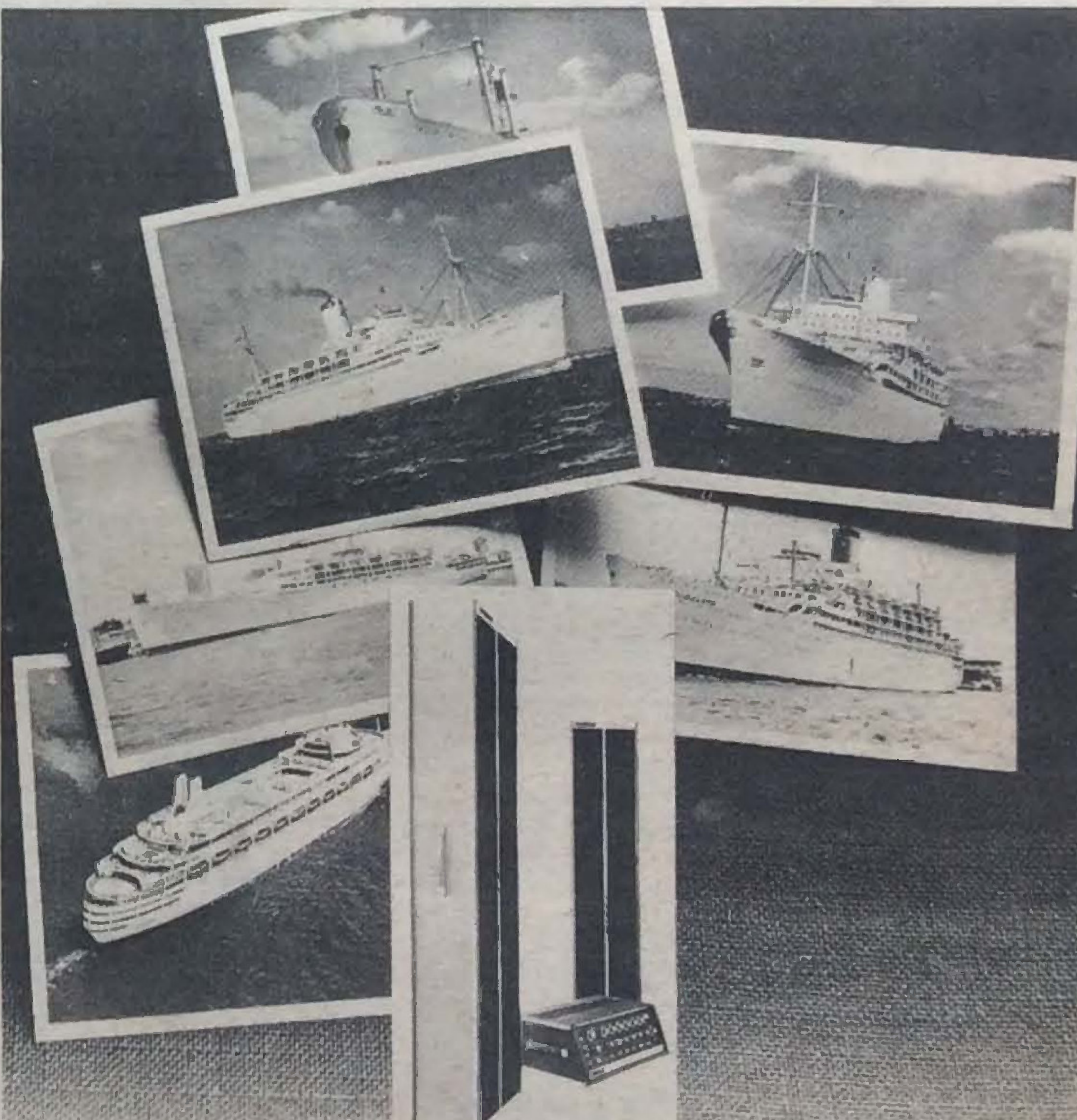
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# TRADE FAIR SPECIAL

a six page MM preview of the British Musical Trade Fair, opening on Sunday. Compiled by Chris Hayes



## The instrument explosion

THE sound of music will echo along the corridors of London's Russell and Bloomsbury Centre Hotels from Sunday, August 15 to Thursday, August 19, during the run of the 13th British Musical Instrument Trade Fair.

### Energetic

The exhibition has been organised with characteristic thoroughness by the energetic Association of Musical Instrument Industries, spearheaded by popular president Sam Norton, export director of Boosey and Hawkes Ltd, and hard-working secretary Doug Michell.

Over 40 musical instrument manufacturers and wholesalers will be displaying hundreds of old and new products for an estimated attendance of 2,000 music dealers from all over the world, seeking the most attractive bargains on the market.

It is traditionally a trade fair for members of the musical instrument industry, so the temptation to throw it open to the public, even for one day, has once again been resisted by the organisers, giving wholesalers and retailers ample time and room to conduct their business without intrusion. Although the total area of the exhibition covers 30,000 square feet, it proved inadequate for the huge demand. Several exhibitors wanted more space and some are therefore staging mini shows of their own in adjacent hotels.

The biggest impact of the fair is expected to be the vast development of the electronic organ, with many new developments, including cassette teaching systems.

The astonishing growth of musical education in schools and youth clubs

## Message from the President

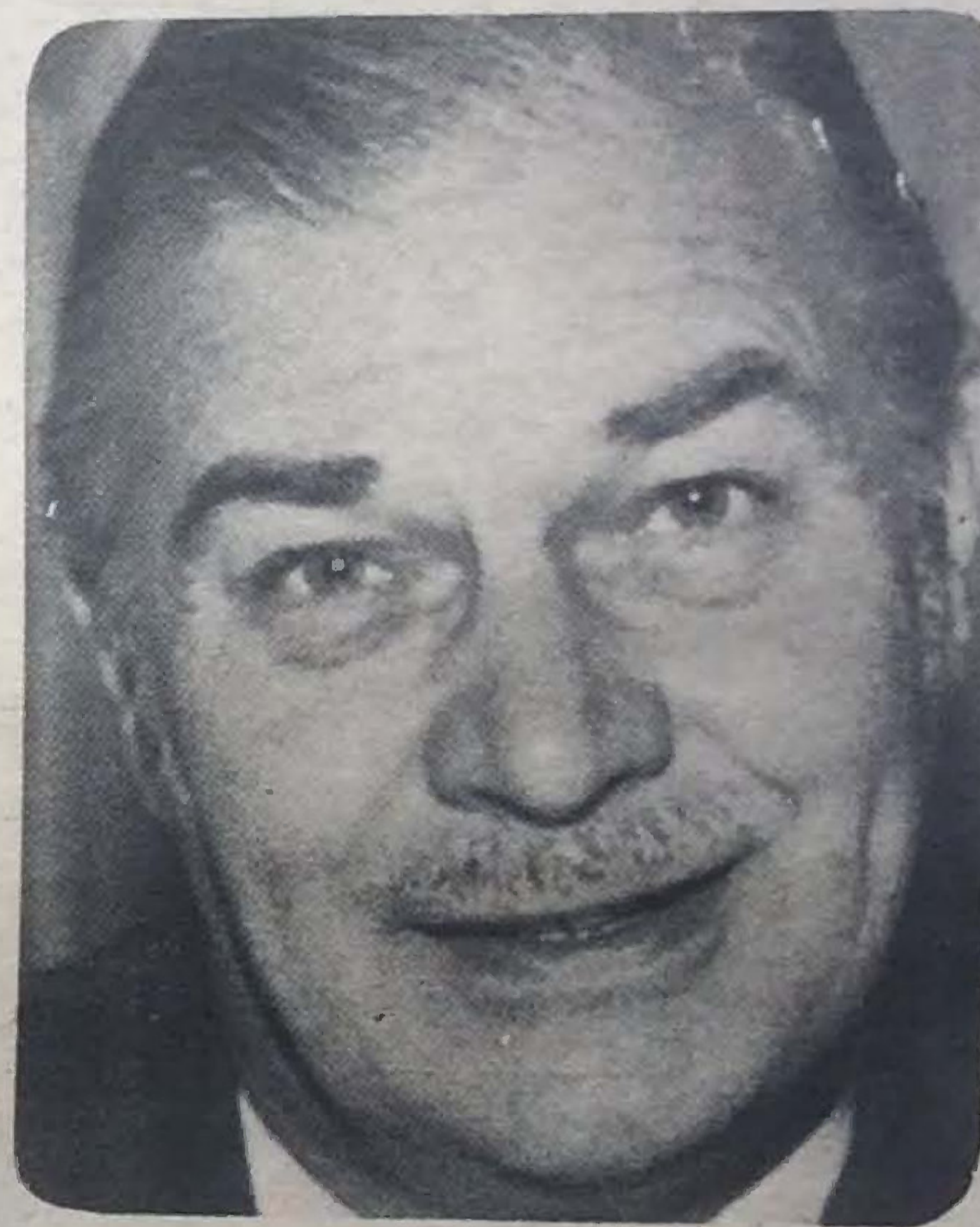
MAY I take this opportunity of welcoming all our friends in the industry to the most popular musical instrument trade fair in the world, where they will see the latest range of musical merchandise.

The 1971 British Musical Instrument Trade Fair boasts around 40 exhibitors. Each and every one of them has prepared his latest and best-ever display of world-famous products.

I feel sure that everyone associated with the musical instrument trade will want to come along and see all the new instruments and accessories on show. It is also the perfect time for us all to exchange ideas, consider changing trends and generally set the tempo for next season.

Whether you are one of the many regular visitors or are coming for the first time, a warm welcome awaits you from us all.

**SAM NORTON**  
President of the Association of Musical Instrument Industries.



will be reflected in the bigger and better range of instruments and accessories specifically for the younger generation.

Guitars continue to outsell every other musical product, with a surprising increase in popularity of the acoustic model, and amplifiers go on getting bigger and louder, although there is a growing demand for quality in preference to volume.

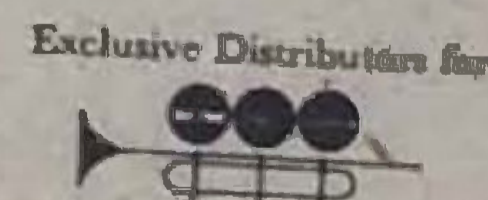
Reed and brass instruments have enjoyed a new lease of life thanks to electronic aids and drums remain indispensable for the group and the dance band both for their showy appearance and the backbone they provide.

There will be the usual extensive assortment of musical accessories, ranging from cassettes to mouthpieces and strings to piano stools. The exhibition is open daily from 10 am to 6 pm.

This top trio will be appearing at the Bloomsbury Centre Hotel

Laney, Diamond and Beverley will be appearing at the Langham and City Rooms of the Bloomsbury Centre Hotel during the Autumn Trade Fair. Diamond 600 and 800 organs, Laney Amps and Beverley Drums are worth seeing. Ask Boosey & Hawkes to book an appearance in your store.

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D. H. Baldwin Company, Beare and Son Ltd, Benelux Musical Instruments Ltd, Arthur Butler and Co, Cardiff Music Strings Co Ltd, Carlsbro Sound Equipment, Clearstone Musical Instruments Ltd, Compton-Edwards Ltd, C. G. Conn (UK) Ltd, Dallas Arbiter Ltd, Farfisa Division of Dallas Arbiter Ltd, General Electro Music (UK) Ltd (token room), General Music Strings Ltd, Keith Hitchcock and Co, M. Hohner Ltd, James How Industries Ltd, Jennings Electronic Industries Ltd, Livingston Organs Ltd, Henri Selmer and Co Ltd, Simms-Watts Ltd, John Hornby Skewes and Co Ltd, Stenter Music Co Ltd, Thomas Musical Instruments Ltd (token room), Vox Sound Ltd, Wurliizer Ltd (token room).

### BLOOMSBURY CENTRE HOTEL

Barnes and Mullins Ltd, Bentley Organ Co Ltd, Beverley Musical Instruments Ltd, Boosey and Hawkes (Sales) Ltd, British Music and Tennis Strings Ltd, J. T. Coppock (Leeds) Ltd, Fenton-Well (Export and Services) Ltd, Fletcher, Coppock and Newman Ltd, Hammond Organ (UK) Ltd, James How Industries Ltd, Melody Maker, Phillips Electrical Ltd, Premier Drum Co Ltd, Rose, Morris and Co Ltd, Rosetti and Co Ltd, Rudall, Carte and Co Ltd, Status Music Products, Summerfield Brothers, Watkins Electric Music Ltd.

### MINI EXHIBITIONS

C. G. Conn (UK) Ltd: Imperial Hotel. Dynacord (B. L. Page and Son): Ivanhoe Hotel. General Electro Music (UK) Ltd: Imperial Hotel. Piano Fair: New Ambassadors Hotel and Bonnington Hotel. SNS Communications Ltd: Tavistock Hotel. Thomas Musical Instruments Ltd: Waverley Hotel. Woods (Pianos and Organs) Ltd: Waverley Hotel. Wurliizer Ltd: Bonnington Hotel.



# TRADE FAIR SPECIAL

## BALDWIN

**D. M. BALDWIN COMPANY** will be introducing at the trade show their new **Fantom Fingers**, right on the heels of their successful **Wendarchord**.

**Fantom Fingers** is an exciting and revolutionary feature which will be available on several Baldwin organs. What it does will be evident to those who came along to the Baldwin stand at the Russell Hotel.

Presented for the first time will be the new Baldwin **B310** piano, a 114 cm three-pedal quality instrument with attractive advantages.

Baldwin now express their confidence in their products by giving a five-year guarantee on all pianos and organs.

Heading their representatives at the fair will be director of international sales, **D. R. Manchester (USA)**, supported by European general manager **H. J. Bischoff** and UK manager **Gerry Brandon**.

## BARNES/MULLINS

**BARNES AND MULLINS LTD** will make an outstanding feature of the new range of **Scott** recorders for which they are sole wholesale distributors. These combine the advantage of a moulded mouthpiece with the tonal qualities of a wooden barrel.

The new patented mouthpiece has an ingenious precision fit tiple assembly which ensures positive articulation in all registers. Tenors are fitted with a self-lubricating Teflon sleeve which is claimed to give everlasting wear.

The established **B** and **M** range of Spanish-made guitars will be augmented by new models to be unveiled at the show. These instruments have been widely accepted in educational circles. **B** and **M** will continue to catalogue the **Yairi** range of guitars made in Japan

and these will include two new folk models.

Dealers are assured that substantial delivery contracts have been negotiated for the competitive **Champion** trumpet, which is now fitted with third valve tuning slide. Woodwind instruments by **Grassi**, of Milan, will include a new de luxe range of saxophones which will be available for the first time with the **Grassi** alto flute.

**B** and **M** in line with current trends will carry a wide range of red organs and a four octave electronic model, the **Presto**, costing less than £60. **B** and **M** will participate in a massive commercial television and National Press campaign sponsored by **Sontempi** for which dealers will receive mailings and an extensive range of sales aids.

## BEARE

**BEARE AND SON LTD** will be found in the **Wharnclyffe Suite** at the **Russell Hotel**, where the violin family will continue to hold its own. If a boost were needed, it would surely be the recent **Sotheby** sale, where violin prices reached a fantastic level.

Beare start with the modest figure of £9.75 for the cheapest violin outfit, the **Lark**, stocked in 4/4, 3/4 and 1/2 sizes. New is the **Pollar** viola outfit at £26.50, which is comparable in value to the **Pollar** cello, which sells in increasing numbers.

An excellent range of brazil-wood bows are worth the attention of dealers, and something of a novelty are bow cases to hold 6, 12 or 24 bows, excellent for display purposes. Eight different metronomes are available and Beare wouldn't be without any of them. The demand is extraordinary. The **Sagada** range of Japanese guitars is comprehensive, covering classics from £35.75 to £32.50 and folk, jumbo and 12-stringed models from £28.50 to £36.

Beare stock a very impressive selection of guitar accessories, such as bags, straps, machines,

tuners and plectra. They have an improved autoharp from 3 to 12 bars. Waiting to welcome customers will be Messrs **R. B. Beare**, **E. M. Since** and **R. M. Batay**.

## BENTLEY

**BENTLEY ORGAN CO LTD** will be showing over a dozen instruments at the fair, starting with the **Solna Model T** (44 and 42-note manuals, 13-note pedalboard, 18 voices, percussion repeat, percussion, reverb), the **TL** (identical but with two-speed Leslie), the **S** (2 x 49 note manuals, 13 note pedalboard, five stops, percussion repeat, percussion, reverb), the **S27** (identical but with 27 note full length pedalboard) and the **SL** (same as the **S** but with two-speed Leslie).

Eminent models are the **300 Unique** (44 and 42 note manuals, 13 note pedalboard, 25 voices, sustain on manuals and pedals, 4 channel two-speed Leslie), the **500 de luxe** (2 x 49 note manuals, 13 note pedalboard, 34 voices, four stops, 4-channel two-speed Leslie), the **550** (identical but with 32 note radiating concave pedalboard) and the **650** (2 x 61 note manuals, 32 note radiating concave pedalboard, lockable lid, 33 voices, five stops, 40 watts output).

**Ace Tone A332** has 2 x 44 note manuals, 13 note pedalboard, 10 voices, two vibrato and two reverb. **Ace Tone A312** has the same features plus automatic rhythm unit incorporating nine rhythms. The **Rhythm Ace** is available in three versions: **FR 6**, **FR2L**, **Topper** and **FR 20** self-contained with its own amplifier and speakers.

New organs on show include the **Solna G** (44 and 42-note manuals, 13 note pedalboard, 15 voices, three stops, silicon transistors, integrated circuitry) and the **Ace Tone A5**, **B5** and **C5** (all available in four versions and with lockable lids and bench).

Bentley will be exhibiting the



BEVERLEY Panorama drum kit/ FLETCHER COPPOCK, NEWMAN Commodore guitar/ CARLSBRO 100 slave amp



latest developments in teaching techniques at the **Bloomsbury Centre Hotel**. The **Solna** teaching laboratory has 6-8-10 channels and there is a series of **Solisten** cassette tapes. Staff in attendance: Managing director **B. S. Grover**, sales manager **Douglas Ashburn** and secretary **Adrian M. S. Baker**.

## BEVERLEY

**BEVERLEY MUSICAL INSTRUMENTS**, located in the **Bloomsbury Centre Hotel**, will be showing the new **Executive** range of accessories, plus two completely new outfits, namely the **Panorama 20** and the **Galaxy 18**.

**Panorama 20** features a 24 inch bass drum, plus two 16 inch Neop tom-toms and two 13 x 9 inch tom-toms, not forgetting the famous **Beverley 21** all metal snare drum. **Galaxy 18** is the smallest outfit in the

**Beverley** range, featuring an 18 inch bass drum, a 12 inch small tom-tom and a choice of snare drums; the **Beverley 612** all metal or the **Beverley 611** 10 bracket wood shell.

The **Executive** range of accessories include (1) snare drum stand with infinite height adjustments from extra low to full standing position, smooth grip cradle top and tripod base (2) hi-hat stand which is unique because it will not slide or creep whilst being played, has an extra large footplate for added comfort and is fitted with a tripod base (3) bass drum pedal featuring built-in adjustable spurs which anchor both pedal and bass drum to the floor (4) cymbal stand with a tripod base, infinite height adjustment and fitted with "An angle" cymbal filter.

An important feature for the drummer to remember is that the **Executives** pack easily and quickly into any standard accessories case. **Beverley** will also be showing a completely

new range of parade drums and their stand will be supervised by general manager **Gordon Williamson**.

## BOOSEY/HAWKES

**DENNIS GILLARD**, Ken Spacey, Sam Norton and the entire **BOOSEY AND HAWKES** Group sales staff will be pleased to welcome home and overseas dealers to the **Langham and City Rooms** of the **Bloomsbury Centre Hotel**, where their full range of quality merchandise will be exhibited.

The main feature of the fair for **B** and **H** will be the new and exciting range of **Sovereign** brass, comprising **Bb** cornet, **Bb** flugel horn, **Bb** tenor horn and **Bb** tenor trombone, with separate rotary attachment. Other new lines on display will include a number of top-quality **Angelica**, **Di Giorgio** and **N.**

**Yairi** classic and concert guitars, bringing the range of guitars now distributed by **B** and **H** to over 40. A new **Laney** acoustic cabinet makes its debut, together with the very popular 30 watt amplifier/cabinet combination.

The established and popular **Beverley** range of percussion is now being distributed for the first time by **B** and **H**, whose display will include the fabulous **Beverley 21** all metal snare drum and a new range of accessories, called the **Executives**, comprising snare drum stand, hi-hat stand, cymbal stand and bass drum pedal.

Also on display will be the 12 new models of craftsmen-made **Regal Tip** drumsticks and one new trombone and three new tenor horn **Dennis Wick** mouthpieces, plus four **Dennis Wick** straight and **Harmon** mutes for cornet/trumpet and trombone. **Rudal** **Carta** and **Co** and **Boosey and Hawkes (Music)** Publishers will also be exhibiting in the **Langham Room**.



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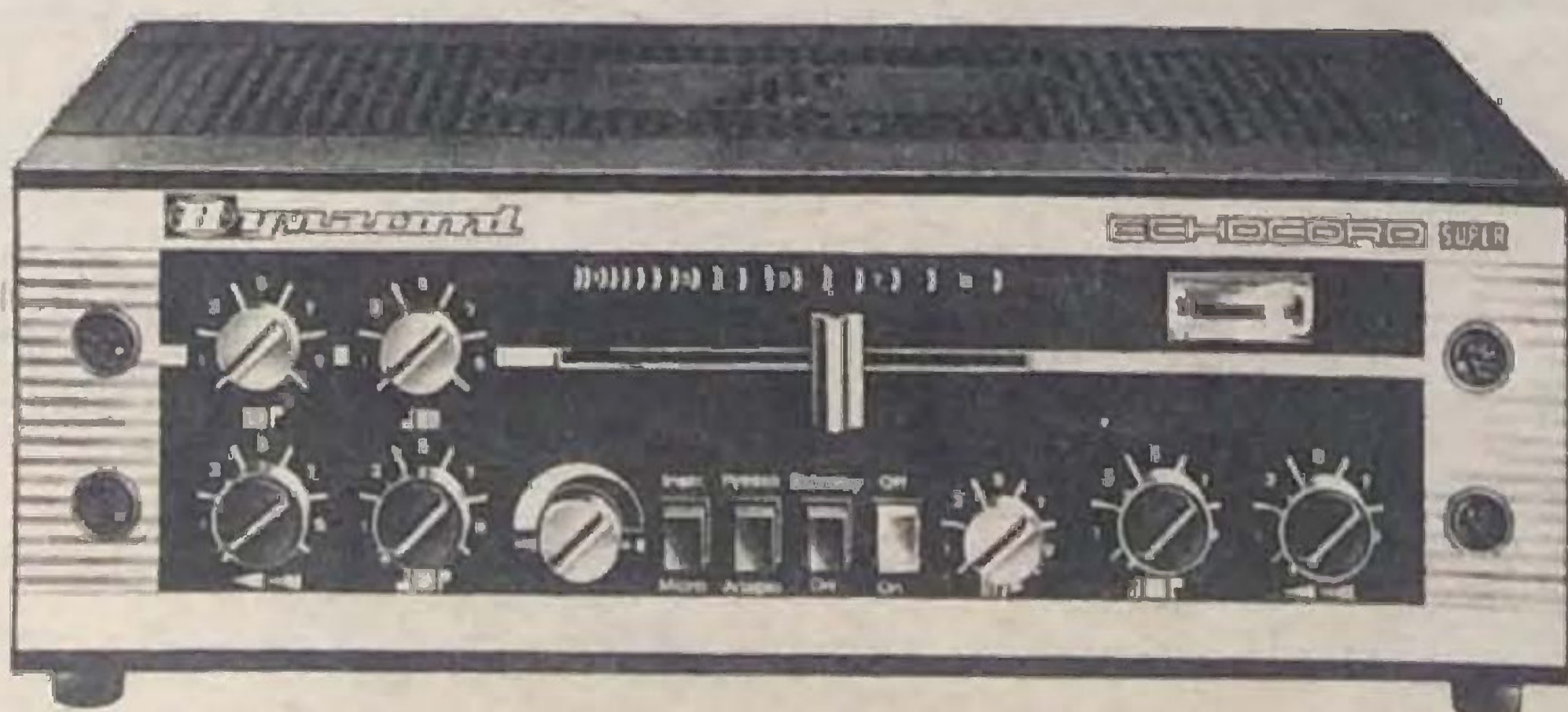
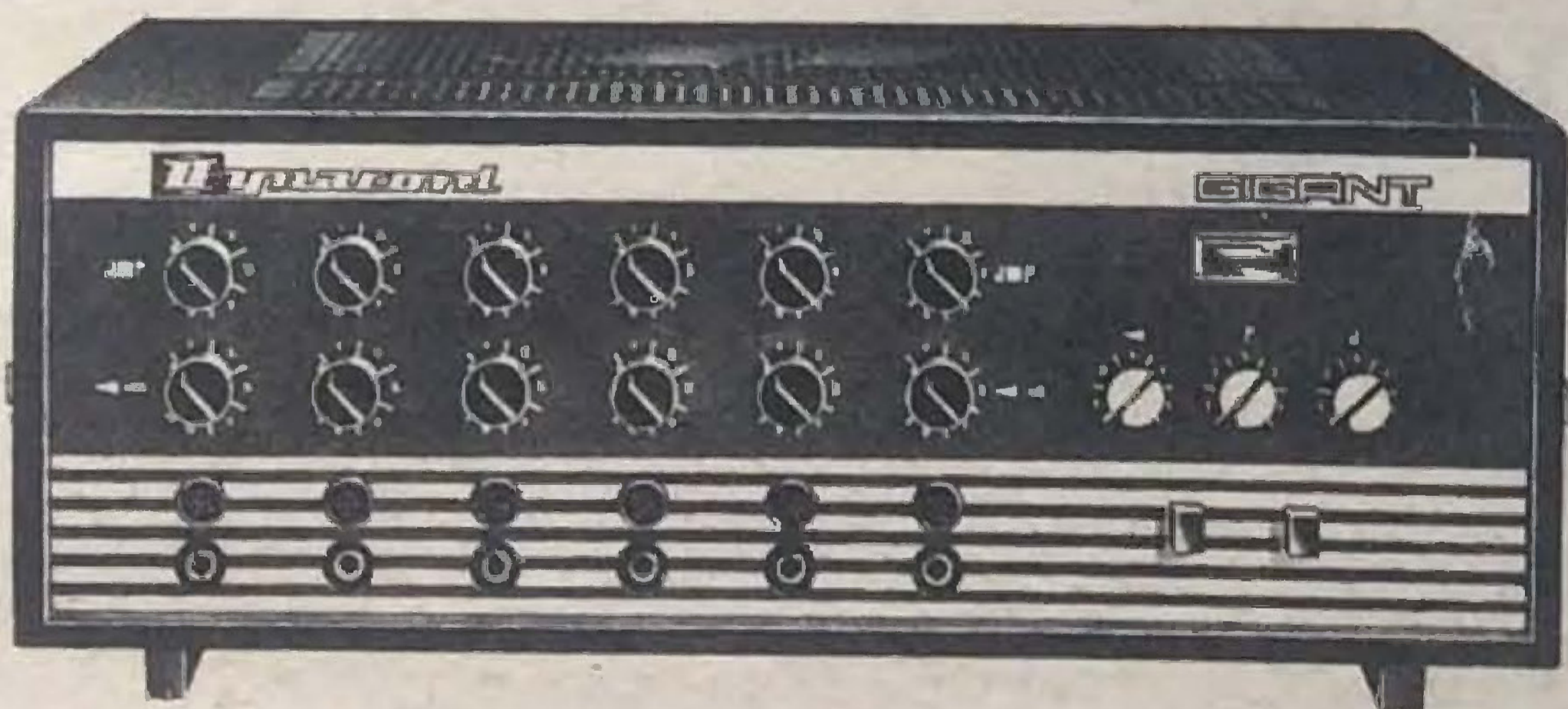
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**BRITISH MUSIC STRINGS**

**BRITISH MUSIC AND TENNIS STRINGS LTD** will be exhibiting their well-known brands, alongside their new Status range in the Bloomsbury Centre Hotel. Although the strings in the Cathedral catalogue are at present distributed exclusively through the wholesaler, BMS look forward to meeting all Cathedral customers, including those from overseas. Managing director Rick Brown will be glad to talk about the extended Cathedral catalogue.

**BUTLER**

**ARTHUR BUTLER and Co** will be showing most of the 19 Gulbransen organs, the Gulbransen Walking Bass and the Gulbransen electric piano in Room 140 at the Russell Hotel.

Pacemaker 2102 has two standard 44-note manuals, seven octave tone generator, separate 2-channel system with built-in Leslie speakers, percussion, sustain and string bass. Pacemaker 2102R is the same but with built-in tape recording and play-back facility plus "listen to learn" teaching system. Pacemaker 2107 is a de luxe version with piano and nine computerised interchangeable rhythms, spring reverb and reiteration. Pacemaker 2107R is the same as 2107 but with recording, playback and teaching system on tape. Pacemaker 2107WB adds Walking Bass and Pacemaker 2107WBR also has Walking Bass and built-in tape recording, playback and teaching system.

Paragon 2116 is a semi horseshoe console model with three independent channels of amplification, three speaker systems, two-speed Leslie operating on either manual or both together using latest Leslie Rotasonic system, Gulbransen piano, eight pre-sets, nine integrated intermixable rhythms and two sets of harmonic drawbars. Paragon 2115 has the same features less drawbars and rhythm section.

Paragon 2116R is a full specification de luxe model with tape recording, playback and teaching systems. Paragon 2116WB also has Walking Bass and Paragon 2116WBR has Walking Bass, tape recording, playback and teaching system. President 2134 is a full console version of Paragon with two 61 note manuals and 25 note pedalboard. President 2134R, President 2134WB and President 2134WBR have the features associated with the respective Pacemakers and Paragons.

President Classic is a full big pipe organ sound. Premier 1145 is a full scale theatre and orchestral organ. Premier 1254 also has built-in stereo tape recording and playback facilities and Premier 1245WB adds Walking Bass.

**CARDIFF MUSIC STRINGS**

**CARDIFF MUSIC STRING Co Ltd** will be exhibiting for the first time at the British Musical Instrument Trade Fair, situated in Room 152 on the 1st floor of the Russell Hotel. They will be showing the wide range of Landola guitars, made in Finland, and of course, their own widely popular and much-used range of St. David strings.

They will be introducing several new models of the Landola range, along with the established models. SL2 is the grand concert size classic which has a top of old selected fine white spruce, sides and back of selected walnut, three-piece laminated mahogany neck with adjusting rod, inlaid marquetry around the soundhole, fingerboard and bridge of rosewood and blue. It is black and white celluloid-bound around the edges and is mirror-polished by hand.

SL3 is the concert size classic, which has a top of selected white spruce, sides and back of first-class selected mahogany, three-piece laminated neck of mahogany with adjusting rod, inlaid marquetry around the soundhole, fingerboard and bridge of rosewood and blue. It is black and white celluloid-bound around the edges and is mirror-polished by hand.

**CARLSBRO**

**CARLSBRO Sound Equipment** will be making their second appearance at the trade fair in the Russell Hotel and will be showing for the first time their new 100 watt and 200 watt PA master and slave amplifiers.

The master amplifiers have separate bass, treble and volume controls on each of the seven channels and on the master channel. Both master amplifiers have the facility for amplifying up to eight slave amplifiers. Carlsbro have also introduced a new multi-purpose speaker cabinet, known as a 1 x 15 twin horn. This can be used singly for bass, lead or organ, or in pairs for PA. The Celebration houses one 15 inch Celestion speaker and two MF100 pressure horns.

The prices for these items are: 100 PA master £119, 200 PA master £169, 1 x 15 twin horn £90 per cabinet, 100 watt slave amp £99, 200 watt slave amp £129.

**CLEARTONE**

**CLEARTONE Musical Instruments Ltd** will be introducing several new additions to their catalogue. The existing series of Park amplifiers has been increased to provide 100 watt bass and lead amps and a 100 watt master PA amp, plus the established 75 and 150 watt range.

A powerful new Park PA system comprises a 250 watt transistorised slave amp, an 8-channel mixer and a 4 x 12 inch horn cabinet. The slave amp has a built-in safety device which switches it off automatically if a fault develops and prevents it being used again until the fault is rectified. The mixer has volume, tone and echo-send controls on each channel, complete with monitoring on each channel and a VU meter. The 4 x 12 inch horn cabinet contains four heavy duty 12 inch speakers and a twin-drive high frequency horn. It is capable of handling 120 watts. Clearstone will also introduce a 25-watt combination amplifier with built-in tremolo and reverb which operates through a 15 inch speaker capable of handling 60 watts, plus a new horn cabinet for use with any lead set-up.

Park Altex lead and bass cabinets contain the famous Altex Lansing speakers. Both 15 inch they can handle 100 watts. Making its debut in Britain, the Davoli electric piano, made in Italy, has unique action. New guitars will include the Tantara folk six-string and the Melody 1200 (12-string) and 50 (six-string).

Grimshaw guitars will feature the new GS 33, a solid model developed by expert guitar maker Emile Grimshaw for today's sound. The neck is fitted with 22 frets and is designed for fast light action. It is fitted with a micromatic bridge for perfect tuning and is finished in cherry red polyester. Two new Park mikes are the high impedance P120 and the dynamic P110. Clearstone have acquired the agency for St David's strings, which are available for all fretted instruments.

**COMPTON-EDWARDS**

**THOSE** who knew the fine craftsmanship of Compton organs will be even more impressed when they see and hear the latest models produced by **COMPTON-EDWARDS LTD**, who are now continuing the manufacture of the standard range for distribution throughout the trade.

In a small, but well-equipped factory at Hatfield (Herts) they have brought completely new thinking to bear, replacing the conventional components of the last few decades with up-to-the-minute circuit techniques of their own, incorporating aerospace and computer age micro-electronic technology. This they are well qualified to do. Anthony Edwards, who leads the new organisation, is an electronics engineer who also controls Edwards Scientific International Ltd, manufacturers of electronic and nuclear laboratory equipment. He has always taken a particular interest in church and classical organ music, and with his team brings to the job of organ design a unique combination of talents.

Under his guidance the new organs have been taking shape for over a year. The new Cantata has two full compass manuals and a 32-note RCO pedalboard with all console dimensions strictly in accordance with ISOB specification. It has 19 speaking stops all truly additive and includes full diapason, flute and string choruses.

The single manual New Sonatina is ideal for the smaller church or where the services of an experienced organist are not available, as well as being an ideal graduating instrument for the pianist. The job of crafting and assembling the organs is still performed with all the care that earned Compton their vast reputation for good workmanship. The best of the old is combined with the best of the new.

**CONN**

**C. G. Conn (UK) Ltd** will be exhibiting in 2,000 square feet at the Imperial Hotel, because they were unable to get sufficient space at the Russell or Bloomsbury Centre Hotels.

They will be showing 18 different organs, plus electronic pipes, tone cabinets and automatic rhythm units, plus their new special feature called The Strummer. This is a rhythm device that keys the rhythm to the lower manual and the pedalboard.

Conn will be introducing a new company policy, which will be in booklet form for the benefit of dealers, and they will have new catalogues, brochures and price lists.

Conn have just moved from their old premises at Bolton to a spacious new factory in Hatfield, which will handle all manufacture and administration. Greeting visitors to the exhibition will be John Robertson (managing director), Jack Dacon (international director of Conn USA), Don Kingston (chief demonstrator from the States), Roger Meechan (chief engineer with Conn UK) and John Worth (UK sales representative) with John Robertson's secretary, Suzie Randall, acting as hostess.

**COPPOCK**

**J. T. COPPOCK (Leeds) Ltd** will be exhibiting one of the biggest range of guitars at the fair, including the new Antoria solids and semi-acoustic electrics. This new range of 16 guitars includes the 2354 Woodstock solid and the 2352 Clippad solid with their matching basses. There are also the well-known Soundmaster and Twincaster semi acoustic electric guitars.

An extended folk and western guitar range includes for the second year the Yamaki western. Distributed exclusively in the UK by Coppock, these guitars include the beautifully made six-string and 12-string jumbo westerns (£30.75). Antoria finger-style guitars are the same as they were last year in quality and price and there are 10 altogether (£13.50). Kapok Chinese guitars are excellent value and cover full size (010) and 3/4-size (101).

Elgam electronic organs, introduced to the UK market at the 1970 trade fair, with the Beat 44 and Junior 44, now have the 3049 and the Louisiana P, plus a two-manual model to follow towards the end of 1971. The 3049 (£178) is a portable organ with 4 octave keyboard and 12 registers, including cathedral, tremolo, vibrato, repeat and reverb, plus a built-in 20 watt amp with two speakers. The Louisiana P (£215) is the first console model from Elgam and has a 4 octave keyboard, 13 note pedalboard, and 32 registers.

Coppock will be showing the complete range of La Bella strings including the new Bender for electric guitar, and the Professional. Other items of interest include a new range of mikes, popular Chinese trumpet and trombone and educational instruments. On the stand will be managing director John Lomas, general manager John Dawson, Bernard Jordan (Northern England, Scotland, Ireland), Derek Saunders (South) and Graeme Cooper (Midlands and South Wales).

**DALLAS ARBITER**

**DALLAS ARBITER Ltd** hope to break all records after their success in Chicago. They have acquired the sole British Isles agency for J. B. Lansing speakers and enclosures from the USA. The high performance of these units ranges from 30 to 100 watts RMS.

Guitars on show will include Gianni Spanish models from Brazil, notably the unusual Craviola, and Hayman, made in Britain, now featuring a bass. Sales of Fender guitars and amplification have rocketed in the UK in the past 12 months, with growing interest in the electric piano and new stage piano.

Ludwig drums will have new developments and finishes and new price structures saving up to £70 on some outfits. Jedsen Super and Standard guitars are top-quality inexpensive solids and acoustics and Torre guitars have enjoyed enormous success since they were introduced three years ago. New models are the Spagnola and Francesci.

One of the outstanding features of Hayman percussion will undoubtedly be the new Iceberg kit featuring a translucent glass fibre. D-A will be presenting under the Sound City brand name a complete system of modular PA units, coupled with a new range of 120 watt slave energiser units. Two new versions of the Concord amplifier will be on show, Concord Bass and the Disco Concord, designed for discotheques. D-A signed for discotheques. D-A will be represented by joint managing directors Les Miller and Ivor Arbiter, sales manager Andrew Wallace, export director Erik Kendrick, and Sound City marketing director Reg Clark, plus area reps Tiny Thacker (South), Bob Adams (London and Ireland), Norman Hooper (Scotland and NE England), Joe Fearn (Midlands), John Vose (NW England), Martin Fredman (Sound City), Edgie Haynes (Hayman drums) and Dave Roberts (Hayman guitars).

**FENTON WEILL**

**FENTON-WEILL (Export and Services) Ltd** are producing a complete light show for the duration of the exhibition in the foyer of the Bloomsbury Centre Hotel, right opposite the coffee bar. They are hoping to convince the musical instrument dealer that he is fully qualified and able to supplement his income by selling sound associated lighting to the ever-growing disc-jockey fraternity.

Henry Weill will demonstrate the simplicity with which this very effective equipment can be handled. On show will be three-channel frequency controlled light units with or without built-in dimmers; three models of stroboscopes; the Diacomatic Mark II projector; and a new Rank projector conversion of 150 watts 26 volts power; the Professional liquid wheel projector, a polaroid projector and the latest version of the 250 watt 24 volt range, the Versatile.

This model combines the edge-drive cassette system with the six-inch liquid wheel and allows a combination of effects so far impossible. Henry Weill will be demonstrating the light show throughout the fair and suggests that dealers might walk across to the Fenton-Weill stand whilst sipping their coffee.



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CONTINUED ON P. 32



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**FARFISA**  
FARFISA will be presenting their new range of home organs at the Russell Hotel. These represent a complete breakthrough from previous models and are the result of combined recommendations from world distributors.

All three models have cassette tape recorders by Bell and Howell Ltd and a comprehensive rhythm unit which can operate either continuously or from a key start. There are also facilities for chord rhythms and an automatic bass for those who do not wish to use the pedalboard.  
Model 50 incorporates five voices on the upper manual and three on the lower manual. Model 52 has nine voices on the upper and five on the lower manual and incorporates a Leslie speaker. Model 54 the largest, has a family of flutes from 16ft to 2ft, a family of orchestral tones from 16ft to 2ft and a special effects section offering pianoforte, honky-tonk and harpsichord. A Leslie speaker is included.  
The two larger models have shutter-type lids and the cabinetry is finished in satin walnut, including a matching bench. A teaching course will be bench-packed and included with all models will be a set of headphones for silent practice. Also on display will be the complete range of portable organs, plus the Gardovex, the Transicord De Luxe and the portable electric piano.  
New amplification (570 and 350) will be introduced for the first time, increasing the range of amplifiers especially designed for these organs and accordions. The whole of the UK Farfisa staff, plus Sante Latoro from Italy, will be in attendance.

**FLETCHER, COPPOCK, NEWMAN**  
FLETCHER, Coppock and Newman's catalogue will highlight their intention to offer an even more comprehensive range of musical instruments and accessories.  
The 46 guitar models illustrated include a new Kimbara Campus model with a 20 inch scale suitable for the younger player and attractively priced at £14.70. Three Kimbara folk guitars will also be available for the first time. Kimbara models are obtainable in a wide price range from under £15 to £73 for the top hand-made instrument. A new Romanian model priced at under £15 is claimed to be outstanding value.  
Further improvements have been effected in the Commodore solid and semi-acoustic guitars, which include six string and four string bass models. The Columbus range of electric and acoustic guitars embraces several new models including the electric Hawaiian at £20.80.  
FC and N are the UK distributors for Aulos recorders, widely used in the educational field, in which they also offer a full range of violins, violas, cellos and double basses. The catalogue illustrates a wide range of fixed and tuned percussion instruments.  
The Borgani Boehm flute is competitively priced at £49.50 with high quality nickel plated finish. Cornet, trumpet and trombone outfits are available. FC and N carry a complete range of reed organs with 8 to 38 bass buttons, plus keyboard models up to four octaves.

**GENERAL MUSIC STRINGS**  
Prominent in the General Music Strings Ltd display at the Russell Hotel will be the Picato G260 classic nylon set, made in light, medium and heavy gauges, with a retail price of £1.85.  
The plain table strings in this set are perfectly round and of an exact gauge through the whole length of the string, thereby producing a much brighter response and brightness of tone than normally associated with plain nylon strings. The 4th, 5th and 6th strings are wound with de luxe quality silver plated copper wire and a beautiful balance and response through all six strings is the net result.  
The Picato Customatic custom gauge strings, which have been a big success since being introduced at last year's trade show, will be spotlighted, together with the high-selling range of Picato Electromatic strings in four gauges, packed in round polystyrene boxes. Reference Nos E577 extra fine gauge red pack, UL77 rock and roll gauge green pack, 77 light gauge blue back and P750 medium gauge amber pack.  
There will be a full range of strings for bow played and fretted instruments under the familiar brand names of Picato Menopole, Ambassador and Red Dragon. The Peter and Nicholas Engineering Co Ltd, one of GMS's associate companies, are now manufacturing a small range of accessories for which GMS are sole selling agents. Most prominent will be mike stands and boom arms.  
In attendance will be managing director A. Stein, general manager B. A. Jeffrey, works manager C. M. J. Carter and production manager, D. Jones

**CONTINUED ON P. 33**



# THE POP FAIR

## GENERAL ELECTRO MUSIC

**MAKING** their first appearance at the British Musical Instrument Trade Fair, General Electric Music (UK) Ltd will be exhibiting at the Imperial Hotel one of the largest range of organs presented by any one company.

These start from the small low-priced home models right up to the fantastic new X150 which was specially designed and is now played on all his engagements by top pop and jazz organist Alan Haven. It is a full-size professional concert organ, but yet extremely portable, which cuts in half and can be accommodated in a station wagon.

If the Frankfurt International Fair is anything to go by, the X150 could prove to be one of the hits of the show, although it might be a neck-and-neck race with General Electro Music's other pace-maker, the ARP 2600 portable synthesiser. It is impossible to print a description of this remarkable instrument, as it is something which one has to actually see and hear to adequately judge.

It is claimed to be the most modern, sophisticated and easily operated synthesiser in the world, which can be effortlessly carried in by one person, set up and played in less than five minutes. The complete range of organs on show, including the new X150 and ARP synthesiser will be played and explained by Alan Haven, Gordon Gibbels, managing director of General Electro Music, will be around, with other directors from Italy and USA, plus the charms of hostess Lesley Langley, former Miss World.

## HAMMOND

**STAR** feature of the Hammond Organ (UK) Ltd display at the Bloomsbury

Centre Hotel will be the new Hammond organ R100, which is a de luxe self-contained console model with two 61-note keyboards and a 25-note pedalboard.

It incorporates a very sophisticated Leslie speaker through which either keyboard and percussion can be independently directed. It also offers coloured-coded tabs, pedal string bass feature and an automatic rhythm unit.

Other models on show will include the Hammond N300, which is a very popular all tab spinet organ, again incorporating sophisticated Leslie channelling and automatic rhythm. Hammond Autochord, which is proving extremely popular with the non-playing segment of the market.

There will, of course, be other established models from the range, together with new exciting organ accessories. Managing director A. C. Kilby will be there with area managers E. G. McIntosh and C. R. Grant, George Blackmore, Hubert Selby and sales and marketing manager Keith Beckingham.

Ray Hammond will be located within the Hammond exhibition area, supervising the special display featuring Leslie speakers, for which Hammond Organ (UK) are now sole distributors in the UK. He will be pleased to advise on specific details of any model.

## HITCHCOCK

**SEVEN** Mark II Sharma cabinets for 1972 will be introduced on Stand 135 at the Hotel Russell by Keith Hitchcock and Co. Additions include the Chorister and Sharmetta. The range now includes the re-designed 500 with acoustically designed cabinet and specially manufactured speaker. Intended for home use, this cabinet uses the organ amplifier and provides tremolo and chorale speeds in addition to enhancing the tone of the organ.

As the name implies, the new Sharmetta is the perfect cabinet

for the home, combining the appeal of fine furniture of modest dimensions and the shimmering tonal qualities of the larger models. The Sharma 2000 de luxe Traditional needs no introduction, as it is known the world over. With the need for more volume the professional musician can now match the output of today's guitar volume with the Sharma 2000 Pro, an entirely re-designed amplifier which develops an output of 120 watts RMS. As with all Sharma speakers (excluding the Chorister), three-speed motor control gives tremolo, chorale and dead-stop (amplification without motor movement).

The Sharma Chorister is voiced for serious music, has an inbuilt amplifier, chorale speed and dead stop, and can be connected to most makes of electronic organ. Two versions of the 5000 series are available for either two or three-channel organs and the channels are entirely separate, with the effect stereophonic. Sharma's new all transistor, two channel amplifier for the organ speaker cabinet has separate amplifiers for treble and bass tones, each with its own filter network and entirely without distortion. Motor noise, fast or slow, is nil. Come and prove it on Stand 135 at the Russell Hotel. Meet Keith Hitchcock, Ron Burton, Ken Holgarth and demonstrator Tony Back.

## HÖHNER

**TO** celebrate the 150th anniversary of the harmonica, M. Höhner Ltd will launch their new super Jubilee display unit the silent but effective salesman, which shows 31 harmonicas and seven melodicas to the best advantage. This attractive illuminated showcase was awarded first prize in the USA by POPAI for the outstanding merchandising achievement of 1970.

The blues boom of the past few years has boosted the popularity of diatonic harmonicas, such as the world-famous Echo Super Vamper and more

recently the Höhner Bluesharp, by as much as 30 per cent. In the accordion section Höhner's new converter free bass instruments will be shown, together with the already comprehensive range of piano and button-key accordions.

For the connoisseur of the electronic accordion, apart from the Electravox and Sonorvox, there will be some startling novelties in Room 240. Höhner are also showing some exciting new effect accessories, including the electronic Leslie's Effect machine.

The range of Sonor-Orff quality school musical instruments has been improved and extended. The new KL30/2 Sonor drum kit will come in even more eye-catching finishes. Jimmy Sargeant, accomplished British drummer, at present teaching on the Continent, will be on the Höhner stand to answer questions and give regular drum clinics in Room 240.

The range of guitars revealed this year has been increased to include Spanish concert, folk acoustic, semi acoustic, fretless and solid electric models. Also available will be many accessories, including new guitar straps, machine heads, pick-ups and capos, plus the well-known range of Huttli brass instruments.

## JAMES HOW

**JAMES HOW** Industries Ltd, makers of Robosound Music Strings, will spotlight their star attraction, the new Custom Gauge Box, which comes in two versions. Firstly the standard range of Roundwound and Flatwound, and secondly the pre-packed sets in seven different gauges, all under a new easy-to-choose colour code system.

The new boxes are especially compact and have a security lid which should make them very attractive to the smaller retailer and the export market. From the consumer's point of view, especially groups, the individual sets are both important and popular.

Among the accessories on show for the first time will be the new range of slide guitar bottle-necks, both in medium and long length. An attractive feature is the colour range. Rotosound's new range of drumsticks are a specially laminated wood non-break stick available in medium and heavy weight. A range of new style plectra and a chord selector will also make their debut.

Imagine Light and Sound Ltd an associate company, will be exhibiting on the James How stand.

Managing director James How will be in attendance with production manager Ronald Howe, and representatives Messrs Tuttle, Briggs, Ryan and Peake and Miss Sherwood, plus Peter Cutchy, of Imaga.

## JENNINGS

**JENNINGS** Electronic Industries Ltd will have Tom Jennings, Don Howard and Dick Dennison on the stand. They will show a range of lightweight solid-state amplifiers with full range 100 and 200 watts, plus Presence; special flat-response 50 and 100 watt models suitable for organ or pure bass work; and the four-input 50 watt and six-input 100 watt PA units, both with independent mixing facilities.

Speaker cabinets include the popular J50 (with two 12 inch heavy duty speakers), the J100/4 (with four 12 inch speakers), pressurised bass cabinets with 15 inch and 18 inch speakers and PA line-source columns with four 10 inch or four 12 inch speakers.

The fast-selling J40 and J100 amplifiers are retained and so is the unique AC40 valve model, the last available with either rotating-knob or draw-bar tone controls. New additions are two impressive valve type amplifiers of 30 and 200 watts output and a neat compact 10 watt amplifier/speaker.

The two-manual J70 and three-manual J71 integrated circuit all-transistor portable organs, outwardly unchanged,

have been internally refined and modified for greater accessibility and simplification for maintenance, and so has the P01 organ pulsation unit. The J72 polished wood finish organ and a new pulsation unit with built in amplifier should prove extremely popular.

## MELODY MAKER

**LAUNCHED** as the house magazine of a music publishing company in 1926, THE MELODY MAKER became the musician's mouth-piece and bible, originally circulating chiefly within the profession.

Phenomenally widening its scope in the past few years it has become accepted by star professionals and their admirers as the most compelling and authoritative musical paper in the world, with a staggering circulation exceeding 150,000 copies a week.

MELODY MAKER will be exhibiting at the Bloomsbury Centre Hotel, where everyone associated with the trade will be welcomed by publishing director John Fointon, musical instrument reporter, Chris Hayes, advertisement manager John Jones, advertising representatives John Parker and John Beer and captivating hostess Sammie Vile.

## LIVINGSTON/BENELUX

**THE** complete range of Riha and Safira organs will be on display in Room 147 at the Russell Hotel, including the re-designed Andante and Adagio models, plus the Festivo and Allegro 32 and the recently introduced Largo home organ.

Specification of the new Largo model is: two manuals (42 and 44 notes) and 13 note pedalboard. Upper manual —

nine stops in four pitches (36', 8', 5', 4'), lower manual — six stops in two pitches (8', 4'), pedals — three stops in three pitches (36', 8', 4'), pedal sustain.

Playing features include five pre-set (fixed combinations) and six control knobs, vibrato delay and percussion. A built-in two-speed extra with the Largo, Andante, Adagio and Allegro. A wide variety of console finishes are available: teak, walnut, rose-wood, oak. Prices, including bench, are from £275.

A selection of the latest Livingston church/classical organs will be on display, incorporating the recently developed integrated circuit modules of unique design. The current single manual Chorister 1/61 and Chorale with or without pedalboard should interest dealers. All Livingston models have 61 note keyboards and all prices include a locking fall and matching bench.

## PHILIPS

**PHILIPS** Electrical Ltd will be showing their three new Philicordas: the two-manual GM761, single-manual GM752 and two-manual GM760/55, specially produced for church use. Gracing the stand will be Philips dolly girl Saeba Beels.

GM761 is a versatile instrument, elegantly styled, with all the features of the GM760, plus continuously adjustable electronic tremulant, long and short sustain on pedals, 16' Flute and dulcian included in the 13 registers in the upper keyboard, 16' Flute and 2 2/3 quint included in the seven registers in the lower keyboard and pedal with 16', 8' and 4'.

There is a built-in variable speed cassette recorder. GM760/55 incorporates 25 concave radiating pedals, 16' plus 8' and 8' plus manual to pedal couplers. It has 20 watts output, two 69 note keyboards 25 bass pedals and 22 special

CONTINUED ON P. 34

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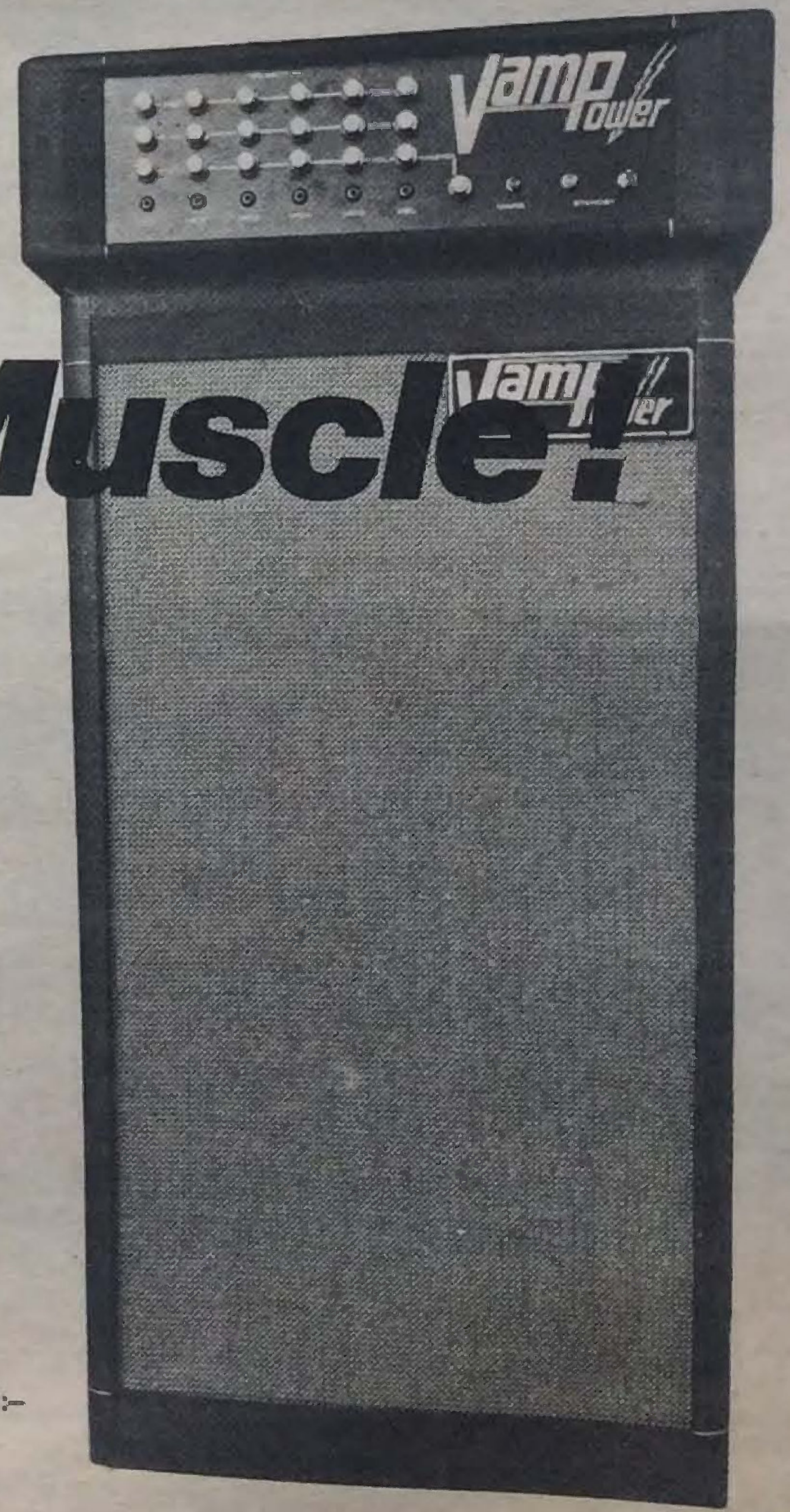
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For further information contact Jim McDonald at :-







effects. Both upper and lower manuals cover 8', 4' and 2' C to C5 and additional controls cover reverb on/off, reverb intensity, vibrato on/off, vibrato intensity, coupling upper manual to pedal, lower manual to pedal and manuals coupled or separate.

GM752 is a new single manual organ ideal for the novice but applicable to the most demanding player. In addition to normal playing a switch can divide the keyboard into two parts allowing the left hand to play in simple fixed register while the right produces any of the contrasting tone colours. Switching to a third position provides 18 pre-set "one-finger" chords for the left hand.

## PIANO FAIR

THE piano industry will hold a three-day Piano Fair, from August 16 to 18 inclusive at the New Ambassador Hotel, Upper Woburn Place, London WC1, with the large display of Rippen pianos separately housed in the York Room of the neighbouring Bonington Hotel. The piano fair will include the biggest ever range of pianos from manufacturers in Britain and overseas who are members of the Piano Publicity Association.

The list of exhibitors is: Barratt and Robinson, Bentley, Broadwood, Danemann and Eaststaff (White Room), Kemble (Gold Room), Knight, Rogers, Welmar (Woburn Suite) and Zender. Kemble have taken the entire lower floor of the New Ambassadors, known as the Gold Room, to show not only their own range of pianos, including Brinsford and Remy, but also a range of Yamaha pianos and organs.

Zender will be showing Kawai pianos in addition to their own. Eaststaff pianos, both Mini-grand and Miniroyal, will be on the first floor of the New Ambassadors in the White Room. Whelpdale, Maxwell and Codd will show Welmar, Bluthner and Marshall and Rose pianos in the Woburn Suite. All other exhibitors at the New Ambassadors will be using the Society Suite.

Opening hours of the Piano Fair are 10 am to 6 pm on August 16, 10 am to 4.0 pm on August 17 and 10 am to 5.0 pm on August 18.

## PREMIER

PREMIER Drum Co Ltd will be exhibiting a wide cross-section of instruments and accessories from the Premier, Olympic and New Era ranges.

Amongst the new products will be Premier's 13 inch x 9 inch tom-tom, the largest standard drum outfit made by Premier, in one of the new metalised finishes and the Lok-fast-type Olympic stands and hi-hats introduced earlier this year. The full range of New Era percussion instruments will be represented, including the new chromatic xylophones and units for converting existing diatonic xylophones into chromatic instruments. There is already a

large demand for these products. Dealers will also welcome the new spare parts service instituted by Premier, who are completely revising their system to give an unequalled and much more detailed coverage of spare parts and service information. Staff attending the exhibition will be Messrs A. L. Della-Porta, Derek Stephenson, Rex Webb, Allick Sidebottom and Alan Maxted.

## ROSE MORRIS

ROSE, Morris and Co Ltd will be featuring a very comprehensive range of musical instruments and accessories, including Shafesbury, Eko, Suzuki, Aria and Ovalton guitars, Shafesbury drums, Avedis Zildjian cymbals, Shafesbury microphones and stands, Gem and Lorenzo organs, Conn saxophones and brass instruments and Marshall amplification.

Rose-Morris will offer many new lines this year, among them a new range of Gem portable electronic organs, the Dakota two-manual model (£345) and two single-manual organs, Caravan (£99.75) and Europa (£62.50). Added to the world-renowned Marshall amplification will be the new Artist Reverb Combo 50-watt amplifier (£151.90), using the Hammond reverb, which is also offered as a "two-piece" piggy-back model (£180.45), plus a new 25-watt combo using a 15 inch speaker.

A complete range of Deagan educational instruments will be found alongside the versatile Deagan electricvibe, which is partly manufactured and assembled by Rose-Morris. There will be a comprehensive display of Marshall amplification for demonstration, plus a complete range of Gem organs, including the famous Imperial Duo, in the Wren Room on the first floor of the Bloomsbury Centre Hotel.

The new Rock Tympan by Rose-Morris comprises one 10 inch plus 12 inch and one 14 inch plus 16 inch mounted on an adjustable stand, giving height and ample manoeuvrability.

## ROSETTI

ROSETTI, and Co Ltd will be exhibiting a vast range of musical merchandise covering every aspect of the market. Guitars will include the Kiso Suzuki Academy and Master classic, Kiso Suzuki folk, Eros classic, new Tatra classic and de luxe, new Hi-Spot, new Eros solid and semi-solid, new Rambler solid six-string and solid bass and new Egmond Jumbo.

Brass and woodwinds comprise the Corton bassoon outfit and Corton Jubilee flute outfits, Corton alto, tenor and baritone saxophones, Corton Jubilee cornet, trumpet and trombone and Corton 71 trumpet. Three reed organs are the new Bambi bass chord model, new Bambi piano model and new Bambi electronic model. There is a new electric model of the John Pearse dulcimer and one

electronic organ, the new Saphira I home model. The Leo Studio is a new 15 lead and bass amplifier and there are two double basses, the Academy 3/4 size and the Professional 3/4 size. Sound effects available are the new Jen double sound foot pedal and the new Jan Tone Bender.

Accessories include a new range of Corton B and S brass instrument mouthpieces for 10 different types of brass instruments from cornet to French horn, a new range of Ray Parkyn mutes for cornet, trumpet and trombone, consisting of 10 different types, and a new range of strings under the name of Jubilee, by Gibson, available in sets only. Finally come four capos by Dunlop.

## RUDALL CARTE

OCCUPYING their usual place in the Boosey and Hawkes Domain, Rudall, Carte and Co Ltd will be found in the Langham Room at the Bloomsbury Centre Hotel, where Norman Maloney will be in attendance with Geoffrey Gillard and Ted James.

The centre of attraction will be the Rudall Carte gold flute, one of two made recently, the first having been sold to Francois Perret, of Geneva. New lines will include sprits and clavichords by Hammer and Lindholm and 13-string lutes by master maker Martin Kessler.

The craftsmen-made guitars of Melstar Eichorn supplement the Casa Praos and Vittoro ranges. Forward buying has ensured that supplies of the famous Weiking brass range will be available, together with their horns, plus those of Hoyer, Kruspe and Knopf.

Trumpets by Benge, F. Besson and the new Studio 1000 model by Weiking complete a strong brass selection. The family range of woodwind is supported as usual by those of Uebel, Armstrong and Moennig. Bassoons and contras are by Muller and Adler, who also make a reasonably priced quality saxophone. Accessories include brilliant woodwind mouthpieces, reeds and slings, as well as the Ray Hyman long-life slings.

## SELMER

SELMER will be exhibiting in the Winter Garden, Grafton Room and Rooms 150 and 117 at the Hotel Russell. The Selmer Paris display of saxophones and clarinets will be augmented by the new Selmer 99 trumpets, introduced in May 1971.

Two Maestro units will be demonstrated, one for woodwind and the other for guitar, both made by Gibson. Three new medium-priced Lowrey organs will be added to the six introduced earlier in the year. New Gibson guitars on show will include four medium priced solids, the Bossa Nova and the Les Paul Professional, and a range of Gibson Jubilee strings.

A display of Shure microphones will include the low priced Unidyne B 515 SA. It is hoped to introduce a new range of electronic organs developed

by Eika and Oria in Room 150. Yamaha folk guitars will be supplemented by the new FG 500 and three hand made classical models. There will also be a new range of Yamaha pianos and amps.

The popular Hollywood President Performance drum kit and the Multi-sound tom-tom will be on view, together with two newly modified Davoli chapel organs made in Italy. Old trumpets and trombones enjoy a worldwide reputation for their reasonable price and undiminished quality. A range will be set out in the Grafton Room.

Selmer are hoping to be able to exhibit four new Hofner guitars to go with the existing favourites such as the violin bass, Galaxie and Hawaiian.

## SIMMS WATTS

SIMMS-WATTS are showing their full range of amplification and accessories, which have been considerably changed and expanded since last year. The old range of Super 150 amps have been replaced by the new Super 200 watt series, offering extra power and tonal facilities, but still at the same price.

To go with the Super PA amp are either the Super 4 x 12 inch speaker column or the existing 4 x 50 watt speakers or the new H100 Maximum Penetration horned cabinets, containing 1 x 15 inch 100 watt speaker with fibre glass coil, and 20,000 gauss magnet and one Super efficient horn unit also rated at 100 watts. These cabinets should be used in pairs with the Super amp.

The trend to horn use is also recognised for the 100 watt twin horn enclosure, which can be used with conventional speaker columns as an add-on, or fitted with the new compact 2 x 12 inch high power speaker columns. The popular PA 70 system will be on show with a choice of compact speaker columns.

In addition to the fast selling standard like Isaacs Professional 70-watt combination amp there is now one with Hammond reverb fitted and a mini version of the Professional known as the Professional 15, a 15-watt amp with wide range, tremolo or fitted as standard and individual switches for treble and power boost. Simms Watts now offer three types of 4 x 12 inch speaker cabinets all fitted with 50 watt speakers: All Purpose 100, super head and super Bass. Ned Calian hand-made guitars will include the new bass version used by John Entwistle. Other products are drumsticks, plastic drum heads, etc. Present in Room 142 at the Russell Hotel will be Dave Simms, Rick Watts, Pete Tulgate, Terry Marshall and Mick Borer.

## HORNBY SKEWES

JOHN HORNBY SKEWES and Co Ltd will be displaying a complete new range of Torada guitars in the Winter Gardens of the Russell Hotel, including classic, folk and western models.

Gretsch guitars will also be prominently featured. Hornby Skewes recently acquired the exclusive UK distribution of Gretsch, which are made in the USA and will feature eight models including the famous Chet Atkins series.

Kasuga guitars will be on show with Mas Y Mas, Palma show and Plus Zenta electric guitars and Kiari, plus Zenta electric guitars at low and medium prices. Electric drums will be exhibited for the first time along with the firmly established products by Beverley. A complete range of instruments for student and educational purposes will include brass, woodwind and strings.

Hornby Skewes are known for their big range of accessories which will be augmented for the occasion. Organs demonstrated in Room 145 will include Giaccaglia and Eko, notably the electronic chord Giaccaglia Aztec and Inca, plus the Rainbows and the new Eko Tiger, with a dual-manual model.

Managing director John H. Skewes will be available with co-directors Jeff Parker, Tommy Dunlop and Johnny Bills, plus Peter Legh (Southern and London area sales manager), Harold Jones and Martin Baggett (Sales Office executives), Roy Wingate and Peter Fleetwood (advertising and publicity manager) and Derek Tingle (service department manager and organ demonstrator).

## STATUS

STATUS Musical Products will be taking part in their second AMI Trade Fair and have made considerable additions to their range in the past 12 months. The most important, of course, have been Rogers USA percussion and impact amplification.

A complete range of Rogers drums and accessories will be seen at the Bloomsbury Centre Hotel, including the popular Synchronic pedals and fittings. There has been a substantial reduction in the trade price of the drum outfits and the whole Rogers range now carries a 55 per cent dealer mark-up.

The new models of impact amplification will be on display, including the 1015 60-watt amplifier and the 1017 120-watt lead and bass amplifier. Speaker cabinets will include 2 x 12 inch and 4 x 12 inch PA columns and a 4 x 12 inch lead cabinet and 15 inch bass unit. Although the basic designs are similar to the original impact, several improvements have been incorporated in the overall design. A full range of Status guitars will be on view, from the Student outfit, which includes cover and tailpiece, to the folk-size Jumbo.

Status accessories, such as straps, bags and comprehensive string range, which gives the dealer a minimum 100 per cent mark-up, will also be exhibited.

## STENTOR

STENTOR Music Co Ltd will be located in the usual position in the Wharfedale Gallery of the Russell Hotel. They will be showing an extended variety of musical instruments, parts and accessories contained in their 1971-2 catalogue, which covers over a thousand items.

A comprehensive selection will be exhibited, ranging from an array of 32 models of guitars emanating from 10 different countries, to saxophones, flutes, drums, violins, cellos, mandolins and many other modern, contemporary and reproduction instruments.

Of special interest are the hand-made K. K. Yairi guitars, the famous Rampone flute, which has taken a great share of the market in the professional and educational fields, and a brand new range of piano and music stools on show for the first time.

## SUMMERFIELD

SUMMERFIELD Brothers have once more expanded their range with many exciting items. Their range of Ibanez guitars is now increased, with the addition of six new folk and eight new electric models. The Ibanez classic range now stands at 22 models from £30.50 to £80.

Summerfields now offer eight hand-made Tamara guitars and these famous luther instruments cost from £120 to £400, plus two new mandolins at £90 and £120. Great success has been achieved with the new Sumbro electric and student guitars and these will be shown with the well-established range of Kawai folk guitars. Ukuleles, banjos, mandolins, lutes and balalaikas will be strongly featured with a large selection of accessories.

Lark violins, violins, cellos and violin accessories will be exhibited together with an enlarged range of Summerfield Chinese Lark brand brass and woodwinds. Many new items in the Star range of drum and percussion accessories will be

available for the first time, as well as various complete drum outfits, bass drum pedals, snare stands, hi-hat stands, cymbal stands, etc.

Summerfields also have a new complete range of ten tambourines, timpani sticks, scotch beaters, cow bells, oriental temple blocks, marching batons, timbales, bongos and drums. A few new models from the Kawai organ division from the Kawai Bros will be seen with a new range of Contempra reed organs.

Strings include BMS, GMS and D'Arco. A range of small amplifiers (10, 20, 30-watt) will be demonstrated and there will be Bandmaster and Hero mouth organs, Sumbro recorders and organs, Sumbro accessories. In attendance will be W. J. Summerfield, Tom Charlton, Tony Smith, Fred Wachsbarger and Ron Turnbull.

## THOMAS

THOMAS Musical Instruments Ltd, will be exhibiting outside the AMI show at the Waverley Hotel, near Russell Square. At the time of going to Press they were unable to give precise details of their home and entertainment range of organs, but they promised a theme which would point the shape of things to come, giving dealers an insight into their exciting merchandising plans for 1972.

It can, however, be revealed that a number of new and attractive features have been added to the range. For example, the latest 210 R and 148 R include built-in rhythm units and they retail at £270 and £330 respectively, which shows a second but most important slant on competitive price points for 1972.

Present in the Gloucester Suite at the Waverley Hotel will be sales and marketing manager John Edgar, southern area representative Ruedian Davies, musical director Harold Smart, chief engineer Richard Jennings, and introducing for the first time the company's new secretary and office manager, Mrs Terrie Orr, plus northern representative Jack Stookley.

Thomas personnel will also have the opportunity of introducing to dealers their recently appointed president, Mr R. F. Gunt, and product manager, Bean Murdoch.

## VOX

VOX Sound Ltd will be making a big feature of their guitars, especially the new models. These include the SG200 bass guitar with solid body finished in red, two pickups, tone and volume controls and three-way flick-switch (£88.10).

The SG200 six-string version is also solid body, with similar controls, plus a tremolo arm (£46.25). Another newcomer is the VG2 bass guitar (£53.65), inspired by the VG2 six-string which has sold in big quantities at home and abroad. Organs will include the 300 dual-manual Continental (£353), the 300 Home/Club console model, which splits (£317) and the Riviera 400, which also comes in half (£739).

Vox will be presenting a full range of solid state amplification, comprising Supreme (£300.18), Defiant (£252.50), Foundation Bass (£218) and Super Foundation Bass (£285), plus PA 100-watt W/Reverb (£106), Midas all-purpose amplifier W/Reverb (£80.50) and PA 50-watt (£77.60) with a full range of pedals and effects.

Those present will be managing director George Slow, UK sales manager Bob Anderson, export sales manager John Wyatt and sales rep Rick Huxley.

## WATKINS

WATKINS Electric Music, known to everyone in the business as WEM, have spent five years of field experimentation to get over all the obstacles involved in PA equipment.

During that time they have operated mainly on the very high power side. Now everything they have learned has been condensed into two units which it is claimed will give the small group or band the same sound as that used by the leading groups.

The WEM Band Mixer is an eight-channel mixer amplifier of 100 watts output, with slide faders for each input and a comprehensive range of tone controls. Extra power can be saved on at any time and stereo may be effected, making new effects such as "panning" possible. The instruments of the whole group may be mixed up so that correct balancing techniques or "total sound" are possible. Price is £130.

WEM's Vendetta column is a multi-type speaker system with two 12 inch speakers in a lower woofer compartment taking after bass. Two 10 inch

speakers and two HF horns look after middle and top. It is probably the best column ever made by WEM. Price £135.

The Monitor Reverb Amplifier is a complete and self-contained unit, with 50 watts output, four inputs, reverb and two 12 inch speakers. It is a general purpose amp with every normal facility but with special "feed the out" feature for taking the output to a PA mixer, such as the Band Mixer. Price £330.

WEM will also be bringing along their new 3cwt woofer horn which is designed for handling the real bass end of music and can throw low frequencies over approximately two miles.

## WOODS

WOODS (Pianos and Organs) Ltd, of Bolton, will be staging their own mini exhibition of Welson electronic organs at the Waverley Hotel, Russell Square, staffed by Dr Quilardi (president of Welson Organs, Italy), F. Wood (marketing director of Woods Ltd), H. Mitchell (sales manager of Welson Organs UK), N. Woods (director of Woods Ltd). Woods are exclusive UK distributors of Welson organs.

Their principal product will be the Family Fun organ, featuring new 12-voice automatic rhythm unit, new percussion section, including authentic piano voice, automatic bass giving string, bass, double bass and percussed voices, including piano on accompaniment manual. Pedal sustain and string bass special effects are repeat, reverb, vibrato glide and wah-wah. A new rhythm unit will also be available to fit any model or make of organ.

A new external organ tone cabinet provides the Welson Tremolo which will be demonstrated for the first time. There are improved versions of the Festival and President models, along with the new five-octave Mercury single manual model, which is causing a lot of interest among educational authorities.

The Welson exhibition will be open daily from 10 am to 6 pm during the entire run of the British Musical Instrument Trade Fair.

## WURLITZER

WURLITZER Ltd, who will be exhibiting in the Elizabethan Room at the Bonington Hotel, with a token room (153) at the Russell Hotel, will be making a big feature of their novel Funmaker organ. Rally Funmaker 4022 de luxe dual is a conventional organ for those who wish to play in the usual way and also a chord organ for those wishing to make music at home without the benefit of formal instruction.

The built-in cassette recorder recently introduced into the Wurlitzer range is incorporated in the compact small 4022, which also has the Wurlitzer teach-yourself cassette system and a blank cassette for recording and play-back.

A completely new instrument, the 4022 has 16', 8' and 4' stops on the upper manual, 8' on the lower manual, instrument and theatre vibrato, Toy Counter, Swingle's Rhythm and chord unit - 28 buttons, bass and chords. Swingle's rhythm chords on this organ allow chords and bass notes to be played automatically in whatever rhythm pattern is set. Prices £586 (mahogany) and £602 (walnut).

Rally Funmaker 4035 (£735/752) has a built-in cassette recorder, twin amplifiers and speaker systems, exclusive customised tremolo, Swingle's Rhythm, roget and attack percussion, Toy Counter and exclusive tibia division, plus 16', 8' and 4' flutes and dual-speed Spectratans.

Wurlitzer model 4037 (£950/978) with Orbit III Synthesiser is a spinet organ with 16', 8' and 4' flute and tibia, 16' solo stops, split vibrato including instrumental vibrato, dual speed spectra (tone and chords) automatic Swingle's Rhythm, cassette recorder, repeat, reverb, etc, plus the third manual synthesiser, giving hundreds of tones from its double touch modulator, wah-wah, attack, slide on all pitches from 16' to 1-1/3'.

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A display of Shure microphones will include the low priced Unidyne B 515 SA. It is hoped to introduce a new range of electronic organs developed

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# HOME, JAMES

IT'S usual procedure to interview Americans as they come into the country — not as they're going out.

That way one tends to get messes of high powered optimistic copy on a theme to "really looking forward to playing here."

So, somewhat inevitably, there were acres of copy a few weeks back, and charging headlines to the effect that the James Gang were going to whup the country good and hard.



JAMES GANG: no role for the critic

Except for references to guitarist Joe Walsh retching on stage at London's Lyceum, there seemed little else to perk the imagination. Without mincing words the tour was a duffer.

James Gang, so brashly introduced to this country by The Who as the next greatest rock 'n' roll band, came back to play on their own. The tour, which can be correctly slipped into the context of farewell events sent them to dates which many semi-pro outfits would swoop to conquer. The nightly venues also gives rise to the thought that whoever got it together had a somewhat comical knowledge of England and Scotland. It was the London one night, Edinburgh the next — that kind of trip. "It put us back five years," said drummer Jim Fox, in regretful mood.

Fox is one of those big, correct characters who's prone to make you believe that being fat is cool, and that critics like musicians should believe in what they are doing, but never forget humour, and never take things too seriously. It's the day before they split back to the States, and Fox calmly adopts a set of bagpipes purchased in "Edinburgh." "Man, my next door neighbour would go to Scotland and buy a set of bagpipes — I ain't any different to any tourist."

Bassist Dale "Bugsey" Peters is busy forming a lashing attack on critics. He delivered it, but it was no different from any other lashing attack — but one always has to respect the musician.

"They say you should never read your own reviews," said Fox. "so it's silly in a way to get uptight over a bad one. What always bugs a musician though is a critic who reckons a guitar shouldn't be played like that — when he's never played a

● This tour put us back five years. We can't wait to get back home. ●

guitar in his life. Now that's trash!" But what would Dale — still locking fiery — say the role of a rock critic should be? "He shouldn't have a role," said Dale. Oh, but of the tour. "Our biggest gig, in fact the only gig was the Lyceum. Marc Bolan and John Paul Jones were there. Elton John was there and a mass of stars.

"So obviously it was an important date. Joe had felt terrible all day, and under normal circumstances we should never have played. When one member of a three-piece ain't feeling good at all, it makes for one hell of a mess. You just can't have guitarists rushing off to be sick half-way through a set. We blew it, but what could we do?"

"It was a weird tour though, the last five gigs went well, but we're dying to get back home. We've been through an experience, our roadies have been through murder. Now we're going to have a lay off. It's one of those things we'll be able to look back on and have a laugh, but we want to get back first," said Fox showing no signs of tension, or depression — he's got the Draft Board to face when

he hits home. "I ain't going to Vietnam, and that's that." He smiles.

If there was a satisfying factor to be considered, it was simply that people had turned up at the gigs. "People got off to us, and people wanted to see us. That kind of made it worthwhile.

"Touring with The Who did us a whole lot of good. But this time we were on our own, and being pretty low down the rock totem pole, we guessed it would be difficult," said Dale, now attempting a cheerful mood. "Yeh, that's right," added Fox. "We started off too good in England with The Who. We played top gigs, and there were no hassles. This time though, we played gigs we haven't played for five years. At Stoke (The Place) it was so small that Joe played with his tuning amp, and we used our monitoring system instead of the full set-up. One thing is certain though, it hasn't done us any harm. We'll appreciate that times aren't all groovy for an American band over here. I'll be honest, though, we were all ready to go back home after a couple of days. We wondered what the hell we were doing here."

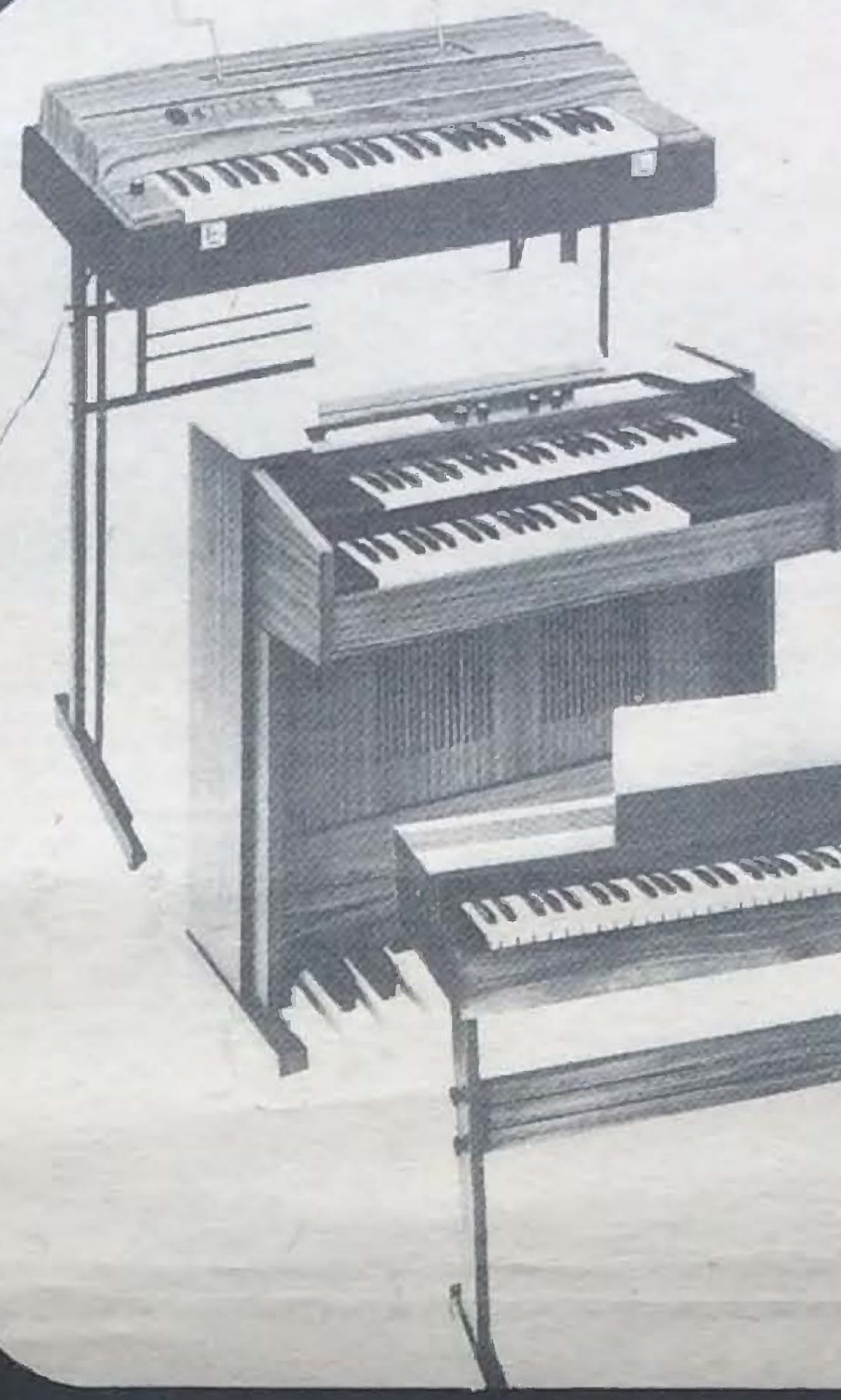
Back to Dale's figuring that James Gang were lowly placed in rock lists. How did the band stand in the States now? "We're not that low down over there, in fact we're doing very well. We've got a following that's all our own, and rain, sleet or snow, they'll be there. The albums are selling and well, we're just becoming a bigger group.

"It always strikes me as amazing what succeeds over here (England), and what doesn't in the States. Take Boz Scaggs for instance — he isn't worth 100 dollars in 98 per cent of America. Strange," said Fox.

On James Gang today: "Basically we find that too often we are short of another pair of hands. It's okay on record 'cause we can overdub, but whenever Joe adopts organ on stage, it suddenly strikes us as being a little rough, we really have to work. But we ain't ready to change the line-up yet," said Jim "and I ain't going to cut a toe off to avoid the Draft — just a little sensible talking. It's just unthinkable to fight a war right now."

ROY HOLLINGWORTH

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**TORNADO 4** (top) is a single manual 4 octave organ with 49 keys, built-in 10 watt amplifier and two 6" speakers. It is housed in a tough plastic casing, with detachable legs. The whole thing packs away into a carrying case, weight about 50 lbs. Cost, complete with expression pedal: £140.00. **TORNADO 3** (3 octave) £115.00 **SAPPHIRE 1** (below) is a home model in fine grained wood and the same specification as Tornado 4. Just 33" x 18" x 9" (approx), it tucks away in a very small space, has the volume to fill a small hall. With expression pedal £149.00

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# FOCUS ON FOLK

**THE CLEAR**, sensitive voice of Jean Ritchie lingers on as one of the outstanding memories of this year's Cambridge Folk Festival. It's only the fourth time she has visited England.

She came in the early fifties to collect and study British folk music as a result of winning a Fullbright Scholarship, then returned here at the end of the decade and also in the mid-sixties.

## Jean's theme

Her recent visit, on which she was accompanied by her husband George and elder son Peter, was short and two days after Cambridge finished the family were on their way to Ireland to meet up with Jean's younger son Johnny, and do two television shows in Belfast and Dublin.

Jean's birthplace is Viper, Kentucky, on the edge of the Cumberland Mountains, which are themselves on the extreme northern end of the Appalachians. It's the Southern Appalachians which has the major reputation for music. Nevertheless, the Ritchie family bears witness to the existence of music in the north.

The cultural identity of the region owed its continued existence largely to its own geography, explained Jean. The British origin of much of its stock meant that it was

"pretty homogeneous," and the mountains acted as a barrier against the progress that enveloped the alluvial lands of the bluegrass region. Modern roads were still difficult to maintain in good conditions in the mountains.

The poverty of the Appalachians had reinforced the old ways of life, and although changes were being made they were coming into effect slowly.

"They have radios but they still go on living how they used to because they haven't any money. Most of the mines are closed down. Appalachia is a kind of disaster area — it's called the poverty belt."

With the closure of the deep mines on which the local economy had depended for many years, there were few opportunities for employment and the population were largely unfamiliar with agricultural skills.

It's necessary to differentiate between the



JEAN RITCHIE: outstanding at Cambridge

deep mines and the strip mines. The latter deface the surface of the land, and are worked by tractor drivers and engineers rather than a local tradition of miners. The pollution aspect of these mines has been the subject of songs by Jean Ritchie, such as "Black Waters" on her new British album, "Clear Waters Remembered."

"The strip mines are the

biggest change to the way the mountains look. There are a lot of associations fighting against it now," she said. "Many of the state officials are mine owners."

"That's how I got writing songs. I wrote "Black Waters" because that was a situation that hadn't arisen before."

Understandably Jean's own songs are almost imperceptibly similar to the Appalachian traditional songs.

"I've written some that aren't about mining and things," she continued. "I'm just starting to branch out on that now. I usually base it on an old tune or something that sounds like an old tune. It seems to work the best for me."

Singing still survived, it seemed, as a family activity. Jean mentioned that the porch in summer was the time and place for singing. Songs sounded better in the open air. In winter the families would tell tales around the fire.

The award of the Fullbright Scholarship allowed Jean to compare Appalachian and British folk music. She has confined performances of the British songs she learned to the United States because she felt that they were probably being sung better than she could do them here already.

"It really is strange that the songs in my family are far older and have been changed less than the versions in England," she remarked.

"It's a big thing. People still talk about when Cecil Sharp came, in the mountains. My sister and cousin sang for him. They sang "Two Little Devils" — a version of "The Farmer's Cursed Wife" and "Totman Town." He was really knocked out with how people would line up for him and sing."

Jean Ritchie and the Appalachians could hardly be mentioned without reference to the dulcimer.

"It's a nice instrument to play, and yet it can get very complicated if you want it to. I play it very simply, because I like it that way."

"My dulcimer book is the only book I've written which has really sold well."

## News

**HAMISH Imlach** will make his debut on CBS with his first "straight" LP. "Up till now everything's been comic," he said. "But now that my contract with Transatlantic is torn up I'm a free agent and for this album, Bert Jansch will handle the production."

Meanwhile Imlach has just completed another LP for the Xtra label, called "Old Rarity," comprising American contemporary funnies and traditional Scots ballads. After the London Folk Festival he appears at the Edinburgh Festival where he doubles at the White Elephant (nights) and the Traverse Theatre (afternoons).

Concertina player **Lea Nicholson** and guitarist **Stan Ellison** have signed long term recording contracts with Transatlantic Records. Lea and Stan, who both come from Manchester, will be working together in folk clubs. They will be working on an album together during October. Both musicians have also signed long term publishing contracts with Heathside Music, Transatlantic's publishing company.

The Fourth Marymass Folk Festival is being held this year in Irvine, Ayrshire, from August 14 to 21. Mike Whelans and Aly Bain open the festival and the McCalmans close it. Stealers Wheel, and the Fureys appear in a Wednesday evening concert. There are also performances from Matt McGinn, Billy Connolly, Hamish Imlach, The Natural Acoustic Band, The Whistlebinkies, Jean Redpath, Alasdair McDonald, and The Bitter Withy. Although not billed, Archie Fisher and Dick Gaughan are expected to appear. Apart from ceilidhs and a traditional singing competition, events include a Sunday afternoon workshop to discuss the Scottish and international folk scene. Contributors to this will be Arthur Argo, Jean Redpath and Bill Leader.

Edinburgh Folk Festival features Archie Fisher (August 23-28 inclusive) Robin and Barry Dransfield (August 30 to September 4) and Finbar and Eddie Furey (September 6 to 11). The concerts will be in The Crown, 50 Lothian Street (behind the Royal Scottish Museum), between 10.30 pm and 1 am.

Dave Plane is recovering from having his tonsils removed. He has been approached to make an album in the near future.

A new club has opened at the Blue Anchor, St Mary Cray, Kent, meeting on Thursday nights.

Ralph McTell, the Ian Campbell Folk Group, Liverpool Fisherman, Mr Fox, Pennines, Mike Harding, Brownsville Jug Band, Christy Moore and Rosemary Hardman, comprise the star bill for the one day Marquee Folk Concert to be staged at Platt Fields, Manchester on Bank Holiday Monday, August 30.

All day (starting 12 noon) tickets cost 95p, and evening tickets (from 7.30 pm) 75p. Ralph McTell is due to appear at 8 pm.



LEON ROSSELSON one-act play

Colin Sept, Natural Acoustic Band, Tudor Lodge, Michael Clare, Mike Moran, Saltpeter, Tim Gaddan, Ellen Wade, Morning Dew, and Trevor and Joan appear in Bridport Folk Fair, starting at 2 pm, on August 21. The event, in aid of charity, is to be held in Brewery Field near the town centre, and rustic jollities include 80 local craft stalls, river rides and bar facilities.

"Thing Thong," a Leon Rosselson one act play, is being presented by the Little Theatre Club, Garrick Yard, St Martin's Lane, this week until August 28.

Jasper of Jasper and Clive has been taken ill and has thus been unable to fulfil bookings. He wishes to communicate his apologies for breaking these engagements, and hopes to be out by October.

Diz Disley's pre-war Maccaferri guitar vanished at Cambridge Festival. Description: cutaway body with label inside saying "Selmer, Paris" and number 258. There is a reward for the finder.

The Johnstons are Folk On Friday's guests, with Gary and Vera from Lancashire as club singers. Mr L. C. Jenkins talks about the Manchester Sports Guild FC. The Kingpins, The McCalmans, Mr Fox and Johnny Silvo and David Moses are featured on Saturday's Country Meets Folk. Country Style's guests are the Tumbleweeds on Monday.

Gas Works make their second visit to the Continent this week, with a three day tour of Belgium, doing bookings at clubs in Hoogstraten, Turnhout, and Olen. They leave on Thursday after having completed the mixing of their first single. For those that know their songs the A side is to be picked from either "Handful of Dust" or "I Thought I Knew You" and the record is expected to be released in mid-September.



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## Albums

**BRENDA WOOTTON AND JOHN THE FISH** "Pasties and Cream" (Sentinel SENS 1006). It's amazing, and somewhat gratifying, that human voices recorded simply and informally can still produce satisfaction in excess of many synthesised, electronic wonder-records fed by umpteenth grand. This is the second album to be made by Brenda and John on home ground in Cornwall. As with the first the vitality that has gone into its making is felt through the immediacy of their performance.

While Brenda's regard for a song has always been for its quality rather than its pedigree, this material reaches an absorbingly diverse stage with its inclusion of "Something About A Pasty," an old pantomime jingle recorded by the Pipers Folk Club and St. Stythians Band, and Brenda and Donald Jarvis version of "Betsy Watson," described on the sleeve as a haunting old Cornish ballad, features Brenda harmonising with herself on three tracks.

Fish, Brenda and Pipers Folk all have an opportunity to sing. Fish favours the stirring rhythm of "Stern Old Bachelor", "Little Eyes" and

"Beddings." In contrast these and the rousing Pipers choruses on the title track and "Old Time Religion" Brenda exercises the vocal control she is capable of with the emotive Stephen Hall song "To The Sea" and Cyril Tawney's "The Oggy Man." — A.M.

**JOHN BARBER AND THE ST. IVES MINSTRELS:** "Cornwall Is Calling" (Sentinel SENS 1008). John Barber, "Cornish Bard and poet" from St Ives was featured on Sentinel's "Sounds Like West Cornwall" LP. As a result of that venture this album has been

made. The selection is taken from a book of poems by John, called "Cousin Jack Afloat and Ashore," and the music is composed by him with one exception. While some pieces are sung by the Minstrels with a subdued gentility, and others are recited by John Barber or Rene Nash, the outstanding performer is John's daughter Irene whose sweet tones reach their zenith on the title track. John's subject matter orbits Cornwall from tall tales and old traditions to the circumstances of a lifeboat disaster. The record is available from Sentinel Records, Newlyn, Penzance. — A.M.

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Are you Experienced/ Jimi Hendrix (Stereo) 2.99 2.75
Banjo Album/D Billard 2.99 2.75
Best of Steve Miller 2.25 2.00
Best of Jeff Beck 2.29 2.00
Best of Mississippi John Hurt (double) 5.50 5.00
Best of Pink Floyd 2.25 2.00
Best of Quicksilver Messenger Service 2.25 2.00
Best of Soft Machine 2.25 2.00
Best of Steppenwolf 2.25 2.00
Best of Velvet Underground 2.99 2.75
Best of Yardbirds 2.99 2.75
Bravo/Rolling Stones 2.25 2.00
Cruising with Mothers of Invention 2.99 2.75
Charlatons/Charlatons 2.99 2.75
Children of Light/ Biff Rosa 2.99 2.75
David Asklas 2.99 2.75
Early LA/Various Artists 2.99 2.75
Early Hendrix 2.99 2.75
Freekick/Mothers of Invention (Double) 5.50 5.00
Get Off in Chicago/ Harvey Mandel 2.99 2.75
Golden Decade/ Chuck Berry 5.50 5.00
Greatest Hits/Yardbirds 2.99 2.75
Hey Jude/Beatles 2.99 2.75
Help (incl. Instrumentals)/Beatles 2.99 2.75
Hendrix Live in New Jersey 2.75 2.50
Hendrix with Youngblood 2.99 2.75
Historic Dead/ Grateful Dead 2.99 2.75
Hillmen/Chris Hillman 2.99 2.75
Hold on It's coming/ Country Joe 2.99 2.75
Hot Tuna II 2.99 2.75
Incredible String Band 1st Stereo 2.99 2.75
In Memoriam/Nico 2.25 2.00
Jim A Man/Jimi Hendrix Vol 1 2.99 2.75
Illuminations/ Buffy St. Marie 2.99 2.75
James Taylor & the Original Machine 2.99 2.75
Jesse Winchester 1st Album 2.99 2.75
London Walwright III No. 2 2.99 2.75
Link Wray/Link Wray 2.99 2.75
Little Feat/Little Feat 2.99 2.60
Living the Blues/ Cannon Heat 3.33 2.75
London Howling Wolf Sessions (with Clapton, Winwood and Watts) 2.99 2.75
Love/Love 2.99 2.75
Lumpy Gravy/Mothers 2.99 2.75
Magical Mystery Tour/ Beatles 2.99 2.60
Magic Bus/Who 2.99 2.75
Montary/Hendrix & Redding 2.49 2.25

- Mothers Day/ Mothers of Invention 4.50 4.25
Mothers of Invention/ The \*\*\* of 2.99 2.75
Mudlark/Lino Kottke 2.99 2.75
Pop History/Cream (Double) 5.50 5.00
Rainbow in Curved Air Terry Riley 2.99 2.75
Reve Up/Yardbirds 2.99 2.75
Ritchie Havens Record 2.99 2.75
Steve Miller and Quicksilver and Band (Trips) 6.00 5.50
Soft Machine I 2.99 2.75
Star Portrait/ Jimi Hendrix double 5.50 5.00
Surrealistic Pillow/ Jefferson Airplane (incl. White Rabbit) 2.99 2.75
Takes Off/ Jefferson Airplane 2.99 2.75
The Fool/The Fool 2.99 2.75
This is Madness/ The Poets 2.99 2.75
Thom in Mrs. Ross's Side/Biff Rosa 2.99 2.75
Tobacco Road/ Spooky Tooth 2.99 2.75
Two Virgins/ Lennon and OKO 2.50 2.25
Vintage Dead/Grateful Dead 2.99 2.75
Velvet Underground and Nico 2.99 2.75
Velvet Underground (Double) 4.50 4.25
War/War Country Joe 2.99 2.75
Where's the Money/ Dan Hicks 3.15 2.75
White Light White Heat/ Velvet Underground 2.99 2.75
Yardbirds/Double incl. 5.50 5.00 Clapton, Beck and Page

- Colosseum/ All single albums (each) 2.35 2.05
Colin Scot/Colin Scot 2.19 1.90
Cream All single albums (ea.) 2.15 1.90
Crosby Stills & Nash 2.15 1.90
Cry of Love/ Jimi Hendrix 2.35 2.05
Balesman's Litany/ Dave Burland 1.44 1.25
Dance of the Lemmings/ Amon Duul II 2.99 2.75
Dando Shaft 2nd album 2.35 2.05
Danny O'Keefe 1.99 1.75
Deep Purple in Rock Deep Purple 2.35 2.05
Deja Vu/Crosby Stills Nash & Young 2.35 2.05
Doobie Brothers 2.05 1.85
Doors/ All single albums (each) 2.05 1.85
Drum Orchestra Chorus/ Nigel Olsson 2.05 1.85
Ear of The Beholder/ Lol Coxhill 2.05 1.85
Egg/Egg 1.45 1.25
Electronic Sound/ George Harrison 2.05 1.85
Every Good Boy Deserves/ Moody Blues 2.17 1.90
Fairport Convention/ All single albums (each) 2.19 1.90
Fools Mate/ Peter Hammill 2.19 1.90
For the World/ Hardin & York 2.05 1.85
Four Regs Moode Ravi Shankar 3.00 2.75
Fourway Street/Crosby Stills Nash & Young 4.90 3.80
Free/Live 2.15 1.90
Gaslene Alley/ Rod Stewart 2.35 2.05
Gallagher/Bory Gallagher 2.15 1.90
Get a Whiff/Juicy Lucy 2.19 1.90
Get Ready/ Freddy King 2.05 1.85
Grim/Grim 2.05 1.85
Grateful Dead/ All single albums (each) 2.05 1.85
Good Book/Melanie 2.35 2.05
Hangman's Beautiful Daughter/ Incredible String Band 2.05 1.85
Hawkwind/Hawkwind 1.99 1.75
Head Hands & Feet 2.19 1.90
Home is My Head/ Jackie Lomax 2.05 1.85
HMS Donovan 3.80 3.50
Homer/ Including Zeppelin 2.05 1.85
Hot Buttered Soul/ Isaac Hayes 2.15 1.90
House on the Hill/ Audience 2.19 1.90
How Come the Sun/ Tom Paxton 2.05 1.85
H to He/ Van der Graaf 2.19 1.90
If Only I Could Remember 2.35 2.05
My Name/Dave Crosby 2.19 1.90
In Hearing Of/ Atomic Rooster 2.19 1.90
Indelibly Stamped/ Supertramp 2.35 2.05
Into Your Face/ Pete Dinklage 2.35 2.05
It Ain't Easy/ John Baldry 2.05 1.85
It's Been So Long/ Spencer Davis 2.05 1.85
Jack Johnson/ Miles Davis 2.35 2.05
Jefferson Airplane All single albums (each) 2.05 1.85
Jessie Davis/Jessie Davis 2.15 1.90
Jo Name/James Taylor's Backing Group 2.15 1.90
John Lennon/Plastic Ono Band 2.05 1.85
L.A. Woman/Dnors 2.05 1.85
Led Zeppelin I & II (ea.) 2.55 1.90
Led Zeppelin III 2.35 2.05
Leda Russell and the Shelter People 2.09 1.85
Let's Work/Lightnin' Hopkins 1.49 1.25
Live Dead/ Grateful Dead 3.60 3.25
London Walwright III 1st Album 2.19 1.90
Long Player/Faces 2.05 1.85
Love is to Death/ Alice Cooper 2.05 1.85
Mann/Breed 2.35 2.05
Mary/Mary Travers 2.05 1.85
Moments/Box Scaggs 2.09 1.85
Mothers of Invention Live at Fillmore 2.05 1.85

- Master of Reality/ Black Sabbath 2.35 2.05
New Bottles Old Medicine/Medicine Head 2.05 1.85
Mountain/Leslie West 2.05 1.85
Mud Slide Slim/ James Taylor 2.05 1.85
Nantucket Sleighride/ Mountain 2.19 1.90
Never Never Land/ Pink Fairies 2.15 1.90
New Morning/Bob Dylan 2.28 2.05
Osibisa 2.17 1.90
Once Again/ Barclay James Harvest 2.35 2.05
One Way or Another/ Cactus 2.09 1.85
On the Shore/Trees 2.09 1.85
Original Fleetwood Mac 2.09 1.85
Out of Avalon/ Matthew Ellis 2.05 1.85
Pearl/Janis Joplin 2.09 1.85
Pendulum/ Creedence Clearwater 2.19 1.90
Pink Floyd/ All single albums except AHM (each) 2.05 1.85
Question of Balance/ Moody Blues 2.17 1.90
Quiet Days/ Country Joe 2.15 1.90
Quiver/Quiver 2.05 1.85
Ram/Paul McCartney 2.35 2.05
Rags Reels and Airs/ Dave Swarbrick 1.45 1.25
Real Thing/ Taj Mahal 2.84 2.50
Redwing/Redwing 2.15 1.90
Relica/Pink Floyd 1.10 1.00
Remember/Yardbirds 1.10 1.00
Ring of Hands/Argent 2.09 1.85
Rosemary Lane/ Bert Jansch 2.15 1.90
Santana/ All single albums (each) 2.09 1.85
Self Portrait/Bob Dylan 3.33 3.00
She Used To Wanna Be A Ballerina/Buffy St. Marie 2.05 1.85
Sing Children Sing/ Leslie Duncan 2.05 1.85
Simon & Garfunkel All single albums (each) 2.09 1.85
Soft Machine II 2.09 1.85
Soft Machine III 2.84 2.50
Soft Machine IV 2.09 1.85
Songs for the Gentleman/ Bridget St. John 2.05 1.85
Songs for Beginners/ Graham Nash 2.35 2.05
Songs of Love and Hate/ Leonard Cohen 2.28 2.05
Stage Fright/Band 2.35 2.05
Sticky Fingers/ Rolling Stones 2.15 1.90
Stoneground/ Stoneground 2.05 1.85
Survival/Grand Funk Railroad 2.05 1.85
Split/Groundhogs 2.19 1.90
Spirit All Single Albums (each) 2.05 1.85
Star Seller/Tim Buckley 2.09 1.85
Stone Age/Rolling Stones 2.05 1.85
Stormcock/Roy Harper 2.40 2.15
Summerside of Life/ Garçon Lightfoot 2.05 1.85
Summer Solstice/ Tim Hart 2.19 1.90
Sweet Baby James/ James Taylor 2.05 1.85
Take a Swing with Me/ B. B. King 1.95 1.75
Taylor's First Album James Taylor 2.05 1.85
Thirds/James Gang 2.05 1.85
Ten Years After/ All single albums (each) 2.05 1.85
Thirty Four Hours/ Skid Row 2.09 1.85
Thoughts of Emarilist Davjack/Nico 2.35 2.05
Tir Na Nog/Tir Na Nog 2.19 1.90
To be Continued/ Isaac Hayes 2.15 1.90
T. Rex/T. Rex 2.05 1.85
U/Incredible String Band 3.60 3.25
Uncle Meat/Mothers 3.80 3.50
Untitled/Byrds 2.84 2.50
Van Morrison/ All single albums (each) 2.05 1.85
Wastin' Orphan/ Magna Carta 2.35 2.05
Whales & Nightingales/ Judy Collins 2.09 1.85
Wee Tam & Big Huge Incredible String 3.60 3.25
White Trash/ Edgar Winter 2.09 1.85
Wheels of Fire/Cream 3.45 3.00
White Double Album/ Beatles 4.10 3.75
Wild Flowers/ Judy Collins 2.05 1.85
Witchwood/Strawbs 2.19 1.90
Wishbone Ash/ 2.09 1.85
Wild Life/Mott the Hoople 2.19 1.90
Wonderwall/ George Harrison 2.05 1.85
Woodstock II 4.30 4.00
Yardbirds/Yardbirds 2.05 1.85
Yes Album/Yes 2.15 1.90
Yeti/Amon Duul II 2.99 2.75

- Barefoot Boy/Larry Coryell 2.99 2.75
Brotherhood of Breath/ Chris McGregor 2.35 2.05
Confagrations/Trio 2.35 2.05
Deaf Dumb & Blind Pharaoh Saunders 2.05 1.85
Dedicated to you/ Keith Tippett 2.35 2.05
Extrapolation/ McLaughlin 1.45 1.25
Great Concerts/Charles Mingus 5.99 5.25
Joe Farrell Quartet with McLaughlin 2.99 2.75
Keith Jarrett & Gary Burton 2.05 1.85
Liberation Orchestra/ Charlie Haden 2.05 1.85
Live in Seattle (Double)/ Caltrane 5.95 5.00
Outback/Mike Osborne 2.05 1.85
Pictures of Infinity/ Sun Ra 1.99 1.75
Rahsaan Roland Kirk & Vibration Society 2.15 1.90
Solar Plexus Ian Carr Nuclear 2.35 2.05
Spaces/Larry Coryell 2.05 1.85
Source/Spontaneous Music Ensemble 2.80 2.75
Tanglewood '63/ Mika Gibbs 2.05 1.85
Things we like/ Jack Bruce 1.45 1.25
Where Fortune Smiles/ John McLaughlin 2.35 2.05

- After the Goldrush/ Neil Young 2.05 1.85
Angel Delight/ Fairport Convention 2.19 1.90
Blue/Joni Mitchell 2.05 1.85
Every Picture Tells a Story/Rod Stewart 2.19 1.90
Every Good Boy Deserves A Favour/ Moody Blues 2.17 1.90
Harmony Row/ Jack Bruce 2.15 1.90
Live Colosseum 2.62 2.25
Stephan Stills No. 2 2.35 2.05
Tapestry/Carole King 2.09 1.85
Tarkus Emerson Lake and Palmer 2.19 1.90

- Beggars Banquet/ Rolling Stones 2.05 1.85
Blonde on Blonde/ Bob Dylan 3.33 3.00
Cheap Thrills/ Janis Joplin 2.09 1.85
Court of the Crimson King 2.19 1.90
Electric Ladyland/ Jimi Hendrix 4.30 4.00
Forever Changes/ Love 2.99 2.75
Hot Rats/ Frank Zappa 2.05 1.85
Nice 2.35 2.05
Sergeant Pepper/Beatles 2.05 1.85
Tommy/Who 4.30 4.00

- Affinity/Affinity 2.35 1.78
All Things Must Pass George Harrison 5.05 4.50
Back in the USA/MCS 2.05 1.60
Beggars Opera/Act One 2.35 1.75
Beginning From An End/ Fair Weather 2.35 1.75
Boz Scaggs 1st 2.05 1.30
Cressida/Cressida 2.35 1.75
C.J. Flah/Country Joe 2.05 1.60
Dreams/Dreams 2.05 1.60
East of Eden/East of Eden 2.35 1.75
Fantasia Lindum/ Amazing Blondel 2.19 1.65
8 Frames a Second/ Ralph McTell 2.19 1.65
Get Ready/Rare Earth 2.05 1.60
Greatest Hits/ Sly and the Family Stone 2.35 1.75
Gypsy/Gypsy 2.19 1.65
171120/Elton John 2.05 1.60
Hunter/ Ike and Tina Turner 2.05 1.60
If You Saw Thru My Eyes/Ian Matthews 2.35 1.75
In Blissful Company/ Quintessence 2.19 1.65
Mirror Man/ Captain Beefheart 1.95 1.65
Paradies Warts/ Amon Duul 2.99 2.25
Sestrain/Sestrain 2.35 1.75
Smiling Man with Bad Reputation/Heron 2.19 1.60
We're Ever So Clean/ Blossom Toss (mono) 1.99 1.60

- Art of Improvisation Orneta Coleman 2.19 1.90
Virgin Jazz Our Retail Price

IMPORTS ON THEIR WAY  
The following records will be arriving very soon from the States. If you want to be certain of getting a copy then tick the box next to the record you want, and we will send it to you as soon as it arrives.

- Record Retail Price Our Retail Price
A.K.A./Muddy Waters 5.50 5.00
Buffy Sainte-Marie New Album 2.99 2.75
Early Hendrix Vol. 2 2.99 2.75
In the Beginning/ Isley Brothers and Hendrix 2.99 2.75
Jerry Garcia Solo 2.99 2.75
Last Poets New Album 2.99 2.75
Rainbow Bridge/Jimi Hendrix 5.50 5.00
Reflections/Richard and Mimi Fariña 2.99 2.75

- Virgin Sounds A-Z
Abraham's Band 2.19 1.90
Acquiring the Taste/ Gentle Giant 2.35 2.05
All The Right Noises/ Melanie 2.15 1.90
All Band Albums except Stage Fright 2.05 1.89
Aqualung/Jethro Tull 2.19 1.90
Ars Longa Vita Brevis/ Nico 2.35 2.05
Back to the Roots/ Mayall 4.30 4.00
Beatles/ All single albums (each) 2.05 1.85
Be glad for Song/ Incredible String Band 2.09 1.85
Bird on a Wire/ Tim Hardin 2.09 1.85
Black Sabbath/ All single albums (each) 2.35 2.05
Blood Sweat & Tears 4 2.09 1.85
Bob Dylan/ All single albums (each) except New Morning 2.09 1.85
Born to Be/Melanie 2.15 1.90
Brass Rock/Heaven 2.84 2.50
Broken Barricades/ Procol Harum 2.19 1.90
Byrd Maniax/Byrds 2.09 1.85
Byrds/ All single albums (ea.) 2.09 1.85
Chicago II & III (ea.) 2.84 2.50
Church of Anthrax/ Terry Riley 2.09 1.85
Chillum/Chillum 1.80 0.85

- Colosseum/ All single albums (each) 2.35 2.05
Colin Scot/Colin Scot 2.19 1.90
Cream All single albums (ea.) 2.15 1.90
Crosby Stills & Nash 2.15 1.90
Cry of Love/ Jimi Hendrix 2.35 2.05
Balesman's Litany/ Dave Burland 1.44 1.25
Dance of the Lemmings/ Amon Duul II 2.99 2.75
Dando Shaft 2nd album 2.35 2.05
Danny O'Keefe 1.99 1.75
Deep Purple in Rock Deep Purple 2.35 2.05
Deja Vu/Crosby Stills Nash & Young 2.35 2.05
Doobie Brothers 2.05 1.85
Doors/ All single albums (each) 2.05 1.85
Drum Orchestra Chorus/ Nigel Olsson 2.05 1.85
Ear of The Beholder/ Lol Coxhill 2.05 1.85
Egg/Egg 1.45 1.25
Electronic Sound/ George Harrison 2.05 1.85
Every Good Boy Deserves/ Moody Blues 2.17 1.90
Fairport Convention/ All single albums (each) 2.19 1.90
Fools Mate/ Peter Hammill 2.19 1.90
For the World/ Hardin & York 2.05 1.85
Four Regs Moode Ravi Shankar 3.00 2.75
Fourway Street/Crosby Stills Nash & Young 4.90 3.80
Free/Live 2.15 1.90
Gaslene Alley/ Rod Stewart 2.35 2.05
Gallagher/Bory Gallagher 2.15 1.90
Get a Whiff/Juicy Lucy 2.19 1.90
Get Ready/ Freddy King 2.05 1.85
Grim/Grim 2.05 1.85
Grateful Dead/ All single albums (each) 2.05 1.85
Good Book/Melanie 2.35 2.05
Hangman's Beautiful Daughter/ Incredible String Band 2.05 1.85
Hawkwind/Hawkwind 1.99 1.75
Head Hands & Feet 2.19 1.90
Home is My Head/ Jackie Lomax 2.05 1.85
HMS Donovan 3.80 3.50
Homer/ Including Zeppelin 2.05 1.85
Hot Buttered Soul/ Isaac Hayes 2.15 1.90
House on the Hill/ Audience 2.19 1.90
How Come the Sun/ Tom Paxton 2.05 1.85
H to He/ Van der Graaf 2.19 1.90
If Only I Could Remember 2.35 2.05
My Name/Dave Crosby 2.19 1.90
In Hearing Of/ Atomic Rooster 2.19 1.90
Indelibly Stamped/ Supertramp 2.35 2.05
Into Your Face/ Pete Dinklage 2.35 2.05
It Ain't Easy/ John Baldry 2.05 1.85
It's Been So Long/ Spencer Davis 2.05 1.85
Jack Johnson/ Miles Davis 2.35 2.05
Jefferson Airplane All single albums (each) 2.05 1.85
Jessie Davis/Jessie Davis 2.15 1.90
Jo Name/James Taylor's Backing Group 2.15 1.90
John Lennon/Plastic Ono Band 2.05 1.85
L.A. Woman/Dnors 2.05 1.85
Led Zeppelin I & II (ea.) 2.55 1.90
Led Zeppelin III 2.35 2.05
Leda Russell and the Shelter People 2.09 1.85
Let's Work/Lightnin' Hopkins 1.49 1.25
Live Dead/ Grateful Dead 3.60 3.25
London Walwright III 1st Album 2.19 1.90
Long Player/Faces 2.05 1.85
Love is to Death/ Alice Cooper 2.05 1.85
Mann/Breed 2.35 2.05
Mary/Mary Travers 2.05 1.85
Moments/Box Scaggs 2.09 1.85
Mothers of Invention Live at Fillmore 2.05 1.85

- Master of Reality/ Black Sabbath 2.35 2.05
New Bottles Old Medicine/Medicine Head 2.05 1.85
Mountain/Leslie West 2.05 1.85
Mud Slide Slim/ James Taylor 2.05 1.85
Nantucket Sleighride/ Mountain 2.19 1.90
Never Never Land/ Pink Fairies 2.15 1.90
New Morning/Bob Dylan 2.28 2.05
Osibisa 2.17 1.90
Once Again/ Barclay James Harvest 2.35 2.05
One Way or Another/ Cactus 2.09 1.85
On the Shore/Trees 2.09 1.85
Original Fleetwood Mac 2.09 1.85
Out of Avalon/ Matthew Ellis 2.05 1.85
Pearl/Janis Joplin 2.09 1.85
Pendulum/ Creedence Clearwater 2.19 1.90
Pink Floyd/ All single albums except AHM (each) 2.05 1.85
Question of Balance/ Moody Blues 2.17 1.90
Quiet Days/ Country Joe 2.15 1.90
Quiver/Quiver 2.05 1.85
Ram/Paul McCartney 2.35 2.05
Rags Reels and Airs/ Dave Swarbrick 1.45 1.25
Real Thing/ Taj Mahal 2.84 2.50
Redwing/Redwing 2.15 1.90
Relica/Pink Floyd 1.10 1.00
Remember/Yardbirds 1.10 1.00
Ring of Hands/Argent 2.09 1.85
Rosemary Lane/ Bert Jansch 2.15 1.90
Santana/ All single albums (each) 2.09 1.85
Self Portrait/Bob Dylan 3.33 3.00
She Used To Wanna Be A Ballerina/Buffy St. Marie 2.05 1.85
Sing Children Sing/ Leslie Duncan 2.05 1.85
Simon & Garfunkel All single albums (each) 2.09 1.85
Soft Machine II 2.09 1.85
Soft Machine III 2.84 2.50
Soft Machine IV 2.09 1.85
Songs for the Gentleman/ Bridget St. John 2.05 1.85
Songs for Beginners/ Graham Nash 2.35 2.05
Songs of Love and Hate/ Leonard Cohen 2.28 2.05
Stage Fright/Band 2.35 2.05
Sticky Fingers/ Rolling Stones 2.15 1.90
Stoneground/ Stoneground 2.05 1.85
Survival/Grand Funk Railroad 2.05 1.85
Split/Groundhogs 2.19 1.90
Spirit All Single Albums (each) 2.05 1.85
Star Seller/Tim Buckley 2.09 1.85
Stone Age/Rolling Stones 2.05 1.85
Stormcock/Roy Harper 2.40 2.15
Summerside of Life/ Garçon Lightfoot 2.05 1.85
Summer Solstice/ Tim Hart 2.19 1.90
Sweet Baby James/ James Taylor 2.05 1.85
Take a Swing with Me/ B. B. King 1.95 1.75
Taylor's First Album James Taylor 2.05 1.85
Thirds/James Gang 2.05 1.85
Ten Years After/ All single albums (each) 2.05 1.85
Thirty Four Hours/ Skid Row 2.09 1.85
Thoughts of Emarilist Davjack/Nico 2.35 2.05
Tir Na Nog/Tir Na Nog 2.19 1.90
To be Continued/ Isaac Hayes 2.15 1.90
T. Rex/T. Rex 2.05 1.85
U/Incredible String Band 3.60 3.25
Uncle Meat/Mothers 3.80 3.50
Untitled/Byrds 2.84 2.50
Van Morrison/ All single albums (each) 2.05 1.85
Wastin' Orphan/ Magna Carta 2.35 2.05
Whales & Nightingales/ Judy Collins 2.09 1.85
Wee Tam & Big Huge Incredible String 3.60 3.25
White Trash/ Edgar Winter 2.09 1.85
Wheels of Fire/Cream 3.45 3.00
White Double Album/ Beatles 4.10 3.75
Wild Flowers/ Judy Collins 2.05 1.85
Witchwood/Strawbs 2.19 1.90
Wishbone Ash/ 2.09 1.85
Wild Life/Mott the Hoople 2.19 1.90
Wonderwall/ George Harrison 2.05 1.85
Woodstock II 4.30 4.00
Yardbirds/Yardbirds 2.05 1.85
Yes Album/Yes 2.15 1.90
Yeti/Amon Duul II 2.99 2.75

VIRGIN BESTSELLERS  
Record Retail Price Our Retail Price

- After the Goldrush/ Neil Young 2.05 1.85
Angel Delight/ Fairport Convention 2.19 1.90
Blue/Joni Mitchell 2.05 1.85
Every Picture Tells a Story/Rod Stewart 2.19 1.90
Every Good Boy Deserves A Favour/ Moody Blues 2.17 1.90
Harmony Row/ Jack Bruce 2.15 1.90
Live Colosseum 2.62 2.25
Stephan Stills No. 2 2.35 2.05
Tapestry/Carole King 2.09 1.85
Tarkus Emerson Lake and Palmer 2.19 1.90

- Beggars Banquet/ Rolling Stones 2.05 1.85
Blonde on Blonde/ Bob Dylan 3.33 3.00
Cheap Thrills/ Janis Joplin 2.09 1.85
Court of the Crimson King 2.19 1.90
Electric Ladyland/ Jimi Hendrix 4.30 4.00
Forever Changes/ Love 2.99 2.75
Hot Rats/ Frank Zappa 2.05 1.85
Nice 2.35 2.05
Sergeant Pepper/Beatles 2.05 1.85
Tommy/Who 4.30 4.00

- Affinity/Affinity 2.35 1.78
All Things Must Pass George Harrison 5.05 4.50
Back in the USA/MCS 2.05 1.60
Beggars Opera/Act One 2.35 1.75
Beginning From An End/ Fair Weather 2.35 1.75
Boz Scaggs 1st 2.05 1.30
Cressida/Cressida 2.35 1.75
C.J. Flah/Country Joe 2.05 1.60
Dreams/Dreams 2.05 1.60
East of Eden/East of Eden 2.35 1.75
Fantasia Lindum/ Amazing Blondel 2.19 1.65
8 Frames a Second/ Ralph McTell 2.19 1.65
Get Ready/Rare Earth 2.05 1.60
Greatest Hits/ Sly and the Family Stone 2.35 1.75
Gypsy/Gypsy 2.19 1.65
171120/Elton John 2.05 1.60
Hunter/ Ike and Tina Turner 2.05 1.60
If You Saw Thru My Eyes/Ian Matthews 2.35 1.75
In Blissful Company/ Quintessence 2.19 1.65
Mirror Man/ Captain Beefheart 1.95 1.65
Paradies Warts/ Amon Duul 2.99 2.25
Sestrain/Sestrain 2.35 1.75
Smiling Man with Bad Reputation/Heron 2.19 1.60
We're Ever So Clean/ Blossom Toss (mono) 1.99 1.60

- Art of Improvisation Orneta Coleman 2.19 1.90
Virgin Jazz Our Retail Price

VIRGIN CLASSICS  
Record Retail Price Our Retail Price

- Beggars Banquet/ Rolling Stones 2.05 1.85
Blonde on Blonde/ Bob Dylan 3.33 3.00
Cheap Thrills/ Janis Joplin 2.09 1.85
Court of the Crimson King 2.19 1.90
Electric Ladyland/ Jimi Hendrix 4.30 4.00
Forever Changes/ Love 2.99 2.75
Hot Rats/ Frank Zappa 2.05 1.85
Nice 2.35 2.05
Sergeant Pepper/Beatles 2.05 1.85
Tommy/Who 4.30 4.00

INTERESTING REDUCTIONS  
Record Retail Price Our Retail Price

- Affinity/Affinity 2.35 1.78
All Things Must Pass George Harrison 5.05 4.50
Back in the USA/MCS 2.05 1.60
Beggars Opera/Act One 2.35 1.75
Beginning From An End/ Fair Weather 2.35 1.75
Boz Scaggs 1st 2.05 1.30
Cressida/Cressida 2.35 1.75
C.J. Flah/Country Joe 2.05 1.60
Dreams/Dreams 2.05 1.60
East of Eden/East of Eden 2.35 1.75
Fantasia Lindum/ Amazing Blondel 2.19 1.65
8 Frames a Second/ Ralph McTell 2.19 1.65
Get Ready/Rare Earth 2.05 1.60
Greatest Hits/ Sly and the Family Stone 2.35 1.75
Gypsy/Gypsy 2.19 1.65
171120/Elton John 2.05 1.60
Hunter/ Ike and Tina Turner 2.05 1.60
If You Saw Thru My Eyes/Ian Matthews 2.35 1.75
In Blissful Company/ Quintessence 2.19 1.65
Mirror Man/ Captain Beefheart 1.95 1.65
Paradies Warts/ Amon Duul 2.99 2.25
Sestrain/Sestrain 2.35 1.75
Smiling Man with Bad Reputation/Heron 2.19 1.60
We're Ever So Clean/ Blossom Toss (mono) 1.99 1.60

VIRGIN JAZZ  
Record Retail Price Our Retail Price

- Art of Improvisation Orneta Coleman 2.19 1.90
Virgin Jazz Our Retail Price

VIRGIN NEWCOMERS  
The following are just some of the records to be released during September and October. Bug a tick against the records you want and we will send them as soon as they are released.

- A Space in Time/ Ten Years After 2.05 1.85
Allman Brothers Live Double 3.49 3.25
Electric Warrior/T. Rex 2.05 1.85
Fireball/Deep Purple 2.38 2.05
Future Games/ Fleetwood Mac 2.09 1.85
High Time/MCS 2.15 1.90
Imagine/John Lennon 2.05 1.85
Preludes/Chelsea Girl/ Nico 1.95 1.75
Pilgrimage/Wishbone Ash 2.09 1.85

NOTE: Fill in the above space with the record you want if it is not listed. If it has a recommended retail price of £2.05 or £2.09 then we will sell it to you for £1.85, £2.15, £2.19, £2.17 for £1.90, £2.35, £2.27, £2.28, £2.32 for £2.05, £1.99, £1.95 for £1.75, £1.45 for £1.25, £0.95, £1.10 for £0.85, £2.84 for £2.50, £2.90, £2.99 for £2.75, £3.00, £3.45 for £3.00, £3.80 for £3.50, £3.60 for £3.25. EMI record token accepted. Enclose right amount of money for records you ticked and for those you have listed.

No coins please! I enclose postal order/cheque (endorsed with name, address and telephone number) to the value of £..... for the record(s) I have requested above.  
Name.....  
Address.....  
Date..... Tel. No.....  
If you do not know the price of the record, either give us a ring at 492 5231, fill in the space below or drop in and see us and we will give you our price.

P.S. Records are sent individually so that a delay of one record won't mean that you won't receive another record that you may have ordered with it. P.S.S. All foreign orders accepted as long as they are paid for in Sterling together with a postal charge, 50p for Europe and £1 outside Europe, for each record ordered.  
P.S.S. Many of the records listed above (except imports) are available as cassettes at a price of £2.25 (single albums) and £3.50 (doubles)—just send in your order and if it's not available then we'll refund your money immediately. Please send the whole of this advert to.....

Virgin Records  
10 South Wharf  
Road W2



# Give Mott a chance—and listen!

RECENTLY I attended a Mott the Hoople gig in Cheltenham, and a remark made by Ian Hunter started me thinking.

The band had just finished playing "The Angel on Eighth Avenue," a slow, beautiful number, when Ian made the remark "I wonder how many people really listened to that". There was silence amongst the 300 or so people gathered round the stage.

Admittedly the gig was full of hassles, with the management putting lights on and telling the band they were banned, but it seemed that kids just wanted some loud beat music to jump about to.

OK, point taken I don't mind leaping about every now and again, but I feel that the reputation Mott the Hoople are getting as an audience-stimulator is putting them into a rut. So, Mott, play some more of your quieter numbers, they are beautiful, and I'm sure you'll win a lot more people round to your band, than by just playing your rock all the time. By the way, I was listening to the "Angel on Eighth Avenue" and it was beautiful.

—HORACE PANTER, 153 Beatrice Road, Kettering, Northants.

● LP WINNER

I HAVE just heard Coehise on John Peel's concert programme. Their excellent set contained, to my surprise, a version of that Neil Young classic, "Ohio." Surely this song was banned by the BBC for the ridiculous reason that it mentioned three students who were shot dead on a campus in Ohio? Why should the BBC now allow it to be played?

This incident has merely disillusioned me even more with the BBC who ruined what was a potential hit single (by CSN and Y) which could have relieved the monotony of boring chart-topping records.

—C. JOHNSON, 311 Maidenhead Road, Windsor, Berks.

● LP WINNER

THE PAST couple of years has seen the establishment of truly great "superstars," James Taylor, CSN and Y etc, yet there is one soloist who could compare favourably with either James Taylor or Neil Young: Al Stewart. Somehow, he has simply not had the recognition he deserves.

So here is a strong recommendation: Listen to his three LPs, study his incredible lyrics, and get a load of his amazing acoustic guitar work, which is especially evident on "Zero She Flies." Then try to work out why he is not a superstar. — ED BARNES, 8 Denford Avenue, St Annes-on-Sea, Lancs.



Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

## Where are the heavy Trems?

SOME TIME ago I recollect reading in the MM an interview with the Tremeloes in which they declared that their days as jolly pop stars were over and from then on we were to look forward to the sound of the new progressive Tremeloes.

I read how the group had sat in their changing room after the acts laughing at their teeny-bop fans (and no doubt arranging the bread in neat little piles).

Amazed, I discovered that these bastions of pop who had once "thrown away all those gloomy, unsmiling publicity photos" so as to project a happy image, were now about to assail the heads of the nation with a more mature style of music. Hope sprang again in the breast of a jaded jettico.

While Jethro Tull, Led Zeppelin and Jiving K. Boots lit out to the States in fear and trepidation of the musical holocaust to come, Britain waited with bated breath. Time passed. At this moment the group seem to be getting plenty of air play for their latest record "Hello Buddy." But in vain have I listened for the merry rattle of congas and the howling of the Moog. Where are the thundering bass riffs, the lead phrases to make Cateb Quaye quail? Where indeed? It seems that "Hello Buddy" is another pop record (albeit a good one) and the Trems will soon be laughing all the way to the bank again.

I do hope that the group get around to playing plenty of progressive clubs and colleges with their new vibes, then should they still be sniggering backstage after the set at least they will not be the only ones laughing. Good luck Trems and more power to your hope. — JOHN SMITH, 9 Woodchurch Close, Sidcup, Kent.

● LP WINNER

HAVING BEEN to Garden Party II, at Crystal Palace, I couldn't help thinking that yes are better left in a studio, and that someone should teach Elton John how to sing. Poor Nigel Olsson looked as if he was trying to break out of his enormous drum kit!

## In defence of James...

AFTER MANY unfavourable asides in recent articles of his, Karl Dallas would appear at last to be trying to formulate a coherent critical statement of James Taylor's music (as Mr. Williams would say) that would blow up the myth once and for all. ("Second Opinion" — MM July 31). In so doing he almost wastes the two-and-a-half columns he got.

"These days we hype ourselves." Obvious. "Taylor is a master of the carefully rehearsed ad lib." Even more obvious. "What I find offensive about James Taylor's more neurotic songs is that they are so damn comfortable" (rage, rant, rant). Yes, perhaps.

His neurotic songs may be comfortable, but that's not the point. Ethics aside, the songs should be judged on their musical and lyrical qualities — and wondrous limited they be.

These days we hype ourselves — even into thinking that James Taylor is worth a "Second Opinion," it would seem. — ANDREW SIMONS, 1 Flora Gardens, Chadwell Heath, Romford, Essex.

I MUST CONFESS that I was never a great fan of Karl Dallas. So I was pleased to read in last week's MM (July 31) that he has given up music for the co-related field of "clinical psychiatry." (His article on James Taylor).

May I wish Karl all the greatest success in this new field since he had precious little in the other. However, the trite rubbish spewed out on sweet baby James makes me think that his success will not come in psychiatry, as it didn't in music. — ROGER CROMBIE, 11 Hampstead Way, Hampstead Heath, London, N.W.11.

smoke and plastic jellyfish. — S. H. COURT, 69a Queens Road, Ashford, Kent.

WHY CONDEMN Tony Blackburn and his images of pop heroes in sequined suits when most of the contemporary crowd are trying hard to find idols of their own, i.e. James Taylor, Elton John etc. Let's keep the scene as it is where nobody's big and everybody's equal talent is staying power, not overnight flash. — P. S. YOUNG, 28 Wealdstone, Woodside, Telford, Salop TF7 5PS.

## Lennons reply...

Last week reader Norman Wright criticised the Beatles' bootleg album "Live at Shea" and also Ringo Starr who said the group retained absolute control over what official albums were released.

DEAR NORMAN WRIGHT, C/O MM

Why buy the bootleg in the first place? You must have read how bad they are before now. Anyway, the reason we haven't released the old stuff is because we haven't got round to re-mixing it yet! That's all folks. Love, John & Yoko, in lieu of Beatles LP WINNER (I'd like Chuck Berry, please).

HAVE YOU heard the "Shaking Stevens and The Sunsets" LP? They say they're rock 'n' roll but they're more bloody country and western. And we'll tell you what they're not. They are not rockers or bikers. They act and talk more like hippie left wing students than rockers. So Stevens why not get out of rock now and leave it to the Angels. — JAKE, PETE and all the BLUE BOYS, Bristol.

PLEASE DON'T knock Traffic. Knock them when their work comes up bad, by all means, but not for the rather indeterminate way in which they've existed/not existed for the last few years. Bands have their own ways of operating. If Traffic choose to work flat on their backs with their eyes shut, that's their business.

I realise this must be frustrating for various managements, gentlemen of the press, not to mention poor old Dave Mason (who is an invaluable musician wherever he goes whether he happens to be a Traffic or not, at any given time), but I am none of these but, like most people, simply a listener who digs music at its purely musical value. The way Traffic works is a part of the band's essential character, for better or worse, and makes their music whatever it is, that is, collectively the best creators of music of their time (that's supposed to be a personal opinion, by the way not the eleventh commandment).

Little is better than nothing, and that they have made music is better than if they had never made music, and that won't be changed whatever they or anyone else does in the future. — H. P. SMITH, Downsmead, Pendennis Road, Sevenoaks, Kent.

# FOLK FORUM

## THURSDAY

AT THE WHITE BEAR, Kingsley Road, Hounslow, THE HEALTH-RIDERS welcome.

### JOHN JAMES

BLACK BULL, HIGH RD, N.20 1812 DENNIS O'BRIEN

FOLF CENTRE, HAMMERSMITH. An evening with

### DON SHEPHERD

Prince of Wales, Dalling Road (2 mins Ravenscourt Park tube).

JOHN LINCOLN, sometimes addier with Marsden Rattlers. The Crooked Billet, North Circular, Walthamstow.

### MIDDLESEX FOLK CLUB

### C. W. BASH

Royal Oak, St Anne's Road, Harrow 8.00 (2 mins, Harrow Met).

MISSING Cambridge Festival. Diz Disley's guitar. Selmer Paris Number 258. Reward: 01-352 9833.

SHAKESPEARE'S HEAD, Carnaby Street, W1 (near Oxford Circus tube). 8 pm.

## BO IDLE

AND INTRODUCING A VERY EXCITING ARTIST FROM IRELAND:

### EUGENE WALLACE

Thank you FISCES for honouring us last week with the final gig. Best wishes to you all for the future. Will Dave Ellis please send list of gigs to Dave Stringer, 5 Lawrie Park, SE26, who would like to see a full booking.

THURLOW ARMS, 551 Norwood Road, S.E.27.

### RAGGY FARMER

### ARTHUR KITCHENER

and guests 8 p.m.

### UPSTAIRS COAL HOLE

OPENS NEXT WEEK IN PRINCE OF WALES, WIMBLEDON BROADWAY.

### JUGULAR VEIN; OAK BROWN PAPER BAG

### DUNEDAIN

## FRIDAY

AT COUSINS, 49 Greak Street, 7.30-11 p.m.

### MICHAEL-CLAIRE

COACH HOUSE, Farningham. DAVE & TOMI ARTHUR Residents: Crayfolk. FOLK SHOP OPEN

### FOLK ON FRIDAY IN THE STRAND

### COMEALLYE

With residents, Mooneys Men, Mooney Bars, 395 The Strand.

FOLK PLUS, Crooked Billet, High Street, Penge, OAK. Residents Wild Oats (693-4263).

GOODWILL TO ALL Headstone Drive, Harrow. BO IDLE

### HALF MOON PUTNEY LOWER RICHMOND ROAD.

### COLIN SCOT

ILFORD, The Plough, Ilford, Lane.

### TAPP STREET

ORGAN INN FOLK CLUB London Road, Ewell.

### GERRY LOCKRAN

Residents: MOSAIC.

SEVENOAKS FOLK CLUB, 47 Bradbourn Vale Road (A25) TIM BRODBENT. Bar. Residents: TARAGON.

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## SUNDAY

NAGS HEAD, 205 York Road, Battersea.

### TIR NA NOG

SECOND DAY OF SYON FESTIVAL OF FOLK. Stars include JULIE FELIX, RALPH MCTELL and special appearance of the #5 piece MCLELLAND HIGH SCHOOL BAND from America. Times and prices as Saturday.

### ST MARTIN-IN-THE-FIELD

Trafalgar Square, 8 pm CRYPT FOLK CLUB Liquid Light by RON HENDERSON

### MIKE MARAN

JENNY AND TEDESCHI Folk service 2.30 pm TIM GAD-BAN.

TO GET information on MIKE MARAN normally Ring Dick Mulligan (0273-28255). Dick will be away during the next few days so ring Mike himself, 01-452 7039.

THE ENTERPRISE, Hampstead. ENGLISH TAPESTRY with residents Don Bonito, Marian McKenzie and Kevin Shells (opposite Chalk Farm Station, 7.30 p.m.).

### THREE TUNS, Beckenham.

### JUGULAR VEIN

TROUBADOUR, 8-11 pm.

### BILL THACKER

## MONDAY

ALLEY, WALTON-ON-THAMES, 18B Church Street.

### CLIFF AUNGIER

HALF MOON, PUTNEY, LOWER RICHMOND ROAD.

### JOHN JAMES

HANGING LAMP The Crypt, St Elizabeth's, The Vineyard, RICHMOND, 8 pm.

### JOHN MARTYN

Please come early.

HERGA, Open Evening, Royal Oak, Wealdstone.

ORPINGTONFOLK, Royal Oak, Green Street Green, Rod Felton.

## TUESDAY

AT CATFORD RISING SUN

### RON SIMMONDS

DAVE COOPER, MIKE & TONY

CHELSEA FOLK, The Stanhope, Gloucester Road, S.W.7 (opposite underground).

### DEREK BRIMSTONE

## WEDNESDAY

CROYDON FOLKSONG CLUB, Waddon Hotel, Stafford Road.

### DUNEDAIN

### WILD OATS

SURBITON ASSEMBLY ROOMS, DEREK SARJEANT FOLK TRIO, JOHN FRASER, ORANGE BLOSSOM SOUND.

### NATURAL ACOUSTIC BAND

### COLIN SCOT

### MICHAEL-CLAIRE

### SALTP



# CLUB CALENDAR

## THURSDAY

**CIRCE**  
**THE PIED BULL**  
 1, Liverpool Road, N1, (Angel Tube Station). Admission FREE

**HOUNDS GREEN MAN**, Plashet Grove, East Ham.

**SLOWBONE**  
 UGLY LIGHTS, OX SOUNDS, N/W, CASTLE FARM.

**KENSINGTON TOWN HALL**  
**! ANVIL!**

**MADINGLEY CLUB**, Park Road, East Twickenham (by Richmond Bridge), presents:

**KEITH SMITH BAND**

Also playing Sunday. Licence, Riverside Gardens, New members welcome. Membership 50p per year.

**MIKE DANIELS**, Big Band. Half Moon, Putney.

**U.F.O.**  
**BABALOO CLUB, LIVERPOOL.**

**FRIDAY**  
**ALBION**, Imperial College S.W. Prince Consort Road, S.W.7.  
**GEORGE KAHN** QUINTET

**AT PLOUGH STOCKWELL SW9**  
**BOBBY BREEN**

**JAZZ AT THE PIED BULL**, Angel, Islington, N1.  
**THE SONNY DEE BAND**

**OSTERLEY JAZZ**, Rugby Club, Tentelow Lane.  
**STEVE LANE**  
**S. STOMPERS**

Next week: Blackbottom Stompers.

## FRIDAY cont.

**PEANUTS**, Kings Arms, 213 Bishopsgate (near Liverpool Street Station).  
**MIKE OSBORNE**

**PIG-STY**  
 General Havelock, Ilford, High Road, Essex.

**BESS + HOG**  
 8 pm. Bar, lights, films, disco.

**TEMPLE WARDOUR STREET**  
**! ANVIL!**

**THE LOFT**  
 Nags Head, High Wycombe

**UNCLE DOG**  
 Featuring Carol Grimes  
**DAVID REES BAND**

**THREE HORSESHOES**, Heath St, Hampstead, N.W.3.

**KATHY STOBART**

**U.F.O.**  
**TEMPLE CLUB**

**SATURDAY**  
**BLACKBOTTOM STOMPERS**, Mitre, Greenwich.

**EGHAM**. Open air charity concert, Vicarage Road, Egham, with

**DUSTER BENNETT**  
**HOME + PROOF**

ALSO DAVE JENKINS, NEMISES SACRILEGE, PLECTRA, IRON BARK JUNCTION, MR. SHABBY'S DISCO, RED MOON LIGHTS. On this Saturday, August 14, 8 pm. Tickets 40p, gate 50p.

## SATURDAY cont.

**GUN TAVERN, CROYDON.**  
**SKIN ALLEY**

**PIED BULL**, Liverpool Road  
**ROCK 'N' ROLL**

**RON WEATHERBURN, SAMMY RIMINGTON, JOHN BASTABLE, SID PVE**, Giraffe, Penton Place, Kennington Tube. Lunch-time, 1.30 pm.

**TOFTS, FOLKESTONE.**  
**ZIOR**

**SUNDAY**  
**BIG SOUNDS AT THE OSTERLEY MOTEL**

**MAURICE EARLE**  
**BIG BAND**  
 BAR, 8-11 p.m.

**BIRD-CURTIS QUINTET**, every Sunday, 12-2 pm, Barnards Bar, Greenwich Theatre, Crooms Hill, SE10. ADMISSION FREE.

**EASTSIDE STOMPERS**, Croxley.  
**ERIC SILK**, 100 Club, Oxford Street.

**MADINGLEY CLUB**, Park Road, East Twickenham (by Richmond Bridge). **KEITH SMITH BAND** will guest **CUFF BILLET**.

**NICHOLLS HOTSIX**, Mitre, Greenwich, lunchtime.

**U.F.O.**  
**MARQUEE CLUB**  
**ZEPLIN**, Kings Head, Merton.

**! ANVIL!**  
**TANGERINE**

**MONDAY**  
**AT PLOUGH, STOCKWELL, SW9**  
**OLAV VASS**

**BLACKBOTTOM STOMPERS**, Red Lion, Haxfield.  
**COOKS FERRY INN**, ANGEL ROAD, EBMONTON  
**ASSAGAI**

**EASTSIDE STOMPERS**, Chestnuts, Lea Bridge Road.  
**READING, SHIP**, Duke Street CHOSEN SIX.

**TUESDAY**  
**MART FRANKLIN**  
 QUARTET  
 The Crown, Cloudesley Rd, Islington, N1.

**100 CLUB**  
 100 Oxford Street, W.1.  
**UNCLE DOG**  
**BREWERS DROOP**  
**SAHARA FARM**  
 Adm. members 30p 8 p.m.

**WEDNESDAY**  
**AT PLOUGH, STOCKWELL, SW9.**  
**ALAN LITTLEJOHN/ TONY MILLINER SEXTET** featuring  
**PHIL SEAMAN**

**BLACKBOTTOM STOMPERS**, Mitre Greenwich.  
 HAVE YOU heard about the Wednesday Swing Session, Admission free. Three Blackbirds, By Leyton Midland Station.

**100 CLUB**  
 100 OXFORD ST. W.1  
 7.30 till late

Thursday, August 12th  
**ST. GILES' SCHOOL OF LANGUAGES**  
**DISCO/DANCE NIGHT**

Friday, August 13th, 7.30 p.m.-1 a.m.  
 Last appearance of  
**ROD MASON'S**  
**Jazz Band**

**ROGER SPEAR'S**  
 Giant Kinetic Wardrobe  
 Saturday, Aug. 14th, 7.30 p.m.-1 a.m.

**ALEX WELSH**  
**STEVE LANE'S**  
 Southern Stompers  
 Sunday, August 15th

**ERIC SILK'S**  
 Southern Jazzband  
 Monday, August 16th

**CALIGULA'S HORSE**  
 Pete Lemer Trio  
 Tuesday, August 17th

**UNCLE DOG**  
**BREWERS DROOP**  
 Wednesday, August 18th

**JOHNNY BASTABLE'S**  
 Chosen Six  
 FULLY LICENSED BAR & CHINESE RESTAURANT  
 REDUCED RATES FOR STUDENT MEMBERS  
 Full details of the Club from the Secretary  
 100 Club, 100 Oxford Street, W.1  
 Club Telephone No. 01-636 0933

**GROVE VILLAGE**  
 Sunday, August 15th  
**STRAY!**  
 Mem. 40p Bar 7.30  
 Next Sunday: ULLIAN HEBB  
 Club now moved to...  
**RED LION**  
**LEYTONSTONE HIGH ROAD**  
**LONDON, E.11**  
 until further notice

**CREW**  
 01-730 5181

11th Aug. Pheasantry, Kings Road	22nd " Chelsea Village
12th " R.A.F., Northwood	23rd " Angeliques
13th & Kensington	24th & 25th Commercials
14th " Court Club	26th " Available
15th " Chelsea Village	27th " Pheasantry
16th " Southampton	28th " Speakeasy
17th " Angeliques, Chelsea	29th " Chelsea Village
20th " Mofe Hotel, Kent	30th " Trican Club
21st " Pandora's, Swansea	31st " Available

**THE GREYHOUND**  
 175 FULHAM PALACE RD., W. 6

THURS., AUGUST 12 **GRINGO**  
 FRI., AUGUST 13 **SLOWBONE**  
 SAT., AUGUST 14 **DR. MARIGOLD'S PRESCRIPTION**  
 SUN., AUGUST 15 **THIN LIZZY**  
 MON., AUGUST 16 **SAM APPLE PIE**  
 TUES., AUGUST 17 **UNIVERSE**  
 WED., AUGUST 18 **ZIOR**  
 THURS., AUGUST 19 **UNCLE DOG & CAROL GRIMES**

**ADMISSION FREE**

**JAZZ CENTRE SOCIETY**  
 Country Club, 210a Haverstock Hill, N.W.3 734 8377

Country Club opening night Friday, August 20th  
**JOHN SURMAN**  
**RONNIE SCOTT**  
**KEITH TIPPETT**

100 Club, 100 Oxford Street Monday, August 16th  
**CALIGULA'S HORSE**  
 (Lionel Grigson's new group)  
**Johnny Mibiso Dyani**  
**Pir Lmr., George Kahn**  
**Dudu Pukwana**

**COUNTRY CLUB**  
 SATURDAY, AUGUST 21st  
**BOZ SCAGGS**

**BULL'S HEAD**  
 BARNES BRIDGE PRO 5241

Tues., Wed. Thurs evenings  
**TONY LEE/SPIKE HEATLEY DUG**  
 Admission free

Fri., Sat. & Sun. evenings & Sun. lunchtime  
**BILL LE GAGE TRIO** plus Guests

Friday, August 13th  
**RONNIE ROSS** Adm. 25p

Saturday, August 14th  
**ALAN BRANSCOMBE** Adm. 25p

Sunday, August 15th  
 Lunchtime and Evening Each 25p  
**HANK SHAW**

Monday, August 16th  
**FRANK TOMS BAND** Adm. 35p

**MR. PEGGOTT'S**  
 VIBES, TONES, PEOPLE, GOOD LIGHTS, GOOD SOUNDS, GOOD GOOD ALL SUMMER

**HOPBINE** (Next N. Wembley Stn.)  
 Tuesday, August 17th  
**TOMMY WHITTLE**  
 QUINTET  
 Feat. **JOHNNY McLEVY & BARBARA JAY**

**PHOENIX**  
 CAVENDISH SQUARE W.1  
 Wednesday, August 18th  
**HENRY LOWTHER**  
**BAND**  
 This week: Brotherhood of Breath

**THE ESPLANADE**  
 Western Esplanade, Southend  
 Friday, August 13th  
 8 p.m. till midnight  
**BURNT OAK**  
 Enq.: Hornchurch 54344  
 30p

**marquee**  
 90 Wardeur St., W.1 01-437 2375

Thurs., 12th Aug. (7.30-11.00)  
**\* STACKRIDGE**

Fri., 13th Aug. (7.30-11.00)  
**\* STONE THE CROWS**  
**\* SPREAD EAGLE**

Sat., 14th Aug. (7.30-midnight)  
 Saturday Night Dancing  
**\* D.J. John Anthony**  
**\* Guest Group: GONZALES**  
 Sun., 15th Aug. (7.30-11.00)  
 A Nucleus Night  
**\* U.F.O.** plus Guest Group  
 (20p reduction with this advert)

Mon., 16th Aug. (7.30-11.00)  
**\* AUDIENCE**  
 Supporting Attraction  
 Tues., 17th Aug. (7.30-11.00)  
**\* MEDICINE HEAD**  
**\* GRINGO**  
 Wed., 18th Aug. (7.30-11.30)  
**\* Pearl Conner Presents**  
**\* "SOUL TOGETHER"**  
 Guest Group  
**\* Nelson**

**THE CASTLE, TOOTING BROADWAY**  
 1 MINUTE TOOTING TUBE  
 WEDNESDAY, AUGUST 18  
 Owing to the reconstruction of the clubroom, which is being turned into a lounge bar, the Club will be closing tonight with —  
**ASSAGAI**  
 HEADLIGHTS DJ PETE PARRITT

**VILLAGE** Roundhouse, Lodge Ave., Dagenham  
 Saturday, August 14th  
**FAIRPORT CONVENTION**  
 + I.E. Adm. Mem. 60p  
 Next week: GREASEBAND!  
 Licensed Bars Doors open 7.30 Light show

**TORRINGTON**  
 4 Lodge Lane, North Finchley N12 Tel 01-485 4710 (Tube to Woodside Park)  
 Thursday, August 12th  
**RONNIE SCOTT**  
**MIKE CARR**  
**TONY CROMBIE**  
 N/W BRIAN SMITH QRT.

Sunday, August 15th  
**PHILIP GOODHAND-TAIT**  
 N/W ALAN BOWN

**CHEZ RED LION** HIGH ROAD LEYTONSTONE  
 Friday, August 13th Doors 8 p.m. Members 40p  
**WILD TURKEY + T.2**  
**NIGHTINGALE** HIGH ROAD WOOD GREEN, N.22  
 Tuesday, August 17th  
**ARGENT** Doors 8 p.m. Tube Wood Green  
**ZIOR**

**at GREYHOUND** Park Lane CROYDON  
 Sunday, August 15th  
**D. J. Bob Stevens**  
**ARGENT**  
 Sunday, August 22nd: TIR NA NOG plus MIKE MARAN

**at STARLIGHT** High Street CRAWLEY  
 Tuesday, August 17th 8 p.m.  
**QUIVER**  
 UMA SOUNDS  
 Tuesday, August 24th: ASSAGAI

**WINNING POST** Gt. Chertsey Arterial Road TWICKENHAM  
 Wednesday, August 18th  
**CHICKEN SHACK**  
 D.J. Bob Stevens CHRYSTALEUM LIGHTS  
 Wednesday, August 25th: MEDICINE HEAD

**ronnie scott's**  
 3 floors of entertainment  
 47 Frithst. London W.1 437-4752/4239  
 Open at 8.30 p.m. Licensed until 3.00 a.m.  
 Monday, August 9, for 2 weeks  
**CLARK TERRY**  
**KARIN KROG**  
 Monday, August 23, for 1 week  
**HAMPTON HAVES TRIO**  
 Monday, August 30, for 2 weeks  
**HERBIE MANN**  
**ASHTON, GARDNER & DYKE**

**upstairs**  
 AT TOWNIES  
 Friday, August 13  
**les flambeaux**  
 Saturday, August 14  
**C.M.U.**  
 Mon.-Thurs.: DISCOTHEQUE  
 Lady members free night every Wednesday

**WINNING POST**  
 Gt. Chertsey Arterial Road, Twickenham  
 TUESDAY, 17th AUGUST  
**DISCOTHEQUE**  
 WEDNESDAY, 18th AUGUST  
**CHICKEN SHACK**  
 THURSDAY, 19th AUGUST  
**BOB WALLACE**  
 FRIDAY, 20th AUGUST  
**DISCOTHEQUE**

**STATUS TAVERNS PRESENT**  
**JAZZ AT THE PINDAR**  
 PINDAR OF WAKEFIELD, 328 GRAYS INN ROAD  
 SUNDAYS **RAY SHEA TRIO** (8-10.30 p.m.)  
 AUG. 15th GUEST **DAVE GELLY** Adm. FREE  
 TUESDAYS 'NOVA'  
 AUG. 17th GUEST **PAUL RUTHERFORD** Adm. 25p  
 THURSDAYS **BIRD CURTIS 5** Adm. FREE

**EXPANDING CONTEMPORARY AGENCY**  
 IS SEEKING ADDITIONAL WORLD CLASS ARTISTS  
 Telephone in strict confidence (0223) 61924

**KINETIC, KENILWORTH**  
 CHESFORD GRANGE THIS SUNDAY, 15th AUGUST  
**RORY GALLAGHER**  
 SUNDAY, 22nd AUGUST, at 8 p.m.  
**MEDICINE HEAD**  
 BANK HOLIDAY SUNDAY, 29th AUGUST  
 2.30 p.m.-2.30 a.m. (Bars open all day)  
 ALL-MIDLAND MINI FESTIVAL IN 2 HALLS 10 Bands include  
**RAYMOND FROGGATT, TRAPEZE**  
**CLIMAX CHICAGO**  
**BREWERS DROOP, etc.**  
 PLUS SPECIAL GUESTS  
 Advance tickets 75p from local agencies or by post from  
 C.T.E., 60 Stratford Road, Birmingham 11

50p per door  
**VanDike**  
 Plymouth Fri 13 Aug **TEA and SYMPHONY**  
 11pm at Plymouth 13300 sat 14 Aug **WILD ANGELS**  
 11pm at Plymouth 13300  
 Sun 15 Aug at the GUILDHALL PLYMOUTH 7.30pm  
 in aid of **EMERSON LAKE and PALMER** at the LYCEUM  
 and **JAGGER** in HYDE PARK Sat 16 Aug **RICOTTI and ALBUQUERQUE**  
 Fri 20 Aug **STUD + Brewers Droop** sat 21 Aug **LINDISFARNE**  
 Fri 27 Aug **HELP YOURSELF** sat 28 Aug **MEDICINE HEAD**

**P.T.O.**  
 FOR FURTHER ENTERTAINMENT ADVERTISEMENTS



**RESURRECTION** Hermitage Ballroom  
Hermitage Road  
Buses 801, 303, 716, 716A, 94, 97, 96, 91, 203, 182 and 83. Bkly. Rail. Minib.  
**HITCHIN** Werts.  
Saturday, August 14th, 8 p.m.-1 a.m.  
**TERRY REID**  
PAUL BRETT'S SAGE + SATTVA

\*\*\*\*\*  
\* **HIGH WYCOMBE TOWN HALL** \*  
\* **SATURDAY, AUGUST 14th, 7.30** \*  
\* 30 mins. from Paddington Town Hall, 2 mins. from station \*  
\* Last return 11.51. Good bands, reasonable prices, room to move \*  
\* **YOU KNOW IT MAKES SENSE!** \*  
\* **MICK ABRAHAMS BAND** \*  
\* **+ HAWKWIND** \*  
\* LITES — SOUNDS — FOOD — DRINK \*  
\* Tickets 50p, 80p on door \*  
\* N/W: HEAVEN & GARRY FARR. Enquiries (0494) 27118 \*  
\*\*\*\*\*

**ie**  
Wed., Aug. 11th  
TOFT'S, FOLKESTONE  
Thurs., Aug. 12th  
ST. THOMAS'S HALL, CANTERBURY  
Sat., Aug. 14th  
ROUNDHOUSE, DAGENHAM  
See you soon!  
Management: STURRY 382 (nr. Canterbury)

**PIED BULL** 1 LIVERPOOL RD. ADM. FREE  
ISLINGTON, N.1  
Sunday, August 15th Eng. 556 9460  
**SLOWBONE**  
BAR :: FREE POSTERS :: DISCS

**IMPLOSION**  
ROUNDHOUSE, CHALK FARM  
SUNDAY, AUGUST 15th  
3.30-11.30 50p  
**VAN DER GRAAF**  
**GENERATOR**  
**MIGHTY BABY**  
**HOME**  
**DANDO SHAFT**  
**ACCRINGTON STANLEY**  
**JEFF DEXTER\***  
LIGHTING BY HEAVY LIGHT & PAUL TURNER  
FILMS + STALLS + THINGS  
WEM AMPLIFICATION  
\* Records from MUSICLAND, 44 Berwick Street, W.1

\*\*\*\*\*  
\* **STARLIGHT ROOMS** \*  
\* **BOSTON** \*  
\* Saturday, August 14th \*  
\* COUNTRY MEETS FOLK WITH \*  
\* **MURRAY KASH** \*  
\* **JOHNNY YOUNG 4** \*  
\* **LITTLE GINNY, ETC.** \*  
\* Saturday, August 21st \*  
\* **SUPERTRAMP** \*  
\* **TIR NA NOG** \*  
\* 7-12 :: BARS, ETC. :: 50p \*  
\*\*\*\*\*

**THE TEMPLE**  
33-37 WARDOUR STREET W1  
Friday, August 13th All-nighter, 9 p.m.-6 a.m. Members 60p  
Double-Top!  
**WARHORSE**  
**U.F.O.**  
ANVIL  
Saturday, August 14th All-nighter, 9 p.m.-6 a.m. Members 75p  
Another Double-Top!  
**GRINGO**  
**EGG**  
SLOWBONE  
D.J. JERRY FLOYD | WOT LIGHTS

**FARX** THE NORTHCOLE ARMS, NORTHCOLE AVENUE  
OFF SOUTHALL BROADWAY (OVERIDGE BR.), SOUTHALL, MIDD.  
BRITISH RAIL: SOUTHALL BUSES: 222, 120, 202, 105 OR 195  
Friday, August 13th, 8 p.m.  
**TIR NA NOG**

**HOBBITS GARDEN**  
287 The Broadway, Wimbledon. Open 8 till 12  
FRI., 13 AUG. **THREE BAND SPECIAL**  
**PETE BROWN'S**  
**PIBLOKTO**  
**FUSION ORCHESTRA**  
**SNAKE**

**STRIFE**  
Peppers-Wrexham-Sat  
Cavern-Liverpool-Mon

**BIG BROTHER**  
Oldfield Tavern, 1089 Greenford Road, GREENFORD, Middx.  
Wed., August 18th, 8 p.m. Lights and Sounds by Zeta Cepheid Inc.  
**ALAN BOWN** plus CIRCE

**Glencoe**  
Representation: JOHN SHERRY ENTERPRISES 01-734 8823

**KENSINGTON TOWN HALL**  
HIGH ST., KENSINGTON, S.W.8  
**ARGENT** THUR. 12 AUG.  
SUPPORT **FLEETWOOD** MAC THUR. 19 AUG.  
Sounds: D.J. Brian Biggs Lights Food Lic. Bars S.U. Cards  
All tickets at door on night.

**nimbo** Management: TONY MANZI  
01-586 1379  
119 Regent's Park Rd. London, N.W.1

**UE CLUB**  
THE BEST CLUB IN LONDON FOR ENTERTAINMENT  
5A PRAD STREET, PADDINGTON, W.2  
TEL. PAD 9274  
Tuesday  
DISCOTHEQUE WITH FUNKY RECORDS  
LADIES' FREE NIGHT  
Wednesday  
**COUNT SUCKLE BIRTHDAY PARTY**  
Special guests invited  
Thursday  
DISCOTHEQUE WITH FUNKY RECORDS  
Friday  
**B.B. JAMES EXPRESS BAND**  
Also HOT PANTS CONTEST  
Saturday  
**ABBASCHIE BAND**  
Sunday  
**JOYCE BOND REVIEW**  
Latest records from U.S.A. and J.A.  
Club open 6 nights a week  
Please apply for membership  
Licensed Bar

★ **RAILWAY HOTEL \* WEALDSTONE \***  
Still the best damn Funky Party show in town!  
(Visit us Regularly)  
EVERY FRIDAY, 8-11 p.m.  
**SOUL • TAMLA**  
**REGGAE • US & J.A.**  
Harrow and Wealdstone Station (B.R. & L.T.E.)  
Buses: 114, 136, 182, 266, 786, H1, 140

**Chrysalis PRESENTS**  
**TIR NA NOG**  
IN LONDON IN AUGUST  
13th The Farx Club, Southall.  
14th Town Hall, Reading.  
15th Nags Head, Battersea.  
20th Nags Head, Wollaston.  
22nd The Greyhound, Croydon.  
24th The Hounslow Arts Lab., White Bear, Hounslow.  
25th Big Brothers, Greenford  
26th The Resurrection Club Hitchin.

**ALCESTIS**  
Sole Management: **ELPIS LTD.**  
01-958 5897

**LONDON APOLLO CLUB**  
375 HIGH ROAD, WILLESDEN N.W.10 :: 01-489 7842  
PRESENTS  
August: Thursday, 12th DISCO SPECIAL  
NEW 1106 WATT SOUND  
**JOHN CROW SKANK** AND FUNKY RECORDS NIGHT  
Friday, 13th Direct from Jamaica — The Great **DELROY WILSON** FIRST APPEARANCE  
Saturday, 14th Direct from Jamaica **PAT KELLY**  
Sunday, 15th SEMI FINAL **SINGING CONTEST**  
Recording Contract plus £25 for Winner of Final on Sept. 5th  
Coming Attraction: Sat., 21st **THE INNER MIND**  
Sunday, 22nd **THE FASCINATIONS** From America  
All acts appearing at this club can be booked through APOLLO ARTISTES  
Phone 985 2260

STUART BOYD & JON ALDENTON FOR ASTRA present on tour  
**Alan Bown Trapeze**  
Sat., August 14th BATH PAVILION 7.30 p.m.  
Sun., August 15th CORBY FESTIVAL HALL 7.30 p.m.  
Mon., August 16th GUILDFORD CIVIC HALL 7.30 p.m.  
Tues., August 17th SOUTHAMPTON GUILDHALL 7.30 p.m.  
Thurs., August 19th REDRUTH FLAMINGO 7.30 p.m.  
Fri., August 20th PLYMOUTH GUILDHALL 7.30 p.m.  
Sat., August 21st TORQUAY TOWN HALL 7.30 p.m.  
Mon., August 23rd CHELMSFORD CIVIC THEATRE 7.30 p.m.  
Thurs., August 26th CHATHAM CENTRAL HALL 7.30 p.m.  
Sun., August 29th EAST KILBRIDE OLYMPIA 7.30 p.m.  
Thurs., September 2nd WARRINGTON PARK HALL 7.30 p.m.  
**BUDGET PRICE — Only 40p — for further details see local publicity**

STUART BOYD & JON ALDENTON for ASTRA INTERNATIONAL present in concert  
**GROUNDHOGS**  
**FREEDOM**  
With Special Guests  
Friday, August 20th SOUTHPORT Floral Hall. Start 11.00 p.m.  
Sunday, August 22nd PRESTON Public Hall. Start 7.30 p.m.  
Friday, August 27th HARROGATE Royal Hall. Start 7.30 p.m.  
Sunday, August 29th CORBY Festival Hall. Start 7.30 p.m.  
— See local publicity for further details —



**BURLESQUE** ROSE and CROWN HOTEL  
SUNDAY, AUGUST 15th 7.30-11.0  
**PETE BROWN'S PIBLOKTO!**  
Sounds by KRIS KAY  
N/W GNIDROLOG

**CIRCLES - Coventry**  
Building Trades Club  
Whitefriars Lane  
Thursday, August 19th  
**MICK ABRAHAM'S BAND**  
SILK discotheque & lightshow

**P**  
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**FOR**  
**FURTHER**  
**ENTERTAINMENT**  
**ADVERTISEMENTS**

A Great Opening PARTY NIGHT  
to launch the New

# Piper's International

(SUNDAY CLUB) premises of  
**LA VALBONNE**  
62 KINGLY STREET  
(behind Reg. Street), W.1  
On Sunday, 16 Aug., 8 p.m.-2 a.m.

The sounds will be that much better  
The atmosphere that much greater

Entrance, to include your first drink,  
£1 (Licensed Bar 10.30 p.m.  
Regret admittance ONLY for the  
over 18s.

**jon paul** PRESENTS  
SOUTHEND 610152

September 12th  
**URIAH HEEP** Palace Theatre  
Westcliff-on-Sea

September 15th  
**SLADE** Town Hall  
+ **MEDICINE HEAD** Leeds

October 17th  
**MEDICINE HEAD** Palace Theatre  
+ **BRETT MARVIN AND THE THUNDERBOLTS** Westcliff-on-Sea

November 21st  
**GROUNDHOGS** Palace Theatre  
+ **SLOW HAND** Westcliff-on-Sea


December 4th  
**ATOMIC ROOSTER** Kursaal  
+ **CASTLE FARM** Southend-on-Sea

December 19th  
**WILD TURKEY** Palace Theatre  
+ **WRITING ON THE WALL** Westcliff-on-Sea

All bookings through **STEVE BARNETT** at **BRON Agency**  
29-31 Oxford Street, London, W.1. Phone: 01-437 5063

Greater London Council  
**QUEEN ELIZABETH HALL**  
Director: John Denison CBE Adjacent Royal Festival Hall, London SE1. Box Office: 928 3191

Peter Bowyer presents

<b>5</b> SEPTEMBER Sunday 6-15, £1.10, 9Op, 7Op, 45p. 9-00, £1.25, £1.05, 8Op, 55p, 40p. ★ <b>The Faces</b> and ★ <b>Ricotti Albuquerque</b>	<b>6</b> SEPTEMBER Monday 7-45, £1.10, 9Op, 7Op, 45p. ★ <b>East of Eden</b> and ★ <b>Philip Goodhand-Tait</b>	<b>7</b> SEPTEMBER Tuesday 7-45, £1.10, 9Op, 7Op, 45p. An evening with ★ <b>Al Stewart</b>
 <b>8</b> SEPTEMBER Wednesday 7-45, £1.10, 9Op, 7Op, 45p. ★ <b>Rory Gallagher</b> and ★ <b>Cochise</b>	<b>9</b> SEPTEMBER Thursday 7-45, £1.10, 9Op, 7Op, 45p. ★ <b>Terry Reid</b> and ★ <b>Gnidrolog</b>	<b>10</b> SEPTEMBER Friday 7-45, £1.10, 9Op, 7Op, 45p. ★ <b>Sandy Denny</b> ★ <b>John Martyn</b> ★ <b>Duncan Browne</b>
<b>11</b> SEPTEMBER Saturday 6-15, £1.10, 9Op, 7Op, 45p. 9-00, £1.25, £1.05, 8Op, 55p, 40p. ★ <b>Groundhogs</b> and ★ <b>Gentle Giant</b>		

**HEREFORD UNITED FOOTBALL CLUB**  
EDGAR STREET, HERFORD

## BANK HOLIDAY POP FESTIVAL

MONDAY, AUGUST 30th, commencing 1 p.m.

# MOTT THE HOOPLE

## HEADS, HANDS & FEET · AMAZING BLONDEL

**KARAKORUM**  
with special guests from Germany  
**FRUMPY**  
**D.J. ANDY DUNKLEY**

TICKETS 60p advance, available from:

<b>HEREFORD UNITED F.C.</b> , Edgar Street, Hereford (Tel. 4037)	<b>SPILLER'S RECORDS</b> , The Hayes, Cardiff (Tel. 24905)
<b>MUSICAL INSTRUMENTS LTD.</b> , Broad Street, Hereford (Tel. 2848)	<b>UNIVERSAL STATIONERS</b> , The Promenade, Chalfont St Giles (Tel. 28269)
<b>MAJOR BLUNT</b> , Widemarsh Street, Hereford (Tel. 3082)	<b>ST. ALDGATE MUSIC</b> , St. Aldgate Street, Gloucester (Tel. 32450)
<b>CHADDS LTD.</b> , Commercial Street, Hereford (Tel. 2442)	<b>LAFAYETTE CLUB</b> , Thornley Street, Wolverhampton (Tel. 26628)
<b>PLASTIC DOG</b> , 77 Park Street, Bristol 1 (Tel. 26821)	<b>THE WONDERFUL LEATHER SHOP</b> , Infirmary Walk, Worcester
<b>THE DISKERY</b> , 82a Hurst Street, Birmingham 5 (Tel. 622 2219)	

Tickets: 75p on day GATES OPEN 12 NOON

# NAZARETH

FIRST LONDON DATES

**MARQUEE** THURS., 19th AUGUST  
**CIVIC HALL, DUNSTABLE** SAT., 21st AUGUST

Personal Management: call **DEREK NICOL**  
at Mountain Managements Ltd., 5 Knightsbridge Court, Sloane Street, S.W.1  
01-235 5739

NORWICH LADS' CLUB • King Street, NORWICH

# MOTT the HOOPLE

+ PETE BROWN'S PIBLOKTO!  
SATURDAY, 14 AUGUST • Comm. 8 p.m.

ADVANCE TICKETS 75p from BRISTOW'S, NORWICH, or S.A.E. 15 MAPLE GROVE, PETERBOROUGH  
ADMISSION AT DOOR £1.00 Group booked through WINDMILL AGENCY, 0733 69589

**SUNDAY LYCEUM**  
29th AUGUST

# MOTT THE HOOPLE

TICKETS 60p IN ADVANCE  
75p ON THE NIGHT  
BOX OFFICE OPENS TODAY

ISLAND ARTISTS IN CONCERT

# SUNDAY LYCEUM IN AUGUST

15th AUGUST

# COLOSSEUM

**BRETT MARVIN  
AND THE THUNDERBOLTS**

22nd AUGUST

# HEADS HANDS AND FEET AMAZING BLONDEL

**BRONCO VINEGAR JOE**

ADMISSION 60p

ISLAND ARTISTS IN CONCERT



# WEELEY FESTIVAL

OF  
PROGRESSIVE  
MUSIC

NEAR CLACTON-ON-SEA, ESSEX

AUGUST BANK HOLIDAY WEEKEND

## T. REX THE FACES

Plus special guest stars (in alphabetical order)

COLOSSEUM • CURVED AIR • EDGAR BROUGHTON • GREASEBAND • GROUNDHOGS  
KING CRIMSON • MOTT THE HOOPLE • MUNGO JERRY • RORY GALLAGHER • QUINTESSENCE

AL STEWART • ARTHUR BROWN'S KINGDOM COME • BARCLAY JAMES HARVEST + SYMPHONY ORCHESTRA  
CARAVAN • HEADS, HANDS & FEET • JUICY LUCY • LINDISFARNE • STATUS QUO • STONE THE CROWS  
STRAY • VAN DER GRAAF GENERATOR • PLUS SUPPORT BANDS & ACOUSTIC SETS

P.A. and LIGHTING BY HEAVY LIGHT

Further names to be announced

ARENA OPENS FRIDAY, AUGUST 27th, at 6 p.m.

Don't miss this "Festival for the Fans", taking place in a beautifully wooded site of 200 acres — Five miles from the sea  
Camping Site with free cooking facilities

CAR PARKING • FESTIVAL VILLAGE • DRINKS BAR • REFRESHMENTS

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**STACKRIDGE**

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Adm. Members: 30p. 8 p.m.

Heavy Eric, etc.  
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Thursday, August 19th

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**DRUMMER**  
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**BASS GUITARIST AND LEAD GUITARIST** wanted to form commercial group. — 01-500 7552.  
**BASS GUITAR** for established North London country band. — Phone Terry, 01-366 5788, after 6 pm.  
**BASS GUITARIST/VOCALIST.** — Ring Brighton 27755, 8-7.30 pm.  
**BASS PLAYER** who can sing, read, busk for residency, good money. Good musicians only. — 679 3543.  
**BLUES BAND** forming need bass, drums who are into American blues, experience not essential. — 427 1503, evenings.  
**COLDSTREAM GUARDS BAND** has an immediate vacancy for an experienced flautist. — Apply to: Director of Music, Coldstream Guards, Duke of York's HQ Kings Road, Chelsea, London, S.W.3.  
**DANCE BAND** require lead/vocals, bass/vocals. — Telephone 204 7018, Sunday 11-12 am only.

**DRUMMER REQUIRED**  
01-439 1741  
**DRUMMER** for working progressive band. — Ashford (Middlesex) 50212.  
**DRUMMER FOR WORKING SOUL/reggae group.** — Tel Vic, 997 2119, Daytime.  
**DRUMMER** required for commercial group, pop, soul and C.W. Guaranteed money. — Phone 348 6400.  
**DRUMMER REQUIRED** for pop band, immediate work and recording. — 01-639 2478.  
**FEMALE VOCALIST** and musicians wanted by fingerstyle guitarist with original material. — Box No 587.  
**GOOD TIGHT drummer** wanted, willing to turn pro. — Phone Thurs-Fri 882 2544.  
**HAMMOND ORGANIST,** Fender bassist, and two-ton van, wish to meet vocalist, guitarist and drummer to form good band. — Ring Daynes 937 8170 extn 692 daytime.  
**INCREDIBLE DRUMMER** for dedicated C.S.N. & Y type group. — 288 2842, 8.30 pm.  
**LEAD AND BASS** guitarist required for semi-pro group in formation stage. Croydon area. — 660 1819, Baz, 680 1991, Ray.  
**LEAD GUITARIST,** urgently wanted for soul and pop group in S.W. London, lots of gigs. — Phone 01-789 0509.  
**LEAD GUITARIST/vocalist** for commercial group, pop, soul, & C.W. Guaranteed money. — Telephone 348 6400.  
**LEAD GUITARIST** wanted immediately for top established country and western group in Germany (the Drifters Caravan), starting wage £500 per month. Group has four LPs, band members share profits from sales, studio qualifications and limited vocal and rock abilities preferred. — Full details and if possible photo to P. Boyce Management, 9 Elsa Brandstrom Str, 6000 Frankfurt/Main, Germany.  
**ORGAN, BASS, LEAD GUITAR** wanted for working groups. — Longcross 428 (Surrey) 7-8 pm only.  
**ORGANIST** for family type public house, August 21-27. — 237 5918.  
**ORGANIST** for working progressive band. — Ashford (Middlesex) 50212.  
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Doubling vocals pref.  
Must have rhythm but no blues.  
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Doubling vocals pref.  
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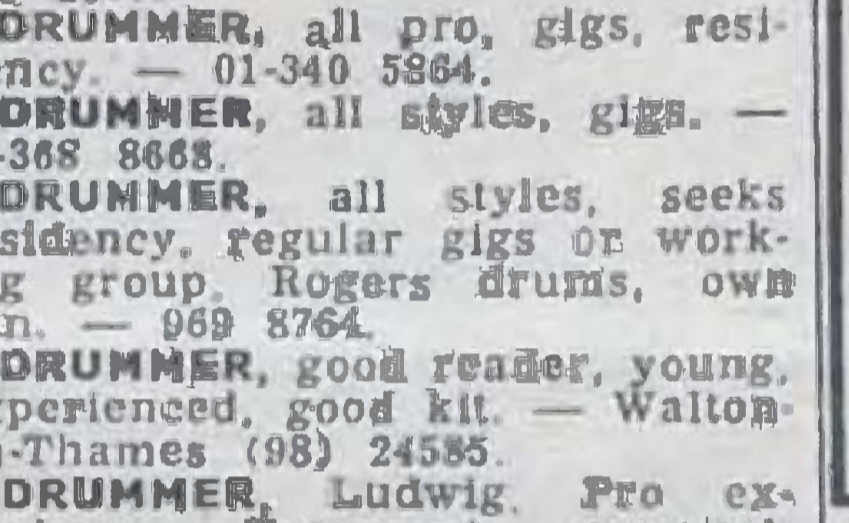
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**CHEERFUL YOUNG** chick for tour abroad, solid work. Free sunban. — St Albans 55109.  
**COMPERE/VOCALIST** with P.A. dance band. — Telephone 204 7019, Sunday 12-1 pm only.  
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**DRUMMER,** all pro, gigs, residency. — 01-340 5384.  
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**DRUMMER** requires good band, L.A. and jazz influenced. Residency preferred or gigs, sessions. Good reader. — 679 3543.  
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**DRUMS, PRO,** read/busk/gigs, etc. — 977 2827.  
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**GUITARIST,** gigs. — 720 2658.  
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**GUITARIST (RHYTHM),** vocals, seeks semi-pro group, Croydon area. — 686 7148.  
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**GUITARIST** with girl singer, gigs only. Phone 272 2378.  
**GUITARIST.** — 723 9077 (day).  
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**TOP ENGLISH** disc jockey working in Sweden requires topless Go-Go girls. — Box 592.  
**TOP GROUPS** of soul, rock and underground and girl vocalists, topless dancers and top strip tease artists, urgently wanted for Europe, Details and photos to — P. Boyce Management, 9 Elsa Brandstrom Str, 6000 Frankfurt/Main Germany.  
**TOPLESS GO-GO** dancers, strip-tease artists, bands, groups for Germany. — 527 3241.  
**VOCAL/GUITARIST** for holiday camp entertainment staff. Must double on other entertainment duties. Weekly wage plus food and accommodation. Write with photo for audition to: Oliver, Coronation Holiday Camp, Haying Island, Hants, No callers please.

**WANTED**  
**SEXY GROOVERS AND MOVERS**  
(attractive girls only — all nationalities)  
Numerous dancing contracts to be fulfilled in all parts of U.K. and Europe. Highest rates, best terms for selected applicants.  
**AUDITION**  
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Tiffany's (Mecca), 172 High Rd., Ward  
FRIDAY 13th AUGUST  
(arrive 3 p.m.—5 p.m. with record, photo and costume)  
Girls who cannot attend write for details with s.o.e. and photo to: Freelance Promotions, 433 Streatham High Road, London, S.W.16.

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**SINGER** with experience wishes to join working group or beginners. — Phone Richard, 693 1249.  
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**TENOR SAX,** pro, doubling flute, good reader and busker, seeks residency or good band, gigs. — 01 303 1503.  
**TENOR/SOPRANO** Mainstream/Modern Jazz. — 895 1172.  
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**VOCALISTS**  
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**SEXY GROOVERS AND MOVERS**  
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Numerous dancing contracts to be fulfilled in all parts of U.K. and Europe. Highest rates, best terms for selected applicants.  
**AUDITION**  
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Tiffany's (Mecca), 172 High Rd., Ward  
FRIDAY 13th AUGUST  
(arrive 3 p.m.—5 p.m. with record, photo and costume)  
Girls who cannot attend write for details with s.o.e. and photo to: Freelance Promotions, 433 Streatham High Road, London, S.W.16.

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