Melody Maker

MARCH 29, 1969 1s weekly

SUPERGROUP EXCLUSIVE!

Left to right: bassist Vernon Martin, multi-instrumentalist Roland Kirk, tenorist Dick Heckstall-Smith and guitarist Eric Clapton.

Ticket rush is on!

CLEO LAINE

GEORGIE FAME

Melody Maker

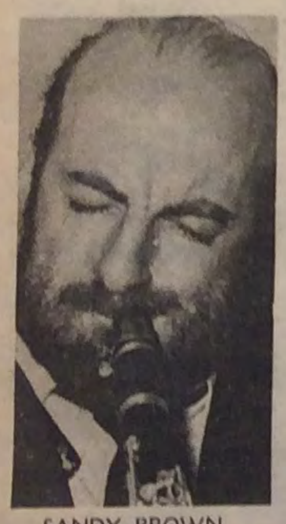
Pollwinners Concert at Festival Hall London

Melody Maker

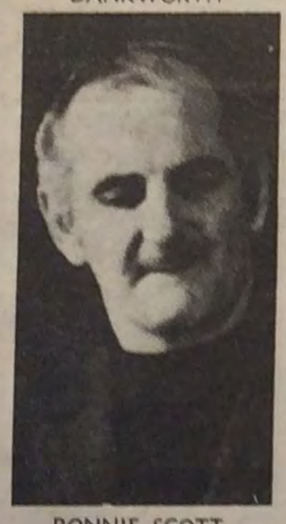
DATE: April 12 TIME: 9 p.m.

JOHNNY DANKWORTH

TUBBY HAYES



SANDY BROWN



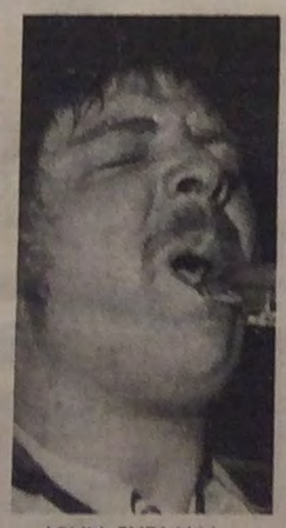
RONNIE SCOTT

Melody Maker

These artists and many more will be featured

Melody Maker

Full details on page 19 Don't miss this one!



JOHN SURMAN

MIKE WESTBROOK

Get yours now–P19

MM man was there

THE barriers between jazz and contemporary pop collapsed last week in a spectacular two-day musical milestone. Multi-instrumentalist Roland Kirk joined with blues and rock stars like Eric Clapton and Buddy Miles.

And the Melody Maker was the only paper to be present at the history making fusion of the stars of modern music.

Former Cream bassist Jack Bruce, guitarist Steve Stills and bluesman Buddy Guy were other stars who gathered at a Staines TV studio to record a special programme produced independently for American, and possibly, British TV. The programme includes a mammoth, exciting jam session — the biggest collection of star names jamming together.

MM reporter Chris Welch and photographer Barrie Wentzell were there to record this epoch making gathering.

For their report and photographs turn to CENTRE PAGES.

ELVIS TV SHOW GETS GO-AHEAD

AMERICA has at last given the "green light" to the British screening of the Elvis Presley TV show!

A concentrated top-level blitz by the MELODY MAKER paid off at the weekend when Gerald Adler, president of NBC Enterprises in New York, told the MM's Laurie Henshaw over the transatlantic phone:

"Distribution of the Elvis Presley Spectacular has now been cleared, and it can be offered to British customers."

NBC International in London — which sells TV programmes in England and Europe — were elated when the MM broke the news to them on Monday. "This is great," said June Heyman, secretary to Peter Marriott, director of European operations.

"The last we heard about the show was that it was 'frozen' by Colonel Tom Parker and Elvis."

Another spokesman told the MM only last week that nothing could be done about getting the show cleared for Britain until an "Action Notice" had been received from the States.

It is just a fortnight since the MM swung into action to break the deadlock that has frustrated thousands of British Presley fans for weeks past. And brought a massive petition of 100,000 fan signatures to BBC-TV, which said it was "interested" in the show.

(Continued on page 3)

Melody Maker POP 30

1	(1)	**WHERE DO YOU GO TO**	Peter Sarstedt, United Artists
2	(2)	**I HEARD IT THROUGH THE GRAPEVINE**	Marvin Gaye, Tamla Motown
3	(3)	**SURROUND YOURSELF WITH SORROW**	Cilla Black, Parlophone
4	(6)	**GENTLE ON MY MIND**	Dean Martin, Reprise
5	(5)	**THE WAY IT USED TO BE**	Engelbert Humperdinck, Decca
6	(4)	**WICHITA LINEMAN**	Glen Campbell, Ember
7	(9)	**SORRY SUZANNE**	Hollies, Parlophone
8	(7)	**FIRST OF MAY**	Bee Gees, Polydor
9	(8)	**MONSIEUR DUPONT**	Sandie Shaw, Pye
10	(11)	**YOU'VE LOST THAT LOVING FEELIN'**	Righteous Brothers, London
11	(13)	**GOOD TIMES (BETTER TIMES)**	Cliff Richard, Columbia
12	(16)	**GAMES PEOPLE PLAY**	Joe South, Capitol
13	(12)	**PLEASE DON'T GO**	Donald Peers, Columbia
14	(14)	**IF I CAN DREAM**	Elvis Presley, RCA
15	(17)	**GET READY**	Temptations, Tamla Motown
16	(24)	**IN THE BAD OLD DAYS**	Foundations, Pye
17	(21)	**I CAN HEAR MUSIC**	Beach Boys, Capitol
18	(10)	**I'M GONNA MAKE YOU LOVE ME**	Diana Ross & the Supremes & the Temptations, Tamla Motown
19	(25)	**BOOM BANG-A-BANG**	Lulu, Columbia
20	(20)	**ONE ROAD**	Love Affair, CBS
21	(15)	**HALF AS NICE**	Amen Corner, Immediate
22	(19)	**WINDMILLS OF YOUR MIND**	Noel Harrison, Reprise
23	(26)	**DON JUAN**	Dave Dee, Dozy, Beaky, Mick & Tich, Fontana
24	(18)	**I'LL PICK A ROSE FOR MY ROSE**	Marv Johnson, Tamla Motown
25	(27)	**PASSING STRANGERS**	Sarah Vaughan & Billy Eckstine, Mercury
26	(—)	**HARLEM SHUFFLE**	Bob & Earle, Island
27	(—)	**HELLO WORLD**	Tremeloes, CBS
28	(—)	**ISRAELITES**	Desmond Dekker, Pyramid
29	(22)	**DANCING IN THE STREET**	Martha Reeves & the Vandellas, Tamla Motown
30	(23)	**SOUL SISTER BROWN SUGAR**	Sam & Dave, Atlantic

POP 30 PUBLISHERS

1 Mortimer; 2 Jobete/Carlin; 3 Peter Maurice; 4 Acuff-Rose; 5 Maribus; 6 Carlin; 7 Schroeder; 8 Abigail; 9 Carlin; 10 Screen Gems; 11 Francis Day and Hunter; 12 Lowery/Chappell; 13 Donna; 14 Carlin; 15 Jobete/Carlin; 16 Schroeder/Welbeck; 17 Lieber Stoller; 18 Flamingo Music; 19 Chappell; 20 Dick James; 21 Cyril Shane; 22 United Artists; 23 Lynn; 24 Jobete/Carlin; 25 Francis Day and Hunter; 26 Keyman/Marc Jean; 27 Bron; 28 Sporta; 29 Jobete/Carlin; 30 Carlin.

u.s. top ten

1	(1)	**DIZZY**	Tommy Roe, ABC
2	(3)	**TRACES**	Classics IV, Imperial
3	(6)	**TIME OF THE SEASON**	Zombies, Date
4	(—)	**AQUARIUS**	Fifth Dimension, Soul City
5	(2)	**PROUD MARY**	Creedence Clearwater Revival, Fantasy
6	(10)	**RUNAWAY CHILD, RUNNING WILD**	Temptations, Gordy
7	(5)	**INDIAN GIVER**	1910 Fruitgum Co., Buddah
8	(—)	**GALVESTON**	Glen Campbell, Capitol
9	(—)	**MY WHOLE WORLD ENDED**	David Ruffin, Motown
10	(—)	**ONLY THE STRONG SURVIVE**	Jerry Butler, Mercury

As listed by "Billboard."

top twenty albums

1	(2)	**GOODBYE**	Cream, Polydoor
2	(3)	**BEST OF THE SEEKERS**	Seekers, Columbia
3	(1)	**DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS**	Diana Ross and the Supremes and the Temptations, Tamla Motown
4	(4)	**ENGELBERT**	Engelbert Humperdinck, Decca
5	(6)	**THE SOUND OF MUSIC**	Soundtrack, RCA
6	(17)	**PETER SARSTEDT**	Peter Sarstedt, United Artists
7	(8)	**POST CARD**	Mary Hopkin, Apple
8	(7)	**ROCK MACHINE I LOVE YOU**	Various Artists, CBS
9	(5)	**HAIR**	London Cast, Polydor
		Two titles tied for 20th position	
10	(9)	**THE BEATLES (Double Album)**	Beatles, Apple
11	(12)	**YOU CAN ALL JOIN IN**	Various Artists, Island
12	(10)	**OLIVER**	Soundtrack, RCA
13	(20)	**WORLD STAR FESTIVAL**	Various Artists, Philips
14	(14)	**THE WORLD OF VAL DOONICAN**	Val Doonican, Decca
15	(13)	**STONEDHENGE**	Ten Years After, Deram
16	(—)	**FAMILY ENTERTAINMENT**	Family, Reprise
17	(11)	**YELLOW SUBMARINE**	Beatles, Apple
18	(18)	**THE GRADUATE**	Soundtrack, CBS
19	(—)	**GUTBUCKET**	Various Artists, Liberty
20	(16)	**HELP YOURSELF**	Tom Jones, Decca
	(—)	**GENTLE ON MY MIND**	Dean Martin, Reprise

MONKEES
seven piece group

Monkees tour postponed

THE MONKEES' projected British and European tour, scheduled for the latter half of May and early June, has been postponed until later in the year.

The reason, said agent Vic Lewis, is that the trio have acquired their own seven-piece backing group the Goodtimers Band, Ltd., for all future live engagements. "Obviously, the boys want to do a lot of work with their new backing band before they undertake such an important series of shows so the tour is still on but set back until much later in the year," said Lewis.

The precise month is not fixed but the tours now seems unlikely to happen until Autumn.

The Monkees are to undertake immediately a lengthy series of recording sessions to produce a new single and an album.

When they do come to Britain, the majority of their act will consist of entirely new songs.

COLOUR TV SERIES FOR PETER SARSTEDT

PETER SARSTEDT is now poised to launch into BBC-2 TV with his own all-colour series!

On April 15, Peter will star in a special pilot show for a possible series. Producer is Stanley Dorfman, associated with such smash hit series as Esther and Abi Ofarim, Julie Felix and Lulu.

Peter told the MM: "We are planning something entirely different from the Peter Sarstedt plus guests type of show.

"There will be guests, but they will be incorporated to reflect different aspects of the music scene today. It will, of course, be great in colour."

Meanwhile, Peter Sarstedt's hit, "Where Do You Go To (My Lovely)" continues to soar in sales. It has now hit the 300,000 mark in Britain, and has sold over 75,000 in the States. Peter expects to visit America early in June on a promotional trip there.

See page seven.

SARSTEDT: something entirely different

FAMILY FLY TO U.S.

FAMILY FLY to New York on April 5 for a two-month American tour. They open the tour at New York's Fillmore East for a two-day engagement on April 9 and 10.

They then appear in major American cities including Boston, Detroit, Minneapolis and Chicago.

NEW CASUALS DISC

THE CASUALS have a new single, titled "Fools Paradise" released on April 3. The B side is "Seven Times Seven," from the Italian film of the same name.

The group are still working on an album which is being recorded partly in Britain and partly in Italy.

Between April 5 and 12, they appear on TV in Spain and Italy.

LULU IN MADRID

LULU AND HUSBAND, Bee Gee Maurice Gibb, left London on Sunday for Madrid where she sings Britain's entry "Boom Bang-A-Bang" at this year's Eurovision Song Contest.

The contest is held on Sunday (March 29). It is expected to be seen by 200 million viewers throughout Europe.

After the concert Lulu and Maurice return to London after the contest before flying to Acapulco, Mexico, for a belated honeymoon.

JAZZ CONVENTION

THE FIRST National Jazz Convention will be held in London on May 31 and June 1 and will feature name jazz groups, jam sessions and discussions about jazz for the full two days.

As part of the Convention there will be a Humphrey Lyttelton concert at the Conway Hall on May 31.

Taking part in the Convention will be Graham Collier, Steve Laine and writers Charles Fox, Peter Clayton, George Melly and the MM's Bob Houston. Other names will be announced later.

Further details can be obtained from Chris Wellard, 6 Lewisham Way, London, S.E.14.

SCAFFOLD/BONZOS

FOLLOWING THE success of a recent concert in Liverpool, Scaffold and the Bonzo Dog Band join forces again for a concert at the Free Trade Hall, Manchester, tomorrow (Friday).

Scaffold guest in Tyne-Tees TV's Walk Right In Today (Thursday) and May 29, Nice Time On Sunday (30) and Thames-TV's Spate Of Speight (31).

The group flies to France on Saturday (29) for a TV show and have their own two-hour stage show, An Evening With The Scaffold, at Ipswich (April 2) and Basildon (18).

On April 13 the group take part in David Jacobs' show in aid of spastics at the Empire Pool, Wembley.

HERMAN
'instantly liked'

SINGLES FOR HERMAN AND MOODYS

A NEW single by Herman's Hermits will be released on April 11, titled "My Sentimental Friend." It was written by Geoff Stevens and John Carter and produced by Mickie Most.

Herman told MM: "It's the first disc of ours that I have instantly liked."

The Moody Blues have a new single "Never Comes The Day" released on April 4. The number was written by group members Justin Hayward and Mike Pinder.

The Moodies' new album "On The Threshhold Of A Dream" will be released in mid-April.

JUNIOR EYES DISC

JUNIORS' EYES have a single, "Woman Love," released on April 11. The disc will also be released in Germany, to coincide with their tour there from April 12 to 17.

They have a further Continental date, for a Swiss TV show at Montreux, on April 20.

The group's first LP will be released by Regal Zonophone on June 1.

MILLER BAND

NDO TRUMPET Syd Lawrence took his "Glenn Miller" band out of Manchester for the first time last week to appear in the ballroom at the Royal Victoria Hotel, Sheffield.

All 750 available tickets were sold two weeks before the event, the band received a standing ovation, was immediately re-booked for Wednesday, April 16 — and 400 tickets were sold that very night.

DEKKER IN CHART

DESMOND DEKKER, who this week entered the Pop 30 at number 28 with his Pyramid single, "Israelites," is to record his follow-up single this week in London.

Because of the good business he has been doing, his current tour is to be extended for a further two weeks — at the Savoy Ballroom, Catford, South London, last weekend, over 400 people had to be turned away because of a full house.

MORE NEWS PAGES 3-4

BLUEBEAT HOT 10

1	(1)	**SEVEN LETTERS**	Derrick Morgan CRAB—8
2	(3)	**I AM A KING**	Ethiopians CRAB—7
3	(5)	**YOU LOST YOUR DATE**	The Flames NU BEAT—028
4	(2)	**EVERYBODY NEEDS LOVE**	Slim Smith UNITY—504
5	(4)	**SPREAD YOUR BED**	The Versatiles CRAB—5
6	(6)	**PRIVATE NUMBER**	Ernest Wilson CRAB—9
7	(—)	**CHOO CHOO TRAIN**	The Soulcats GAS—109
8	(7)	**WOPPI KING/ MR. SOUL**	Laurel Aitken NU BEAT—024
9	(9)	**MR. RHYA**	Lloyd Terrell NU BEAT—023
10	(8)	**DREAM**	Max Romeo UNITY—501

NEW RELEASES
FOR ONCE IN MY LIFE — Slim Smith UNITY—508
FIRST TASTE OF LOVE — Derrick Morgan CRAB—11

PAMA RECORDS
78 Craven Park Rd. London, N.W.10
Phone: 01-965 2267/8/9

RCA
Artiste of the week
Jack Jones
"Without Her"
(S) SF7935 (M) RD7935
"If You Ever Leave Me"
(S) SF7951 (M) RD7951

DECCA
PTOOFF!
STAND BACK, ALL! SOMETHING TAKES SHAPE WITHIN THE SWIRLING MIST!!
THE DEVIANTS
DECCA
12" Stereo or Mono LP
PTOOFF!
S SKL-R 4993 M LK-R 4993
The Decca Record Company Limited Decca House Albert Embankment London SE1

THE 5th DIMENSION HAVE A GIANT HIT!

Phil Spector

JACKSON
All-star group

Jackson to stay six months

AMERICAN R and B star J. J. Jackson is to spend six months in Britain fronting The Greatest Little Soul Band In The Land, a special all-star group formed for him in this country.

The band and J. J. have been signed for European management by Ronnie Scott Directions and the band has been formed under the sponsorship of MCA Records. The first album will be issued on MCA in May.

MM Jazz pollwinners Terry Smith (gtr) and Dick Morrissey (tnr) will be in the band which also features: Stu Hamer (tpt); Roy Edwards (tpt); John Marshall (bar); Larry Steele (bass gtr); Ian Hague (drs); Jeff Whittaker (percussion); Brian Anderson (organ) and Rico Rodriques (tmb).

The band makes its debut at the California, Dunstable on April 5 and other dates include: Festival Hall, Kirkby-in-Ashfield (7); Imperial Ballroom, Nelson (12); Royal, Tottenham (25); Dorothy Ballroom, Cambridge (26) and a week at the Show Boat, Middlesbrough from April 27.

Pete King of Ronnie Scott Directions told MM: "It's the first well organised attempt in the U.K. to combine the sort of rhythm and excitement we have come to expect from soul music with the interesting arrangements and solos demanded by big band jazz."

Martha Reeves is taken ill —tour cancelled

MARTHA REEVES and The Vandellas British tour was cancelled this week when Tamla-Motown star Martha Reeves collapsed in Detroit and was taken to hospital.

A spokesman for the Arthur Howes office, who were bringing the Vandellas over to tour with the Bandwagon and Marv Johnson, said that Martha is suffering from exhaustion through over work and has been ordered complete rest for the next three weeks.

It is hoped to bring Martha and the Vandellas over later this year and the Arthur Howes office are now looking for a top-of-the-bill replacement for the top girl group. Another American star is being sought. DJ Alan Freeman, one of Martha's biggest fans who plugged her "Dancing In The Streets" revived single, waited in vain at Heathrow Airport on Sunday for Martha to arrive.

MARTHA
collapsed

MARV
on the tour

HERD SINGLE

HERD RELEASE their first single since Peter Frampton left the group on Fontana on April 25 called "The Game" written by their leader Andy Bown, coupled with "Beauty Queen" also by Bown and bassist Gary Taylor.

Small Faces drummer Kenny Jones depped for Andrew Steele on a couple of appearances last week, while Andrew was ill.

BANDWAGON DUE

JOHNNY JOHNSON and The Bandwagon were due to arrive in Britain today (Thursday) for the start of their year's stay in this country.

The group were due to open with Martha Reeves and The Vandellas at the Wolverhampton, Gaumont, on April 1. Although Martha and the Vandellas will not now be coming, the Bandwagon are still expected to appear on the opening night of the proposed Martha tour. Negotiations are under way to replace Martha with another American star.

The Bandwagon appear on the Tom Jones show in May.

No date has yet been fixed. The groups' Arthur Riley has been replaced through illness.

ROBIN MISSES SHOW

THE BEE-Gees appeared on Lulu's show on Saturday without Robin Gibb, the Bee Gee who wants to leave the group for a solo career and to start a management organisation.

A spokesman for the group's manager, Robert Stigwood, said they had received a doctor's certificate saying that Robin was suffering from nervous exhaustion.

During the show, the rest of the Bee-Gees broadcasted a get-well message to Robin who's at the centre of the group's biggest row.

BENEFIT CONCERTS

A SERIES of benefit concerts for the financially ailing underground scene are to be held at the Country Club, Hampstead from April 3.

Groups will play free and admission charges will go to various underground publications.

First groups to play on April 3 will be the Pretty Things and the Deviants.

JUNIOR WELLS TOUR

JUNIOR WELLS and his band, Otis Spann and Arthur "Big Boy" Crudup have all been signed to do two-week tours of Britain later this year. Otis Spann is booked to open on June 20. The Wells band are due here for a fortnight commencing October 4. Hopkins begins his stint on October 11 and Big Boy Crudup is due to open on October 18.

Richard Waterman, who manages these artists as well as Buddy Guy, Son House, Otis Rush and J. B. Hutto, told the MM last week that he was negotiating these tours with Roy Tempest of London Attractions. He is also hopeful of fixing up a 12-day tour here for Son House, and would like to bring J. B. Hutto to Britain.

WALLER RECORDS LP

DRUMMER MICKY Waller, who recently quit the Jeff Beck Group went to America this week to record an album with "Hair" composer Galt McDermott.

Waller and bassist Ronnie Wood both left Jeff Beck's band prior to Beck's current American tour. But Wood was called out to the States to replace the new bassist who proved unsuitable.

Beck's current drummer is ex-Sounds Incorporated man Tony Newman.

CONCERTS FOR DOORS

THE DOORS will play concerts in Britain in September.

"They will play three or four concerts, probably in London, Manchester, Glasgow and Dublin," said Nems promoter Roy Guest on Monday.

CARL ALAN AWARDS

DIANA ROSS and the Supremes and deejay Emperor Rosko are the first winners to be announced in the 1968 Carl Alan Awards.

Full list of winners in this annual event will be given on April 1. Presentation of the Awards takes place at London's Lyceum ballroom on April 18.

Diana Ross and the Supremes' "Love Child" was voted top record for dancers, and Emperor Rosko top deejay. Fifty-five ballrooms, rinks and discotheques in the Mecca circuit took part in the voting.

BUDDY GUY TOUR

BLUESMAN Buddy Guy starts an eight week tour of East Africa from April 23 for the American State Department.

On June 17 he returns to America via England and may play two or three dates here. It is hoped he will return for a full concert tour in the Autumn.

SIMON'S CHANGE

THIS SATURDAY, Simon Dee's Dee Time show reverts to its Saturday evening spot now that Lulu has ended her current series.

The Monday Dee Time slot will be filled by The Movies, introduced by David Hemmings.

MOVE FOLLOW-UP

THE MOVE will record their follow-up single to "Blackberry Way" on April 7. It will probably be a Roy Wood composition titled "Curly."

The Move's Carl Wayne has been appointed co-manager of a Birmingham group, Copperfield.

ERTIGUN HERE

ATLANTIC RECORDS president, Ahmet Ertigun, is in London this week to supervise the recording sessions for Yes' first album. Yes were one of the groups named as MM Tips for the Top in 1969.

Ertigun has just come from the American West Coast where he was producing sessions by the David Crosby-Steve Stills-Graham Nash aggregation. Their first album is expected to be released in April.

FAULTLESS HELP

ED FAULTLESS trio is currently backing American alto star Lee Konitz in Dublin. There is a possibility that Lee will visit London en route for Europe.

With bassist Ed are Dick Brennan (drums) and Louis Stewart (guitar).

FOUNDATIONS

MILLIONAIRE ASKS FOR FOUNDATIONS AT 21st PARTY

THE FOUNDATIONS have been asked to play at the 21st birthday of Texas oil millionaire John Carter-Davies' son at Easter.

The group, whose "Build Me Up, Buttercup" and "Bad, Bad Old Days" are both in the American charts, will appear at the birthday party providing they can get work permits in time.

Because of the success of a ballad used in their show on the Stevie Wonder tour, the Foundations are considering releasing a ballad as their next single. Provisional title for the Macauley/McLeod song is "No Place On Earth Could Find Him."

TIM HARDIN FOR BRITAIN

SINGER TIM Hardin will make a promotional trip to Britain in May, followed by a full concert tour in the autumn.

He has been signed for Britain and Europe by Peter Walsh of Starlite Artists who are arranging a promotional trip in May. He will do TV and radio appearances.

A spokesman said: "We are also arranging a concert tour in the autumn, with possibly some college dates also."

PHIL WOOD'S AT RONNIE'S

AMERICAN ALTO saxophonist Phil Woods, with his European Rhythm Machine, opens for three weeks at London's Ronnie Scott Club of Monday (31). Opposite Phil Woods will be singer Elaine Delmar with the Gordon Beck Trio.

Following them into Ronnie's will be Cleo Lane and the John Dankworth Orchestra for a further three-week session opposite Cleo and Johnny will be the Alan Haven Trio

Upstairs at the club this week, until Saturday, is the John Dummer Blues Band. The Village hold forth at the club for a week commencing Monday (31).

BOB AND EARLE TO TOUR

BOB AND Earle, whose five-year-old revived single "Harlem Shuffle" jumped into the MM Pop 30 this week, are to tour here at the end of April.

They are being brought over for a month-long tour by the Clayman Agency. Clayman's Ronnie Jones contacted Bob Garrett and Jackie Lee (Earle) through Los Angeles radio station KGFJ who broadcasted a request for the two singers to contact the station.

The duo arrive on April 29. "Harlem Shuffle" was first released in Britain in February 1964.

Continued from page 1

Following the MM's front-page story on March 15, Laurie Henshaw put in a person-to-person call to Herb Schlosser, vice-president of NBC productions for the West Coast of America.

Mr. Schlosser referred the MM to Mr. Gerald Adler, and the following cable was despatched immediately to Mr. Adler:

BBC-TV INTERESTED IN NBC ELVIS PRESLEY TV SHOW SCREENED ON DECEMBER 3. IS THIS AVAILABLE FOR BRITISH SHOWING? PLEASE ADVISE BY RETURN. MR. HERB SCHLOSSER, OF NBC CALIFORNIA OFFICE, TOLD US TO CONTACT YOU — LAURIE HENSHAW, MELODY MAKER.

As no reply was immediately received from Mr. Adler, Henshaw phoned him on Friday. Apologising for the delay, Mr. Adler said: "This decision to clear the show for British customers was made only today [Friday]."

The way is now clear for NBC International in London to sell the show to either ITV or the BBC. Significantly, Mr. Adler added that his office has received a "number of letters from the BBC."

Previously, Elvis' British Fan Club secretary Todd Slaughter told the MM: "Frankly we think both the BBC and ITV are a little lax in this matter."

Lax or not, the way is now clear for all the parties concerned to blast ahead and put Elvis' first TV show in eight years on millions of British TV screens.

NO APPROACH TO LENNON SAY BBC TV

REPORTS THAT John Lennon had been approached to play Jesus Christ in a BBC-TV series were vigorously denied this week by the Corporation.

The reports were described as "completely untrue."

The reports came as John Lennon and Yoko Ono were honeymooning in Paris following their sudden marriage by special licence in Gibraltar last week.

A spokesman for Apple said on Monday that reports that they were to sign bluesman Buddy Guy were premature. "It's too early to say," commented the spokesman, although the MM understands that negotiations are going on with the singer.

The Modern Jazz Quartet recorded an album for the label this week at Apple's Savile Row studios.

1969 Melody Maker Poll showed Selmer instruments to be the choice of top jazz musicians

IN BRITAIN!	INTERNATIONALLY!
Tubby Hayes (Top Musician; 1st, Tenor Sax Section; 3rd, Small Group Section)	**Duke Ellington** (Top Musician; Top Big Band)
Johnny Dankworth Alto Sax; (3rd, Musician Section, 3rd, Big Band Section)	**Cannonball Adderley** (3rd, Alto Sax Section)
Ronnie Scott (2nd, Tenor Sax Section)	**Sonny Rollins** (1st, Tenor Sax Section)
Acker Bilk (2nd, Clarinet Section)	**Stan Getz** (2nd, Tenor Sax Section)
Joe Harriott (1st, Alto Sax Section)	**Kenny Burrell** Gibson (1st, Guitar Section)
Peter King (2nd, Alto Sax Section)	**Jim Hall** Gibson (2nd, Guitar Section)
Alan Haven Lowrey Organ (1st, Organ Section)	**Barney Kessel** Gibson (3rd, Guitar Section)
Brian Auger Lowrey Organ (2nd, Organ Section)	
Terry Smith Gibson (1st, Guitar Section)	

Sixteen of the best reasons to send for illustrated Selmer brochures.

Name.....

Address.....

.....

.....MM/29/3/69

My usual Selmer Dealer is.....

Please send me your brochure on

☐ Sax and Woodwind ☐ Lowrey Organs
☐ Guitars ☐ Brass

Selmer

Woolpack Lane
Braintree, Essex
Tel. Braintree 2191

ACCORDIONISTS ONLY!
THE NEW INSTRUMENT OF THE CENTURY!!
ACCORDIOVOX

THE POWER OF A MIGHTY ORGAN!

- First-class accordion 120 bass 3 voice
- Amplified if wanted
- The greatest organ which produces faithfully every instrument of the orchestra
- PLUGS INTO ANY AMPLIFIER

For Free Demonstration and details write now to
Sole Distributor: DISC-A-BELLE
22 Claremont Sq., London, N.1. 01-837 2239

NAMES IN THE NEWS

SCOTT WALKER
Manchester concert

GRAMPIAN Television are to start a 10 week pop series titled Pop Scotch. The first stars Jefferson and the Wallace Collection and goes out on April 22. The programme will feature top names on subsequent shows.

Locomotive leave on Monday (31) for six days of concerts and TV in Germany . . . **Hank Marvin** flies to Luxembourg today (Thursday) to appear on **Dave Jensen's** underground show tomorrow (Friday) morning . . . **Freedom** fly to Germany on March 31 for a 10-day club and TV tour . . . **Peter Barden's Village** play Ronnie Scott's Upstairs for a week from April 1 . . . **Kathy Kirby** has a new single, "I'll Catch The Sun" released tomorrow (Friday) and flies to Australia on Saturday (29) to appear at the Chequers Club, Sydney.

Desmond Dekker and the Aces make their first London appearance at the Pink Flamingo tomorrow (Friday) . . . guitarist and vocalist **Billy Hygate** appears on Thames TV's Opportunity Knocks on Easter Monday (April 7) . . . **Brian Poole** makes his London cabaret debut with the **Seychelles** at the Bestcellar all this week. Brian and the group have started work on their first album for President Records . . . **Freedom, Freddie Mack Extravaganza** and **Pure Gold** are now handled by Duel Artists Agency, Ltd.

Love's "The Castle" is being re-released by Elektra after renewed interest following its use as theme for a BBC radio programme . . . **Blossom Toes** latest single "Peace Loving Man" is released on the Marmalade on April 4 . . . **Scott Walker** appears in concert with **Bob Miller and the Millermen** at the Manchester Palace on Sunday (30) . . . **Savoy Brown's** album "Blues Matter" will be released to coincide with their return to Britain from America in April . . . **Clouds** album "Scrapbook" will be released by Island at the beginning of May.

Harmony Grass appear in cabaret at the Cavendish and Dolce Vita clubs, Birmingham from April 13-20 and for a week from May 18 at the Dolce Vita, Newcastle . . . **Sandy Roberton** flies to New York on April 3 to negotiate **Liverpool Scene's** tour of college venues.

The Groundhogs play the Crown, Twickenham on Saturday (29) . . . **Bill Nile's Delta Jazzmen** is at Accrington Jazz Club on Sunday (30) . . . **Mary Hopkin's** "Those Were The Days" has grossed over £700,000 worth of sales in America and a further £900,000 in other countries ro nudth ewor9Cl3tnioegot round the world . . . **The Herman Herd** opens its new British tour on April 25 at the Pavilion, Hemel Hempstead.

FORTY MINUTE BBC2 SPECIAL FOR HOLLIES

THE HOLLIES, one of Britain's most consistent hit groups, are to appear in their own 40-minute colour TV special on BBC 2. Titled The Hollies In Concert, it features the group with a 22-piece orchestra.

Producer Michael Hurll said: "The Hollies were chosen because they are one of the most musical groups around. I was very impressed with their cabaret performance."

The programme will be recorded on Sunday at Golders Green. No date has been fixed for the screening at the moment but it is expected to be sometime in April.

The group appear on the Tom Jones show on April 25 when the show is screened both here and in America. Their latest single — "Sorry Suzanne" — their first record with new boy Terry Sylvester — moved up to the number seven spot in the MM Pop 30 this week.

SCREENING EXPECTED IN APRIL

SINGLE FOR JACK

CHAMPION JACK Dupree has a new single released on the Blue Horizon label. Titled "Ba'La Fouche," it is a Creole song with Jack playing drums instead of piano, and Mick Taylor on guitar.

Another Blue Horizon release is the debut album from country blues singer Gordon Smith, "Long Overdue." The material on the LP is a mixture of original and traditional songs.

NEW LEAPY SINGLE

LEAPY LEE has a new single released next month — and has been offered a major tour of South Africa.

The single is titled "Little Yellow Aeroplane" and is released on April 11.

But Leapy's fear of flying could prevent him accepting the South African tour, offered for June. The tour is intended as a prelude to a tour of America and the Far East.

A spokesman for Leapy told MM: "Leapy is undergoing a course of treatment with hypnotist Jackie Payl and it seems to be working. If he can conquer this terror of flying, he will be able to undertake a lot of work."

Leapy commented: "The big test will come in June when I have to go to South Africa."

LOSS DISCHARGED

BANDLEADER Joe Loss was discharged from hospital last Thursday following a major ear operation. He had been hospitalised for three weeks.

Joe, who said he was "getting along very well," laughed at a rumour he planned to retire. He has been a top bandleader for 30 years. His band has been playing at London's Hammersmith Palais for 10 years. "The boys have been simply wonderful since I've been away," Joe told the MM on Monday.

MOODYS IN CONCERT

JOE HARRIOTT's Indo-Jazz Fusions and the Moody Blues will perform at the first of two concerts at Sader's Wells, London, on April 27 at 3 pm.

The concerts are part of City Student '69, a festival organised by colleges of the City of London to raise money for the Shelter charity.

At the first concert the Moody Blues will perform tracks from their new LP and both groups are to play together. The second concert will feature Pentangle and East Of Eden and starts at 7.30 pm.

An all night dance will be held at the Lyceum Ballroom, Strand, on May 2 from 11.30 to 6 pm featuring the Move, Spooky Tooth, Alan Bown, Herbie Goins and Portrait.

An open air folk concert is planned for the same week at Northampton Hall, City University's Hall Of Residence.

KING BEATS BAN

SINGER SOLOMON King will beat a Home Office ban on staying in Britain by spending almost six months this summer in Jersey.

King was told last week that when his 18 month work permit expires in May he has to leave Britain for six months.

He has solved the problem by accepting a booking to appear for 20 weeks from May 17 at the Watersplash Theatre, Jersey. Jersey is outside territorial limits.

He will be allowed to fly home to Manchester each Sunday on non-working trips to see his wife and four children who are not affected by the ban.

LOVE AFFAIR LP

THE LOVE Affair start work on their new album, comprising all original songs by Philip Goodhand-Tait, on April 9. They will also record a new single around the same time.

The group's managers, John Cockell and Sid Bacon, flew to New York on Tuesday for talks with CBS executives and to set up an American tour for Love Affair.

JUSTICE COMEBACK

JIMMY JUSTICE — who had several hit records in the early 1960s — makes a comeback this week with the release tomorrow (Friday) of his first single for five years, "I'm Running Out Of Time."

On May 17 he flies to Sweden for four days of TV and radio in Gothenberg and Stockholm and then, on May 23, he goes to Belgium for a week to film a TV show.

TOP POP CHARITY

TOP POP stars will be appearing in a big charity event sponsored by the Daily Express and organised by David Jacobs at the Empire Pool, Wembley, on Sunday, April 13.

The event is called the Record Star Show and is directed by the BBC's Johnnie Stewart, of Top Of The Pops fame.

Those appearing include Amen Corner, Foundations, Flirtations, Dave Dee and Co, Cliff Richard, Geno Washington and the Ram Jam Band, Casuals, Joe Cocker, Herd, Leapy Lee, Hank Marvin, Marbles, Paper Dolls, Status Quo, Barry Ryan, John Rowles and Simon Dupree and the Big Sound.

Deejays introducing the show comprise Tony Blackburn, Pete Brady, Simon Dee, Alan Freeman, Stuart Henry and John Peel.

The stars are giving their services free for the Stars Organisation for Spastics. Performances are at 2 pm and 6.30 pm.

SIX MONTHS ABROAD FOR TOM

TOM JONES leaves Britain next month for almost six months. He will be working in Australia, Honolulu and America until October and, as previously stated, will undertake no British tour this year.

While in America, he is to record six of his weekly This Is Tom Jones series in Los Angeles.

He opens at the Chevron, Sydney on April 24 and appears in Honolulu (May 11-18) en route to America. His American dates are: a charity show in Boston (May 19); Copabanca, New York (May 22 for two weeks); Flamingo, Las Vegas (June 6-July 2); Greek Theatre Los Angeles (July 7-13); Oakdale Municipal Theatre, Wallingford, Connecticut (15-20), Carousel Theatre, Framlingham, Mass. (21-26).

He then has a two-week holiday and on August 26 he starts recording six of his 26 new shows for the series in Los Angeles, returning to Britain to continue the shows at Elstree Studios in mid-October.

He is due to complete tracks for a new LP to be released next month. Recording manager Peter Sullivan flies to Las Vegas during Tom's season to record a live album for release in late July.

Next week, Jimmy records an album of his own compositions for Decca and on June 9 he goes to New York for a week of TV dates and discussions with record executives.

Negotiations are also under way for him to play five weeks of cabaret at the Sands, Las Vegas, in September.

Two American trips booked for Pentangle

PENTANGLE, who recently returned from a two-week tour of America, are to return to America in July and again in the Autumn.

In July, they will play major concerts and festivals, including the Newport Folk Festival and will return to venues they played on their first trip, including the Troubadour, in Los Angeles.

In the Autumn, they undertake a tour of 50 principal American colleges.

Impresario and pianist George Wein is to handle the group's personal management in the States, said manager Joe Lustig on Monday.

Lustig is associate producer of the new John Cassavetes film Husbands, starring Ben Gazzara, currently in production. His first solo film production starts later this year. It is the film version of the book Life, by Zeno, an ex-convict in a British prison. TV producer Tony Palmer is to direct the film.

PENTANGLE
College tour

SIRE SIGN SAM

LONDON'S SAM Apple Pie, described as a "heavy music band," have been signed by America's Sire label. Their first single will be released in Britain on Decca and in the States on Sire within a few weeks.

The group's first album "Sam Apple Pie" will also be released just after the single.

The group make their debut at London's Marquee in May.

DUSTY INVITATION

DUSTY SPRINGFIELD has been invited to make a guest appearance at the Polish Song Festival next August. Negotiations are under way.

Dusty, currently in Australia, will record her second Atlantic album in New York on May 15. She will be back in the States in September for a two-months college tour.

Negotiations are under way for her to play a season at London's Talk Of The Town in December.

TUBBY AND FUSIONS

TUBBY HAYES works with the Joe Harriott-John Mayer Indo-Jazz Fusions at the Bull's Head, Barnes, on Monday (31). Further dates for the Fusions group, without Tubby, are at the Cubana Club, Ilford (April 23), Sadler's Wells (27 afternoon) and King's Theatre, Southsea (evening), Queen's Hall, Stoke-on-Trent (May 4), and Colston Hall, Bristol (5).

On Sunday (30), John Mayer records two half-hour programmes on the fusion of Eastern and Western music for the BBC Midland Region at Birmingham.

YOUNG FOR BRITAIN

AMERICAN singer-songwriter Kenny Young — his songs include "Under The Boardwalk" and "Captain Of Your Ship" — has decided to spend a year in Britain.

He has signed a publishing contract with April Music and will have a single released by CBS on April 18 under the name of K. G. Young. The A side will be his own composition, "Sprider."

Kenny wrote the current Cloda Rogers single, "Come Back And Shake Me."

Lonnie Johnson knocked down by car, fractures hip

VETERAN singer-guitarist-composer Lonnie Johnson (above) is in hospital in Toronto after being knocked down by a car. The New Orleans born musician, who celebrated his 69th birthday last February 8, has lived in Toronto since 1965.

Johnson suffered a fractured hip and multiple bruises and is expected to be in hospital for around six months. Letters can be sent to him at the Toronto General Hospital, University Wing, Room 418, Toronto, Ontario, Canada.

●

Michael Garrick has been commissioned to write a new work which he will perform with his Sextet and choir at a United Service on Good Friday at the Central Hall, Westminster. Shake Keane (tpt, flugelhorn) is flying from Germany to do the date with Garrick and also appear with the sextet at London's Phoenix Jazz Club (2) and the Torrington, East Finchley (3).

●

Guitarist John McLaughlin has been working with the Tony Williams Trio at Count Basie's Bar in Harlem and on a three-day engagement at New York's Village Vanguard. With John and Williams was organist Larry Young.

●

South Devon Jazz Workshop launches a series of sessions at the Cider Press, Dartington, on April 29 and is planning to run the Dartington Big Band, under Mike Westbrook's guidance, on Thursday nights. Auditions for the big band will be held shortly.

●

Louis Armstrong is "getting better every day" and should leave New York's Beth Israel Hospital within the next week, according to his agent Joe Glaser. Louis has been in hospital since February 19.

●

Only 700 people attended George Wein's second Jazz At Fillmore in New York's 2,600 seater Fillmore East to hear the Roy Eldridge Quintet, Wild Bill Davison's Jazz Giants, Bill Evans Trio, Art Blakey's Jazz Messengers and Duke Pearson's Big Band.

●

Monty Sunshine this week starts a six-week tour of Denmark, Germany and Holland. The band will be back in Britain at the beginning of May to resume one-nighters.

●

Trombonist Bob Wilson and promoter John Carter are planning regular big band nights at the Bali Hai Rooms, Nottingham Palais, and have set the Woody Herman Herd for May 15. They are also hoping to form a Nottingham Big Band based on Nottingham Playhouse.

●

Former Tommy Dorsey clarinettist Johnny Mince has replaced the late Pee Wee Russell in the Chicago Jazz Sextet. Rest of the group has Max Kaminsky (tpt), Marshall Brown (valve tmb), Nat Pierce (pno), Jack Lesberg (bass) and Ray Mosca (drs).

●

Transatlantic are to release the new Amalgam LP, "Prayer Of Peace," towards the end of April. Line-up for the session was Trevor Watts, (saxes), John Dyani and Jeff Clyne (basses) and John Stevens (drs). The Jeff Clyne album is to be released by Polydor, not CBS as originally reported in this column.

The John Chilton Swing Kings are the attractions at London's Kensington Hotel this Saturday (29), followed by the Humphrey Lyttelton Band on April 5.

●

Miles Davis has just ended a highly successful season at the Cellar Door, Washington, D.C., fronting Wayne Shorter (tnr), Chick Corea (pno), Dave Holland (bass) and Jack DeJohnette (drs).

●

Singer Maxine Sullivan is currently appearing nightly with The World's Greatest Jazzband of Yank Lawson and Bob Haggart at New York's Downbeat Room. Sharing the stand is a quartet led by guitarist George Van Eps with Bernie Leighton (pno), Jack Lesberg (bass) and Cliff Leeman (drs).

●

BBC Jazz Club record Peter King (tnr), Lennie Best (vibes), Terry Shannon (pno), Reg Pettit (bass) and Phil Seamen (drs) at the Royal Oak, Bermondsey, tomorrow (Friday). Alan Skidmore (tnr) guests with Shannon, Pettit and Seamen at the club on Saturday.

●

Max Collie's Rhythm Aces are now resident on Thursdays at the Essex Brewery Tap, Markhouse Road, Walthamstow . . . There are still vacancies on the third Easter Jazz Course from April 8 to 12. Interested musicians should write to Bill Ashton, London Youth Jazz Orchestra, 11 Victor Road, Harrow, Middx.

●

The Here Be Dragons Jazz And Blues Club is holding Wednesday sessions at the Boslowick Inn, Falmouth, featuring all shades of jazz as well as the resident Uther Pendragon Blues Band.

●

The Maynard Ferguson Big Band plays Manchester Sports Guild on Saturday (29) while Maynard also has a guest spot on the BBC-TV Scott Walker Show on April 1.

●

Alex Welsh tenorist Al Gay is guest star at the Fox And Hounds, Haywards Heath, this Sunday (30), the Bob Wallis band plays the Gloucester Hotel, Brighton on Saturday (29).

●

The Colin Peters Quintet plays High Wycombe Jazz Club on Sunday (30) and, on Tuesday, records its first session for Rediffusion International Music at London's Lansdowne Studios.

●

Pianist Bert Murray has left Alan Elsdon's Jazzmen. No replacement has yet been fixed . . . Bassist Charlie Haden is composing the music for his next album and Carla Bley will do the arrangements.

Change of venue for Country Joe and the Fish

COUNTRY JOE and the Fish, currently touring Britain, play London's Marquee club on Saturday (29) and the same night were scheduled to appear at the Middle Earth but the show has been cancelled.

At the Marquee, where the projected Saturday night show has been cancelled, Country Joe will be supported by other groups.

Middle Earth have shifted there following licensing problems at the Royalty Theatre, Notting Hill Gate.

CLUB NEWS

STAN HARVEY, Chairman of Britain's biggest club chain, Bailey's, is backing the formation of a big band in South Yorkshire. The idea came from Brian Rodwell, MD, and Peter Thomas, manager, of Bailey's club at Monk Bretton, Barnsley.

The 16-piece Big Band led by Rodwell is to be featured on Thursdays at Monk Bretton and, it is hoped, will eventually tour the full Bailey circuit.

LONNIE DONEGAN, who recently acted as stand-in for Judy Garland at London's Talk Of The Town, has been rebooked to star at the club for four weeks over next Christmas period, starting on December 1. This Sunday (30), Lonnie opens for a week at the Golden Garter, Manchester.

WOLVERHAMPTON'S Cleveland Court nightclub destroyed by fire a year ago, has re-emerged from the ashes. Drummer Bob Collier is the manager as well as leading the resident trio.

LATEST addition to the Edinburgh scene is the Centaur Club run by the Edinburgh Combination, an arts workshop. The club's activities include pop groups and films.

JOE COCKER and the Grease Band open a week of cabaret at the Fiesta Club, Stockton-on-Tees, this Sunday (30). Peter Sarstedt will also be appearing on Monday and Tuesday (31 and April 1). Judith Durham is set for the club from May 25.

JOE COCKER
week of cabaret

NEW Wolverhampton group, Trapeze, make their first local appearance at Club Lafayette on April 1. The group is comprised of former members of the Montanas and Finders Keepers.

A CHANGE in bookings at Mothers, Birmingham, tomorrow (Friday) brings Canadian blues group McKenna Mendelson Main Line to the club in place of the Ian Campbell Folk Group. The Bonzo Dog Band return to the club on Saturday (29) followed by John Peel and Country Joe and the Fish (30).

LE METRO, Birmingham, has a new policy of presenting soul bands on Saturdays and Sundays. Justyn Martyn plays the club this Saturday (29) and the Hilton Max Steady Band on Sunday. Next week it's Jo Jo Gunn (5) and State Express Soul Show (6).

MALCOLM REES, ex bassist with the Dick Charlesworth and Bruce Turner bands, leads the resident group at the Oasis Club, Wolverhampton. Star bookings at the club include Dave Swann (March 30), the Morgan James duo (April 6), Karl Denver Trio (27) and Second City Sounds (May 11).

JIGSAW are tonight's (Thursday) visitors to the Place, Hanley, followed by the Pyramids (tomorrow) and Toby Twirl (Saturday). The Paul Williams Set play the club on March 30.

JOEY ESCOTT, who used to record for Decca as Joey and the Gentleman, is now resident at the Showbiz Club, Cardiff . . . Georgie Fame visits the Belfry, Sutton Coldfield, on Saturday (29) . . . Blonde On Blonde are at the Factory, Birmingham on Saturday (29).

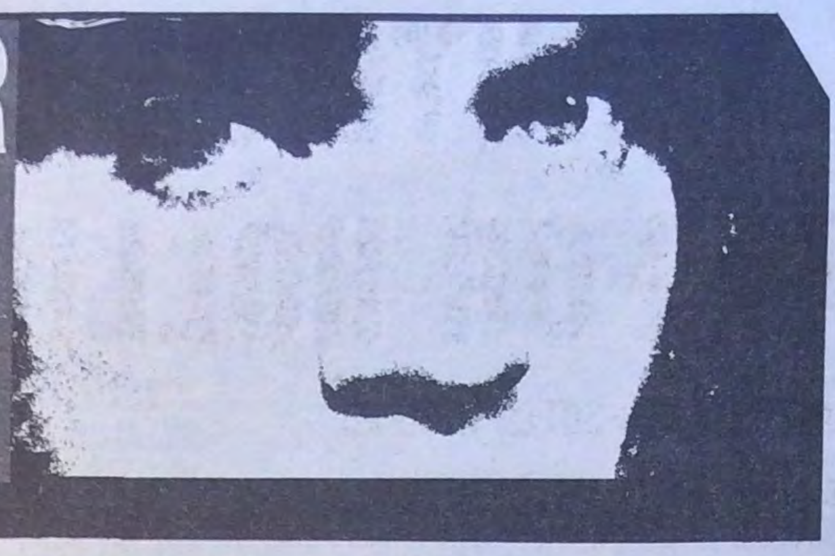
SOLOMON KING opens at the Cresta Club, Solihull on April 6 . . . Joe Brown opens on Sunday (30) for a week at the recently-opened Penguin Club, Birmingham.

DICTARY (MANAGEMENT) LTD.
wish it to be known that henceforth their offices are situated at:—
7 ARCHER STREET
PICCADILLY
LONDON, W.1. GER 5834
and that they are responsible for the sole management of
FREEDOM
Publicity: EPPRO LIMITED, 836 8171/2
NO SOLE AGENCY
DICTARY LIMITED
are also proud to represent
PURE GOLD
and
FREDDIE MACK EXTRAVANGANZA
President Recording Artists
Sole Agents for all booking Enquiries—
DUEL ARTISTS AGENCY LTD.
Kasmer House, 1 Westbourne Gdns.
Porchester Road, London, W.2
727 3087/8/9

'I've always had the feeling I won't live to an old age'

JAGGER IN 3-D

the last of three great articles on MICK JAGGER



"BUT HE can't go on being a Rolling Stone for ever, can he?" asked Joe Public spitefully.

"I mean where does he go from here—what does he do when he's thirty?"

The fact is of course that Jagger is only 24, and there is plenty of life in the Old Rolling Stone yet.

REASON

But of course he has thought about the days when the rolling may have to stop, although there is no reason why his music should.

"More than anything in the world at present, I would like to do some live appearances," said Mick. "But I don't think the others do. I mean, they wouldn't mind but they've got to be kicked to do them." (Subsequent to our talk — some two weeks ago — the Stones are at present in rehearsal. You may draw your own conclusions.)

"But we thought all these cracks about 'appearing from our wheel-chairs' meant you had had enough of personal appearances," says Joe Public.

"Now I've had enough of not doing them," said Mick. "I think it would give me a buzz to do some now.

"I don't want to do ten weeks touring the States and staying in grotty hotels but I would like to do seven or eight major cities around the world

ATTACKING

"That was what the Rolling Stones Circus was originally conceived as, but we have no one who could really get it together. You need a really big impresario."

Is it possible for him to envisage a time when a new generation might be attacking him as a part of the Establishment?

"No, because I don't want any power," said Mick.

THIRD DIMENSION: FUTURE

"There is no reason to fight anyone who is not powerful. I don't want any power. So no one will want to fight me for my power.

"Money doesn't make power — you have to obtain it. I just buy things with my money which I don't really care about if they are stolen.

"I'm used to losing things and having them slip through my fingers. If someone came into my house with a gun and took all my things I wouldn't really give a ————. It's not that important to me.

"I'm not interested in being a shopkeeper, an executive, or a capitalist. I just don't think about those things — they're not interesting.

"I want to do things like acting which are slightly more creative. I'm not interested in creating money — that's a worthless thing. It doesn't make any kind of sense, does it?"

Mick is more than reticent about his acting experience so far, although he did say he had seen the final rushes of Performance and managed to contain himself from running out of the theatre during his own efforts.

Old age is not a prospect which Jagger faces with any particular relish, but he does face it.

"It's more a state of mind than anything else," says Mick "I don't think I shall live to a very old age anyway — I've always had that feeling, but if you can stop your body falling apart you've won half the battle — degeneration of a physical nature is half the problem.

"I believe in that adage — 'You are what you eat'. If you eat a collosal amount of potatoes, you end up looking like one. All lumpy and knobbly kneed.

STARCHY

"I'm not a vegetarian or anything, but I prefer fish to meat and I don't drink milk or eat a lot of starchy foods."

I asked Jagger, in as serious a manner as I could muster, in view of his great wealth and travelling experience why he chose to live in England and if in the future he intended to stay here. Did he feel any kind of patriotism for England?

"I HOV A GREAT AFFECSHUN FOR DER FADERLAND," he screamed in Hitlerian tones.

"If you could choose a 'Super-group' to back you on a future album who would you like?"

"Keith Richard on bass, Eric Clapton on guitar, the guy that plays bass on the Tamla Motown records, Eddie Jameson and one of those straight, basic drummers on the old Chess records. I mean, I dig Ginger but I would like someone a little more basic for my thing."

What kind of musical influences are you under at present which might inspire you for the future?

"I'm listening to Robert Johnson's unreleased album, 'Loving Babe' — he was a blues singer who had a very short career. He died in 1937 when he was only about twenty-one. He's incredible—a little diamond."

Have you ever considered an orchestrated Stones for future tracks?

"I liked the way the Beatles did it with 'Hey Jude' so that the orchestra was not just to cover everything up — it was something extra. We may do something like that on the next album.

What does the word "fan" mean to you now?

"I don't really know who are our fans now — I don't know who buy our records. I never thought 'fans' were people that you kicked the ---- out of or threw about at concerts. They're just people like you."

Do you think the police are a necessary evil of the future?

"Certainly the evil. If you have an ambulance you are inviting an accident — if you have a police force you are inviting crime!"

What does it mean to you to live an a society where the future seems to be fraught with the subconscious reminder that we are all living under the possible sentence of death, courtesy of science?

"English people seem to want less and less to stand on their own two feet. They almost like being told what to do and they expect to be looked after by the State, but the State is too busy looking after itself.

"Doesn't it strike you as significant that the only fall-out shelters that have been built in this country are for the protection of Government officials.

"Most people are so frightened by the prospect of an atomic war that they refuse to own up about it — it's pushed back into the subconscious and people are encouraged not to think about it, but you cannot ignore the fact that there are at least six countries with atomic missiles pointed at this country.

"The housewife may never think of it, but she must be aware that for this time in the history of man we can blow the whole planet to pieces ourselves.

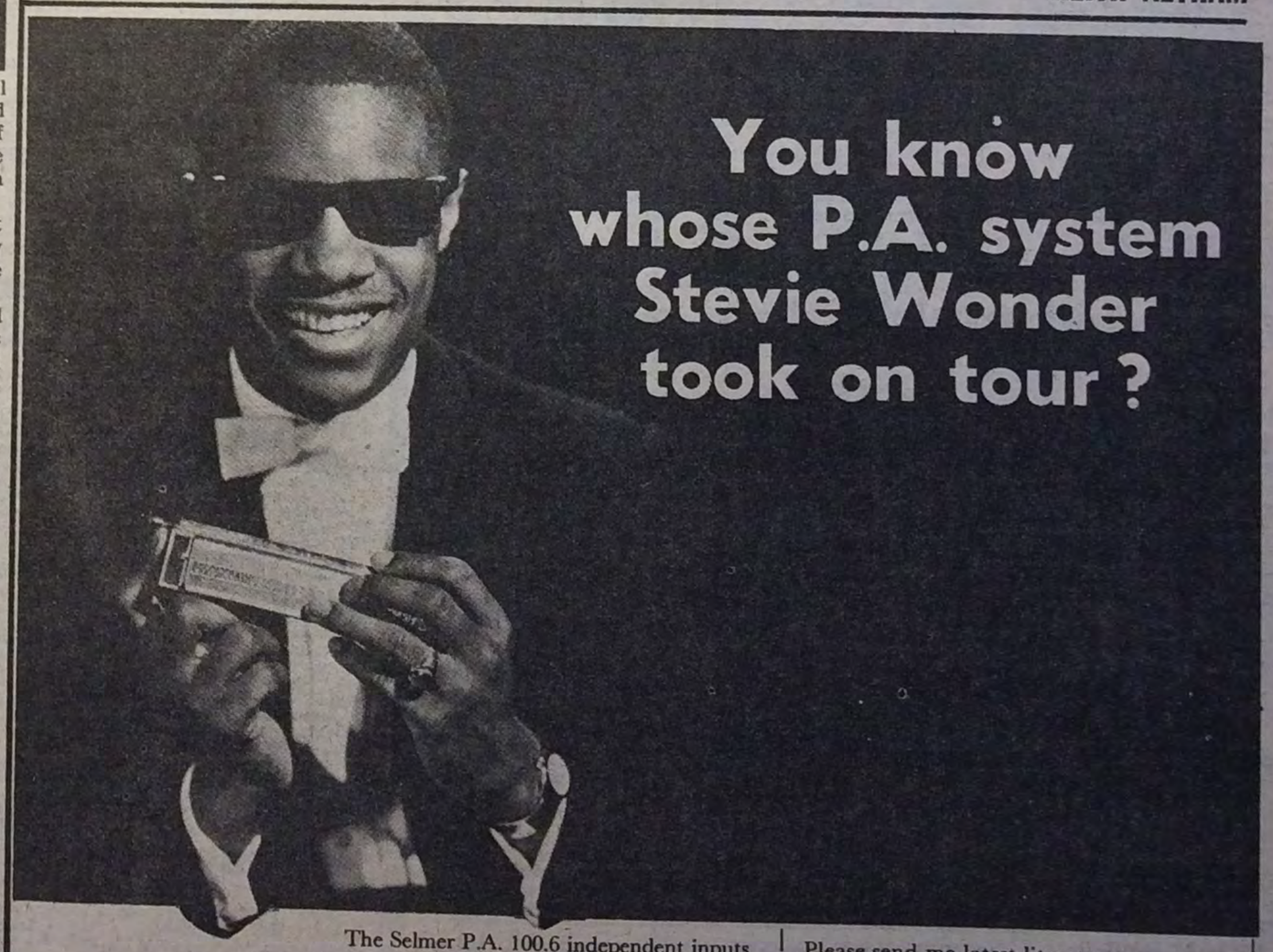
"The thing that she might well dwell on is that every time she or I buy a packet of fags we are putting money into the hands of those people constructing these bombs and weapons whch are designed to blow us to pieces.

"And I do mean 'us' because 'them' has no meaning in this context any more."

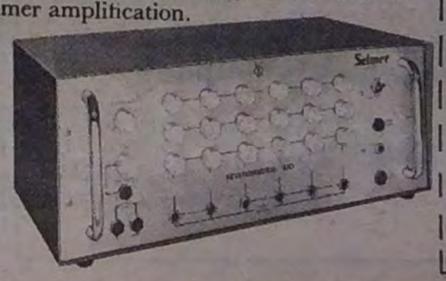
"And that is that?" I said packing up my tape recorder.

"'Ooray," said Mick, "Another in-depth feature!"

KEITH ALTHAM



The Selmer P.A. 100.6 independent inputs with vol., bass and treble controls. 2-channel reverb with depth control. Two external echo channels. 100-watt output. Send the coupon for details of this and other Selmer amplification.



Please send me latest literature on Selmer Amplification.

Name.....

Address.....

.....

Selmer

Woolpack Lane, Braintree, Essex

MM/29/3/69

THE 5th DIMENSION HAVE A GIANT HIT!

NINA SIMONE: one of a rarer breed of artists

CAUGHT IN THE ACT

Nina, the Black Goddess, makes no compromises

MOST artists go on stage and project themselves to the audience. Nina Simone is one of a rarer breed who makes the audience come to her. She works with a certain detachment and delivers her songs deadpan, although as the evening progresses, she allows herself the occasional smile and gets up from her piano and executes some shuffling dance steps across the stage.

Her concert at London's Royal Festival Hall last Saturday was, to say the least, successful. To many, she appears to be some species of Black Goddess. Several young white fans succeeded in gettting on stage and sitting at her feet, transfixed, towards the end of her show.

Backed by organ, guitar, bass guitar and drums — her usual group — Nina worked through a varied, often moving, always entertaining, programme. Her choice of material is interesting. She draws on contemporary folk — "Turn, Turn, Turn," written by Pete Seeger, Dylan's "Times They Are A-Changing" and "I Shall Be Released" — blues ("Tossing And Turning," "Backlash Blues") and soul-slanted things like her arrangement of poet Paul Lawrence Dunbar's "Compensation," and "To Love Somebody," which was another good arrangement on which she was joined by Doris Williams and Gina Rothschild.

The ovation she received was well deserved. Nina Simone is a great artist and, as the mood of her act suggests, makes no compromises. If you missed her this time, make the Palladium on April 4. Nina Simone is one of the most exciting performers on any stage anywhere. — TONY WILSON.

COLOSSEUM

WHILE others talk about mergers of jazz and pop, Colosseum have put just that into practice. At Farx, Southall, on Sunday evening, they brought the house down with two long sets filled with ingenuity and excitement.

Spontaneity is a major asset of the group, illustrated by the fact that a first ever performance of "Dottie's Blues" was the highlight of the evening, featuring Dick Heckstall-Smith's impassioned tenor and soprano (both separately and simultaneously).

Most of Colosseum's material is instrumental, making good use of the climax, and walls of sound behind a soloist. The soloists are the group's great strength for all are superb, notably Dave Greenslade's organ on "Valentine Suite" and Heckstall-Smith on everything.

And only a jazz drummer of the calibre of Jon Hiseman could hold it all together and propel his men towards the summits of excitement. And they all seemed to enjoy it so much!—LEN SMITH.

COUNTRY JOE

IT IS unlikely that there will ever be an album called "Country Joe and the Fish at the Houldsworth Hall." First, it just isn't their scene — they prefer titles like "Electric Music For Mind And Body" and "I Feel Like I'm Fixing To Die."

Secondly, during their concert at this Manchester venue on Saturday, these American exponents of so-called "underground music" varied the wording of their "I Feel Like I'm Fixing To Die" and instead of yelling F-I-S-H to the spellbound listeners they yelled out — and spelled out — another four letter word.

Country Joe, 24-year-old Joe McDonald, has apparently featured this routine in the States and it is rumoured that the boys were banned from the College Circuit because of this. But the Manchester fans, whose outfits were almost as interesting as the group's stage gear, were too uninhibited to care about the American college authorities' sense of decorum.

Having arrived in the middle of a 25-minute tune-up session Joe introduced the new line-up of the Fish which retains only one original member, guitarist Barry Melton. Two of the new additions were formerly with Big Brother and the Holding Company.

The evening was completed by the colourful Liverpool Sound whose opening number "Frankenstein" was equal to anything the bill-topping group played for magical, haunting effects attacking both mind and ears, and also a twosome, Greasy Bear, whose harmony was superior to the other acts. — JUDY KREBS.

JOE DANIELS

"AND I'M the old man of Jazz," said Joe Daniels as he introduced his Hot-Shots in the Jazz Cellar of Manchester Sports Guild on Saturday. I won't argue with him — for I remember Joe as drummr with Harry Roy's pre-war "hotcha" band, and he was also featured with Roy's "Tiger-Ragamuffins."

But the years have treated him kindly — and he still swings. His group is not the most polished of trad bands, but it has guts, and it is one of the few around which still concentrates its efforts on the old Dixieland - New Orleans numbers. The swinging march "Maryland," "Royal Garden Blues" and "St. James' Infirmary" are but three of the numbers featured, with some driving trumpet from Alan Wickham, Charlie Galbraith's excellent trombone, and the imaginative clarinet of Australian Graham Spedding. — JERRY DAWSON.

GOD MADE THE LITTLE RED APPLE

HOW MANY readers remember the Rev Harold Francis Davidson, Rector of Stiffkey who in a sensational three-week trial in the Thirties, was unfrocked by a Consistory Court for associating with prostitutes. His plea was that he was trying to "save" them. He later appeared in a barrel on Blackpool's Golden Mile.

Stuart Douglass has written an excellent musical, God Made The Little Red Apple, around this unlikely theme which, with music by former Dankworth trombonist Tony Russell, was premiered last Friday at the Stables Theatre Club (an offshoot of Granda TV) in Manchester.

Brilliantly staged in impressionist style in this tiny 88-seater, it was a resounding success with first-class musical backing from pianist Bert Waller nobly assisted by Bill Nixon (drs) and Dave Linane (bass). John Byron as the Rector and Maureen Lipman as a "tart" were outstanding. I shall be surprised if some West End management doesn't snap up this one! — JERRY DAWSON.

CILLA BLACK

CILLA BLACK certainly won't be surrounding herself with sorrow for the next seven weeks judging by the reaction of the audience when she opened in the Spring Show at the Coventry Theatre on Thursday of last week.

They really took Cilla to their hearts as she threw formality aside with typical Black frankness in saying the opening night must have made her nervous because she kept wanting to go to the loo!

Cilla made a spectacular entrance silhouetted against a crimson background before going on to sing most of her own hits as well as "Dancing In The Street," "Heat Wave" and "If I Had A Hammer."

Paddy Roberts, ditty, "Follow Me," made an amusing novelty number for Cilla, who also uses "Ob La Di" for the first time to contrast with her more dramatic ballads. — DENNIS DETHERIDGE.

Maynard makes 'em all pals at the Palais...

IT'S THE sum of the parts that makes Maynard Ferguson's big band such a joy to listen to. Although blessed with a clutch of fine soloists, its best moments come when it blows at full throttle through one of the many arrangements by the likes of Bill Holman, Don Sebesky, and Ernie Wilkins which grace its book.

The band was near its peak for its appearance in the plush Bali'Hai room at Nottingham's Palais last week (March 20th), and the session provided further proof that big bands are best heard in surroundings more intimate than the concert hall. The large crowd delighted local businessman John Carter, who put up the money for the show, and all present were quickly put under the spell of Ferguson's brass magic.

Maynard's stratospheric trumpet was the highlight for many, but perhaps his greatest gift is the way he can mould a band from a collection of freelances and NDO regulars, and knock it into shape until it sounds the equal of any of his fine American bands.

The brass team is particularly impressive, playing with a precision and fire rare in local bands, and gaining wonderful bite when Maynard joins them to play lead. A flamboyant but relaxed leader, the trumpeter attained total rapport with the audience from the moment he blasted the band into orbit on their bluesy opener.

Altoist Gary Cox, of Emcee 5 fame, was introduced on a Wilkins blues chart, and played five peachy unaccompanied choruses in his Parkerish vein, while Maynard joined the section for the final torrential ensemble. Danny Moss was next up, on Sebesky's arrangement of "Danny Boy," and blew virile tenor over a wall of sound.

"Watermelon Man" spotlighted pianist Pete Jackson's several funky choruses, plus a humorous two-trombone coda, while Maynard featured himself on Holman's pretty "Dancing Nightly." Here he produced his best jazz trumpet of the night, with less of the showboating and more concentration on using that phenomenal technique to genuinely expressive ends. Cox and aggressive tenorist Brian Smith blew the house down on "I Got The Spirit," and Smith also stood out on Don Menza's "Italian Suite," which was at once the most demanding and the most satisfying item of all. — RICHARD WILLIAMS.

MUSICLAND 44 BERWICK STREET, W.1
734 5626

QUICK SILVER MESSENGER SERVICE — Happy Trails
DIONNE WARWICK — Soulful
EARTH OPERA — Great American Eagle Tragedy
TEMPTATIONS — Cloud Nine
All at 59/6 inc. postage. Send for mail order lists

HAPSHASH **IS**

ROLAND KIRK has set the London music scene alight during his season here.

Apart from blowing up the proverbial storm at **Ronnie Scott's,** frequently bringing the house down with rock and roll sets, he has been jamming at the drop of a saxophone clip.

In the last few days he has played with **Jimi Hendrix Eric Clapton, Jack Bruce** and on Saturday night with **Stevie Wonder,** who blew harmonica and drums.

This unlikely duo were joined by MJQ's **Percy Heath** on bass, and pianist **Welding Ervin.** Roland finishes at Ronnie's on Saturday. Let's hope he'll be back soon — we need men like him!

At the Showboat, Middlesborough, the **Bonzo Dog Band** were refused drinks at the bar as they were "unsuitably dressed." What happens when they book **Coco the Clown?**

Keith Moon has advertised in The Times for a European title — apparently you can buy a Count for £5,000 . . . A double album coming of the Cambridge Natural Music festival — what a ghastly thought.

Mick Farron of the **Deviants** says shouts of "yih-aah" are a "high point of our act produced by intramural audience stimulation." **Tony Wilson** says: "Round things — it's called Scotch and Coke."

THE raver's WEEKLY TONIC

COME BACK, ROLAND—WE NEED YOU!

Cheese balls, fists and drinks went flying at **Kinks** launching party for their new record "Plastic Man." MM's **Tony Wilson,** producer **David Most** and Daily Express' **Judith Simons** drenched in an alcoholic shower. "They should call it punch-up man" commented an observer.

Unhip

MM's **Roy Eldridge** felt superior but unhip in bow tie and dinner suit at Speakeasy . . . **Nina Simone** played Festival Hall concert with four stitches in her head after an accident with a door in Edinburgh.

Jazz nosh-in with jacket potatoes and **John Surman** being held at Greyhound, Redhill, on Sunday.

Long John Baldry had premonition about **Bee Gee** split . . . **Michael Rosen** replaced in **Eclection** by ex-**Trinity** guitarist **Gary Boyle** . . . A Canadian school teacher sacked for explaining the lyrics of the **MC5's "Kick Out The James." MC5** are a US obscenity rock group.

Joe South is not **Billy Joe Royal** — we're told . . . **Taste** voted number one in Denmark . . . **Earl Vince and the Valiants** featured on B side of new **Fleetwood Mac** single titled "Someone's Gonna Get Their Head Kicked In Tonight." Charming.

Married

Summit meeting of **Rolling Stone** editor **Jan Wenner** and British Underground press at Rolling Stones office. Rolling Stone plan launch here.

Marmalade guitarist **Graham Knight** married **Michele Dickison** at Hendon Registry Office on Monday, with a reception at the Scotch Of St James . . . **Juniors Eyes** robbed of tapes and demos for from their van in Abergavenny . . . **Linda Batt** has joined KayGee Publicity.

Michael Garrick refers to his "Jazz Praises" as an "ecclesiastic knees-up" . . . Singer **Guy Darrell's** wife **Lyn** gave birth to a son on Saturday.

Roger Easterby of **Arthur Howes** office, is now a director of Southern League football club Gravesend and Northfleet.

Northern promoter wrote to agent **Don Aldridge** asking for the name of the leader of **Monty Sunshine's** band . . . **Lulu** and hubby **Maurice** debating whether to live near Windsor or Totteridge.

Hollie Tony Hicks proud of new Les Paul Gibson guitar . . . **Peter Sarstedt** played football at Scotland's Stirling Castle — it gave him a cold.

Pete Murray on skiing trip to Switzerland. "It was fine when I got there and fine when I left. In between it was ------- awful." Not unlike Top of the Pops, what? Ha, ha, ha — that was almost funny.

Black see-through blouse of Top Of The Pops girl had **Johnny Pearson's** band stalk-eyed . . . Says **Tony Blackburn:** "People never take records by deejays seriously" . . . **John Coldstream,** editor of Sussex University's "Wine Press" complimentary about MM.

Jerry Floyd bopping at Fishmongers Arms last week . . . **Pete Brown** featuring works of **Hank Locklin** . . . **Third Ear Band** blessed by Druids for tour of Scotland.

Organist **Peter Bardens** doing hip drawings for Oz . . . **Gracious** recording an album.

Ideas

Will the **Small Faces** join the **Herd?** Will the **Herd** join the **Small Faces?** Will **Garnett Ted Armstrong** join hands in an energetic twist routine?

Keith Moon has his own ideas on how a jam session should be run . . . Pretty weird dept: **Viv Stanshall** recording "Mr Appollo" in German.

Ian Matthews, lead vocalist with **Fairport Convention** quit. **Sandy Denny** carries on as main lead . . . Club owners and promoters puzzled by disappearance of **Blood, Sweat And Tears'** manager in London last week.

Jammed

Americans **Steve Ward** and **Ross Glen Campbell** reforming **Misunderstood** in London . . . Is it the Germans or Chinese who talk about a "bow wow and yoy yoy pedal"?

Benny Goodman made his first trip to New York's Fillmore East to hear **Pentangle.** Other diggers were **Donovan, Tiny Tim** and the **Supremes.**

Stevie Winwood jammed with **Black Cat Bones** . . . Deejay **Rockers Rivers** washes his feet on stage at every performance and invites girls to dry them for him. The most horried thing I have heard since the girl with mice on her tummy.

Junior Eyes LP due out on June 1 on Regal Zonophone . . . **Simon Dee** taking a typing course to write a novel, Image.

John Surman quit the Ronnie Scott Band this week.

SIMON DEE

THE 5th DIMENSION HAVE A GIANT HIT!

DAVE'S SECRET

DAVE DEE: ' there's a slot we're filling '

knowing your place in the chart, of course

AFTER 12 hits in a row, you'd think that Dave Dee, Dozy, Beaky, Mick and Tich, purveyors of purple pop, had a formula for success. You know, mix in three parts music, two parts personality and four parts Boys Own Paper, mix thoroughly, add a dash of Steve Rowland and a pinch of Howard and Blaikley, stir well and cook in a pressing machine. Hey Presto! A hit!

But Dave Dee, toothy leader of the most colourful of Britain's pop groups, doesn't agree.

" It's as hard for us to get a hit as it ever was — if not harder," he said at his new Salisbury home. " No hit record ever comes easy. It's all down to whether the public likes it or not. You can have a hundred hit records. If you're next isn't what the public wants they won't buy it, whoever you are.

" You only have to look at the number of top name groups who have missed out lately to see that.

" When you start out in this business, there's a strong element of luck. If you're face fits and the record's not bad, you might be lucky and have a hit. We've had 12 hits now. I always feel our luck must be running out. It can't be that good any more."

But Dave is a pessimist and admits it. The group's latest, " Don Juan," is obviously evoking nostalgic memories of nine days on the Costa Brava for many thousands of Britain's youths. It's nestling neatly in the MM's Pop 30 this week.

Dave and the group have reached a seam of pop unexploited by anyone else in this country: a sort of pop adventure story, the " Rover " and " Hotspur " image in the face of Rolling Stone and International Times. They represent the land of dreamy, C. S. Forester excitement for many.

And Dave, a professed theatrical, takes the lead in these 2 minute 50 second sagas: he's cut a dash as a Regency buck, whipping up excitement, and played the Ancient Mariner. Now he's the legendary amorist Don Juan, a not unfitting role.

" It's a funny thing about these things we do," he said. " If we break away from them, our records get in the chart, but they aren't such big hits as ' Xanadu ' or ' Antoinette.' We've tried other things of course, but they don't seem to happen in the same way; not even in the studios.

" I think there's a slot in the pop business that we are filling. There's obviously a need for this sort of record and we are the only people making them. There's room for the blues and the underground stuff and there's room for the Tom Joneses and the Engelberts. And there's also a place for us, obviously.

" I wouldn't say it would be foolish to change our style and image. But we have a sound that appeals, not just to young people, but to a lot of adults as well. We get a lot of older people saying they like our records and obviously a lot of them buy them. We could do a big feedback thing, but it wouldn't be us. And I don't think it would sell either."

The group's flamboyancy is most illustrated by their TV appearances to promote their new singles. That's when Dave's sense of theatre and drama comes into play.

" On a show like Top Of The Pops, you've got two minutes or so to make an impression. I believe you need to do more than just be a group, grinning at the cameras. You've got to put the record over, make an impression. You've got to sell yourselves and that way, sell the record.

" These days, there are about three TV shows you can do to move the record. If you are lucky to get all three and don't sell the record on those, you're down the chute. That's why it's so important, because as I've said, I don't believe that anyone today can have an automatic hit."

With the exception of America, Dave Dee, Dozy, Beaky, Mick and Tich have broken as a major pop attraction all over the world. It's been a deliberate policy of the group over the past three years to promote themselves abroad.

" I think we saw the potential earlier than a lot of groups. We used to go off abroad and work for nothing the first trip, just to get the name across; the second time we went we'd get paid; the third time we'd make a little money until we'd built a good market for ourselves all over the place.

" It was a deliberate aim; and it worked."

Except in America.

" America's a complete mystery to me," said Dave. " We just can't get off the ground there at all.

" I'm not claiming we are the greatest thing since sliced bread, but I really believe that our sort of pop is superior to what's making it in the States. When I look at some of the records that have made number one over there recently, I think ' God! ' I just don't know how lodic than the American's, yet it happens.

" I think our pop records are better produced and more melodic than the American,s yet the group's records never happen there.

" We've even tried doing a special, different single for the American market, but that didn't happen either. I suppose we could do a freaky underground thing, but what'd happen if it was a hit. We'd go there and they'd see it wasn't us.

" I think that America's dead as far as we're concerned unless we can have a record — or even two or three — that happens there before we go again. I wouldn't go back without that.

" We'd like to play some cabaret dates there, but without a hit they don't want to know, even though I know we'd go down well."—ALAN WALSH.

Phil Spector

POP THINK IN

PETER SARSTEDT

THE DEVELOPING Sarstedt Saga undoubtedly rates as the success story of the New Year. In these affluent days, it hardly parallels the classic " rags to riches " pattern. But it isn't far removed. For the facts are that, only nine months ago, Peter Sarstedt was hitch-hiking around the Continent and busking for francs outside Paris cafes. " It was a slightly parasitic existence and I eventually got fed up with it," he admits. Today, as a charttopper, he can command his own fees. Hundreds queue for seats at concert halls (he played to over 2,000 at Brighton's Dome only on Monday) and he is, of course, a repeated attraction on TV. In just over three months, his " Where Do You Go To (My Lovely) " has sold 300,000 copies in Britain alone. And in two weeks, it has sold over 75,000 in the States. But, ask Peter Sarstedt the slightly loaded question about a follow-up, and he replies without any trace of affectation: " I don't think in terms of a ' follow-up '; I just think of recording a song." Peter's unassuming attitude to his newly-won fame is engaging and sincere. His evident honesty as a person — and particularly as a songwriter—could perhaps be slightly disturbing to some. As was, presumably, the case with the MM reviewer who recently wrote: " But Peter writes dirty songs, too." Peter expanded on this allegation in the Melody Maker Pop Think-In

conducted by LAURIE HENSHAW

DIRTY SONGS

As far as I'm concerned, they're clean songs to me. If people think that what goes on between a man and a woman in a bedroom is too obscene to talk about, I've no objection. They can say what they like, but it's not obsecene to me.

CHILDREN

I like to do songs for children. It makes a break from other things; it helps to keep me sane. But I like children's songs to have a twist to them.

Not long ago I heard some Woody Guthrie children's songs. They were fantastic. I'd never heard them before, but some of mine feel very much like them.

There is a tongue-in-cheek song by Woody that goes " I'll take you for a ride in my car." It's slightly ironical.

I'm very interested in this field, and want to do more in it.

EDEN KANE

He's one of the most " human " beings I know. He's a very strong man in every way — physically and mentally. He's very well adjusted.

He's a good singer, too. He has a fantastic ear for music; neither Clive, my other brother, nor I have got to his level. He is a natural musician. He can play any instrument. It's like that story about someone asking a musician if he can play the 'cello, and getting the reply: " I don't know —I've never tried." Eden probabaly could play the 'cello!

BOB DYLAN

Somebody once wrote that Bob Dylan was the greatest American poet of today. I would go one stage further. Not only is he the greatest American poet; he's the greatest poet of our time.

He represents the times for young people. But he doesn't want to get anybody to look up to him as a prophet or god. He wants them to do their own thing, to think things out for themselves.

JULIE FELIX

Julie has got to be presented in the right way. You have to be in the right mood to listen to Julie Felix.

I still think she has got a lot to give in her field. A lot of sad things have happened to her. But they have not made her sour, which is good. She's a good person.

RELIGION

I don't believe I've got any religion. I was once speaking to a man of God about my own ideas and he said, " You're a Christian." I don't know, but I have similar ideas to those a Christian has.

I believe in the fellowship of man. I can't believe God as a person or an Omnipotent Being. I don't believe any such Being exists outside of one.

If God exists inside each of us, then He exists in our minds, hearts and souls—not outside any body.

SPORT

I'm very sports orientated. I'm actively involved—not as a competitive thing, but because I enjoy doing it. I'm an *aficionado*.

AGENTS

I once had an evil feeling about being managed by anonymous men in black coats. I was afraid of what I might be letting myself in for.

But you've got to have an agent to fix things with other people. But an agent should be a friend, too. And that's the agent I've got now — Paddy Malynn.

DRINK

I drink a lot. To be quite honest, I like drinking. I like the company which always goes with drinking. I never drink alone. I'm a gregarious person.

DIANA ROSS

I've never liked her voice very much, but this isn't a burning question in my mind. I never think about Diana Ross.

But if someone played a Supremes record maybe I'd even like it. But I'm not in love with Diana Ross's voice.

ANGUILLA

Who invaded it?

MARRIAGE

I've met a lot of people for whom it's never worked out. But this doesn't put me off.

I intend to get married and have children. And I'm pretty certain it will work out, for I know who I'm going to marry.

POETRY

At one time it meant William Wordsworth and things you learned at school. But this is not poetry to me any more.

It's not some kind of writing you put down on paper and stick in shops. It's the same with songwriting. The reason for writing a song is to get it out of your system. Whether anybody wants to hear it doesn't matter.

POP

I love pop music. It's been my life since I was about 16. Even before that I listened to it.

As a kid, everything about it fascinated me. I'm very glad I'm in it and able to make a contribution.

HIPPIES

I once met a guy who said, " I'm a hippie." He added that he used to be a beatnik away back, but that he was a hippie now.

The point is that nobody says he is a hippie. If he makes hippie gestures, then they're really Christian gestures.

FILMS

I'm a film fan. Probably the best film I ever saw was One-Eyed Jacks with Marlon Brando. It had everything in it.

AMERICA

I've not got a burning fever to go to America. I'll go one day to observe it, but I'd still be a European in America.

STARDOM

Stars usually seem to be just a shell — glittering figures who are never really themselves. Quite different on stage from off. I hope I'm the *same person all the time.*

VIETNAM

Everything about it was wrong from the beginning. It has been such a series of expensive errors.

It's become some sort of patriotic chart, where American boys are told to go out and kill as many Vietcong as possible. You get reports like " 7,000 Vietcong were killed this week, so go out and kill some more."

People think in mechanical terms — in terms of figures. Yet they get far more concerned *if one small child is* murdered in Britain than they do about 7,000 people over there. It's got to stop somewhere or we'll be blown to hell.

IMMIGRATION

Shouldn't any " problem " really be that of emigration? There wouldn't be any emigration if the conditions at the source of the people were secure.

You can tell a true professional by his Shure microphone

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

Take a Shure Unisphere or Unidyne Microphone to your next appearance and hear the difference. Maximum feedback rejection. No extraneous noises. No hiss, no hum. Every nuance faithfully reproduced. A smooth, natural response for both voiceand music.

Send in the coupon for full details of the Shure Unisphere and Unidyne range.

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

SHURE setting the world's standard in sound

To: Shure Electronics Ltd., 84 Blackfriars Road, London SE1. Tel: 01-928 6361

TONY: ideas for a semi-serious TV chat show

LAURIE HENSHAW ponders...

What keeps Tony Blackburn smiling?

IT'S JUST possible that some High Court judge may one day remove his spectacles, lean forward and ask in measured tones: "And who is Mr. Tony Blackburn?"

But it can surely be only affection if he does so after April 24. For, by the end of that week, Tony will have been heard by no fewer than 31 million people.

PAUSE

And that should give anyone pause to think. Even a judge.

April 24 is the day when Radio One's blue-eyed boy with the built-in smile makes his bow on Top Of The Pops.

He takes over from Stuart Henry, joining those TOTP stalwarts Freeman, Savile and Murray on the weekly rota.

And, by so doing, Tony adds another eleven-and-a-half million viewers to the weekly radio audience of 20 million for his Radio One Show.

IDEAS

Later, he may even become a bigger power in the land of pop by getting his own TV show.

The project has been mooted.

In fact, right now, Tony is trying to work out a new formula for a new pop show.

"TV is always open for new ideas," says Tony.

"I'd like to do a pop show that is completely different from what has been seen before.

"I've several ideas for a semi-serious chat show—but something a little lighter than Simon Dee's.

"I'd like to do something imaginative with visual jingles.

ARTIST

"They were used a little on the Alan Freeman TV show, but I would like to develop this more.

"And I'd cater for young people probably from the 13 to 25 age group.

"I liked the way they took the cameras out into the open air on the Julie Felix show.

"You can get some very artistic, Walt Disney-type effects this way. Escapist — a quality of unreality.

"I would have the cameras giving a close-up of, say, a log fire in a living-room. Then you'd see an artist — Sandie Shaw, for instance — sitting on the log and singing.

"The Beatles tried to do something in this fantasy vein in Magical Mystery Tour, but it didn't quite come off.

"But it could be done so beautifully."

MUSING

Between musing over the possibilities of a new pop show, Tony waxes equally lyrically over the likely advent of commercial radio.

"Haven't the Conservatives said they'll open up 200 stations if they get in?" asks Tony.

"I'm all for competition. When I'm doing my morning show, I try to think I'm in competition with Breakfast Special on Radio Two — and that I'll pull the listeners over to Radio One.

"Of course, this isn't true competition. The people who want to listen to the records I play will tune in anyway.

IMAGE

"But I like the idea of thinking I'm competing.

"But the BBC are great people to work for. I've never found anything of that 'old auntie' image.

"People who criticise Radio One for 'not being like the pirates were' are being unrealistic.

"The mere fact that the pirates were pirates added a touch of glamour, excitement and mystique to the transmissions.

"You could talk about a Force Ten gale outside the ship and the fans felt they were sharing your experience.

CREW

"They even felt a part of the crew cooped up on a small ship.

"But you don't get Force Ten gales outside a BBC studio.

"But here on land I don't meet that many people on my morning show.

"Probably the only person I'll see is Jimmy Young.

"I don't mind getting up early, but I am looking for a new place around the Regents Park area.

BETIER

"I'm moving from Knightsbridge, but I don't want to go farther out, as it would mean getting up at 4 a.m. instead of five."

There's an old saying that the early bird catches the worm.

Tony Blackburn has done better. The way he's going he'll be able to live off champagne and caviare.

Certainly, he could wind up with ice cream.

Free, too. For Tony is going to do some TV commercials for Walls.

There's no doubt that Mr Blackburn will keep smiling for a long time to come.

THE STRANGE SAGA OF THE BEE GEES

THE BEE GEES have had two successful years in British pop. Successful . . . and turbulent, too.

They have had seven records which have been hits to a greater or lesser degree. They have also had trouble with the government (who threatened to force Colin Petersen and Vince Melouney to go back to Australia), big tours cancelled, illness, high drama (when Robin Gibb was involved in the Hither Green train disaster); squabbles, threats that one or other member was leaving, a member quit, and writs issued against another.

All headline making stuff. So it's not surprising that the group have rarely been out of the national press for long.

BEE GEES: seven hit records

They have enjoyed extravagant living. There have been juvenile exploits and many grandiose ideas, few of which have yet seen fruition.

Now at this time, Robin Gibb has said he is leaving the group and a writ has been issued by the Robert Stigwood organisation which claims he is under contract for another two years.

PHONE

A spokesman for the organisation told MM that they were unable to arrange for us to speak to Robin. "We can't even get him ourselves.

"When we phone his home, we get Molly (Robin's wife) and she won't let us speak to him."

For a group which musically had so much to offer pop music when they arrived in Britain two years ago, it's sad for the MM to have to ask: what's happened to the Bee Gees? Particularly as their latest single, "First Of May," which Robin didn't want released, is number seven in the Pop 30.

MODEST

In a few weeks time, it will be the second anniversary of the entry of the first Bee Gees' single into the Pop 30. That was "New York Mining Disaster 1941" a record which caused a lot of favourable comment. the way for "The Singer Sang His Song" in April; this, a double A side with "Jumbo" was not a giant either.

It hit the chart on May 13, 1967 and was a modest hit, rising to number 16. The Bee Gees were off in Britain, though they'd had a lot of success back in Australia.

That summer the group worked hard to establish themselves and in September they entered the chart again with "Massachussetts," which was their biggest ever hit, climbing to the top spot towards the end of October.

They followed quickly with "World," which entered the chart in November and rose to number seven.

It was while "Massachussetts" was poised to snatch the top spot that they ran into their first major trouble: the Home Office refused to extend the work permits of Melouney and Petersen and the group's management entered battle with the government. They eventually persuaded the Home Office that the group was a dollar-earner and the Aussies were allowed to stay.

PAVED

The group were hardly into 1968 when they notched up another hit — "Words" which didn't make the top ten (it stopped at 12) but paved

It was not until the end of last summer that they had another huge hit: "Gotta Get A Message To You" which made number two and narrowly missed giving them a second number one.

That record really established the group, but there was a six month wait until "First Of May," their current hit.

In that six months, Barry Gibb was interviewed by the police over a gun incident; he threatened to quit the group; he also announced he would not appear in the projected film, Lord Kitchener's Little Drummer Boys, although the Stigwood office now say he will; he also said Maurice Gibb was too young to marry Lulu, although he was eventually best man at the wedding.

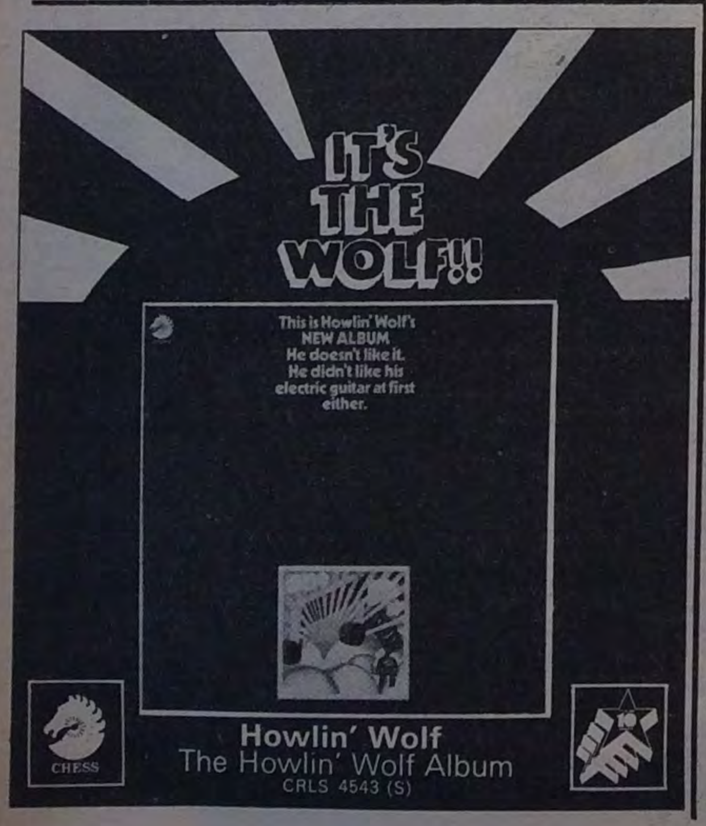
HAIR

Robin Gibb's wife Molly claimed her husband wasn't getting the attention he deserved; Robin told MM that he didn't want "First Of May" released; he quarreled with Robert Stigwood over the length of his hair (and won) and eventually also said he was quitting.

And in those six months, Vince Melouney quit to form his own group — so far without marked success.

Are all these separate incidents part of a determination that the group will achieve massive publicity?

We don't know. We'd sooner believe that they have been very silly and have forgotton one fundamental thing: they are a music group and first and foremost should be doing just that: making music. — ALAN WALSH.



WHO'S IN BLIND DATE?
SEE PAGE 11

BE PRECISE!
ASK FOR HAMILTON CAPOS.

by Rosetti
HAMILTON CONCESSIONAIRES

All right, you guys. So impress me.

When you walk into that audition studio, it had better be good.

Not just your voices, your songs and your looks.

But your sound.

Any A & R man worth his weight in gold discs knows that the *quality* of sound is what good records are made of.

That's why your amplification equipment needs to be crack on. Loud and clear.

We've known this for a long time. And we've always made amplifiers that give groups and solo artists all the necessary ammunition for winning contracts.

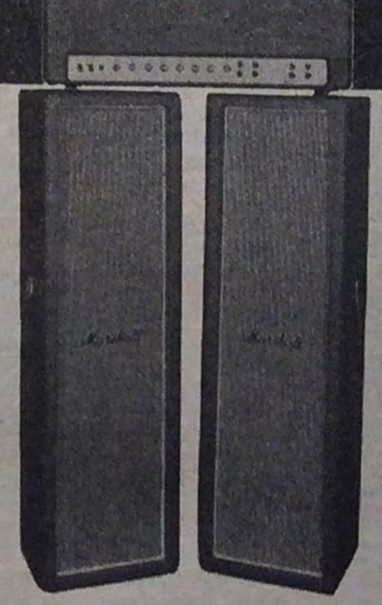
Groups like the Move, the Monkees, the Tremeloes, the Bee Gees. Artists like Jimi Hendrix, Cat Stevens, Spencer Davis, Manfred Mann, the Toast.

Switch on to Marshall.

And then make a date with the man behind the fat cigar.

He'll be impressed.

So maybe you ought to start thinking about that nice little cottage in the country for Mum.



If you want to know more about Marshall, drop us a postcard and we'll send you a brochure.

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

Rose-Morris
SPONSORED INSTRUMENTS

AMPLIFICATION
Marshall

THE BLUES PAGE

CALL IT WHAT YOU WILL, IT'S ORIGINAL STUFF

BLUES ON LP

ONE of three blues anthologies released by Liberty, BLUES UPTOWN, URBAN BLUES VOL 1 (LBL83215) features various artists who recorded city blues or jazz blues, R&B if you like, for Imperial during the lears 1947 to '54. High on the list of popular favourites is Fats Domino, here represented by "Don't Lie To Me" and "Rose Mary," pleasantly lowdown for Fats and with the solid piano and band of his early Fifties period. Dirty Red (Nelson Wilborn), recorded in Chicago in '47 with a regulation-sounding rhythm group of the time, reveals a good conventional approach on the slow "You Done Me Wrong" and makes something striking of his own out of the traditional insult song here itled "Mother Fuyer." The always effective T - Bone Walker swings easily on a pair of songs recorded with band in Los Angeles in '51-'52, hitting near peak on "Vida Lee." But the most attractive for me are "Danger Zone" and "Empty Life," composed played and sung with real knocked-out feeling by Mercy Dee Walton. Call this city or country blues, what you will, it is strong and original stuff. Mercy's piano and the supporting rhythm provide exactly the right accompaniment for the rather hopeless voice. To complete a set which is of mixed quality but full of interest for serious collectors we have typically robust performances from Roosevelt Sykes (1954), *two from Smiley Lewis, including an impressive* "Too Many Drivers," a goodish Joe Turner with driving band and a previously unissued but unsatisfactory "Battle Of The Blues, Part 1" by Turner and Wynonie Harris. A fairly important LP of post-war blues. — M.J.

■ The country blues scene is one side of the British Blues "boom" that has picked up with remarkable rapidity. One of the leading exponents of the country blues style is Mike Cooper whose influences are directly traceable to men such as Blind Boy Fuller and Blind Blake. Of the country blues stylists in Britain, Mike Cooper is one of the most convincing and he is heard with his first solo album **OH REALLY** (Pye NSLP18281), featuring the kind of material that he plays in clubs and concerts. Such a record will be questioned by the purists and the criticism that it is too derivitive is obvious, but Cooper and his fellow country bluesmen, have gone further back towards the roots than their electric contemporaries and consequently direct deviation cannot be avoided. Cooper's singing is restrained, clear and he doesn't make the mistake of trying to effect a mumble or fake a too Negroid sound. His guitar work is precise, often driving, and includes some nice slide playing. Tracks include Cooper originals such as "Pepper Rag," "Tadpole Blues" and "Fourways" as well as things like Son House's "Death Letter" and "Bad Luck Blues" from Blind Boy Fuller. Despite any purist disclaimers about validity, Mike Cooper is happening now and successfully playing his music and therefore can claim a validity in what he is doing as can any musician playing a revivalist style. — T.W.

■ There's certainly no shortage of Jimmy Reed recordings. President Records are obliging by reissuing his Vee-Jay titles in large numbers on their Joy label, and this means that enthusiasts can stock up at reasonable prices on items they missed. **JIMMY REED AT CARNEGIE HALL** (JOY120) contains some very fair samples of this artist's easygoing, somewhat samey music. The album, previously issued here on Stateside, was not in fact recorded at Carnegie Hall or "live" anywhere else. It is described on the sleeve as a "celebratory re-creation of his highly successful appearance at Carnegie," but consists of various studio performances made in Chicago during 1960 and '61. Among the better tracks are "Bright Lights," "I'm Mr Luck" (with a bit more guitar than usual), a very indolent "Kind Of Lonesome," the instrumental "Blue Carnegie" and a slow "Hold Me Close" with appealing backbeat. Jimmy sings lazily, plays guitar and harp simultaneously, and is accompanied consistently if repetitiously by guitarist Lefty Bates, drummer Earl Phillips, a bass and perhaps another guitar. Mama (Mrs) Reed joins in the singing here and there. This isn't music to stir the senses and raise the temperature dangerously, but it's melodic and quite sensuous, and good for the circulation of the feet. Anyone unfamiliar with Jimmy Reed could safely jump in here. — M.J.

■ The wisdom of trying to be original is demonstrated on the first LP by a comparatively new group "RARE AMBER" (Polydor 583046). The five originals, *out of ten songs, are far the most effective, with the group* getting a quite sinister atmosphere on their own things. The other tracks, written by such as B. B. King, Muddy Waters and Otis Spann, could be by any British blues group, though they are played competently enough. The lead guitar sounds unusually relaxed at times, which makes a nice change from the rather strained feel of so much of the homegrown instrumental product — in fact the group as a whole could be described as playing soft blues, to coin a phrase, as opposed to hard blues. Not at all a bad first album and I hope they are encouraged to do more of their own things in future. — B.D.

■ Yet another of the Joy blues reissues, **LIGHTNIN' STRIKES** (JOY115) returns to currency one of the more enjoyable of Lightnin' Hopkins' many satisfying albums. Previously released on Stateside, the collection comes from some Houston sessions of the 1961-2 period and includes quietly effective songs like "Heavy Snow" (with unusual lyrics) and "Please Don't Quit Me;" dance pieces like "Coon Is Hard To Catch," and two slow-rockers with Elmore Nixon's piano and Ivory Lee Semien's drums in support. These last are titled "Got Me A Louisiana Woman" and "War Is Starting Again" and they represent Lightnin's own type of Texas rock-and-roll. Otherwise he works in a folkier style, the thoughtful voice being joined only by his lucid, always rhythmical guitar backgrounds and responses and occasional foot-beats or finger-taps. Two fine examples of his power as a solo performer are "Devil Is Watching You" and "Want To Come Home." He certainly gets an infectious lift going when he wants to roll it out. — M.J.

■ It would be unfair to be too critical of Taste, even if their attempts to play blues sometimes sound like a Peter Sellers send up. There are plenty of worse bands, and what they lack in style and ability they make up for in energy and enthusiasm. **ON TASTE** (Polydor 583 042) they show they can be quite strong on riffs like the opener "Blister On The Moon" which has a Who-like penchant for heavy four to the bar bass drumming and good Townshend '65 guitar. They are at their worst on slow blues like "Sugar Mama" intended to sound dramatic, but which tends to embarrassment rather than drama. The weakness lies in Rory Gallagher's vocals. The drums have also been given a rather obvious "bloke stuck in a booth with headphones strapped to his head" sound. Particularly bad is the cardboard bass drum. One of the better tracks is "I'm Moving On" with slide guitar, and a more swinging approach, but once again the drums sound like they just escaped from a youth club pam session. — C.W.

FATS DOMINO
early Fifties period

FRED McDOWELL: not a native of Mississippi

When Mississippi Fred turned on to electric

I DOUBT very much if there have been many more friendly, easy going blues artists on tour in Britain than Fred McDowell, who recently completed a hard working three weeks here. Although suffering from a heavy cold and on a tight schedule which would have brought many a healthy young artist to his knees, he never stopped remarking that he was having the time of his life, his best tour anywhere,, and always had a broad grin and friendly word for every new face he met.

Fred, now aged 64, would probably be having hard times if it wasn't for his music. About a year ago he lost his last job to a white boy and it's pretty hard to get work around Como, Mississippi, these days with all the mechanisation. However, Fred won't move to the city. He stayed with his son in Chicago over last Christmas and was very glad to get away.

About a year ago too his wife Annie Mae left him, but he's already got another "girlfriend," Esther Mae.

Fred is not in fact a native of Mississippi. He was born in Rossville, Tennessee, and it was around there that he first learnt guitar in "regular" style (he first heard bottleneck from his uncle who played with a bone). His first song was "Big Fat Mamma," which he still plays, using the open E minor tuning favoured by Skip James and Bukka White.

When he was 21, he moved into Memphis to work in a factory, continuing playing guitar as a hobby. He saw few "name" blues artists in action, though he does remember Charlie Patton. He distinctly remembers the records of Tommy Johnson, but didn't know much of the great Memphis artists with the exception of Frank Stokes, "who sadly died a year ago, around those parts."

In 1940 he moved to Como and became even more cut off from the stream of blues development. His main influences from then were local artists like Eli Green (who sadly died a year ago leaving few recordings).

A lot of people were stunned to find Fred playing a gleaming red electric guitar, especially the more purist brethren who probably also expected him to appear in dungarees and straw hat instead of the devastating gold and silver suit, bright blue socks and immaculate patent leather shoes he wore on many gigs.

But Fred definitely prefers his modern sound. He sold his last acoustic box to a young guy at Newport Festival. The electric sound gives an added edge to his driving bottleneck style with a cutting treble and sustained bass that is definitely an improvement. Fred favours a short glass bottleneck about an inch long that he made in Germany on his last tour.

Fred told me that since going electric he has been sitting in with artists like Buddy Guy and Chuck Berry and often likes to work with pick-up musicians. He also *seemed far more interested in many of the modern blues recordings we played him* than a lot of the country stuff, being particularly impressed by Otis Rush whom he had not heard before. But he started his act every night with "I play the country blues in the old style, none of that rock'n' roll, y'understan'."

Fred was very impressed by the British country blues artists that he heard. He was often insisting that people accompanied him on stage — on one concert we had considerable trouble trying to tactfully tell him that in this country people would be offended if we went on stage with him.

He was continually chuckling, "I didn't know you had it in you," tapping his feet in delight and congratulating everybody as they finished playing. Like many visiting Americans he was very struck by Jo-Ann Kelly, who sang Annie Macs old "Take Your Burden To The Lord" with him on the London concert.

The tour was an unqualified success. Every venue was packed full, many turned away. The effect on audiences was amazing, encore after encore, people rushing up with presents, girls kissing him. And the enthusiasm was genuinely for a terrific artist, not just the usual adulation for any Mississippi bluesman, regardless of capabilities.

It's very obvious he'll be back. In the meantime expect a big boom in Fred McDowell record sales. — IAN ANDERSON.

THE MEN WHO MAKE THE BLUES — BY MAX JONES

HOWLIN' WOLF is, as his name suggests, one of the "heavy" bluesmen. A 6ft 3in singer, weighing 280 lbs or more, he is as tough in vocal expression as physique. He plays guitar, which he learned from Charley Patton, and down-home harmonica, which he was taught by Willie "Rice" Miller (Sonny Boy No 2), but is noted more for his direct, somewhat evil-voiced singing. For the Wolf, as for many of the older-school blues artists, down-home is Mississippi. He was born Chester Arthur Burnett in Aberdeen on June 10, 1910, and lived on a farm during his formative years. ● When he was 13, the family moved to Ruleville where Wolf met Patton and picked up some of his songs, including "Spoonful." Later he met and played with Robert Johnson, in a trio completed by Rice Miller. The origin of Burnett's nickname is, like most, a bit obscure, and there is said to have been another Wolf abroad in the blues world in the Thirties. ● Some oldtimers remember him singing as Chester Burnett in Mississippi, but Burnett remembers he was calling himself Howlin' Wolf by 1948, and Mike Leadbitter (in his booklet, Delta Country Blues) writes that before the war Chester "had been known to the patrons of the Delta's plantation dance halls and joints by nicknames like Bull Cow, Big Foot or, in particular, the Howlin' Wolf." When he came over here in '64, the singer explained to the MM: "One day, I guess I was about four-and-a-half years old, my daddy killed a wolf and dragged it up to the house. I wanted to know what kind of dog it was and what it did. 'It howls,' my daddy said, 'like that.' I started to imitate him, and I kept on for days so that soon the other kids started calling me 'Wolf'." ● He has done his share of howling — it is more of a falsetto whoop, really — on records, and the device is featured on his classic, "Smokestack Lightnin'" and many more of his songs. But it is not overemployed and the Wolf is convincing as much for his drive and a certain touch of savagery as for any identifying stylism. He remained in the South until he was nearly 40, moving with his family (and sometimes without them) to different parts of Mississippi, Arkanas and Tennessee. ● Early in '48 he was in the Memphis area, leading his own band which toured extensively in the South. At this time he began recording with pianist Ike Turner in Memphis or West Memphis. These records, which included sellers like "Moanin' At Midnight" and "How Many More Years," stress swing and instrumental excitement. Some tunes had a bright boogie beat and plenty of honky-tonk piano. Enough can be heard in the Wolf discs, and could — from all accounts — be seen in his explosive stage presentation and forceful audience approach, to substantiate claims that he influenced the Chicago R&B scene and ultimately the whole pop-rock complex. ● His Memphis-period recordings, on the RPM label (and subsequently Crown), make up an entertaining "Big City Blues" set on Ember. It includes "Crying At Daybreak," a variant of "Smokestack," and "Riding In The Moonlight" and "Morning At Midnight" (the same song as "Moanin' At Midnight"). Further examples of his lyric preoccupation with the moonlit hours are contained on Marble Arch's "Moanin' In The Moonlight" reissue and "The Real Folk Blues" (Chess). Another Chess import, "More Real Folk Blues," mixes old and later items and, despite a certain saminess of sound, is worth hearing. The Wolf is due in this country for a May tour.

NO LABELLING THIS TASTE

THREE young musicians from the land of leprechauns and showbands are building a big reputation as one of the leading blues bands around — even though they don't really class themselves as bluesmen.

But Irish trio the Taste have their influences heavily in the blues and are beginning to attract the same sort of attention as Them, the only other group from Ireland, to become a major club name.

The labelling of groups is one thing that upsets the Taste. Vocalist Rory Gallagher, who writes most of the group's material, explained:

"That's the trouble with this country, everybody is categorised. At present we just play as we feel using the blues as a basis. I don't like these labels they put on groups and their music.

"It's the same with the people that have influenced us. Our influences didn't start two years ago. We've listened to a wide cross-section of people — from the Pentangle, Django to Lonnie Donnegan— we just simply listen to everyone and play in our own particular way. We'll listen to everyone if they are musically sincere."

The Taste first started two years ago but only Rory remains from the original line-up. Richard McCracken (bass) and John Wilson (drums) have been with him since last August.

"We used to see each other play when we were all in different groups. We just saw each other as groups do. There is quite a group scene in Ireland — it's just as good as it is here."

Rory, Richard and John have departed from the usual blues group practice of playing just at blues clubs. They appear regularly at London's Speakeasy where they have built up a big following in the discotheque — a feat which many groups would like to emulate.

"We always play as well as we can wherever we are playing. The following we have is a very loyal one — even if we were to play on the west coast of Ireland in front of a dozen people we'd play as well as we could.

"We're just simply musicians and if we can be paid for what we're doing as best as we can we're happpy — if we can be a commercial success as a coincidence so much the better as long as we don't have to change."

Taste release their first-ever LP this week. There are nine tracks on the album — five of which have been written by Rory. "The others are standards that we'd like to have written ourselves."

RORY GALLAGHER: "I don't like these labels."

BLIND DATE

SANDIE SHAW

■ **HER LONG legs encased in white lace stockings, Sandie Shaw sat on the bed in her room at the Excelsior Airport Hotel, Manchester, gazed through her giant spectacles, at her six-month-old bassett hound, Porky — his registered name is Monsieur Dupont — and made it quite clear as she paid careful and serious attention to the job in hand, that she knew what she liked — and was completely unafraid of speaking her mind.**

VAL DOONICAN: "Ring of Bright Water" (Bell).

I know this one — Val Doonican! A great song for a film theme, but I don't think it is as strong as some of Val's material. I hope it's a hit — I think it will be — but I don't see it reaching number one. Is the film to be released here? If it is, it could help the record a lot.

VINCE HILL: "Wonderful Season of Love" (Columbia).

That introduction — I thought it was Peyton Place for a minute. It *is* Peyton Place! It's Vince Hill, isn't it? And, of course, the theme from the TV series.

This has the advantage of a familiar tune, and the disadvantage that maybe people have heard enough of it. I would have thought that it would have been perfect on an LP. It will get lots of plays on Family Favourites. You just can't fault Vince's singing, and this is well up to his standards.

COUNT BASIE: "Basie—Straight Ahead" from the album "Basie Straight Ahead" (Dot SLPD 525).

This is lovely — all guts and meat — makes me go all goose pimples. What a great arrangement. This is essentially for serious listening on full stereo.

It's solid — groovier than now! Absolutely super — can I keep it? There must be something wrong with anyone who doesn't like this, that is if you like music at all. Definitely one of my Desert Island discs.

FOUNDATIONS: "In the Bad, Bad, Old Days" (Pye).

It's "Bad Old Days" — I know this one! I love that singer's hands, they fascinate me. It is a change to find a group with a good-looking lead singer.

I like the record very much — I think the boys themselves have a lot to do with it. It's very "Tamla-ish" — a good tune and a natural hit on both sides of the Atlantic. A great sound — I like the overall effect! Great!

EIRE APPARENT: "Rock 'n' Roll Band" (Buddah).

I don't know this — who is it? Sounds like an LP track to me. It's rock and roll all right, but that screaming guitar is out of place. It hasn't a lot of character, no arrangement as such.

Let me look at it — so Jimi Hendrix produced it? I like him a lot — but this won't be a hit.

Sounds like old-fashioned Country and Western. Sorry, but this isn't my cup of tea, it's almost hill-billy. I can't say much about this one — I don't enjoy this kind of music.

JERRY LEE LEWIS: "To Make Love Sweeter for You" (Mercury).

Sounds like country and western again — it must be Roy Rogers and Trigger. Please — tell me who it is. Jerry Lee Lewis? I don't believe it.

This is completely out of character — I prefer his rave-up bits. There's nothing for the charts in this and I don't like Hawaiian guitars anyway.

BENNY GOODMAN: "Avalon" by the Quartet, from the album "The Best of Benny Goodman" (RCA).

Is this an old record or are they doing it deliberately? So it's a re-issue by Benny Goodman — sorry, but I wasn't born when this was made. Fancy — 1937! It's a giggle — sounds dated — but it would be good fun at a party — and will certainly sell to enthusiasts.

I think it is a good idea to release things like this, especially as so many people are mad keen on Benny Goodman. It has a lot of charm, like old books or films, but personally I prefer today's small jazz group's. I suppose this is because I've grown up with it.

TONY BENNETT: "People" (CBS).

Tony Bennett singing "People" — it has to be good! But I'm prejudiced, I just like listening to his singing. It takes courage to cover a Barbra Streisand number, but why on a single? Surely this should be on an LP.

It is a great song and Tony Bennett singing it can't be bad, but I doubt if it will reach the charts, so why release it as a single?

WAYNE FONTANA: "Dayton Ohio 1903" (Fontana).

It's not Alan Price, but it sounds like "Dancing Bear" jazzed up. No — I know what it is — it's similar to Alan Price's "Love Story" which Jack Jones has also recorded. Randy Newman wrote "Love Story" — he must have written this.

Sorry — I'm not mad about it, and I don't recognise the singer. Who is it? Wayne Fontana. I really should have recognised his voice. I hope it's a big hit for him — he hasn't had one for a long time. There — I told you it was a Randy Newman song.

MATT MONRO: "All of a Sudden" (Capitol).

Matt Monro — I adore him professionally and would go to see him anywhere, but I don't like this kind of material. I don't like the arrangement — it doesn't do anything for the number. Sorry, but it sounds like a dated Frank Sinatra arrangement.

I like originality and character on records, but this has neither. But it will be useful for programmes late at night, such as Pete's Party.

CARMEN McRAE: "Ask any Woman" from "Portrait of Carmen" LP (Atlantic 590-026).

I know this — it was written for me for the 1967 Eurovision Song Contest. It was a very big hit for me in Spain, but wasn't released anywhere else except in England on an EP. I wonder if she was inspired by my version?

It's Della Reese, isn't it? No! Carmen McRae, is it? It's not so different from my version, but not so dramatic — more Italian.

I like her voice and diction — she doesn't muck around with the lyric — but I don't think it is really her material. But I mustn't criticise the track — it would be pretentious of me if I did.

KENNY EVERETT: "Nice Time" (Deram).

I don't like this — take it off. I've no idea who it is. Kenny Everett? Oh yes — I have heard it before. I don't like people indulging in gimmicks just for the sake of it.

WHERE THE STARS SINGLE OUT THE NEW SINGLES—AND LPs—EACH WEEK

It's all happening-denson style.

Five groovy new ones from Denson. All set to take a foothold this season.

1. **Featherweight Suede Zip boot.** Designed to be light and comfortable. A cool, simple style with the longlife sole. In Olive and Sand suede. Style 933.
2. **A bold casual** in the very latest chunky style. Antique brown adds the final touch. Style 816.
3. **These Oxfords really are the latest.** In new, beautifully soft Glacé Kid. Lightweight, comfortable dazzlers in a unique Loam colour, also in softee black and brown. Style 804.
4. **Suede Chukka boot** for sun chasing or dolly chasing or just plain lazy days. A very comfortable, stylish loafer in Olive suede. Style 820.
5. **Another bold casual** in antique brown. This one with a discreet bronze medallion decoration. Style 819.

The Denson range of fashion shoes is in town now. A great range of fabulous styles at prices from as little as 49/11 to 79/11.

For the name and address of your nearest Denson Stockist just write to:
Denson Footwear, 42-44 Kingsland Road, London E2.
Name
Address

denson
MMI FASHION SHOES FOR MEN

JAZZ SCENE/1

Evan, from time to time

PARKER: "There's far more acceptance for free jazz on the Continent than here . . ."

FOR TWO YEARS now, the groups resident at London's Little Theatre Club have been playing a new kind of free jazz — "group music."

Group music's essential feature is the absence of soloistic playing, but none the less it has produced a musician with a unique sound and a personal reputation in soprano and tenor saxophonist Evan Parker.

Parker, now 24, started taking lessons on alto at the age of fourteen. "Later I spent four years in Birmingham where I was studying botany, trying to sound like John Coltrane in a quartet of which I eventually became the leader.

"*The group finished when the bassist* and the drummer left the country, so I came back to London in the summer of 1966.

"I went and sat in at the Little Theatre Club with the SME, and shortly afterwards Trevor Watts and John Stevens said I could join.

NEW CONTEXT

"When I went from playing time to not playing time I began getting my own sound. In this new context I found I simply couldn't think about Trane any more.

"At that stage the group was moving away from a recognisably Ornette Coleman-type sound towards the collective approach. For the first few months it consisted of Trevor (alto), John (percussion), Kenny Wheeler (flugelhorn), Paul Rutherford (trombone), Barry Guy (bass), Derek Bailey (guitar) and myself.

"Then last summer the numbers went down until only John (who had become the leader) and I were left, Trevor having decided to form Amalgam.

"The idea of group music had come up by then, but I don't think there had been any change in our playing as a result. It wasn't a case of the concept leading to the music, but the music leading to an awareness of the concept.

"To me, the idea of group music means music which is free to move in any direction at any moment at the instigation of any player—and free not to move as well.

BY VICTOR SCHONFIELD

FORMAL

"The duo lasted well into this year, and I enjoyed it very much. In fact it was usually a trio, with either bassist Dave Holland, Kenny Wheeler or Derek Bailey or Barre Phillips or Peter Kowald on bass.

"For a while John got more interested in an informal approach with sitters-in and so on, and also in a more formal approach using fixed themes. Shortly after we made 'Karyobin' for Island Records, things began changing again in the same way, and then I decided to leave.

"While I was with the SME we made several good tapes with the different groups, and one particularly beautiful session with Rashied Ali and Peter Kowald which Trevor organised.

"Since then I've been playing on Thursdays at the Little Theatre Club with Derek Bailey and Jamie Muir (percussion). Derek had been doing mostly solo sets at the club until he started this trio, but he's probably the best group improviser on the record, while Jamie has such an original approach that it opens up a whole new range of musical possibilities.

"We also work with two people from outside the jazz field who play electronic instruments—John Tilbury, who is a well-known pianist and exponent of experimental music, and Gavin Bryars, a composer who has been studying with John Cage in America.

"Derek's idea is not to think of rigid trio and quintet groupings each with a fixed style, but to explore as many of the possibilities among us as we can.

"We're simply five musicians familiar with each other's ideas and techniques who want to work together, and who are interested to see what will come out of an association.

"In general, there's far more acceptance for free jazz on the Continent than here, in Germany even more than elsewhere, though the Dutch are probably the most discerning—they weren't able to sell Charles Lloyd in Holland, for example.

STRONGER

"The German trumpeter Manfred Schoof, who has a free quintet, is about the most employed jazz musician in the country.

"The European free musicians seem to be getting much stronger. The Americans' approach seems very diffiuse, as if they're feeling a little lost as regards a musical direction, whereas the Europeans have got more sense of purpose, and it's a great pity the idea of having Sun Ra and Peter Brötzmann share a concert at the Berlin Jazz Festival last year fell through.

"The tendency on the Continent is to accept free music as a legitimate form, whereas here it's scarcely regarded as serious at all by the older musicians.

"European equivalents of Ronnie Scott's generation are interested, and sometimes involved in it themselves, but in London it's a joke to everyone except Kenny Wheeler and Jeff Clyne and a couple of others like Basil Kirchin.

"Basil was recently brave enough to use Kenny and Dave Holland and I playing free in his score for a feature film called Negatives, and I think he felt the results justified it.

"In this country I've only played with small groups—even large SMEs kept that feeling—where the energy level stays lower most of the time, so that one can focus more closely on details.

"But as long as you can approach a total intuitive involvement in your playing then I think it will work emotionally, so that although I seem to be involved with two different kinds of music, in fact they seem to offer equivalent possibilities of fulfilment."

There's a drummer in our garage

JACKSON

BY BOB DAWBARN

WHEN I telephoned Alan Jackson's home his wife explained that he would have to ring back. He was in the garage — practising.

I don't know how he finds the time between playing with Mike Westbrook, assorted John Surman groups, Howard Riley and Keith Tippett; attending the Guildhall School Of Music; and teaching his own pupils. I finally nailed him with an hour to spare during a break in a Surman recording session at Decca's West Hampstead studios. Alan expressed surprise that anyone should find his drumming of sufficient interest to write about and apologised for "not being a very good talker." He was wrong on both counts.

He is one of the comparatively new breed of British drummers who are world class and, like most dedicated men, he can be fascinating when talking about his subject.

Born in South East London 29 years ago, Alan first got interested in jazz when he used to visit George Webb's club in Woolwich to hear trad bands. Surprisingly, he didn't start playing drums until he was 21.

"I don't know what made me decide to be a drummer," he admits, "except that I was offered a kit that was going cheap.

WORK

"It was a very scrappy old kit but I bought it and found that I was progressing on it. That made me really interested.

"The first group I joined was a quintet with Milton James, a tenor player who I think is in the States now working with a rock and roll band.

"Actually, I hadn't been playing long when I joined Westbrook. I heard he needed a drummer and went to a rehearsal, and I've been there ever since."

Alan was trained as a graphic designer — he designed the sleeves for the Westbrook albums — and continued to freelance until recently when he turned fully professional as a musician because of the amount of work he was getting on drums

In addition to his regular gigs, he has also done a couple of things with the New Jazz Orchestra. I asked him if he had to adapt his approach much between the various groups.

"I don't think I consciously change at all," he said. "It's really a case of listening to what is going on. I consider myself an accompanist — though sometimes with people like John Surman, Alan Skidmore or Mike Osborne, it turns into a duet thing. And sometimes you can lead a soloist, draw him into another direction.

"I enjoy playing with small groups best. With a big band you have to lay the beat down more because there are so many people there with different feelings for time.

TYMPS

"I suppose my ideal group would be a duet. I did a thing recently with Barre Phillips on bass — the bass accompanying me and then vice versa. It was nice.

"I enjoy soloing, but I prefer to solo on a specific tune, though it can be nice to play a long solo and go into completely different things."

Alan studied with Philly Joe Jones for some time and names him as his biggest influence, but agrees that he has also listened to a lot of other drummers, including Elvin Jones and Tony Williams. "And Tony Oxley is a gas," he adds.

"I'm going through the stage at the moment of getting things together," he said.

"I've got time to practise and I do a lot of it. I used to practise on a pad, but now I have soundproofed the garage I use the full kit which means you can hear a lot more things."

Alan, as a part-time student at the Guildhall, is learning piano and percussion.

"I did my concert debut playing the cymbals in a Debussy thing the other day," he said proudly. "Since going to the Guildhall I've listened more to straight music, but the records I buy are things like Miles or Coltrane. *I think the Miles Davis Quintet is probably my favourite sound.*"

He admits he would like to do more session work. "That is one of the reasons I went to Guildhall, to learn tymps and to get my reading up to scratch.

"I still have a long way to go as a drummer. At the moment, I am at the stage where I am still finding things out about the drums."

TIGHT

Asked if there was anything special about his kit, he replied: "Nothing special, except that I don't use as tight skins as a lot of the younger guys. A tight skin doesn't carry on sounding after you have hit it. I prefer a looser drum which sustains the sound and gives a bigger sound."

As a teacher, does he think there is one basic mistake that most pupils make.

"I think a common thing is that they are too concerned with pure technique instead of thinking about the sound and feeling you can get from drums," he says.

"Everybody goes through that stage when they are starting, and I suppose it is a good thing to be concerned with technique at first.

"Once you have got that under your belt you can start really playing drums."

MIKE WESTBROOK needed a drummer

TWO GREAT ALBUMS:—

BOB DYLAN "NASHVILLE SKYLINE" 37/6d. each inc. P. & P.

LEONARD COHEN "SONGS FROM A ROOM"

THE HAMPSTEAD RECORD CENTRE, M.D.I.
72 HEATH ST., LONDON, N.W.3. Tel. 01-435 6669

JAZZ RECORDS AND JAZZSCENE/2 ARE ON PAGES 20 AND 21

LEND YS YOVR EARS

THE GREATEST LP SINCE A.D.LXXII

COLOSSEUM

fontana

STL5510

MISS IT AND YOV MIGHT AS WELL THROW YOVRSELF TO THE LIONS

A.D.LXXII TOVRIST ATTRACTION IN ROME STARTED BY VESPASIAN

JON HISEMAN COLOSSEUM

SUPERSESSION AT STAINE

WHAT A LINE-UP! The greatest assemblage of contemporary talent dug by human ear fused into music when a colour TV Supersession happened in a disused Staines lino factory last week.

MM EXCLUSIVE

CHRIS WELCH

reports on the first British Supersession from a disused lino factory in Staines (Staines? Yes—Staines) where the Coke flowed and the tops in the worlds of jazz and pop jammed and jammed

PICTURES: BARRIE WENTZELL

WHAT A LINE-UP! There they were, blowing the blues shoulder to shoulder . . . Roland Kirk, Eric Clapton, Steve Stills, Buddy Miles, Jon Hiseman, Buddy Guy, Jack Bruce.

Musicians, girl friends, children, technicians, even the producers were infected by a sense of history making, as they cheered, clapped, stamped and whistled.

The atmosphere was electric. The temperature was high and they drank the free Coke stand dry as jam session after jam session went on from midday to midnight.

SELL

Great secrecy surrounded the entire project. Most of the American guests came in at two days' notice. Filming went on for two days at an estimated cost of £100 a minute.

And when will the public see this spectacular on their TV screens?

"Probably never in this country," said one musician taking part. "We can't even get on Top Of The Pops. This is way above their heads."

The show is the brainchild of producer Tom Parkinson and director John Crome of Colour-Tel, the company which recently filmed the Rolling Stones Rock And Roll Circus and the Jimi Hendrix Concert at the Albert Hall.

Says 25-year-old Tom: "We can only do this because the musicians themselves like to work together. We rely on their goodwill. Jimi Hendrix was coming to take part, but he missed the plane from New York.

"We've taken a chance, but we're not worried about selling the show. We're calling it Super Show at the moment because we need clearance over the LP Super Session.

"We haven't bothered approaching anybody yet, because we're sure it will sell. We've had independent finance to make this, because the TV companies aren't interested until they actually SEE the show.

FOCUS

"Have we had trouble? We're still having trouble! I have had four hours sleep in the last two days."

The first day's filming started on Tuesday with Led Zeppelin, Buddy Guy, Jack Bruce, Buddy Miles, and tenorists Dick Heckstall-Smith and Chris Mercer.

There was a jam session with Steve Stills (guitar), Buddy Miles (drums and vocals), Dallas Taylor (bass) and Jack Bruce (organ).

On Wednesday morning they had the MJQ, Jon Hiseman's Collosseum with Buddy Guy, and the Roland Kirk Quartet.

And that was just for breakfast!

The two day technicolour dream began for me with a phone call from guitarist David O'List of the Opal Butterfly. "I've been playing at this TV studio with a few guys . . . you must come down."

A few more calls, and slowly the picture of who the "few guys" were focussed.

Jon Hiseman's manager, Colin Richardson, offered a lift in his car, photographer Barrie Wentzell was rounded up from Soho, and we were off, hurtling down the A4 to Staines.

Hitherto, Staines had seemed a dull town, enhanced by riverside pubs, a town hall and little else.

Suddenly it became an exciting Mecca, a place where it really was all happening, ranking with the Fillmores East And West.

INFLUX

A large, new notice on the bridge over the Thames indicated "Studios" to direct the influx of hippies, technicians and musicians converging on the converted lino factory buildings.

The first sight to greet us was the huge, cheerful figure of Buddy Miles, lounging in the doorway, drinking Coke and munching a sandwich.

The legendary drummer and singer, first with the Electric Flag, and now leader of his own group, the Express, was dressed in a bright red shirt and Billy Bunter style check trousers.

Said Buddy: "If you enjoyed 'Expressway To Your Skull' — wait until you hear our next one, it's much better. I've added a new horn section to my band.

"I eventually hope to bring them here. I came over on Monday and we have just been jamming together.

"I know Ginger Baker very well. He's good friend of mine. We went to the Speakeasy together and had a jam. It's great working together with these guys."

"Jimi Hendrix produced my album, called 'Electric Church' and it really is good.

"What music am I playing? My own music. The Electric Flag was a kind of weird struggle. We had some rough times and me and Mike (Bloomfield) had to work hard to keep them together.

"It wasn't the musicians, it was business problems, problems with management."

Buddy was called to the set and plunging on into the main building, we found a honeycomb of corridors alive with people, cables snaking in all directions, muffled music emerging from dressing rooms, much excitement and hard work.

MYSTIC

In one tiny cell Steve Stills was watching a video tape deck playback of Jon Hiseman and Buddy Guy just recorded. Steve looking a bit mournful, was later to be seen blowing wah-wah guitar with Miles on bass, producing sounds similar to the mammoth hit album "Super Session."

Moving into the main studio we found a scene resembling a mystic rite. Packed with people, warmed by the blazing lights, and jammed with equipment, total silence reigned.

Roland Kirk and his Quartet were rehearsing, just prior to a "take."

It was the number where Roland has a spoken introduction — "some people say it began in India. But for me it began in primitive Ohio" — then he crashes the gong and goes into a section for recorder rattles and Swanee whistle. Then the group join in.

Roland had just begun his introduction when there was a blaring interruption from a talk-back speaker.

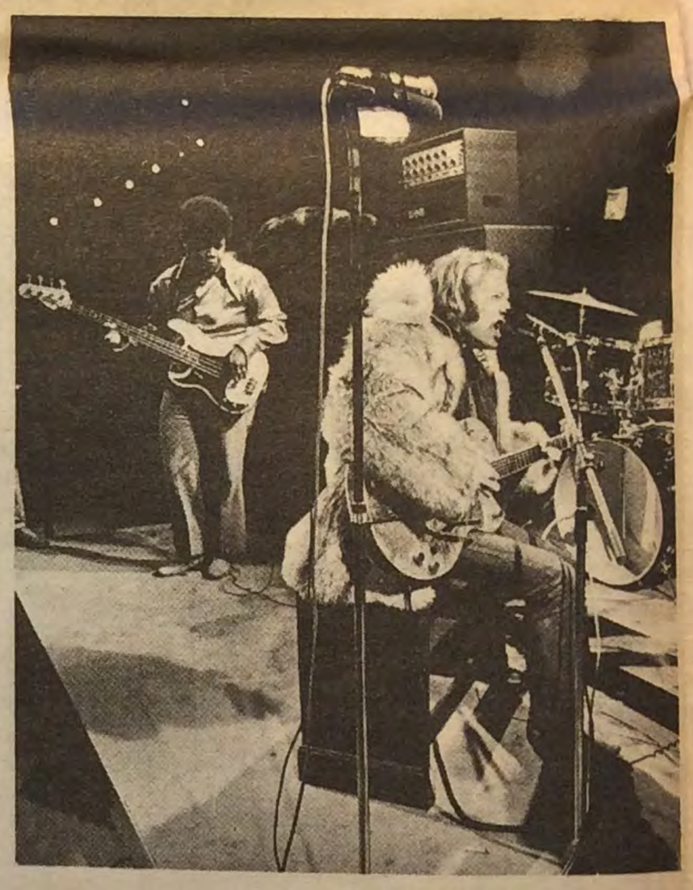
BAG

"Hey, you're getting into my dramatic bag baby," drawled Kirk. "You don't want people to know black people can act." Laughter and applause, Kirk's huge hat gently rocking back and forth as he laughed.

Among the crowd was Jon Hiseman, dashing about with his wife, tenorist Barbara Thompson.

"Those professional hipsters are absolutely out of sight," said Jon, pointing out a small knot of rather obviously dressed "fans" seated at tables and chairs, presumably to give a club atmosphere. "What do they do on their days off? Perhaps they're all clerks."

Already the hours were ticking by at amazing speed. At 5.15 pm a marvellous assortment of musicians took the stand. Buddy Guy (guitar), Jack Bruce (bass), Roland Kirk (everything) and Jimmy Hopps (drums).



Steve Stills sings and Buddy Miles switches to bass guitar for a blues get-together.

NOVEL

They took off on a 12-bar blues with Roland wailing on tenor and, on a slower blues, a stylophone, a novel instrument played with an electric pencil. Buddy Guy, in a green suit, rocked on "Kansas City" and even Roland sang a chorus or two.

In the bar, Buddy Guy talked about his lightning trip to Britain.

"I got the call to come here at two in the morning," he revealed. "I was in Chicago and it seemed like a great honour to play with these great guys. Junior Wells called me up 4 am to go and have a drink and play with him, and I missed my first plane. But I made it in the end!

TRUTH

"It was great playing with Roland. Any bunch of musicians can get together — if it's on a blues. There are bound to be a few mistakes of course, but you shouldn't notice them too much — unless you know a lot about music!

"The blues scene in America is really good at the moment. The white kids are taking the blues into places where they wouldn't have got heard before. English kids especially have done a lot for the blues. There's a lot of truth in what they are playing.

"I've never done a major TV show like this in the States, but Tom Jones has asked me to appear on his show. I dig the cat so much it would be a great honour to meet him."

Buddy talked with great honesty, modesty and conviction about his aims in life.

"I enjoy playing so much and I just love pleasing people. It's a gift that has been given to me to satisfy others. From here on I want to help others.

"I'm from a very poor family, and rather than give my money to the government, I'd like to give it to poor people. My mother and father raised beans on a plantation in Louisiana, and there are still very poor people there.

"You don't see the huts from the express highways — you take a train, and you can see how people have to live from the houses beside the tracks.

"If it rains on those people, it rains in their faces.

CBS RECORDS

New from CBS

New Singles

4036 **John Wesley Ryles, 1.**
Kay

4123 **Kate**
Shout It

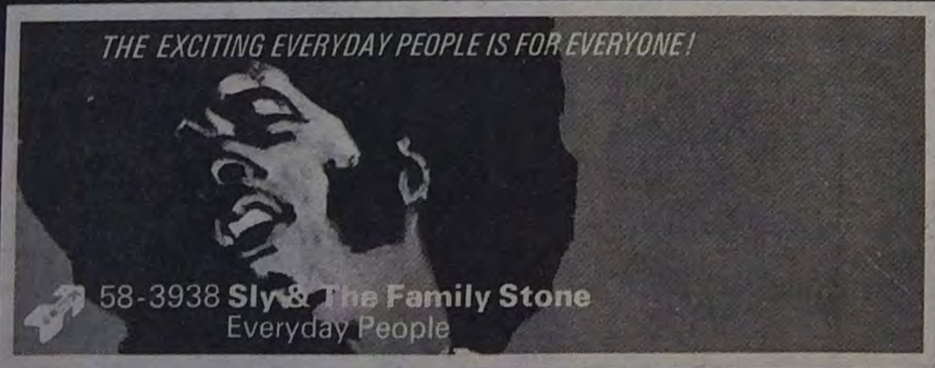
4116 **Blood Sweat & Tears**
You've Made Me So Very Happy

57-3152 **Champion Jack Dupree**
Ba' La Fouche

55-4124 **Sheila Scott Wilkinson**
Down River

56-4125 **Now**
Marcia

56-4136 **Elkie Brooks**
Come September



58-3938 **Sly & The Family Stone**
Everyday People

New Albums

The Revolutionaries are on the CBS Rock Machine

(S) 63503
Don Ellis
Autumn

(S) 63538
Al Kooper
I Stand Alone

CBS Records 28/30 Theobalds Road London WC1

NES

Organisations can help, but I want to do something personally. If a guy has a hole in his roof I just want to buy him some sheet metal to cover it up.

"I don't want to be a James Brown and have guards to keep people away from me. I'll always go back to my people. I left Chicago when I was 18 years old five or six years ago. I made it to Britain a couple of times, but I wasn't doing too much until the last couple of years.

"You know, the kids are raising hell in the States, but they've got something to raise hell about. America is a messed-up country, but it's going to get better.

"The trouble is Martin Luther King preached non-violence but everything Negroes have got they had to get by killing people.

LEGAL

"Smoking grass — there ain't a damn thing wrong with it. Yet drink, which is the worst thing in the *world, is legal. Most of the hippies are using grass and they ain't the ones causing trouble.*

"You get some sonofabitch full of drink take a wrong turning in his car and he wants to get out and kick your head in.

"The whole world is running the wrong way. They should let me run it and see what happens!"

It's now 7.15 pm, and the studio is hotter than ever. "Roll sound. All cameras on the clapper board. Okay boys, thank you, take it away."

And Steve Stills wow wows into the blues. This was one of the least successful of the almost continuous permutations of superstars, with Miles playing a simple bass style and an unknown drummer. "They're not very together," muttered one eminent musician in passing.

But as they got into "Crossroads" the thin-faced Stills, long thin hair falling over his eyes, began to rock so much that at 7.35 pm precisely I broke my Parker Ballpoint in half from beating time on a notebook.

8.15 pm — Buddy Miles, Chris Mercer (tenor), Glenn Campbell (steel guitar), Buddy Guy (guitar).

This is the other Glenn Campbell, a tiny American from the West Coast who wears a huge hat, stomps his left foot and whips up a storm on Nashville steel.

SWEAT

8.30 pm — Another jam — Buddy still sweating on drums, Glenn Campbell, Buddy Guy, Chris Mercer and good-looking American Steve Ward singing his heart out, and blowing harp. Encore! Cheers and yells.

"Buddy Miles is a lunatic," yells a director, as the studio erupts into applause.

"Yeah!" yells back Buddy.

8.50 pm — Eric Clapton sneaks in with friend. Looking a bit nervous. "Have you got a cigarette?" he asks, while the band are playing "Texas Blues."

9.10 pm — The musicians shuffle around under the lights, the studio population pack together and strain forward as on to the stand walk Roland Kirk, Eric Clapton, Jack Bruce, Ron Burton, Vernon Martin, Dick Heckstall-Smith, and Jon Hiseman.

What's going to happen, we wonder?

Comments fly about. "Roland Kirk gave Heckstall-Smith a grilling on playing two saxes together." "Eric Clapton looks worried." "This is either going to be a hell of a noise, or good music."

The muttering fades out and Kirk counts them in . . . "Dang, dang, a dang, dang, dang, dang!" Wham! And they're off like the Grand National. There's Jon Hiseman charging along at the rear, punching home the riffs. Heckstall - Smith solos first on tenor, then tenor and soprano together. He takes two choruses and makes both of them count.

Roland solos. Simple stuff for him, but tremendously effective and exciting. An old fashioned word comes to mind — funky.

Eric starts to play, and he's not nervous anymore. Nice guitar sounds, respectful to the horns. Neat phrases, nothing flash or boorish.

Jack Bruce's bass steams along with relentless drive as the whole million dollar band breaks into a wild riff.

From then on, things began to blur at the edges. More jamming went on until midnight and as the musicians began to drift back to London, several made it down to the Speakeasy Club, where they were still at 3 am with the Who's Keith Moon destroying the house band's kit in a wild fury, with Glenn Campbell, David O'List and Chris Mercer trying to be heard above the thunder.

I remember coming back to town with Roland Kirk saying he had enjoyed the blow, but that he thought one of the guys had been out of tune.

He had especially enjoyed a blow with Jimi Hendrix at Ronnie Scott's Club earlier in the week "Jimi is a blues player, man, and not the pop star they're trying to make him."

COUCH

I remember falling asleep on the stairs outside Mr and Mrs Wentzell's flat, as I had been unable to arouse them at 4 am. I was mercifully dragged in from my tramp-like stupor at 4.30 am and laid to rest on a couch, the last words of a colleague ringing in my ears: "Roland Kirk is the first super musician."

Supersession in progress . . . (left to right) Ron Burton (organ), Vernon Martin (bass), Jack Bruce (bass guitar), Roland Kirk (everything), Jon Hiseman (drums), Dick Heckstall-Smith, Eric Clapton (guitar).

American bluesman Buddy Guy in action.

MARTHA REEVES
AND THE
VANDELLAS
Nowhere To Run
Tamla Motown
TMG694
Currently touring U.K.

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

HANK B. MARVIN
Goodnight Dick
Columbia DB8552

EDWIN STARR
Way Over There
Tamla Motown TMG692

E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Square, London W1A 1ES

FOUNDATIONS: two new albums this year

Foundations aren't going to desert the British public

THE Foundations aren't going to permanently desert these shores for the richer pickings across the Atlantic even though they're only now losing the title of British pop's most-criticised group.

Bass player Peter Macbeth parked his huge Pontiac in our car park and joined me for a very English pork chop in a Fleet Street restaurant.

Figure

"We've had an offer to go to America for 12 months and although no figure was mentioned we've been told everyone in the group could retire at the end of the year and live very nicely.

"But no-one's going to desert the English public. Obviously we could make so much money in the States but no-one in the group is a slave to money. We're not going to do a Dave Clark or a Herman's Hermits. We just want our own scene in England, have our international act and just groove along."

The Foundations hope to have two LP's out this year but one of them might just be for the American market.

"We hope to start getting the first one together before we go to America. Between the time we finish the Stevie Wonder tour and leave for America we have three weeks . . . a week for cleaning up the stuff we've already written, a week for Tony Macauley's material and a week for recording.

"*The second album will* be done after we come back from America probably. We wrote some songs several months ago for a freaky-type LP but at the moment we're thinking in terms of the American market only. We'll be able to see what the reaction is like there first."

"We could play underground-type numbers in the States and the Americans will listen. If we played those sort of numbers here I don't know what the reaction would be.

"Americans don't have this sort of prejudice. If they come along it's to see what a group is doing and they take the music on its merits . . . I hope the day will come when that happens in this country. It will be a much healthier scene all round.

Better

"While you've got groups who are musical snobs in this country, it will be two or three years before the scene changes for the better here. The more groups who go to the States and come back enlightened the better. Then we'll be able to say 'I play pop, you play blues, let's have a jam together'."

Will the Foundations be departing from their distinctive sound in view of their interest in the freakier-type numbers and how do they feel about "In The Bad, Bad Old Days"?

"It's the best record we've ever done, the production is beautiful. I was worried that it might be too clever! I'd like it to be a big international hit.

"Change our sound? No, it's too much a viable proposition. Colin's fitting in very well. I think he felt a bit confused when he first joined us but he's one of us now. He's very easy to work with.

What about the knockers who've criticised the group since they first hit the headlines 18 months ago with "Baby Now That I've Found You"?

"I think we'll always get the knockers. There are so many people just waiting for the opportunity to knock, not just us, but any group. They let their personal opinions come before their sense of criticism. And most of the people who knock us, haven't seen us."

Haircut

But knockers aside — and they're having to stop as the group go from success to success — everything's fine for the Foundations.

"I think this year is going to be a very big one for us. We're so busy I don't even get time for a haircut — let alone going salmon fishing or looking for a new flat." — R.E.

MELODY MAKER YEAR BOOK 1969

Your instant guide to the production, technical and business sides of light music. Now 228 pages with updated and more comprehensive information covering agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on — all listed fully with names, addresses and other details. A section for artists, too, and for ballrooms, clubs, photographers and others who have interests in entertainment and light music . . . .

With the Melody Maker Year Book on your desk you are in constant touch with the ever-growing and varied world of Pop, Jazz, Folk and Blues.

USE THE COUPON NOW

To: MELODY MAKER YEAR BOOK, INI Sales Department
161-166 Fleet Street, London, E.C.4

I enclose cheque/P.O. for £1.1.0. Please send the Melody Maker Year Book to:

Name .....

Address .....

.....

NEW POP LPs

Jimmy Page triumphs! Led Zeppelin is a gas

LED ZEPPELIN: (Atlantic). Jimmy Page triumphs! While long hailed as one of the British guitar slinging heroes, he has been a rather mystical figure to British fans, having spent such a long time either in recording studios working as an anonymous session man, or in America with the late lamented Yardbirds. Now, with his own group, the legend comes to life, and his work on guitar, accoustic, electric, and pedal steel varieties can be studied. He proves to be technical, tasteful, turbulent and torrid. His band is imaginative and exciting. Robert Plant is a new singer of stature, and John Paul Jones (bass, organ) and John Bobham (drums, tympani), are more than adequate. Their material does not rely on obvious blues riffs, although when they do play them, they avoid the emaciated feebleness of most so-called British blues bands. Production by Jimmy and Glyn Johns is excellent. This Zeppelin is really in a gas new bag!

LED ZEPPELIN: the legend comes to life

ODIOUS

SPOOKY TOOTH: "Spooky Two" (Island). Heavy stoned rock music, typified by intense, dramatic riffs repeated ad infinitum, or at least until the engineer cuts off the electricity. That's the impression created by Spooky, and while comparisons are odious, they are also very useful and to anybody who does not know what to expect from them, one should think of smiling faces, Traffic and Big Pink, not to mention Heavy Jelly. The bag is a strange mixture of relaxation and intensity, exhaustion and recharging. You can almost hear Spooky Tooth breathing — heavily. A typical example is the marathon nine minute epic "Evil Woman" but they make their point much more effectively on shorter tracks like "Waitin' For The Wind" with its cliff-hanging drum intro, or the beautiful harmonies of the country toned "I've Got Enough Heartache." Production by Jimmy Miller is unobtrusive, yet firm, an approach which had such good effects on the Rolling Stones and made the last Traffic album such a gas. There is a dark radiance about their music, to use an oxymoren figure of speach. Most highly recommended to all heads, and all who should be heads.

IDEAS

AL KOOPER: "I Stand Alone" (CBS). Significant, at times beautiful and satisfying, also frustrating and irritating. Al Kooper the organist and catalyst, presents a scrapbook of ideas and passing needs. Without the sense of completion and sustained intensity of "Blood, Sweat & Tears," it has as much to offer in terms of free rock music. As Kooper was the inspiration behind BS&T it is not surprising some of the riffs by the brass section are similar. The tracks were recorded in New York, Nashville and Los Angeles, and each has a different flavour and atmosphere. The N.Y. tracks are more freaky, including the Hammond organ impression of a "Soft Landing On The Moon." From Nashville comes the good humour of "Blue Moon Of Kentucky" with its amusing use of echo in an early pop style. Frustration may affect some listeners by perhaps excessive switching of directions, which may be attributed to over production. Some tracks have a unity of their own like the excellent version of Stevie Winwood's "Coloured Rain" which features the Don Ellis Orchestra, and Kooper on piano. This is in no way an organ feature with band backing. It's an example of the modern group arrangers art, and proof that all the chatter and clamour for musical freedom in pop is bearing edible fruit.

BOPPER

THE KASENETZ - KATZ SUPER CIRCUS (Buddah).
THE KASENETZ - KATZ SINGING ORCHESTRAL CIRCUS (Marble Arch).

The Circus, in case anyone doesn't know, is the sum total of five groups including the 1910 Fruitgum Company and Ohio Express. The music is very average teeny bopper rock. The bargain price reissue Marble Arch set includes "Simon Says," "Little Bit O' Soul" and "Hey Joe." The new Buddah includes "Quick Joey Small," "Shake" and N.Y. Woman."

TOMMY JAMES AND THE SHONDELLS: "Crimson And Clover" (Roulette). This is in many ways a very good album, sadly marred by poor melodic flow and quasi-pretentious lyrics. The group have obviously listened to both the Beatles and certain facets of the American underground scene. But their offering doesn't really achieve very much, apart from some quite good arrangements and tight, crisp production. The best track on the outing is probably "Crystal Blue Persuasion" which has some neat guitar lightening in it. The group produced and arranged the nine tracks — perhaps that's the trouble. They've been too close to it to see its boring patches.

JOHNNY NASH: "You Got Soul, So Hold Me Tight" (Major Minor). Johnny Nash certainly has soul as he proved on "You Got Soul" and "Hold Me Tight." Both are on this album with other attractive Nash performances like "People In Love," "Groovin'," and "Don't Cry."

JACKIE LOMAX: "Is This What You Want?" (Apple). Lomax must surely break through in a big way one day — especialy if he goes on turning out albums like this. What a line up! Produced by George Harrison, musicians on the session include George, Paul, Ringo. Nicky Hopkins. Eric Clapton, Spike Heatley, Alan Branscombe and Klaus Voormann. Lomax's songs are thought provoking and the sounds here are of the moment and never boring. Vairy interesting.

SOLOS

POP LORE ACCORDING TO THE ACADEMY (Morgan Blue Town). A refreshing album that's impossible to categorise. The songs are about life and the music is jazzy, folky, bluesy — in other words, exciting. Polly Perkins sings with tenderness and sympathy and there are some fine flute and baritone solos. Try "Polly Perkins Loves You Georgia Brown" and "Thank You Mary Hayley Bell."

DONOVAN'S GREATEST HITS (Pye). A superbly produced album with a special booklet of Donovan colour photos. Among the hits are "Mellow Yellow," "Sunshine Superman," "Jennifer Juniper," "Colours," "Catch The Wind," and "Epistle To Dippy."

ELAINE DELMAR: "Sneakin' Up On You" (CBS). One of Britain's most underrated singers is here matched with an unhackneyed selection of good songs and sympathetic arrangements. The result is an excellent vocal album full of emotional strength and highly individual performances — listen to the way she transforms "Those Were The Days" into a sadly gentle love song. Other songs include: "Shadow Of The Evening," "Come To A Dream" and "Very Slowly."

CUPID'S INSPIRATION: "Yesterday Has Gone" (NEMS). A pleasant album dominated by Terry Rice-Milton's soulful voice and the interesting arrangemements of Johnny Arthey. There are some nice original songs too, like "Runaway Lover," "The Picture" and "Sweet Music," as well as the group's "Yesterday Has Gone" hit. This will certainly please their fans and should add a few more to the club.

BUDDY HOLLY: "Giant" (MCA). Previously unissued tracks by Holly with new guitars, bass and strings added but all done tastefully enough for it not to upset his more purist fans. The voice comes through as fresh as ever on songs like "Love Is Strange," "Good Rockin' Tonight," "Have You Ever Been Lonely" and "You're The One."

VALID

BEACH BOYS: "20/20" (Capitol). Best from the group in a long while, if still not up to the pioneer standards of "Pet Sounds" that epic of long ago and far away. While they have not sunk back to the depths of "Smiley Smiles" the brilliance of "Pet remains unbeatable. At least they have returned to good melodies and pop simplicity, with a minimum of freaking-out, a policy shown to be valid by the success of two of the tracks as singles, "Do It Again" and "I Can Hear Music." The rest of the material is patchy but generally attractive. The mysterious title refers to the Beach Boy's twentieth American album release, and a human's normal vision. The inside cover is an eye test card.

PETULA CLARK (Vogue). Those who like Miss Clark singing in French will find this a brave bouquet. Among the pleasant songs are "Cante," "Je Reve," "Tu Ne Joues Plus," and "Ce Matin-La." Pet seems to put a bit more bite into her singing when it's in French—or maybe the language is just better for songs of love. An engaging album.

THIS IS SUE! (Island). This is a bit of a rave up. And a magnificent bargain at 14s 6d. Among featured artists are Roy Head, Derek Martin, The Righteous Brothers, Hank Jacobs, Barbara Lynn, Larry Williams, Jimmy McGriff and Bobby Parker which can't be bad. Fourteen tracks of raving jiveability.

LAINIE KAZAN: "Love Is Lainie" (MGM). An oleaginous sleeve note on this album certainly contains one indisputable fact—Lainie has class. A straightish delivery style, but the voice has a fine quality to it. So do many of the arrangements by Pat Williams, Claus Ogerman and Bob Florence. Songs include "A House Is Not A Home," "When I Look In Your Eyes," "Sunny," and "Flower Child." Well worth hearing.

VELVETT FOGG: (Pye). All British commercial psychedelia, loosely based on Pink Floyd of two years ago, competently played, and produced. By the far the best of three Pye adventures into modern groupery, with sleeve notes suduced from John Peel, which might overcome the handicap of a singularly hideous cover photograph and help sell a few to the overground.

THE ANDY WILLIAMS SOUND OF MUSIC (CBS). Tremendous hit value this low priced-two-record set of Williams' hits. Among the 21 songs are "People," "On The Street Where You Live," "Autumn Leaves," "The Very Thought Of You," "Embraceable You," "When Your Lover Has Gone."

Send your
CLASSIFIED ADS
to
MELODY MAKER
161-166 FLEET ST., E.C.4
01-353 5011
Extn. 171, 176 and 234

Chris Welch

POP SINGLES

FLEETWOOD MAC: "The Man Of The World" (Immediate). "Albatross" was the biggest surprise hit of the year. A blues band at the top of the chart seemed unlikely until one remembered the trad boom days. The blues boom seems to have gone the same way.

It must be rewarding for the group to obtain a wider audience and recognition in this way, and their follow up proves as restrained and attractive as their initial breakthrough, but with a vocal added.

STRAWBERRY JAM: "Per-so-nal-ly" (Pye). This arrived in a sandwich style container and proves to be some sweet soul music.

Strings and brass romp happily and the singer sounds like a cross between Paul Jones and Trini Lopez.

The tune will give everybody the pip.

JOHN WALKER: "Yesterday's Sunshine" (Philips). John goes blue beat and it suits him. Marimba and shuffling drums, plus a soulful vocal chorus could easily get him that elusive hit.

Methinks he has hit on the winning streak at last.

BLOOD, SWEAT & TEARS: "You've Made Me So Very Happy" (CBS). Rather naively I tend to think of this as a very good band, somewhat prone to mixing jazz and pop.

So forgive me as in my youthful enthusiasm I proclaim this to the world as a beautiful track from their latest album.

WILLIAM BELL: "Everyday Will Be Like A Holiday" (Atlantic). There seems to be a bit of a war between soul fans and progressives going on in Mailbag of late.

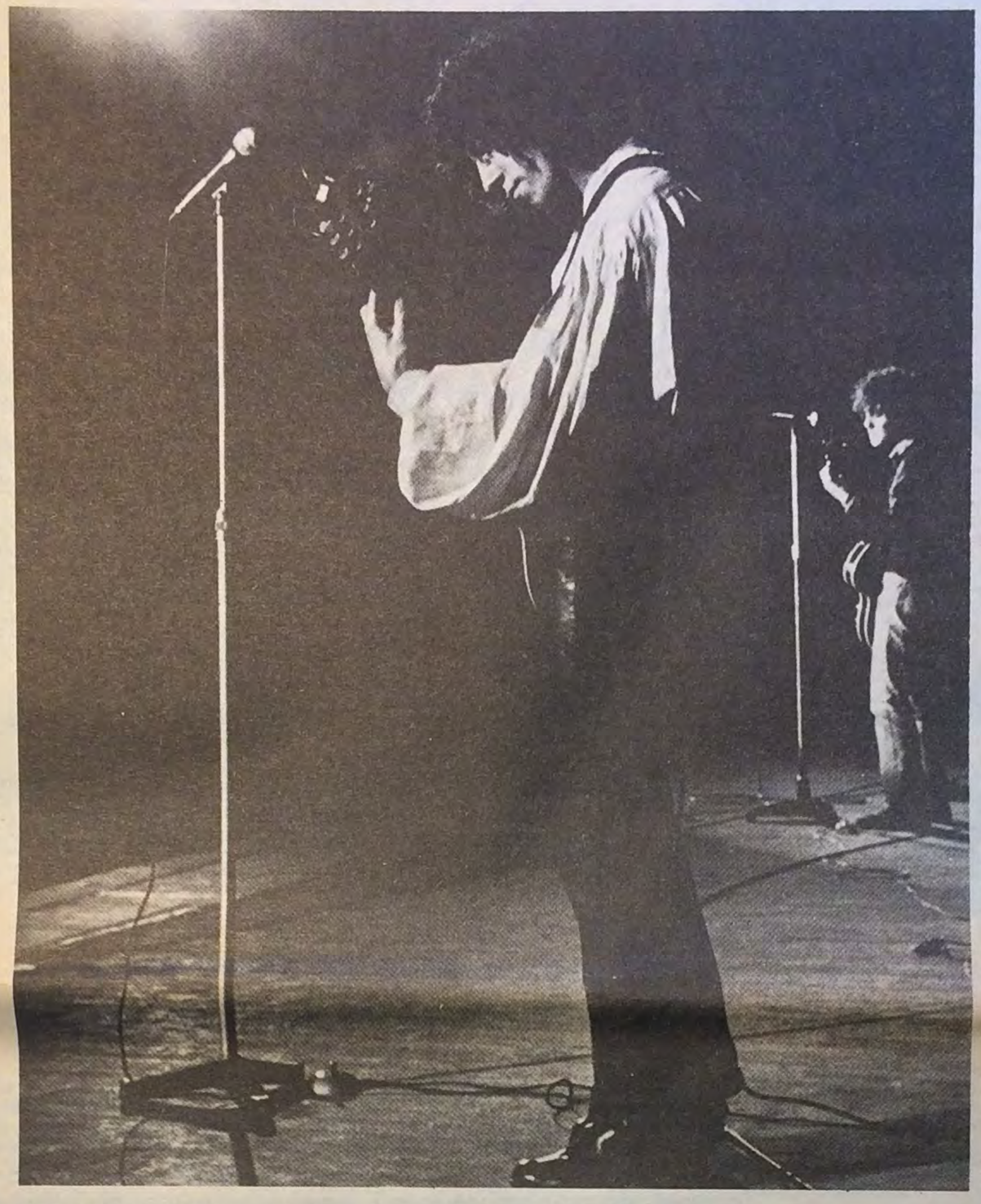
All around cries of "Aretha Franklin has ruined the Weight" go up. Yet soul correspondent Arthur T. Boot reports: "Aretha hasn't lost much weight worrying."

The soul bag still has some goodies for us and this is one of them. (By the way Arthur, I hope you weren't implying Miss Franklin is in anyway plump? "Cor strewth no Guv'nor and that's a fact.")

EDDIE FLOYD: "I've Got To Have Your Love" (Stax). Somewhat throaty vocalising from Floyd as he flips, flops and flies with some hot jive. Rather nasty lyrics, but Steve Cropper sounds good in the background.

Eddie says: "I've got to have your loving right now," as an oik would clamour for a pint of beer. Surely he could exercise a little restraint and say: "Look here old girl, if you could see your way to a little loving, say around 11 pm I would consider that dashed sporting of you."

To which she would reply, "yes" or "no" as the mood takes her and depending on the attractiveness of his after-shave, thus avoiding any unpleasantness.



FLEETWOOD MAC: reached a wider audie nce with "Albatross"

NO SURPRISES FROM THE MAC THIS TIME

LAPPING

MARY HOPKIN: "Goodbye" (Apple). A Lennon and McCartney song produced by Paul and it sounds devilishly good from the first bars. The second bars aren't bad either.

It has a jolly two-beat and even now I am bouncing up and down in my reviewing deck chair, in danger of spilling a cocktail. Now the sand has got into my sandwiches as Mary sings "doo doo doo" in unison with the lilting guitar, and I can feel the tide lapping at my feet.

Yes, it's a sunshine super record, that brings to mind visions of lanolin shampoo, teeth, sports cars and Z-I-I-N-G the wonderful drink!

KATE: "Shout It" (CBS). "It is a happy, catchy, clever little song which latches on to you like a limpet" says the great PR in the sky.

Well, I'll go along with that.

Production is cleverly done, with lots of interesting side effects in the powerful backing to Jerusalem born vocalist Hratch Garabedian.

KATHY KIRBY: "I'll Catch The Sun" (Columbia). Busy trying to insert three ten newpences for nineteen cigarettes in a pub machine recently, I was suddenly struck by the thought: "What's happened to our Kath? What we want is a nice emotional ballad filled with romance and tender strings."

And like magic . . . here 'tis! Ten newpence — I ask you. It's as daft as Charing Cross station booking office, in the rush hour.

SYLVIA McNEILL: "The Recipe" (RCA Victor). Singularly groovy drum and guitar intro to Sylvia's powerful voice, that reminds me strangely of Stevie Winwood, make up a bed sock it to me hit.

The beat is slow and heavy, the brass shouting and Sylvia is obviously a girl with success written on her soul.

Hang-up ending is not as inspired as the intro.

SURGE

VANILLA FUDGE: "Shotgun" (Atlantic). If you own a block of flats that need demolishing, or a small island you want invaded, call up the Fudge. The word "heavy" was created for them.

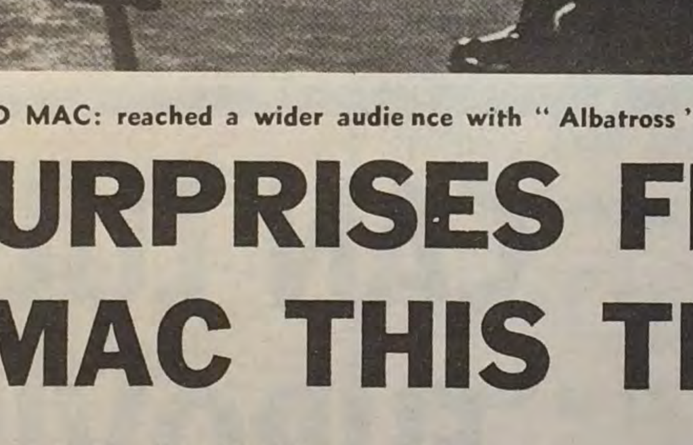
Drums and organ surge behind a screaming guitar and the singers sound as if they are grappling with the Beast from 20,000 Fathoms at the bottom of New York harbour.

Bullets are useless against them!

HANK B. MARVIN: "Goodnight Dick" (Columbia). Hank B. Marvin is no relation to Jiving K. Boots, but the latter could well be the Dick referred to in the title.

The beat is as Army boots marching across a corrugated iron roof, and the guitar is fast and furious. Old Hank can still show these new guitar heroes a thing or two.

Very exciting and a hit one hopes.



MARY HOPKIN/JOHN WALKER/WILLIAM BELL

DUBLINERS: "Navvy Boots" (Major Minor). Ronnie Drew singing "live" at the Albert Hall, the song is about a navvy who kept his boots on too long is suitably saucy, without much chance of being a hit.

Over to folk expert: Lurching Jed Zepplin: "Well, mdear, he sounds like he's got the microphone up his nose."

PRETTY

FLOWER POT MEN: "In A Moment Of Madness" (Deram). In a moment of madness I placed this record on the turntable, and in a moment of madness I listened to every bar, instead of concentrating on improving my manners, polishing my shoes, paying bills outstanding to the book of the month club and having three back teeth filled.

Quite a pretty noise, without being actively offensive and one to reign in the chart for . . . let me see . . . yes, 214 days exactly, excluding Easter Monday.

RICHIE HAVENS: "Oxford Town" (Big T). Richie with jews harp accompaniment and a bouncing off beat on the Dylan song from "Electric Havens." As a man once said of Johnny Cash, Havens' voice "sounds lived in."

The acoustic guitar, clipping claves and booming bass complement the voice with a mixture of menace and humour.

WRITHES

RICHARD HARRIS: "One Of The Nicer Things" (Stateside Dunhill). James Webb writes and Richard Harris writhes, once more with feeling. More and more singles are becoming trailers for albums.

It is obviously better to listen to the Webb-Harris combination fully in suitable surroundings with a sympathetic audience of gramophone music lovers.

Romance sounds awful at 11.30 in the morning, especially if you have been indulging in Antiquary, Champagne and Martini, the evening previous.

But twixt midnight and five o'clock, in the company of a romantic host, even the most hardened cynic must admit to being charmed by their work. So forgive me as I down an aspirin in the sunlight and glower: "Dress and fol-de-rol."

SMASH

SAND PEBBLES: "Love Power" (Track). Anxious voices occasionally bleat plaintively in my telephone earpiece: "I say will you review my record this week? If not I shall go over to IT and OZ." To which I respond, "How would you like a glass of cheap, unpalatable sherry thrown full in your face?"

But the gentleman from Track records, was full of charm when he courteously called up for a review for this ancient reissue of a great old soul record, which could easily be a smash hit.

JOHN WESLEY RYLES: "Kay" (CBS). Shucks, this is the sad story of a man (probably six foot three, with stubble on his chin), who takes his sweetheart (probably six foot three with stubble on her chin), to Nashville (the big city) and loses her to the glitter of show business.

He is left driving a cab through the streets, envying happy folks all around.

John is expected here for the Country And Western Festival at Wembley Stadium on April 5. By which time he should have had a hit, and we can all cheer "yihaah" together.

EIRE APPARENT: "Rock 'N Roll Band" (Buddah). Produced by Jimi Hendrix and arranged by Vic Briggs, this rocks mightily, and sounds like the Troggs in Hamburg in 1965.

The vocals are horribly nasal and may be intended as a joke but simply ask for people to swear loudly and snatch the arm off the turntable.

A nasty sound.

FRENCH REVOLUTION: "Nine Till Five" (Decca). If anything could have stopped the horrors of the French Revolution and the Reign of Terror, this sleep inducing interlude of stark boredom could easily have seized-up the guillotine workers by lulling them unconscious.

JUDY COLLINS: "Someday Soon" (Elektra). This is Judy Collins month, so the fans are clamouring.

Stevie Stills plays electric bass, James Burton and Buddy Emmons are on guitars, on this beautiful track from her album "Who Knows Where The Time Goes," which should purge the chart of pub singers once and for all . . . if it got played.

NEXT WEEK JOHN MAYALL FROM AMERICA DON'T MISS IT

drummers!

Great news! here's the best catalogue you've ever seen about the best equipment you'll ever play

Bigger than ever before—full colour too! Packed full of new outfits, the superb '2000' range, new 'Lokfast' tom-tom holders,' snare drum stands, etc. etc. A must for every drummer. Send for yours today!

To Premier Drum Co Ltd, 87 Regent St, London W1R 7HF

Please rush me the great new Premier catalogue. I enclose 2/- in stamps for postage and packing.

Name .....

Address .....

My usual dealer is MM13

NEXT WEEK

SCOTT WALKER—MAN, MUSIC AND MYTH

Melody Maker leads again! The first of articles begins next week

COUNTRY AND WESTERN

Is it strictly for cowboys—or is there a lot more to it? MM special

THE 5th DIMENSION HAVE A GIANT HIT!

WHATEVER YOUR SCENE IS . . . MELODY MAKER HAS IT COVERED

WE ARE tired of playing for teenyboppers and would like to switch to Blues. How do we start? — G. Goody & The Gumdrops, Leighton Buzzard.
Send 2s 8½d and you will receive, by return of post, one bale of cotton and the paperback Seventeen Ways Of Totin' Dat Bale by Mike and Richard Vernon.

COULD YOU recommend a record of Ornette Coleman playing violin, please? — Y. Menuhin, London.
No.

UNFAIR

THE BBC is unfair to new groups. We just can't get our record played on Radio One. What do you suggest we do about it? — Psam Psmith and the Psychedelic Psychotics, Luton Hoo.
Stop making such diabolical records.

COULD you give me the current Top Five in Germany, please? — Hedda Ratgobbler, East Finchley.
1. "Hans Across The Sea." 2. "Ballin' The Jackboot." 3. "Gentile On My Mind." 4. "Theme Music From Herr." 5. "Goosestepping In The Street."

COULD you tell me where John and Yoko are spending their honeymoon? — R. Starr, Weybridge.
Rumour has it they have hired a semi-detached sack at the Royal Albert Hall.

SUCCESS

HOW CAN we get our lead guitarist to play quieter? — Speckled Fred Hardcastle and the Fleetwood Overcoat.
Try crossing the wires on his leads.

WHAT'S the quickest way to chart success as a singer?—Raymond Boggle, Giggleswick.
Be a comedian.

CAN YOU tell where I can get the arrangements used by the top Irish Showbands? — Seamus Bogg, Kilburn.
Try the British Museum.

COULD you give me the Chris Welch cure for hangovers, please? — T. Beast, London E.C.4.
Don't stop drinking.

LIKE I was doing my thing in the Earls Court Road, man, when this copper dragged me off to the station for a routine kicking. Like don't you think it's unfair, man? — Jake the Pill, No Fixed Abode.
No. Like he was only doing his thing, man.

I ENCLOSE a tape made by my grandfather. Don't you think he sounds like Donald Peers?—Nellie Chucklebotham, Chislehurst.
Madam, we think it is Donald Peers.

EVERY TIME I read an interview in the Melody Maker some musician seems to be saying: "That's not my bag, man." Who is this poor lady they keep spurning?—Worried, Sidcup.
Get knotted!

So you think you've got problems?

EACH WEEK, the MM's mailbag is filled with cries for help — from embryo guitarists wondering which way up to hold the instrument to sex-starved Celts seeking buxom Japanese girl-friends. It's all part of life's rich pattern as this selection of letters, and answers, will show.

ORNETTE
recommended record

LENNON
rumour has it . . .

DONALD PEERS
is it grandfather?

TUNES

MY SON knows a great deal about pop music. How can he become a disc jockey?—Mother Of Ten, Glasgow.
If he knows a lot about pop music tell him to forget about being a disc jockey.

CAN YOU tell me what John Lennon does with his old clothes? — Bengt Hooter, Stockholm.
Wears them.

I HAVE formed a Steel Band. What is the best way to get a tour of the West Indies?—J. K. Boots, Catford.
Join the Parachute Regiment.

COULD YOU tell me the topselling tunes in China over the past three years? —C. Loverduck, Saxe Mundham.
"Who's Sorry Mao," "Mao Is The Hour" and "Old Rocking Chairman Got Me."

FRIEND

I HAVE a second-hand copy of the Joe Miller Joke Book. Is anyone interested? — B. Dawbarn, N.W.3.
Send it to the Old Jokes Home, c/o Ronnie Scott, London, W.1.

CAN YOU help me find a pen friend, preferably a sexy blonde, aged between 17 and 25, vital statistic 40-20-35? — Plastic Mac Fan, Sidcup.
If I knew one like that, you don't think I'd tell you, do you!

CAN LULU WIN EUROVISION?

The singer who'll be watched by about 200 million viewers on Saturday writes exclusively about her hopes and her chances.

It's in Britain's best-selling colour pop weekly.

DISC
and MUSIC ECHO

OUT NOW

KEEF HARTLEY: " all valid music changes."

Keef, getting hung up on the big band kick

BOB DAWBARN

"A MAGNIFICENT first album," raved the MM Pop Panel last week when faced with the Keef Hartley Band's "Halfbreed."

Drummer Keef has his own reasons for hoping the album will be widely heard. "Apart from enjoying doing it, the LP really has one specific purpose," he explained. "When I left John Mayall to start the band it had been done so often by ex-Mayall sidemen like Aynsley Dunbar, Peter Green and Eric Clapton that I knew people were saying I was just another one cashing in.

"The LP has got to show people that I started the band for musical, rather than just business, reasons. Actually I'm not knocked out with it now. I was pleased with it at the time, but by the time a record comes out you have moved on to new things. But at least it doesn't sound like John Mayall and isn't even a natural follow-on from his sort of music.

"*People had been labelling us a blues band and putting us in the same sort of bag as Peter Green. I think it's better to put out a record to change people's minds rather than get on the phone every time we are described as a blues group.*"

For the album, Keef used his basic line-up of himself (drs), Miller Anderson (gtr, vcls), Spit James (lead gtr) and Gary Thain (bass gtr) plus his former organist Peter Dines, Henry Lowther (tpt, vln), Harold Beckett (tpt), Lyn Dobson (tnr, flute) and Chris Mercer (tnr). Much of the album's success is due to Lowther's arrangements.

"Henry is like an extra member of the group," says Keef. "He works with us on everything we record and he also writes a lot for the band. I admit that using that line-up for the record has created problems on our gigs. People may expect a big band and, of course, we can't do the same versions of the songs that are on the record. Still, on the next album, we hope to use as many as ten or twelve extra musicians.

"My ambition is to do concerts, taking a big band on the road. Let the big band do the first set, with Henry leading and then we join them for the second set. I've always been interested in big bands because they are what really started me off in music — Sonny Payne with Count Basie was my first idol.

"Mind you, from a playing point of view, you have to alter your approach when you use horns. You can use dynamics a lot more with the larger band. That was one great lesson I learned from playing with John Mayall when he had the eight-piece, it was so different from playing with the original group. In the small group you have to play so much louder and busier because you are trying to achieve the volume of the larger group. You can play with much more finesse with a larger band because there are other people to fill the gaps."

Keef admits that he has been influenced by jazzmen.

"If a group's musical attitude is one of quality and trying to get forward then you can't help being jazz-influenced," he maintains. "It sort of crept up on everybody after the Cream and then the Don Ellis Orchestra. When I first heard the Ellis band I thought—there is a jazz orchestra using the recording and electronic techniques of pop.

"I don't think there is any longer a great gap between pop and jazz. Jimi Hendrix was jamming with Roland Kirk at Ronnie Scott's the other week and I'm sure that if Charles Mingus did a tour with a group like the Cream it would be an absolute storm with pop fans.

Old word with new currency on today's group scene

AN old name is being given new currency on the group scene. The name is BAND, and Jon Hiseman's Colosseum are most certainly, a BAND first and foremost.

All the skill, all the individuality of the fine musicians Jon has gathered around him, is directed into producing the maximum excitement and meaning as a unit.

And in five months of evolution and struggle, Colosseum, with the release of their first album "Those Who Are About To Die" have achieved the status and recognition they deserve.

On Thursday last week the band played before the press and "the business" at a reception at London's Ronnie Scott Club. It was a hard audience, but they responded by listening and applauding, and as anybody who has ever been to a press reception will know, this is no mean feat in itself.

Jon's drumming is such that it requires over-worked words like "incredible" to describe. So we'll settle for superb. Among all the young players he is the most complete. He combines an understanding of the requirements of "heavy rock" drumming with his jazz experience. His technique, born out of constant study and application, is remarkable — far ahead of all other drummers in pop even if Jon is still not as popular as some.

After his stint with Graham Bond where he replaced Ginger Baker, which introduced him to Dick Heckstall-Smith, the phantom of the tenor and soprano sax, Jon joined Georgie Fame's Blue Flames. Six months later Jon joined Dick in Mayall's band, bringing with him friend and record producer Tony Reeves on bass.

It was Reeves and Hiseman who had been the original inspiration for the hit record some years ago "Cast Your Fate To The Winds," which was quite an apt title financially.

The "clan" as they became known, were also mostly responsible for "Bare Wires," Mayall's far-out album, which can now be seen as the birth pangs of Colosseum, which formed in October after John broke up the band and returned to a quartet format.

JON HISEMAN
always impatient

I saw their debut at a night club in Scarborough. They sounded good then . . . but so much better now.

Dave Greenslade their organist has emerged dramatically as a soloist since the days when he was a soul punching powerhouse with Chris Farlowe and Geno Washington.

Dick Heckstall-Smith has progressed considerably, frequently show stealing with his biting "Back Water Blues," and Tony Reeves is as Jon would say "a beserk bassist."

Is Jon now happy with his solo venture?

"It's impossible to have everything exactly as I want because it changes so fast. As soon as we record anything it becomes redundant, I've picked guys who never want to rest on their laurels. When we do our arrangements, we take a solid week once every three months and get down a dozen numbers followed by a process of selection.

"This is definitely the best band I've played with. The geezers in this band need intelligent audiences to listen to them. People need to bring their ears and heads with them to hear us. We're not out to play to people who want an entertainment, to gawp at us like a Carry On film.

"University audiences go beserk for us and I'm told we're most popular in London. I'm impatient — always impatient. If you are going to knock yourself out every night, I'd rather play to 1,000 people than 200. We've got to base our success on building up a crowd and start pulling them in the clubs. But we're still only five months old.

"We've got a job to do. It may sound corney — it does sound corney — but I honestly believe we have a job to do in raising the standards of playing.

"You were at that super session at Staines, and you must have seen it, the whole day they were playing complete and utter rubbish. The whole thing was a waste of time, except for Roland of course.

"Buddy Miles and all those Americans . . . well I wasn't impressed at all, I'm sorry to say. That's not my scene at all. A year ago if you talked about the British feel being better than the American, people would have laughed at you. But in their field people like Eric Clapton and Jack Bruce are far superior.

"I'm amazed at the reputation the Americans bring with them. I think people must be very intimidated by images. The publicity machine feeds them with false standards. Still it always has been that way I suppose.

"I really feel we have one of the few bands in the country. I'm sure what killed a lot of British jazz a few years ago was the concept of a guest star saxophone player with a rhythm section.

"All the best jazz ever has come from groups — Miles Davis and John Coltrane's groups played together for years and each member of their groups could and have lead their own groups." — CHRIS WELCH.

MELODY MAKER POLLWINNERS CONCERT

GET YOUR TICKETS NOW!

THE PLACE:

Royal Festival Hall, London

THE TIME:

April 12, 1969 at 9pm

THE PLAYERS:

Cleo Laine, Johnny Dankworth Band, Tubby Hayes Georgie Fame, Mike Westbrook Band, Rendell-Carr Quintet, Ronnie Scott Band, Pollwinners' Jam Session-Ian Carr, Sandy Brown, Chris Pyne, Joe Harriott, John Surman, Harold McNair, Stan Tracey, Ron Mathewson, Tony Oxley

CLEO

GEORGIE

TICKET PRICES:

21s 16s 6d 13s 6d 10s 6d 8s

FILL IN THIS COUPON NOW:

MM POLLWINNERS CONCERT

NAME .....

ADDRESS .....

Please send ..... Tickets at .....

I enclose cheque/postal order for .....

SEND TO: Harold Davison Ltd, Regent House, 235 Regent Street, London, W1. Enclose stamped addressed envelope.

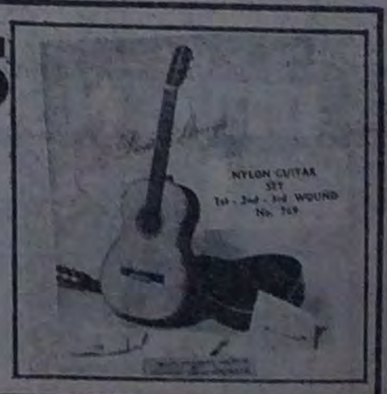
PICATO STRINGS

NEW NYLON STRINGS

FOR FLAMENCO STYLE

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

GENERAL MUSIC STRINGS LTD. *From all good Musical Merchandise Retailers*



Corea-on the way to great things

JAZZ RECORDS

Hutcherson—a vibes man to dig deeply

REVIEWERS:
Bob Dawbarn, Bob Houston, Jack Hutton, Max Jones

THERE'S a school of thought that maintains that piano-bass-drums trios came about because modern pianists use their left hands for picking their noses.

Notwithstanding this, the trio format has provided a congenial habitat for several outstanding pianists and with the right man on the stool it comes close to being my favourite jazz unit.

These three albums display a diversity of conception of the trio's functions, from the Peterson combos straightforward, and percussive approach to the more liberal attitudes of Corea, who in best Bill Evans tradition, calls on his partners for more than mere rhythmic support.

Not that the Peterson Trio lacks subtlety; but although Sam Jones and the superb Bobby Durham have good solo moments, this is a combo that prefers to wait for the traffic to clear so that they can accelerate ahead powerfully.

The prodigious technical prowess that Oscar brings to bear on his material nowhere intrudes here. "Alice" is treated cumbersomely from the stylistic point of view, but elsewhere his playing is relaxed and very together.

Byard has been around as long as Peterson, but this tantalising pianist has had much less exposure. Held in near-reverence by many young America musicians, his great strength is a firm grasp of a roll call of piano styles reaching right back to Jelly Roll Morton.

PETERSON

JAKI BYARD TRIO: "Sunshine Of My Soul." Sunshine; Cast Away; Chandra; St Louis Blues; Diane's Melody; Trendsition Zildjian **(Transatlantic PR7550).**
Byard (pno, gtr), **David Izenzon** (bass), **Elvin Jones** (drs).
CHICK COREA: "Now He Sings, Now He Sobs." Steps; What Was; Matrix; Now He Sings, Now He Sobs; Now He Beats The Drum, Now He Stops; The Law Of Falling And Catching Up **(Solid State USS7011).**
Corea (pno), unidified bass and drums.
OSCAR PETERSON TRIO: "The Way I Really Play." Waltzing Is Hip; Satin Doll; Love Is Here To Stay; Sandy's Blues; Alice In Wonderland; Noreen's Nocturne **(Polydor 583 715).**
Peterson (pno), **Sam Jones** (bass), **Bobby Durham** (drs).

Byard puts this knowledge to good use on "St Louis Blues" where he drops in some beautiful raggy passages a la Morton in a track which is pretty weird otherwise. With such distinctive men as Izenzon and Jones as partners, Byard's trio chooses a rather different path from Peterson. The music is more discursive although Byard never resorts to the contrived introspection that many others adopt.

Elvin's resourceful drumming is faultless and the amazing Izenzon fluctuates between beautiful arco passages and rather stiff "walking" bass. His work here is nowhere near as consistent as with Ornette Coleman, but his rhythmic peculiarities are a very minor blemish.

Corea now holds the piano chair with Miles Davis and anyone who doubts the wisdom of the trumpeter's choice will have their minds set at rest by this LP.

Unfortunately, Solid State tell us that Corea's little poem on the sleeve was inspired by I. Ching's The Book Of Changes, but not the identity of the others in the trio. At a guess I would say the drummer is Tony Williams, simply because I can't think of anyone else who could do what goes on here.

Corea's piano style owes dribs and drabs to Bill Evans and Herbie Hancock. But already he is well on the way to being a distinctive and highly personal musician who has made an interesting and impressive (and those two words don't always compliment each other) debut LP under his own name.

Peterson's fans know what they are getting, Byard's can still be surprised because of their man's ingenuity, but Corea scatters enough hints through this album to suggest a musician on the way to great things.—**B.H.**

DIZZY GILLESPIE

"JAZZ FOR A SUNDAY AFTERNOON, VOL. 2." Sweet Georgia Brown; On The Trail; Tour De Force. **(Solid State USS7009.)**
Dizzy Gillespie (tpt), **Garnet Brown** (tmb), **Pepper Adams** (bari), **Chick Corea** (pno), **Richard Davis**) (bass), **Mel Lewis** (drs).

IF this isn't quite up to the standard of Volume 1, it it largely due to the substitution of Garnet Brown's technically proficient but rather dull trombone for Ray Nance's violin. And also the very long "Sweet Georgia" which takes up the whole of the first side and produces little of lasting interest apart from a nice trio passage from Gillespie, Adams and Davis.

"On The Trail," from Ferde Grofe's "Grand Canyon Suite," is the best track — a beautiful, relaxed ballad with a chord sequence that spurs Dizzy on to some of his very best improvisation. "Tour" is a medium-paced swinger.

Dizzy and Corea are the two most consistent soloists, though Adams, too, has his moments. Corea, Davis and Lewis make up an excellent rhythm section.

If you like jam sessions this certainly has enough good music to justify laying out your hard-earned loot. But get Volume 1 first. — **B.D.**

BOBBY HUTCHERSON: entirely admirable album

HUTCHERSON has tended to be rather eclipsed by the current cult of Gary Burton worship, yet his playing is equally original and equally satisfying.

Like Burton he has based his style on Milt Jackson, yet grafted his own personality on the music.

He is an immensely subtle player who can also appeal on the purely surface level as a pretty improvisor of melodies. The deeper you dig the more you find in a Hutcherson solo.

On this entirely admirable album he is blessed with completely sympathetic colleagues. He has been co-leading a group with Harold Land for some time now and Land — long one of my personal favourites — also seems to have benefited from the association.

BOBBY HUTCHERSON: "Total Eclipse." Herzog; Total Eclipse; Matrix; Same Shame; Pompeian. **(Blue Note BST 84291).**
Hutcherson (vibes), **Harold Lane** (tnr flute), **Chick Corea** (pno), **Reggie Johnson** (bass), **Joe Chambers** (drs).

There is much of that no-nonsense, professorial tenor here and, on "Pompeian", some excellent Land flute too. On the evidence here, Hutcherson and Land could become one of the great team of jazz. Hutcherson, incidentally, wrote all these themes with the exception of Corea's "Matrix."

Corea has rapidly made a reputation for thoughtful consistency and he combines with Johnson and Chambers into a first class rhythm section.

This is Hutcherson's best album to date and that means it can be highly recommended to all jazz collectors. — **B.D.**

WOODY HERMAN

WOODY HERMAN: "Concerto For Herd." Concerto For Herd; Big Sur Echo; The Horn Of The Fish; Woody's Boogaloo. **(Verve VLP9235).**
Herman (alto, sop, clt), **Tom Nygaard, Neil Friel, Luis Gasca, John Ingliss, Bill Byrne** (tpts), **Carl Fontana, Mel Wanzo, Jerry Chamberlain** (tmbs), **Joe Romano, Roger Newman, Sal Nistico** (tnrs), **Cecil Payne** (bari), **Albert Daily** (pno), **Carl Pruitt** (bass), **Russell George** (Fender bass), **John Van Ohlen** (drs).

IT must have been quite a wild night at the Monterey Jazz Festival in 1967 when they recorded this set. The Herman Herd certainly whipped up the excitement with the brass section particularly rampant.

Side One of the album presents Bill Holman's three-part "Concerto For Herd," hardly, as the sleeve suggests another "Summer Sequence," but still a piece that brought out the best in the band.

Holman also wrote "Fish" which showcases Herman on soprano. On this track he is very recognisable, but there are moments in "Concerto" where Woody sounds as though he has been listening to Coltrane. There are also some typical Herman clarinet choruses.

This band was not particularly strong on soloists — Nistico, who solos only on the Third Movement of the concerto; Carl Fontana; and pianist Albert Daily are the best. Cecil Payne, Joe Romano and trumpeters Luis Gasca and Neil Friel are no more than adequate. But that isn't what this band was all about. Its strength is in the extrovert attack of the ensembles and the section playing.

The result of its efforts must have been wildly exciting in the flesh and is only fractionally less so on records. One of Woody's best for quite a while. — **B.D.**

COUNT BASIE

COUNT BASIE: "Basie — Straight Ahead." Basie — Straight Ahead; It's Oh, So Nice; Lonely Street; Fun Time; Magic Flea; Switch In Time; Hay Burner; That Warm Feeling; The Queen Bee. **(Dot SLPD525).**
Basie (pno, organ), **Marshall Royal, Bobby Plater, Eric Dixon, Eddie Davis, Charlie Fowlkes** (reeds), **Gene Goe, Sonny Cohn, Al Aarons, Oscar Brashear** (tpts), **Grover Mitchell, Richard Boone, Bill Hughes, Steve Galloway** (tmbs), **Freddie Greene** (gtr), **Norman Keenan** (bass), **Harold Jones** (drs). 1968.

A TITLE on the album says "It's Oh, So Nice," and those who find satisfaction in swinging, dynamic ensemble sound will agree that it's nice to see Basie back on a wholly instrumental kick, working with original material designed for the band.

I won't say that "Straight Ahead" is exceptional Basie, taking the long view, but it sounds a deal more interesting than anything he has cut for a long time.

The music played is by composer-arranger Sammy Nestico, a trombonist who once worked with the Charlie Barnet and Gene Krupa bands.

Some of the expected felicities and formula things crop up: shouting finales sparked by drum explosions; sumptuous saxophone passages coloured by the Royal lead and Fowlkes baritone; spots of percussive piano over the impeccable rhythm; and lovely soft, clear ensemble movements which sound simple but are almost the exclusive property of this orchestra.

The opener is a spirited medium-up swinger, not too powerhouse, on which Eric Dixon speaks out on tenor; Marshall Royal's creamy alto creates the required sweet atmosphere on "Lonely;" and Dixon's flute is considered the appropriate voice to make solo comments (with help from the Guv'nor) in "Fun Time."

A tendency towards anonymity is sharply reversed on the very fast "Flea" when Lockjaw blasts in, all guns blazing, and band and percussion barrage back him up with maximum aggression.

For the rest, the LP is brightened by Aarons' muted trumpet on a minor blues, "Switch," by some organ chording from Basie on "Feeling," a pretty theme in "Li'l Darlin'" groove the glorious sax playing and stabbing brass on "Burner."

Nestico, by the way, who takes over piano on "Feeling," is not related to Sal Nistico. — **M.J.**

GIL EVANS

GIL EVANS: "Into The Hot." John Carisi Group. Moon Taj; Angkor Wat; Barry's Tune. **Cecil Taylor Group.** Pots; Bulbs; Mixed. **(World Record Club T748).**

CONGRATULATIONS to World Record Club for plucking this record from the Impulse catalogue and making it available in Britain.

However, this contains not one note of Evans' music, although his influence on the texture of Carisi's music is there to hear. Instead, Evans "sponsors" the music of Carisi and Taylor and he certainly chose two causes well worth furthering.

Carisi was one of the composers who contributed to Miles Davis's famous "Birth Of The Cool" 1949 recordings, and his music here shows that jazz is in danger of losing a resourceful and refreshing arranger if he's allowed to freeze in the wilderness much longer. "Moon" and "Angkor" have that meticulous care in voicing and balance that we have come to associate almost exclusively with Evans himself, and "Barry's" is a simpler but equally audacious arrangement which tempts me to think that the Basie band could use a Carisi instead of plunging further into mediocrity with almost every new arranger. The 11 and 12-piece combos here include men like altoist Phil Woods, trombonists Urbie Green and Bob Brookmeyer, and trumpeter Clark Terry. But it's pianist Eddie Costa, and guitarist Barry Galbraith who are the shining lights.

Until Cecil Taylor made the "Unit Structures" and "Conquistador" albums for Blue Note, his three tracks here were the finest recorded examples of this extraordinary pianist and his unique approach to group music.

"Pot" and "Bulbs" are by a quintet with Archie Shepp (tnr), Jimmy Lyons (alto), Henry Grimes (bass) and Sonny Murray (drs). Ted Curson's trumpet and Roswell Rudd's trombone are added for "Mixed."

The amazing energy and drive which Taylor and his men generate at full pelt is realised beautifully on every track, and those British drummers who threw pennies at Sonny Murray on last year's Expo could use them more judiciously by saving them to get hold of this.—**B.H.**

RADIO JAZZ

FRIDAY (28)
4.0 a.m. J: All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 6.30 p.m. T: As for 11.30 p.m. daily, except Sunday. 7.10 H1: Jazz 8.3 A3: R and B (Fri, Sat, Mon-Thurs). 9.30 U: The Pentangle. 10.0 V: Sound of the Big Bands. 11.30 T: Pop and Jazz (Nightly, except Sunday). 12.0 T: Jazz (Nightly, except Sunday).

SATURDAY (29)
2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 2.0 p.m. E: Golden Swing Years. 2.45 H1: Radio Jazz Magazine. 10.30 Q: Pop and Jazz. 11.15 A2: Get To Know Jazz.

SUNDAY (30)
12.5 p.m. J: Finch Bandwagon.

MONDAY (31)
3.45 p.m. H1: Dixietime. 7.30 E: Pop and Jazz. 10.55 H1: Jazz. 11.0 A3: Free Jazz. 11.45 A3: Jazz Panorama (Hugues Panassie). 12.5 a.m. M: Jazz Corner.

TUESDAY (1)
10.5 a.m. J: Bobby Troup Show. 2.35 p.m. H1: Jazz. 5.0 H1: Big Band Beat. 5.25 H1: Jazz. 10.30 O: Jazz Journal. 10.30 V: Jazz Corner. 11.0 U: Stockholm JF: 11.30 H2: Jazz. 12.15 a.m. E: Jazz.

WEDNESDAY (2)
10.30 p.m. Q: Jazz Club.

THURSDAY (3)
7.30 p.m. E: Herb Geller. 9.0 E: Paul Chambers.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829, 2-348, 3-848. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrucken 211: O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

OUT TODAY
GOAL!
the great NEW soccer weekly!

Here's "GOAL"—the best ever football weekly. Packed with interest for everybody.

★ Read Bobby Charlton's diary each week
★ Great team colour picture of Portsmouth
★ More colour pictures of Colin Bell, David Herd and Paul Reaney

A MUST FOR EVERY FOOTBALL FAN!

MORE JAZZ RECORDS

Striding and shouting

● JOE TURNER

JOE TURNER: "Strides By Stride." Song Of The Vagabonds; Willow Tree; Body And Soul; Outskirts Of The Town; I Didn't Know What Time It Was; Harry Numa; St Louis Blues; Yesterdays; That Sunday Gal Of Mine; Tea For Two; Song Of Hungary; These Foolish Things. ("77" LEU12/32).

Turner (solo pno). Recorded live at Cafe Africana, Zurich, 6/12/60.

STRIDE piano, sometimes known as "shout piano," is becoming a style of the past although it will continue to be heard while there is life in men like Willie The Lion Smith, Ralph Sutton, Joe Turner and such British specialists as Lennie Felix.

This Joe Turner, who has lived in Europe for many years now (he is unrelated to the singer), is a good all-round swing player who grew up in the Harlem piano tradition of James P. Johnson, Fats Waller, Luckey Roberts and the Lion.

He tells some of his story on the sleeve of this album, giving credit for his early training to Frank Johnson and Baltimore pianist Eddie Gibson, "who had one of the greatest left hands I ever heard in my life."

Another with what Turner refers to as a *dynamite left* was Art Tatum, and his influence also looms over some of Joe Turner's work.

Joe says he found out early that it was necessary for a pianist to have a powerful left hand. He set out to develop this side of his technique, and how well he succeeded can be heard right off on "Vagabonds," the opener.

Here, his left pumps out striding bass notes with the characteristic lift while his right fashions the melody with great swing, taking off every now and then in rapid ragtime-derived variations, which emphasise the stomping dance origins of the music.

"Willow Tree" develops in a leisurely way, with the kind of blues feeling, decorative rather than deep, and lilting beat which typified the Waller slow tunes of the late 'twenties and early 'thirties. "St Louis," too, is replete with Wallerisms.

"Body" is more discursive, but breaks into a barrelhouse swing for odd passages besides changing time and mood somewhat in the manner of Tatum watered down. "Tea For Two" and "Yesterdays" likewise.

"Move" and "Sunday Gal," with vocals of no importance, are the cabaret offerings, while "Harry Numa" has Turner exploiting an attractive original to dramatic effect. "Hungary," another original, is a Garner-type novelty rich in swing and humour.

Younger enthusiasts may find the language a bit too traditional, but Turner utilises the devices and influences with taste and a fair degree of musical sophistication.—**M.J.**

in brief . . .

■ **Organ lovers, to whom all tolerably competent organ records are things of beauty, should smile delightedly all through Jimmy McGriff's I'VE GOT A NEW WOMAN (Solid State USS7012), while resisters may admit that the album has its agreeable moments. There are times when these ears rebel against the sound and the thunder—times such as the shuffle treatment of "Embraceable You" when the ponderous electronic quality seems to deny Gershwin's basic intentions. But there are others—on "I've Got A Woman," "Ode To Billy Joe," "You Are My Sunshine" or McGriff blues theme, titled "Kiko," "All About My Girl" and "What's That" — when this fairly well-knit group of tenor sax, organ and rhythm rocks along handsomely in what you might call a pop-jazz groove. McGriff puffs out his ready messages without overdoing the volume and screaming mechanism; he resorts to a few soul cliches but has welcome passages of understatement, and he shows some melodic invention. In general, though, the aim appears to have been an obviously commercial one, and monotonous rhythm-and-blues drumming leads to real dullness on "Swinging Shepherd" for instance. A shame, shame, shame, because the uncredited tenorman (Stanley Turrentine, surely?) and guitarist contribute some incisive solos within the given setting, and McGriff's best-cooked choruses bound and blast with an infectious kind of discotheque zest. And that's enough, maybe, unless you're looking for something profound or brilliantly imaginative. — M.J.**

■ **Gerry Mulligan's sophisticated baritone and adequate piano playing feature on LINE FOR LYONS (Mercury SMWL21025) and he still has the capacity to surprise with his unique approach to melody. Jim Hall (gtr), Bill Crow (bass) and Dave Bailey (drs) make up the constant rhythm section and they are joined from time to time by Bob Brookmeyer (tmb) and Art Farmer (flugelhorn), both past-masters at Mulliganesque counterpoint. Most of the material is familiar, but nonetheless enjoyable for that. Nostalgia seeps from every track. — B.D.**

■ **If you are looking for the archetypal example of Kansas City jump music get KANSAS CITY JUMP (Fontana Jazz SFJL 917). The album features such stalwarts of the style as Emmett Berry and Buddy Tate, with some nice jumping vocals from Jimmy Witherspoon. The album is full of roaring choruses, tight riffing behind solos and glorious ride outs with everybody swinging like the clappers. Tate and Berry are marvellous and there's a pleasant track from Jay McShann accompanied by bass, guitar and drums. Very easy listening. — J.H.**

MULLIGAN: nostalgia

NEXT WEEK
PERCY HEATH
IN
JAZZ SCENE

JAZZ SCENE/2

Double booking of the century

BRIAN SMITH

The British jazz scene is not a world peopled by Mercedes owners or Savile Row afficionados. Only the naive or idiotic expect to get rich from playing the music here. On the other hand, it is no longer a parlous scene. There are things happening; good things, both on the musical side and in the presentation of the music. But it's still bloody hard for young musicians to make a steady living.

Tenorist Brian Smith is a very good player — good enough to play with the Mike Westbrook Band and the Mike Pyne Octet.

Yet when I spoke to him last week he was about to leave for his first gig in a fortnight — an incredible double booking with the Maynard Ferguson Big Band.

The band was playing Nottingham, leaving by coach immediately after the gig and driving to Milan, Italy, for an appearance two days later, then returning to London.

"It's hard, but I prefer to do things like this and play jazz rather than play in a commercial band or do sessions all the time."

Brian came from New Zealand almost five years ago. He lived at first in Manchester, where he worked loading lorries and started sitting in at the City's Club 43 with Gary Cox.

Later he came to London and joined Alexis Korner when Ray Warleigh left. He spent four months with Alexis before joining an R&B group, the Blue Jays, led by singer Ronnie Jones. After 18 months "up and down the M1 for nothing," he started playing with Fat John Cox at London's Old Place before joining Don Lang at the Empire Ballroom, Leicester Square, for four months. "That was just about long enough," he said.

Last summer he played on various pop tours with artists like the Small Faces, Lulu, Paul Jones and the Hollies and also started to work with jazz musicians like Mike Pyne, John Stephens and drummer Spike Wells. He formed his own quartet, with Spike Wells on drums, Jeff Clyne (bass) and pianist Mike Pyne and they have played various clubs.

What Brian would like now is enough bookings, in town or out, for them "to get the music together. It's hard when you get three weeks between gigs."

The scene cannot be completely healthy when musicians of Smith's calibre cannot make a decent living from their music. Let's hope it will be — soon.

ALAN WALSH

MAHALIA: 'how long did the Children of Israel suffer?'

Carrot juice and the word of the Lord

BY LEONARD FEATHER

A FAMILIAR figure walked briskly into sight along the corridor of the chic West Hollywood apartment building.

Outwardly, with the opulent mink and the gay, multicoloured silk hat, she was poised and elegant. Inwardly, Mahalia Jackson was in turmoil.

"I'm sorry to keep you waiting, darling. Oh, it's been a terrible day — my heart's beating . . . the meeting ran late. Today it was the ministers' wives — the National Baptist Women's Club. Yesterday it was the Ministers' Conference. Well, I must do these things and I take joy in doing them. After all, you can't get above the people."

She plopped down on an easy chair in her apartment, just beyond the oil painting of Dr Martin Luther King.

In response to a compliment about her appearance, she said: "Once I was 260 pounds, but after the heart attack in 1964 I began to lose and lose. I was sick for four years and got down to about 150 pounds.

GREENS

"I looked awful. Last year I had more strength and my health is beginning to come back again. But now I'm putting back weight against doctor's orders! I gained back 20 pounds.

"I sure would like to go out and get me some greens and cook 'em up. I'm sick of white folks' food. The white folks' food got me thin, but I want to eat MY food! I'm from New Orleans! I'm so tired of all this carrot and fruit juice and cottage cheese until I don't know what to do."

The last five years have brought turbulent times to the life of this saintly and dignified woman who for a quarter of a century has been sending the word of the Lord to everyone within reach of a phonograph.

There was a marriage and a divorce, the long period of illness and recuperation, a gradual return to work in the past couple of years, and most recently a period of theoretical rest and sunshine in restless, sunless Los Angeles.

"I was supposed to come out here to get away from the Chicago winter. Look what happened! Out here it's not just cold, it's cold and damp."

Although the "World's Greatest Gospel Singer" tag has followed her across the continents, she has fanned out her repertoire, recording a variety of suitable secular material — "Sunrise, Sunset," "Crying In The Chapel," "Danny Boy," even "Trees." She does them justice.

Still she is most at home with the music of the Baptists; her new Columbia album, just recorded in Los Angeles, will be called "Right Out Of Church."

How did she feel about the suggestion once made by a critic that her white audiences are not religious, that they would not accept the reverential concept? These listeners, it has been said, are simply enchanted by the sound of her voice, the ethnic purity and authenticity of her religious material.

"Well, now, that's the truth. I remember twenty years ago, when I first went to Europe, they didn't know what I was singing about. A lot of them didn't understand English. There was plenty of controversy about my type of song, and often people compared me with Mrs Marian Anderson.

"They felt that Mrs Anderson had taken their own songs, the European operas. But America is known for its spirituals and its jazz and its blues, and some were saying that I was the first, that I had really brought America's music to Europe instead of bringing the European music back to them Americanised.

"It was the same at one time even in America. When I started singing the real Negro music, the Negro himself turned up his nose at me; they wanted me to sing opera. What do I know about opera?

"The only thing I know is what I heard down South, and the music wasn't no specialty, they just stood on the corner singing it and playing their guitars.

"I heard more better voices in the cotton fields than Columbia's got records. That's the truth!

CHOIRS

"And I hear them in the churches. They got men sitting back in those choirs who can outsing anybody, and they don't need no microphones or artificial help, they just get up and belt."

"Yes, but how long will this last?" I said. "There's a trend away from religion among the young people, black and white alike. What is going to happen if the concern with religion disappears — will the music vanish along with it?"

"I cannot think like the young people, but I still have a progressive mind. I agree that the young people have a right to want more than I did, or my parents; but they should never forget that what my generation did paved the way.

"For instance, the young people call the older Negro actors Uncle Toms, but sometimes out of evilness come good; out of those old actors came the opening for the Sidney Poitiers.

"I think we're beginning to progress; what we want will be accomplished, but it takes time. Great decisions are not made overnight."

I conceded the point, but wondered whether it could be applied when there had been 350 years of waiting.

"But how long did the Children of Israel suffer? How long did other nations suffer under bondages? Still they came out victorious. There had to be bloodshed, but each nation accomplished what they hoped to accomplish, and we are well on our way."

As she returned to the religious question, her voice took on a firmer tone. She spoke slowly and with passion, in the manner of a preacher reading a prepared address.

"The Negro may have undergone a change of thought, but I do believe he will still have the principle of religion within him. The church is going to survive; I don't care what kind of people go against it, whether he be black or white, it is built upon the Word of God and it shall stand! Whether I like it, or whether you like it or not!"

BUSY

She has remained firm in her refusal to become involved in the night-life and pop music worlds, turning down millions of dollars' worth of bookings. The closest call was an appearance at the Newport Jazz Festival in 1958, when she sang Duke Ellington's "Come Sunday" with the Ellington orchestra.

"When I heard what Duke was doing, I didn't hear jazz. He had the music to that song and no words, so I helped put words to it.

"I could not read the notes, so he played the notes for me; there was no rehearsal — he just told me to open my Bible, and he gave me my key, and somehow I got through it."

Her faith has kept her more active in this wet California winter, than her well-wishers would have liked. Though there have been no public performances, she has been busy running from Baptist meeting to Baptist meeting.

Last week, churches of various denominations joined forces in presenting a programme that both starred and honoured her, at Long Beach Arena.

A few weeks ago she returned to the recording studios, for a session under the guidance of Irving Townsend, the Columbia Records executive who for many years has been her close friend and confidant.

"It was the old Mahalia back again," said Townsend. "She found some old spirituals, we put a choir together, and she sang her heart out. We're going to call the album 'Right Out Of Church'."

At 57, after five traumatic years, Mahalia Jackson has resumed her place as a purveyor of the overwhelmingly fervent music that she brought from the churches of black America to the concert halls of the world.

Once again, her faith still a mountain and her voice as exultantly beautiful as ever, she is ready to move on up a little higher.

THE NAME GUARANTEES SATISFACTION . . .
JAMES ASMAN'S RECORD CENTRES
(WEST END): 23a New Row, St. Martin's Lane, London, W.C.2. 01-240 1380.
(CITY): 38 Camomile Street, Bishopsgate, London, E.C.3. 01-283 7791.
(CITY): 63 Cannon Street, Mansion House, London, E.C.4. 01-236 9274.
Write for bargain Jazz/Pop/Folk lists
MAIL ORDER, 38 Camomile Street, E.C.3 (state preference)

FOLK FORUM

THURSDAY

AT DOGHOUSE, Greyhound, Fulham Palace Road. **SINGERS NIGHT** 8 pm.

AT FOX, ISLINGTON GREEN, N.1.
DAVE & TONI ARTHUR

BLACK BULL, HIGH ROAD, N.20
FINBAR AND EDDIE
FURY
DENNIS AND VANESSA
THE GOLIARD

BOB BLAIR, Garret Singers, Selkirk Hotel, Tooting.

COLLEGE OF Distributive Trades. **DAVE & TONI ARTHUR.** Kay Rodgers . Pete & Shirley.

FOLK CENTRE, HAMMERSMITH
THE TINKERS
JILL DARBY, MIKE STIMPSON, THE TIPPENS, DODO. YOUR HOST: ROD HAMILTON. See Monday.

HAMPSTEAD TOWN Hall, Haverstock Hill, NW3. (Tube, Belsize Park). Folk Concert featuring **BOBBY CAMPBELL, TREV HYETT, GEORGE McCALL, ROD SHEARMAN, TED FRANKLIN, THE TAPPERS, THE BOOTLES,** and many others. Tonight, 7.30-11 pm, only 5s.

MARIA GREY COLLEGE
Zoo St, Margarets Road, Isleworth
VELVET OPERA
Folk, Electric and Sitar.

THE SPINNERS, Easter Monday at Queen Elizabeth Hall, April 7 at 7.45 pm. Tickets 15s, 12s 6d, 10s, 7s 6d. from Royal Festival Hall Box Office.

WHITE BEAR, Kingsley Road, Hounslow. **MALCOLM PRICE AND RESIDENTS.**

FRIDAY

AT COUNTRY CLUB, 210A Haverstock Hill, 100 yards North Belsize Tube. **MURRAY KASH** introduces
PAUL McNEIL & LINDA PETERS
Plus guests, 8 pm. Licensed Bar to Midnight.

AT COUSINS, 49 Greek Street, 7.30-11 pm.
JACKSON FRANK
JOHN MARTYN
Admission 5s.

LEE NICHOLSON
Fighting Cocks, London Road, Kingston.

OLD TIGER'S HEAD, LEE GREEN
PETER CLARK
TONY SHAW
TONY DEANE
AND THEIR FRIENDS

PEDROS LONDON NIGHT
William IV, opposite Leyton Baths
MARTIN WINSOR
REDD SULLIVAN
TERRY MUNDAY
Surprise guests plus free nosh

RALPH McTELL
GENERAL HAVERLOCK, HIGH ROAD ILFORD. CLOSED NEXT WEEK.

THE SPINNERS—East Monday at Queen Elizabeth Hall, April 7, at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6 from Royal Festival Hall Box Office.

SATURDAY

AT COUSINS, 49 Greek Street, 7.30-11 pm.
DAVY GRAHAM
ALL NIGHT SESSION, 12-7.
MIKE COOPER
SAM MITCHELL
STEVE TILSTON
CECIL McCARTNEY

AMORY KANE
AT THE REFECTORY
65 Buckingham Gate, SW1 (off Victoria Street). Tube: St James' Park. 7-11.

SATURDAY cont.

ANGLERS, TEDDINGTON.
KING BISCUIT
SKYPORT ADE's BLUES.

AT THE CELLAR. Cecil Sharp House, NW1. Isobel Sutherland with Tony Deane, 8 pm.

PEANUTS
Kings Arms, 213 Bishopsgate. Come All Ye. Singers free.

ROYAL FESTIVAL HALL, 8 PM
HEDY WEST
THE JOHNSTONS
SHIRLEY COLLINS
BOB DAVENPORT
DAVE & TONI ARTHUR

SAVE THE Last Gherkin for Me!

THE GREENWICH THEATRE FOLK CLUB
The Gloucester, King William Walk, SE10.
JOHN MARTYN
JENNI & MARYL
7.30 p.m.

THE LCS presents **THE SINGERS CLUB, EWAN MacCOLL AND PEGGY SEEGER, UNION TAVERN,** 52 Lloyd Baker Street, London, WC1. 7.45 pm.

THE PEELERS Club Kings Stores, Wide Gate Street, near Liverpool Street Station.

DOCTOR
STRANGELY STRANGE
ANOTHER OF IRELANDS TOP GROUPS ALSO **JOE PALMER** INTRODUCES MANY MORE

THE SPINNERS—East Monday at Queen Elizabeth Hall, April 7, at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6 from Royal Festival Hall Box Office.

TROUBADOUR, 10.30. 265 Old Brompton Road.
FINBAR & EDDIE FURY

WHITE HART COLLIER ROW
THE STRAWBS
COLIN SCOTT

SUNDAY

BOUNDS GREEN FOLK CLUB. Springfield Park Tavern, Bounds Green Road, N11.
JUG TRUST
FOLK COURIERS

BROMLEY STAR AND GARTER. Marc Ellington.

NAGS HEAD, 205 York Road, Battersea. Guest artist.
MIKE ABSALOM
PLAYING THE BLUES.
Your host **JOHN TIMPANY.**
44 bus from London Bridge

RAILWAY HOTEL, DARTFORD.
SOUTHERN RAMBLERS
Residents, CRAYFOLK.

SAVE THE Last Gherkin for Me!—

THE ENTERPRISE, Hampstead **MILES WOOTTON** and **ALAN TAYLOR,** Terry Gould, The Folk Enterprise. Opposite Chalk Farm station. 7.30 pm.

THE SPINNERS—East Monday at Queen Elizabeth Hall, April 7, at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6 from Royal Festival Hall Box Office.

TOWER HOTEL, opposite Walthamstow Central Station, Hoe Street.
RICHARD DIGANCE AND ROGER MOSS

TROUBADOUR, 9.30.
AL JONES

MONDAY

AT CATFORD RISING SUN
BARRY SKINNER
DAVE COOPER & RON SIMMONS

ENFIELD FOLK CLUB. The Hop-poles, Baker St, Enfield.
ROGER WATSON
COLIN CATER
THE FOLK COURIERS

FOLK CENTRE, HAMMERSMITH
NOEL MURPHY AND SHAGGIS
Prince of Wales, Dalling Rd, W6. 2 mins Ravenscourt Park Tube.

MONDAY cont.

GEORGE ROBEY, Seven Sisters Road, Finsbury Park. **DENNIS O'BRIEN** introduces **THE GOLIARD!!** Admission FREE.

HAMPSTEAD Rugby Club, Redhill Street, off Albany Street, NW1.
DAVE & TONI ARTHUR
Bob Lockyer, Stan Dunnage.

HANGING LAMP, The Vineyard, Richmond, 8 pm.
THE STRAWBS
Resident: **VERITY STEPHENS.**

MINATAUR, Nags Head, North St, Clapham.
DAVE WARD
Resident, Sue Taylor.

THE SPINNERS—East Monday at Queen Elizabeth Hall, April 7, at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6 from Royal Festival Hall Box Office.

TUESDAY

CLIFF AUNGIER
presents
DEREK SARJEANT
MIKE MILNER
& CLAIRE HEART
at the Dungeon Club, The Copper, Tower Bridge Rd, SE1.

COVENFOLK (Oxfam), Ram Inn
WANDSWORTH GUILD OF VILLAGE IDIOTS PRESENTS
JONATHAN COURDRILL

THE SPINNERS—East Monday at Queen Elizabeth Hall, April 7, at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6 from Royal Festival Hall Box Office.

THREE HORSE SHOES FOLK CLUB, Heath St, Near Hampstead tube. on All Fool's Night, we present
NOEL MURPHY AND SHAGGIS
Come early — it's cheaper before 8.30 pm. Your hosts, **THE EXILES.**

WEDNESDAY

BUSH HOTEL, Shepherds Bush Green. **SING, DRINK AND LOON WITH**
MURF & SHAGGIS
REV SILVO (DEFROCKED)
HERR SULLIVAN THE REDD PETER KNIGHT & BOB JOHNSON & OTHER SKILLED IDIOTS
8 pm blast off, 5s of your tin. Free attention from the Red Cross.

GROVE TAVERN, Battersea Park Road. Flock in to see and hear
DON SHEPHERD

HOLY GROUND, 4a Inverness Place, Bayswater. Club Closed.

KING'S HEAD, Upper Street, Islington, **GRAND CORNISH NIGHT,** Cider, Pasties, Saffron Cake, **CHARLIE BATE,** Singer, Accordion, **BOB CANN, MELODEON,** Step dancer, **TONY FOXWORTHY,** Broom dancer extraordinary. Weekends. Tommy McCarthy, Ted Franklin.

SURBITON Assembly Rooms, **DEREK SARJEANT FOLK TRIO, JOHN FRASER, ALAN TAYLOR** and **MYLES WOOTTON.**

THE SPINNERS—East Monday at Queen Elizabeth Hall, April 7, at 7.45 p.m. Tickets 15/-, 12/6, 10/-, 7/6, from Royal Festival Hall Box Office.

PANAMA LTD. JUG BAND
Now Featuring New Chick Singer
plus bigger line-up
are available for Blues, Jazz and Folk Bookings.
Parties Special Rates . . .
940 8756
Phone 940 7198

JULIE FELIX
ROYAL FESTIVAL HALL
SATURDAY, 12 APRIL, 6.15 p.m.
8/-, 10/6, 13/6, 16/6, 21/-
From R.F.H. Box Office (WAT 3191) and all usual ticket agents

FOCUS ON FOLK

One man who didn't plug in, tune up and take off

PAT SKY: ' just a slow process with no goals '

BY TONY WILSON

THE American folk scene is dead and buried. Laid in a grave dug by the folk-rock revolution that everyone was going to be in on but somehow never quite made.

However a few managed to resist the temptation to plug in, tune up and take off for the golden land that lay beyond the amplifiers.

Singer/songwriter Patrick Sky is one. Born in Georgia some 25 years ago, Sky has achieved a fair amount of success on the American music scene although up until now has had no impact in Britain.

He is currently visiting Britain for personal appearances and television, including a BBC-2 Late Night Line-Up tomorrow (Friday) and his album, "Reality Is Bad Enough," has just been released by MGM in Britain.

SAMPLE

He talks with a hip Southern drawl, facially resembles a cross between Charles Laughton and Charles Bronsten and is a connoisseur of wit, in particular W. C. Fields, who he imitates when talk gets around to the subject.

Pat has already had a chance to sample British audience reaction to his songs and is impressed, especially by their friendliness. "They talk to you, they're interested," says Pat. "American audiences tend to be apathetic. With the English audiences you get good heckling," he adds.

Pat's main sphere of work in the States is around the coffee bars in American colleges and is one of about a dozen folk-singers, he reckons, making a living.

His songs he describes as being social, "of a subtle philosophy rather than blatant protest. My big interest is in poetry. It has an effect on me. I don't like Ginsburg, apart from his early things, or Ferlinghetti, that kind of thing. I prefer the classics."

Pat has no pretentions about himself. He works solo and is happy to do so. He is vague about groups and thinks he may add one or two back-up musicians "one day."

SYSTEM

He finds the star system of rating performers "disgusting" and cites examples of American singers who have come to Britain, "expecting to be greeted with open arms and going home shattered."

Which is one thing Pat Sky is not likely to be. He just does what he does without making an act or show of it. "The stuff that I write is not like anything going on at the moment. I couldn't make a living at it, writing for anybody else. It doesn't fit the status quo in music. I'm interested in content of songs, not entertaining. I don't write for anybody particularly, even me. I've written things that I couldn't possibly do."

Pat intends to continue playing "*as long as I enjoy it.* When I stop enjoying, I'll quit, like any other job."

It's rare to meet somebody who is not frantically scrambling for the big prize in the end — fame, money, success. Pat admits to being without ambition, apart from wanting a house and some land later in life, not so much an ambition as a probability.

"I've no ambition. I didn't even have an ambition to be a singer. I can't remember how I started. It's just a slow process with no goals."

FOLK NEWS

Saga Records to record Country Music Festival

FOLK VOICE'S eight-hour Fourth Annual Country Music Festival, being held at Islington Town Hall on May 31, will be recorded by Saga Records and an album of the highlights of the festival will be released later in the year.

Among the artists and groups already lined-up for the show are **Dave Travis, Southern Ramblers, Dave Plane, Orange Blossom Sound, Brian Chalker the Big Timers** and the **Clay County Travellers.**

Finbar and **Eddie Fury** will tour Australia with the **Clancy Brothers** and **Tommy Makem** in the Summer. They have completed two albums for release later this year and until they go to Australia they will be playing clubs and concerts, with a possible tour of Southern England in the near future.

The Ian Campbell Group guest on **Wally Whyton's** Walk Right In television show with spots recorded in the coming week. On April 4 they appear at Accrington Football Club and on April 11 and 12, the group put down tracks for an album on the Music For Pleasure label. The LP will accompany a book that Ian has written.

Dave Pegg and **Andy Smith,** the two most recent members of the group will accompany engine driver **Don Bilston** on an LP of original railway songs, Don cuts for Transatlantic in April.

Bury-based folk group, the **Valley Folk** travel south in June for a week's visit from June 13 to 20. Their bookings are being arranged by **Martin Winsor** who can be contacted at 636 6721.

North Devon folk club members come to London on April 5 on what is now an annual jaunt. They will go to the Country Meets Folk show, visit Cecil Sharp House and then go to the Troubadour. Martin Winsor returns with them to Devon for a three-week working holiday, breaking off to open a new club at the Ritz Hotel, Jersey, C.I., on April 8

CAMPBELL
Walk Right In

Martin, together with **Redd Sullivan,** hosts the Troubadour and among the guests for April are **Tom Gilfellon, Alistair Anderson, Brenda Wootton** and the **John the Fish** and **Steve Benbow.**

Brenda Wootton and John the Fish take the Pipers Club back to the Count House at Botallack, Cornwall on Saturday with a grand Barn Warming night and among their guests will be **Keith Chetwin** and **John Sleep.**

John and **Brenda,** en route to the Troubadour in April will visit clubs at Derby, Bristol and go on to Norfolk and Suffolk clubs. Their own club has extended its summer season to 11 weeks and artists lined up include **Ralph McTell, Gerry Lockran, Noel Murphy, Johnny Silvo** and **Derek Brimstone.**

B.R.C.T. STUDENTS' UNION
present in Concert
ROY HARPER
MALCOLM PRICE
PANAMA JUG BAND
CLAY COUNTY TRAVELLERS
BARKING COLLEGE, LONGBRIDGE ROAD
Licensed Bar 7.30 — Tickets 10/-, 8/6, 6/6
Barking Tube, Buses 87, 23, 162, 238
Licensed Bar — 7.30 — Tickets 10/-, 8/6, 6/6

ARE YOU SMALL MINDED?
Then you're also very wise. A small advertisement in the classified columns of Melody Maker gets things moving—f-a-s-t! Whether you're buying or selling, looking for musicians, or after bookings, Melody Maker is there is help you:
AND GET RESULTS FAST!
Melody Maker
SMALL ADS MEAN BUSINESS!

CLASSIFIED ADVERTISEMENT DEPARTMENT

"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Enquiries: FLEet Street 5011, Ext. 171, 176 & 234

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5 p.m.

TUITION

1/4 per word

A BALLAD singing career. Metropolitan School of Singing trains you for professional work on TV, records and clubs. Many former students now stars on TV and records. Professional work assured for all fully-trained students. — Tel 758 9228 for voice test to assess your potential.

A BRAND NEW guitar studio now open. Professional tuition, classical or modern. From 10-6 daily. — Modern Sound, 128 Charing Cross Road, WC2. COV 1167.

ACKNOWLEDGED BRITAIN'S best teacher. **SAXOPHONE/CLARINET** private lessons. Beginners / advanced. **ADVICE!** I test/select **INSTRUMENTS**. Also postal courses saxophone. — **LESLIE EVANS**, 275 Colney Hatch Lane, N11. **ENT**erprise 4137.

ALL STYLES POP SINGING. MAURICE BURMAN SCHOOL. Personal or postal tuition, beginners encouraged.—137 Bickenhall Mansions, Baker Street, London W1. Phone 01-486 2666.

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — 192 The White House N.W.1. EUS 1200, ext. 192.

BBC/EMI recording pianist/organist **JULES RUBEN** specialises in teaching jazz improvisation. Students at all levels accepted. Postal and tape courses available. — 203 0228, 4 Meadow Drive, Hendon, N.W.4.

CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced, jazz improvisation. — Tel. Winston, Ingram, 01-459 2543. Instruments supplied.

COMPLETELY OVERCOME ALL DRUMMING PROBLEMS AT ROGER KERR'S DRUM STUDIO. —POL 8324.

DRUM TUITION. Dartford 24449.

ELECTRONIC ORGAN lessons from 15s. Private/groups, R&B, modern organ/piano. Organ Studios, 7/6 hourly. — 29 Arden Road, N.3. FIN 4376.

ERIC GILDER SCHOOL OF MUSIC for all vocal and instrumental tuition. West-End Studios, Reg. Office: 48 The Glade, Croydon. CRO 7QD, Surrey. Tel. 01-654 4779.

GUITAR, BANJO, BASS, all styles. (*MM 1933/34 Individ.*). — Fred Gearon, 01-743 8127.

MICKY GREEVE. Specialist drum tuition. — 769 2702.

PETER IND teaches jazz improvisation, all instruments. — Uxbridge 38755.

PIANO. — REG 2040.

'HYTHM STYLE piano accordion/organ, rapid postal courses. Studio (M)-52 Cookridge Avenue, Leeds 16.

TRUMPET/TROMBONE TUITION —Telephone 01-459 2543. Instruments supplied.

NOW OPEN: NEW GUITAR STUDIO
Professional Tution, classical or modern
Also string bass and bass guitar
Daily from 10 a.m.-6 p.m.
MODERN SOUND
128 Charing Cross Road
London, W.C.2
Tel. 01-240 1167

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES
for the following correspondence courses:— The Techniques of Arranging and Orchestration. Improvisation Through Aural Perception. The Schillinger System of Composition. New Techniques in Sight-reading. Practical Musicianship. Also albums and records on jazz education. Write for free prospectus to: **S.C.A.T., 51 Havelock St., London, N.1**
Please state your instrument and the course you are interested in.

RECORDING STUDIOS

1/4 per word

ABANDON ABSOLUTELY your search for a better sound, service and price. Scully 4-track .— the lot! Tony Pike Music Ltd., Home of The Tepee record label. Leaflets PUT 4928.

ALLAN-GORDON Studios. Ring for information and brochure. — 01-520 3706; 01-527 5226.

DEMOS, £4 per hour. Multi-tracking, etc.—01-699 6568.

EDEN STUDIOS. Top quality recordings. Tape to disc, sensible rates. — 11 Eden Street, Kingston-Upon-Thames, Surrey. 01-546 5577.

SNARL MUSIC, SOUND STUDIO DEMOS, £3 10s PER HOUR. — BAY 7852.

STUDIO SOUND (HITCHIN), Recording Studios. Demo's, Advertising Productions. Tape to disc. — 0462 4537.

LIMITED EDITION COLLECTOR'S ITEM
BUDDY GUY
"IN THE BEGINNING"
50/- (inc. postage)
MUSICLAND
44 Berwick Street
London, W.1
01-734 5626

PERSONAL

1/4 per word

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details.

FRENCH penfriends, all ages, from 12-21, send S.a.e. for free details. — Anglo French Correspondence Club, Falcon House Burnley.

IMPORTANT ANNOUNCEMENT. Professional classes given in movement and interpretive dance. Fees 10s per 2 hour session.— For details telephone 01-387 4969.

INTRODUCTIONS arranged privately view friendship, marriage. Clients all ages, everywhere. — Write for details, stating age: Mayfair Introductions, Suite 53, 60 Neal Street, London, WC2.

INTRODUCTIONS AND FRIENDSHIP. A sincere service. — Write to **MARY BARTON, DOGPOLE HOUSE, SHREWSBURY.** SAE please.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free. 5d stamp to Jane Scott 50/B4 Maddox Street, London W.1.

PENFRIENDS HOME and abroad (state age). — Details, sae. Friends For All (MM), 195 Chatsworth Road, London, NW2.

PENFRIENDS home and abroad, all ages. Sae. — Pen Society, (K93), Chorley, Lancs.

PEN PALS (Britain, Europe, Overseas). Illustrated brochure free.—Hermes, Berlin 11, Box 17/m, Germany.

ROMANCE OR PENFRIENDS England / abroad. Thousands of members. — Details, World Friendship Enterprises, ME74, Amhurst Park, N.16.

THREE youths, 20, require **FEMALE** companions to travel Pakistan this autumn. — **PETER NORDHUES**, Berlin 62, Belziger Str. 74, Germany.

TROUSERS MADE to measure, your material, 4 gns., ours approximately 5 gns. — 01-gro 7906.

UNDER 21? Penpals anywhere. — Details free. Teenage Club, Falcon House, Burnley.

UNUSUAL PEN-FRIENDS! Excitingly different. International membership, all ages. Send s.a.e. —Dept. M). Bureau Britannia, 13 Sycamore Grove, Rugby. Warwicks.

WORLDWIDE CONTACTS! Free details plus photos 6 x 7. Contact Arrangement, Munchen 1 B, Box 324, Germany.

MADDOX PEN CLUB. The very best. Bring excitement, new interest to your life. 5d stamp for free details.—YR, 50 Maddox St, London, W1.

REHEARSAL ROOMS

1/4 per word

BAND REHEARSAL studio available.—Studio 51, 10/11 Gt. Newport Street, W.C.2. (836-2071).

CHEAP REHEARSAL premises available, West End. — Tel. 01-445 4228.

LARGE REHEARSAL room, stage, ground floor. — 837 3218.

REHEARSAL ROOMS at George IV, Brixton Hill 674 2946.

THE CABIN. The greatest rehearsal pad around. Records/coffee/fags. — SHE 4567.

ORGANS

1/- per word

ALL GOOD quality organs purchased for cash. Will call. — Orange, 01-836 0374.

HAMMOND, LOWREY AND PHILACORDA ORGANS. All models. New and secondhand. Part exchanges. Easy payments. Try us first, in deals we are "Old Squares." — **SHARON ORGANS LIMITED,** 422 Bromley Road, Downnam, Bromley, Kent. Telephone 01-698 0915/6.

HOW DO you choose **WHICH** organ? "Organs — a pictorial review" (1969 edition) is the first step — with illustrations of more than 50 models from over 20 ranges, descriptions of as many more, plus an introduction on choosing an organ, and a glossary. There's value for 3s. 6d. (including postage)! From Tofts & Woolf, 64a Lansdowne Road, London, E18, or your dealer.

SOLETTE HARMONIC organ, £120, o.n.o. — 01-722 2645.

VOX BIRD, Watkins, Farfisa or similar organs wanted for cash. — REG 7654.

BUSINESS FOR SALE

1/4 per word

RECORD SHOP, West Middlesex, Premier position, no competition, 11 years lease, £750 pa. excel. income from flats, £559 pa. Quick sale, £1,450 Sav — Phone 713 3502 after 7 pm or Sundays.

ACCOMMODATION

1/4 per word

GIRL DANCER seeks modern girl(s) to find/share flat. — 459 1501

HOTELS

1/4 per word

STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge. AA/RAC recommended.— 37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1595.

STOLEN

1/4 per word

TRUMPETS YAMAHA B Flat. S/P No. 03169/**BESSON** D No. 437 925. Tel 01-574 5981.

MUSICAL SERVICES

1/4 per word

Advertisements under this heading are **NOT** accepted with **BOX NO'S.**

ALL YOU need in songwriting services. Melodies or lyrics written, arranging, professional recording, demo discs, manuscripts, promotion, excellent terms. — Sae Nite Shift Productions Ltd, 4 Weston Court, Avenue Elmers, Surbiton, Surrey.

AMATEUR SONGWRITERS. Send your songs or lyrics, with S.A.E., to: Middlesex Music, 1A Byron Parade, Hillingdon, Middlesex.

ARRANGING: Pops as record, cabaret. — Addinell, 22 Grainan Drive, Belmont, Londonderry, N. Ireland. Brookhall 306 (050 488 306.)

GUIDANCE given to song writers. S.a.e., "Melodel," 5 Brookhouse Gardens, Highams Park, E4.

MOST PEOPLE get satisfaction from a good song, well recorded. That's why our demo discs are so popular, your song deserves us! — Free booklet from Menlo Music, Limerick, Ireland.

MUSIC TO LYRICS. Voice/tape. — 36 Sudbury Avenue, Wembley. 01-902 3488.

ORCHESTRATIONS, ARRANGEMENTS, full musical services. — 01-727 9809.

PROFESSIONAL ARRANGING, toplines, etc.—Ellis Rich, 550 0171 (evenings).

SONGWRITERS. Demos by expert arranger. Melodies to lyrics. Singers arrangements. — 74 Lavender Hill, Enfield Middlesex. 363 0564 mornings

SONGWRITERS, turn your lyrics / melodies into cash. — Contact Dee Music Co, Westview, Brammall Drive, Blythe Bridge, Staffs.

SONGWRITERS. We'll put your material on disc, for demonstration purposes in our fully equipped recording studio using our pro musicians and vocalists. Free music settings to words. Send words, manuscript or your own tape. — City Music, Scratby, Great Yarmouth.

SOUND EQUIPMENT

1/- per word

ALL GOOD quality sound equipment purchased for cash will call. — Orange, 01-836 0374.

ALL MAKES of reconditioned sound equipment sold. Speedy repair service. — Jennings, 117/119 Dartford Road, Dartford, Kent. Tel Dartford 24291 and 25297.

BASS/LEAD 50 watt Stack, £95. — 01-205 5572.

FOR SALE, 60 watt impact amplifier, £40, also Shure microphone and stand £15. — WAT 3667.

CUSTOM BUILT 4 x 12in Goodmans cabinet, mint condition, £65. — Tel 579 3189.

MARSHALL FENDER, amps and PAs wanted. Will collect. — (Day) FUL 4630 (Evening) REN 4586

NEWBURY EQUIPMENT, 100 watts R.M.S. **UNDISTORTED** is **GUARANTEED!!** Standard TP100, all versions £38. Treble/bass with top boost, £42. Eight input four channel P.A., £48. — Please call or telephone Tuesday, Wednesday, Thursday afternoons, Saturday mornings until we are settled in our **NEW PREMISES.** Or write 83A Farley Road, London, S.E.6. **01-698 4701.**

ORIGINAL MARSHALL 50W amp and 4 x 12 cabinet, £70 — GER 6666.

SELMER ZODIAC twin 30 and 50 (£45), transistorised Dynacord 50 watt PA with column speakers £75, Copicat £18. Shure microphones £18, Selmer 4 x 10 columns, as new £30. Two drum sets £18. — 36 Linton Rise, Catterick Camp (Tel 2304), Yorks. Could be viewed Farnham, Surrey in a few days.

SOUND CITY, 100W, pa, amp, 5 Channels, separate controls, as new, £65. Goodmans 18in audiom in Wallace bass Reflex cabinet, £30, also mics. — BAY 1742.

SOUND CITY 100-watt pa, complete £165. — 01-550 7644.

TWO new Impact bass cabinets, £60 ono each. — 01-789 4528.

VOX AC30, Supertwin, immaculate condition, £72. — Phone 01-789 4054 evenings.

50W BASS/Lead amp, Fender spec, new £32. — 907 0108.

LEADING THE SCENE
FORBIDDEN FRUIT HAMMOND HARMONY
FIRST BACK FROM HEAVEN WEST COAST
BIRTHDAY PAVEMENT
'PROGRESSIVE'
MIDAS MANAGEMENTS
LONGCROSS 429

KINGSIZE KEEN SHOW

Sat.,	Mar. 29	DONCASTER, Attic
Sun.,	Mar. 30	DERBY, Clouds
Mon.,	Mar. 31	SUNDERLAND, Anabelles
Tues.,	Apr. 1	MANCHESTER, Sleepys
Wed.,	Apr. 2	BIRMINGHAM, Cedar
Thurs.,	Apr. 3	LONDON, Hatchets

BARRY COLLINGS AGENCY LTD.
15 Claremont Road
Westcliff-on-Sea, Essex
Tel: 47343/43464

DRUMS

1/- per word

ALL DRUMS and accessories purchased. — 01-228 4813.

ALL GOOD quality drums / accessories purchased for cash. Will call. — Orange, 01-836 0374.

A PREMIER kit, complete, £75. — Phone any time. 01-BAT 4813.

ARE YOU looking for a bargain? — Phone 01-228 4813 immediately.

AUTOCRAT KIT, complete, £55. — 01-BAT 4813. Phone any time.

DRUM KIT, Beverley, plus extras, £50. — 886 8631, 363 9452.

DRUM KITS, clearance prices, also cymbals, all makes, accessories, cases, etc, always in stock terms-exchanges. — Vic O'Brien, 68 New Oxford Street, W.C.1. 01-580 8316.

LUDWIG KIT, bargain. — Phone any time, 01-BAT 4813.

PREMIER, Ludwig or similar drum kit wanted for cash. — Kenny (day) RIV 2661, (evenings COP 7701.

PREMIER LUDWIG, similar kits wanted. Will collect. — (Day) FUL 4630. (Evening), REN 4586.

SLINGERLAND PEDAL TIMPS (pair), new £320 ono. — TER 8913 after 3 pm.

TRIXON KIT. Complete, first class condition. £65. — Phone any time. 01-BAT 4813.

WHY PAY ridiculous prices for drums and accessories, genuine bargains. — 01-BAT 4813 any time.

A DRUM SPECIALIST — SECONDHAND BARGAINS
Let me introduce myself. My name is Dennis Chappell, I deal from a private address, so you are not paying for the upkeep of a shop. I have some real bargains in Drum Kits from £15 to £200. Odd Drums, Cymbals, Stands, Cases, etc. I can also repearl your kit for £16. Before deciding give me a ring, part exchange accepted.
PHONE 01-228 4813 (any time)

POSTERS

1/- per word

CREAM MEMORIAL poster. Full colour, 20in x 30in, photo previously unpublished in this country. Send 7/6 p.o. R. S. Posters, 42 Woodlane, Falmouth. Rush now while stocks last!

GIANT SIZE (40in x 30in) Personality Photographs, Steve McQueen, Clint Eastwood, Hendrix, Jagger, Stones, Cream, Move, Presley, Dylan, Bardot, Jane Fonda, Raquel Welch, Scott Walker, Lulu, Marlon Brando, Michael Caine, Englebert, Tom Jones, Dean Martin, Frank Sinatra, El Cordobes, Jean Paul Belmondo, Che Guevera, Jean Harlow, Marlene Dietrich, Julie Christie. 9/6d each to Abstract Sales Company, MM1, 8 Kingfisher Drive, Benfleet, Essex. Wholesale enquiries welcome.

DON'T MISS NEXT WEEK'S MM

ROLAND KIRK
reviews the new records in
BLIND DATE
•
TREMELOES
•
DESMOND DEKKER

LONDON'S FAMOUS
CROMWELLIAN CLUB
THURSDAY, 3rd. APR.
Easter Chick
PARTY NIGHT
THE FINAL of our **£100 GO-GO COMPETITION** WITH OUR 8 'VERY INTERESTING' SEMI-FINALISTS
SPECIAL GUEST GROUP 'THE EMBERS'
EASTER EGG PRIZES if you wear Yellow
MYSTERY RAFFLE ☆ TOP DISCS BY COLIN
'COME ON IN AND JOIN THE PARTY'
We Close Good Friday Open Saturday and Monday
3 Cromwell Rd. Sth. Kensington SW7
RING KNI 7258 for all information

HEMEL **PAVILION** HEMPSTEAD
FRIDAY, APRIL 25th, at 11.30 p.m.
SPECIAL LATE NIGHT SHOW!
By arrangement with Harold Davison
WOODY HERMAN and his ORCHESTRA
with the Ronnie Ross Sextet
25/-, 20/-, 15/-, 10/-, 7/6
NOW BOOKING Telephone: Hemel Hempstead 4451

THE VILLAGE
Adjoining Round House Public House
Lodge Avenue
Becontree, Dagenham
BLUES CLUB
EVERY SATURDAY
LICENSED BAR
OPENING NITE SAT., MARCH 29
MIKE ABRAHAMS
Ex-Jethro Tull Blodwyn Pig
KILLING FLOOR
YELLOW DOG
LIGHTS BY PALE GREEN LIMOUSINE
Membership 1/-
THIS CUT-OUT WORTH 3/6 IF PRODUCED ON OPENING NITE
Doors open 7.30 p.m. Admission 7/6
Special buses running from Upney Station

GRIMSBY STUDENTS' UNION
present
COUNTRY JOE AND THE FISH
+ RUMBLE BAND
at WINTER GARDENS, CLEETHORPES
8.30 p.m.-Midnight **MARCH 31st** Late Bar and Buses
8/- Union members, 10/- non-members, 13/6 at the door

Lighting for **BUBBELS CLUB, BRENTWOOD**
by the TRANSYLVANIAN MAGIC LANTERN BUREAUX
Telephone: Great Oxney 573

Due to indefinite closure of the Royalty Theatre, Ladbroke Grove

COUNTRY JOE & THE FISH

featuring

PETER ALBIN & DAVID GETZ
of BIG BROTHER & THE HOLDING COMPANY

will now appear at the LYCEUM BALLROOM, STRAND, W.C.2, on FRIDAY, 28th MARCH
from 1 a.m. till Dawn

Special guest artistes include: YES, ROY HARPER, VAN DER GRAAF GENERATOR, JUNIOR'S EYES, ANDROMEDA, TURNSTYLE, HARD MEAT
Compere: JOHN PEEL

Tickets at door only 25/- & 20/- Students

---

turpins bend
JUNK SHOP BLUES BAND
are in Concert on March 29th
from 7.00 onwards. 6/- Students 4/-
at WOLDINGHAM

MOTHERS
High St Erdington B'ham.
Phone: ERD 5514/4792

THE MIDLANDS HOME OF GOOD SOUNDS

FRIDAY, MARCH 28th Adm. 7/6
CANADIAN BLUES BAND
McKENNA MENDELSON MAIN LINE

SAT., MARCH 29th Adm. 12/6
BONZO DOG BAND
8 p.m.-Midnight

SUNDAY, MARCH 30th, 8- Midnight BARS 11.30 Admission 25/-

COUNTRY JOE AND THE FISH
COMPERE: JOHN PEEL

Halfbreed
Deram SML/1037

KEEF HARTLEY
"A MAGNIFICENT FIRST ALBUM"
Melody Maker 22-3-69
"A GEM"
RECORD RETAILER 19-3-69

JOHNNY JONES
MGMT, CAPITAL ARTISTS

Sole Representation: LONDON CITY AGENCY
41-45 NEAL STREET, LONDON, W.C.2
01-836 3831

Top Rank BRIGHTON BOWL
Special Easter Midnight Bowl
COMMENCING MIDNIGHT
Friday, April 4th, to 4 a.m.
KENNY BALL & HIS JAZZMEN
and THE BARRON KNIGHTS

Advance tickets 17/6, at the door £1

Licensed bars buffet
King's Road
Brighton
Tel: 25895

SHY LIMBS
0202 77354

THE PERISHERS
(01)-437 2468

ASSEMBLY HALL, Tunbridge Wells
Saturday, 29th March
ELMER GANTRY
JASON CREST
KIPPINGTON LODGE
plus BANANA POWER DISCOTHEQUE SHOW
7.30-11.45 p.m. Tickets 10/- at the door, 8/- in advance

FARX
THE NORTHCOTE ARMS, NORTHCOTE AVENUE OFF SOUTHALL BROADWAY (UXBRIDGE ROAD) SOUTHALL, MIDDLESEX
BRITISH RAIL: SOUTHALL
BUSES: 232, 120, 207, 105 OR 195

SUNDAY, MARCH 30th, 7.30 p.m.
LED ZEPPELIN! + SMOKEY RICE
HEAVY SOUNDS FROM GREAT CIRCLE featuring ANDY DUNKLEY
APHRODITES RAINBOW LIGHT SHOW
NEXT SUNDAY: JUNIORS EYES + THE EXCEPTION

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

Admission free except Saturday at
THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14
Buses: 27, 73, 31, 9 (Olympia)

Thursday, 8-11 p.m.
STAN GREIG QUARTET
Friday, 8-11 p.m.
TED WOOD JAZZBAND
Saturday, 8-11 p.m. (new change tonight only)
JOHN CHILTON DOREEN BEATTY
Sunday Lunchtime, 12-2 p.m.
JOE DANIELS with Alan Wickham (Trumpet)
Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA 4
featuring Vocalist JUDY HILL
Mon./Tues., 8-11 p.m.
JOHN WILLIAMS TRIO
Wed. JUDD PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY NAPPER (Bass) 8-11 p.m.

Admission free all sessions at
THE TALLY HO!
FORTESS ROAD, KENTISH TOWN N.W.5
Buses: 63, 134, 137, 214 or Kentish Town Tube Station

Thursday, 8-11 p.m.
BRIAN GREEN JAZZ BAND
Friday/Saturday, 8-11 p.m.
BRIAN LEMON TRIO
Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
Monday, 8-11 p.m.
JOHNNIE RICHARDSON DIXIELAND BAND
Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/ TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

GIRL TALK
Britain's only all-girl soul band
CANA VARIETY AGENCY
44/45 ALBEMARLE ST., LONDON, W.1
01-629 1436

Mar.	28	EASTLEIGH Y.C.
	29	U.S.A.F. MILDENHALL
	30	CONCORDE, SOUTHAMPTON
Apl.	1	RASPUTIN
	4	U.S.A.F. WITHERSFIELD
Apl.	7	BAG O' NAILS
	8	CONCORDE, SOUTHAMPTON
	10	U.S.A.F. UPPER HEYFORD
	11	R.A.F. FAIRFORD
	17 & 18	DOUGLAS HOUSE
	19	U.S.A.F. BENTWATERS
	23	U.S.A.F. LAKENHEATH
	25	SWINDON, MOONRAKERS
	26	U.S.A.F. GREENHAM COMMON
May	3	OXFORD TOWN HALL
	9	U.S.A.F. WEST RUISLIP
	10	BIRMINGHAM
	15	R.A.F. BASSINGBOURN
	17	SWINDON LOCARNO
	18	U.S.A.F. LAKENHEATH
	26	QUAINTWAYS, CHESTER
	29	U.S.A.F. UPPER HEYFORD
June	5-14	SCOTLAND
	15-21	MONACO CLUB, MANCHESTER

Currently appearing in new film, BABY LOVE
katch22
Also new record out now, OUT OF MY LIFE, c/w BABY LOVE on FONTANA TF 1005
Sole rep.: JOHN EDWARD ENT. AGENCY, 01-806 4645/6494

SUPERMUSICIANS
CLIFF CHARLES COLIN SMITH
CONTACT: STEVE HICKMAN
SOUTHERN COLLEGE ENTERTAINMENTS
45 STOKES ROAD, LONDON E.6
01-476-3543

THOMAS BENNETT SCHOOL
TILGATE, CRAWLEY
VAN DER GRAAF GENERATOR
+ TURPIN'S BEND • SLUDGE GULPER LIGHTS
NEXT THURSDAY (3rd April), 7.30 p.m. 7/-

NEM'S
PROMISE for '69
"JUST FOR YOU" (April 4th)
Enquiries: ROBIN ENTERTAINMENTS
1 Beauchamp Place, S.W.3. Tel. Knightsbridge 0064/5

YCND
presents at
THE ROUND HOUSE CHALK FARM
SUNDAY, APRIL 6th, 3 p.m.-12 midnight
JOHN PEEL PETE DRUMMOND
PETE BROWN & HIS BATTERED ORNAMENTS
ALEXIS KORNER
STRAY
THE EGG THE DEVIANTS
MIKE STEVENS GARY FARR
EXPLODING SPECTRUM ROY HARPER
All enquiries: 242 3506

A FRIENDLY WARNING
KULT
Sole Agents: RUFUS MANNING ASSOCIATES
47 Glisson Road, Cambridge. Telephone: Cambridge 65308

KYDDS
Agency: J. P. SCHOFIELD, 01-836 2899

Mistrale Club Adjoining Beckenham Junction Station Tel. 01-650 5323
Fri., 28th March
JIGSAW plus THE CLASSICS

EAST OF EDEN
Agency: J. P. SCHOFIELD, 01-836 2899

College Entertainments Reminder
COUNTRY JOE & THE FISH
TONIGHT, Thursday at Waltham Forest Tech.

John Walden WORKSHOP
A Blues Quintet
NOW AVAILABLE
01-346 7389

IF YOU ARE AFTER THE VERY BEST
Smokey Rice
BLUES BAND
are!
NOW BOOKING APR., MAY & JUNE
Princes Risborough 3549 (08-444 3549)
(NICE FEES FOR APRIL)

CUE CLUB
3A PRAED STREET, PADDINGTON, W.2
TEL. PAD 5379

Monday - Thursday
COUNT SUCKLE SOUND SYSTEM WITH BAND
Friday, March 28th
From America
THE AFFECTION
Saturday, March 29th
THE JOYCE BOND SHOW
Sunday, March 30th
THE SOUL EXPLOSION
Every Sunday, Tuesday, Thursday LADIES' FREE NIGHT
Every Wednesday GENT'S FREE NIGHT
Club open 7 nights a week
Please apply for membership
Licensed Bar

THE PROGRESSIVE SOUND OF
REFLECTION
Thursday, March 27th
BRAYS GROVE Y.C., HARLOW
Saturday, March 29th
BURY ST. EDMUNDS
Tuesday, April 1st
LION & KEY HOTEL, LEYTON
01-570 0857

LUCAS and the MIKE COTTON SOUND
Thurs., March 27th-Sat., March 29th
VARIETY CLUB, Batley
Sun., March 30th
BLACK PRINCE, Bexley
Wed., April 2
SHAPE H.Q., Mons, Belgium
April 5-18
TITAN CLUB, Rome
CANA VARIETY AGENCY
43-44 Albemarle Street, London, W.1
MAYfair 1436

JASON CREST
MARCH
Thurs. 27th Oval Inn SUTTON-IN-ASHFIELD
Fri. 28th Guildford School of Art Civic Hall, GUILDFORD
Sat. 29th Assembley Hall TUNBRIDGE WELLS
Sun. 30th Tillings and Stevens MAIDSTONE
Mon. 31st Tricorn Club PORTSMOUTH
PETER JOHNSON ENTERTAINMENTS
Kilndown, Cranbrook, Kent
Lamberhurst 516

CAT CLUB
WHITE HART
ACTON
OPENING SATURDAY, 29th MARCH
Exclusive Soul/Ska/Scene

ITYS
LIGHT SHOW
01-722 4774

WHITE LION
PUTNEY
with
THE SOUNDCASTERS
(Soul Ska Group)
FRIDAY, 28th MARCH
Admission 6/-

01-520-8282
mandrake paddle steamer

CLUBS

100 CLUB

100 OXFORD ST., W.1
7-30 to 11 p.m.
(Sat. 7.30 to 11.30 p.m.)

Thursday, March 27th
SOFT MACHINE
Friday, March 28th
ALAN ELSDON'S JAZZBAND
Saturday, March 29th
ALEX WELSH
Sunday, March 30th
TERRY LIGHTFOOT'S ALL-STAR JAZZBAND
Monday, March 31st
A London Jazz Centre Evening
LIONEL GRIGSON/ PETE BURDEN QNT.
PLUS
MUSICA ETERNA
Tuesday, April 1st
FOLK BLUES SPECIAL
JO-ANN & DAVE KELLY
plus friends
Wednesday, April 2nd
KENNY BALL & HIS JAZZBAND

FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No.: MUSeum 0933

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, March 29th, 7.30 p.m.
ERIC SILK'S SOUTHERN JAZZBAND
Sunday, March 30th, afternoon, 3-6 p.m.
STEVE MILLER'S DELIVERY

THAMES HOTEL
Hampton Court, Middlesex
Friday, March 28th
BRIAN GREEN'S JAZZBAND
Saturday, March 29th
MAX COLLIE'S RHYTHM ACES
Sunday, March 30th
ALAN ELSDON'S JAZZBAND

WOOD GREEN (Fishmonger's Arms)
Sunday
ALEX WELSH!!
Special guests
THE ORANGE BLOSSOM SOUND!!
Tuesday
JON HISEMAN'S COLOSSEUM!!

THE KENSINGTON
RUSSELL GARDENS, W.14
Buses 49, 9, 73
SATURDAY, MARCH 29th
JOHN CHILTON
DOREEN BEATTY

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
SATURDAY, MARCH 29th
MARV JOHNSON
Car Park • Supporting Groups • Bar extn.

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(opp. Belsize Park Odeon)
Thursday, March 27th
PULTENEY COLLEGE DANCE
BLOSSOM TOES
plus DISCO Adm. 7/6
Next Thursday:
PRETTY THINGS & DEVIANTS
Sunday, March 30th
Last appearance before U.S.A.
FAMILY
plus JODY GRIND
Tickets 10/- in advance from Grand Central or Simon Stable, or 12/6 on night
Next Sun: VAN DER GRAAF
D.J. Jerry Floyd
Music from Musicland, Berwick St

FLAMINGO
AT 33-37 WARDOUR STREET, W.1
FRI., MARCH 28th, 9 p.m.-6 a.m.
AT THE MIDNIGHT HOUR HEAR ONE OF JAMAICA'S BEST ACTION-PACKED SOUL SHOWS. DON'T MISS SEEING THEM.
DESMOND DEKKER AND THE ACES
DESMOND DEKKER WILL APPEAR FOR TWO SHOWS AT MIDNIGHT AND AT 3 o/c. HEAR THE HIT DISC "ISRAELITES"
SAT., MARCH 29th, 8 p.m.-6 a.m.
APPEARING ALL-NITE ARE
DAVE DAVANI FIVE PLUS TONI ROCKET DISCTET
WED., APRIL 2nd, 8 p.m.-1 a.m.
WORTH COMING OUT FOR
PEACH UMBRELLA BAND TONI ROCKET DISCTET
MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES.

THURSDAY

ALBANY JAZZMEN, Metropolitan Tavern, Farringdon Road, E.C.1.

EPSOM ART SCHOOL. DAVE BROCK

GREYHOUND HOTEL CHADWELL HEATH
BATTLE-ASH BLUES
GROMIT LIGHT SHOW
7.30-10.30 p.m.

GUN BAND, Gun, Croydon.

JAZZ AT THE TORRINGTON
High Road, North Finchley.
STAN ROBINSON
Next week. The Michael Garrick Sextet, featuring Shake Keane.

MAX COLLIE
BREWERY TAP, E.17

MAX COLLIE
WALTHAMSTOW—BREWERY TAP

NEW ORLEANS JAZZ JOHN KEEN BAND
Railway Hotel, Putney. Free.

SLOUGH Good Companions, **DAVE GOLDBERG-BOBBY ORR** Trio.

THE FOX, Kingsland Road, Hackney, E.8. The Indiarner Jazzband. Admission free.

THE PIED BULL. 1 Liverpool Road, Islington, N.1. Thursday 27th, 8 p.m. **QUORUM/JAZZ FOUR.** Admission 4/-.

THREE TUNS, Beckenham, **MICHAEL GARRICK SEXTET.**

WHITTINGTON Pinner: Alex Welsh.

FRIDAY

ASGARD, Railway Tavern, Angel Lane, Stratford.
PANDORA'S WEB
plus Gromit "electric smoke" light show

BILL STAGG Jazzmen. Lord Napier. Thornton Heath. Also Sunday lunchtime.

BLUES LOFT, High Wycombe. Ex Butterfield / Howlin' Wolf.
JEROME ARNOLD

GOTHIC JAZZBAND. Earl of Sandwich.

GUN BAND, Gun, Croydon.

OSTERLEY JAZZ CLUB. CHEZ CHESTERMAN

ROYAL OAK, MJS Club, Tooley Street, SE1. **PHIL SEAMAN, PETE KING, LENNY BEST, TERRY SHANNON, REG PETTIT** (Recording for BBC Jazz Club).

SATURDAY

A COUNTRY CLUB
50 yds. Belsize Park Tube, N.W.3
DISCOTHEQUE
PHIL JAY
YOUR RADIO ONE DJ

SATURDAY cont.

BLACKBOTTOM STOMPERS. Brewery Tap, Ware.

BLUESCENE Crown Twickenham
GROUNDHOGS
Plus **DAVE BROCK** and **PETE JUDD**

ERIC SILK. Ken Colyer Club.

FROM AUSTRALIA
YARRA YARRA
NEW ORLEANS JAZZBAND
Featuring Lucile Newcombe.
RAILWAY HOTEL, PUTNEY. FREE

"MADE IN ENGLAND"
Pop group, at Burnham Hall, Beaconsfield. Saturday, March 29, from 8.30-12.00. Free food. Licensed bar. Admission 7/6.

MAX COLLIE
HAMPTON COURT
THAMES HOTEL

ROYAL OAK, MJS Club, Tooley St, SE1. **PHIL SEAMAN, ALAN SKIDMORE, TERRY SHANNON, REG PETTIT.**

SUNDAY

AT THE CLERKENWELL TAVERN. KEN GIBSON SEXTET.

BEXLEY, KENT. Black Prince Hotel, Lucas and The Mike Cotton Sound.

BILL BRUNSKILL'S Jazzmen. Fighting Cocks, Kingston.

BILL GREENOW'S JAZZ
12-2 pm. Prince of Wales, Dalling Road, Next Ravenscourt Park tube.

BOB HARLEY'S Dixielanders, 12-2 pm at the Albion, Hammersmith Road, W14.

BOTTLENECK BLUES CLUB
Railway Tavern, Angel Lane, E.15
SHAKEY VICK
Plus Pale Green Limousine

COOKS, CHINGFORD
Royal Forest Hotel.
ECHOES IN THE FOREST
KENNY BALL'S JAZZMEN.

DENNIS FIELD, lunchtime, Green Man, Plumstead.

GRAVESEND TERMINUS, LONDON JAZZ 4.

HIGH CURLY STOMPERS at the suave Cambridge Hotel, Camberley (A30), jazz for listening and dancing in olde worlde intimate atmosphere, 8 pm.

JAZZ AT THE TORRINGTON
High Road, North Finchley
PETER KING

JOHN SURMAN QRT.
THE GREYHOUND, REDHILL
BRIGHTON RD, FROM 8.00

LUNCH-TIME, Gun, Croydon
Gun Jazz Band

MAX COLLIE
NORBITON—SIR ROBERT PEEL
12.30-2.00

MIKE ATKINS Band, Lord Napier, Thornton Heath.

ST ALBANS, Goat Inn, Sopwell Lane. 12 noon. Dave Jones Quartet plus guests.

TOBY JUG. Tolworth, Surrey. Pete Brown's Battered Ornaments.

MONDAY

AT PLOUGH, STOCKWELL, SW9
SANDY BROWN

BEXLEY, KENT. Black Prince Hotel
KENNY BALL

COOKS FERRY INN
ANGEL ROAD, EDMONTON
LED ZEPPELIN

ERIC SILK. Ship Hotel, Reading.

GOTHIC JAZZBAND. Earl of Sandwich.

READING SHIP. Eric Silk.

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

THE RESURRECTION
BLACK BULL, WHETSTONE, N20.
JUNIORS EYES
AND PALE GREEN LIMOUSINE. ADM 6s, MEMBERSHIP 1s.

TUESDAY

AT THE PLOUGH, ILFORD
DAVE QUINCY

BLACKBOTTOM STOMPERS. George, Morden.

SLOUGH Good Companions: **SPENCER'S WASHBOARD KINGS**

"WORKHOUSE"
PIED BULL,
1 LIVERPOOL ROAD,
ANGEL, ISLINGTON.
Blues and things by
THE WORK

100 CLUB, Oxford Street.
FOLK BLUES NIGHT

WEDNESDAY

AT THE PIED BULL, ANGEL, ISLINGTON
THE NEW JAZZ REUNION

BLACKBOTTOM STOMPERS. Cricketers, Feltham.

BOTTLENECK; FOLK/BLUES. Railway Tavern, Angel Lane, E15. Medicine Lites.

CLOUDS
PLUS CHICAGO LINE ARE AT
WOODVILLE HALLS GRAVESEND KENT
FROM 8 PM TO MIDNIGHT
TICKETS 6s FROM TICKET OFFICE WOODVILLE HALLS OR ON DOOR

EVERY WEDNESDAY. Sue Baxter and the Brian Gascoigne Quartet. — Metropolitan Tavern, Farringdon Road, E.C.1.

FELTHAM "CRICKETERS," High Street,
BLACKBOTTOM STPRS.

GOTHIC JAZZBAND. Earl of Sandwich.

LORD NELSON, HOLLOWAY ROAD, MODERN JAZZ.

NEW SEDALIA, "Holloway Castle," (opp. Holloway Prison).

FAN CLUBS
1/4 per word

CASUALS Official Fan Club. S.a.e. Josephine Payne, 9 Tailes Hill, Ewell, Surrey.

KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders, 18 Carlisle Street, W.1.

FOR HIRE
1/- per word

THE BEST MOBILE DISCOTHEQUE EQUIPMENT for hire or purchase from **NEWHAM AUDIO.** — 534-4064.

PRINTING
1/- per word

EXPOSE YOURSELF with our litho photos, fast, cheap service. — Dept. 21, 54 Maple Street, London W.1. 01-636 8550.

FAST INEXPENSIVE service for musicians. Cards, letterheads, tickets, leaflets. — Ron Forbes, 229-4318 after 6.

ronnie scott's
presents
Until March 29th
ROLAND KIRK
& HIS QUARTET
RONNIE SCOTT
& THE "BAND"
Commencing March 31st
PHIL WOODS
and his
EUROPEAN RHYTHM MACHINE
featuring DANIEL HUMAIR
plus ELAINE DELMAR
with
THE GORDON BECK TRIO
UPSTAIRS—featuring nightly
MIKE LENNOX
until Saturday
JOHN DUMMER BLUES BAND
Commencing Monday, March 31st for 1 week
THE VILLAGE
Separate entrance
Membership not necessary
47 Frith Street, W.1
Gerrard 4752/4239

APRIL 5th ISSUE
Due to Easter press arrangements, copy for this issue is required not later than
FRIDAY, MARCH 28th

MOBILE DISCOTHEQUES
1/4 per word

ALL THE SOUNDS OF TODAY, yesterday and tomorrow are available for your college, club or party. Just ask for **GREAT CIRCLE,** the **BEST** in Mobile discotheques, available through **MARQUEE-MARTIN** Agency. Evenings, phone 385 6028.

CARRINGTON-SHARP ASSOCIATES LTD . . . DJ's for all social functions. — 01-437 0959/0885 (10 a.m. to 5 p.m.).

FREEWHEELIN DISCOTHEQUES inc professional DJs for every function. — 01-472 7316, 01-370 4973 (evenings).

LIGHTSHOWS.—01-868 0743.

PAY LESS and have the best **TRANSPORT MOBILE DISCOTHEQUE** with their astonishing visual **PHENOMENA** lightshow. — 954 4717.

ROCKY RIVERS Soul Sounds. — 437 1537.

ROGER CEARNS travelling Discotheque. — 946 5361.

ROGER SQUIRE DISCOTHEQUES. "The Mobile Music Makers." For the greatest in music, DJ's, lighting. — Tel 01-722 8111 (day).

STEREO power disco. Blues, progressive, soul. 2 experienced D.J.'s South. — Phone Reading 27757, Wantage 3700, rates to suit.

TAYLOR-GO Disco, all functions. — 01-985 3620.

UNDERGROUND, PROGRESSIVE, Blues. 100w stereo. — 01-866 5905.

Private Parties, Receptions, Weddings, Dances, even Marquees! ALL PROVEN A SUCCESS! via
MACKAY-MONSON PROMOTIONS
DISCOTHEQUERY!
01-699 2667 01-437 8391

EL-GROTTO
63 HIGH RD ILFORD ESSEX
TEL 01-478 3949
FULLY LICENSED CLUB
RESTAURANT DISCOTHEQUE
THURSDAY, MARCH 27th
DAVE DAVANI FIVE
Adm. Mem. 4/-, Guests 6/-

VILLAGE of the DAMNED
FEATURE
STRAY
WHISKY + JERRY FLOYD
AT
FISHMONGER'S ARMS
Wood Green (tube)
Fridays
Enquiries 01-743 1771
Music from Musicland, Berwick St.

ED, FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Len Hooker Dick Brennan
Alan Berry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 2nd
MICHAEL GARRICK SIX
featuring Shake Keane
Admission 6/-, Students 5/-
To book a table ring 629 1700

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE TERRY JENKINS
TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section!
BILL LE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Friday, March 28th
DICK MORRISSEY
Saturday, March 29th, Lunchtime:
TONY LEE TRIO with guests
Evening: **KATHY STOBART**
Sunday, March 30th, Lunch & Evening:
HAROLD McNAIR
Monday, March 31st:
INDO-JAZZ FUSIONS
Tues., Apr. 1st: TERRY SMITH
Wed., Apr. 2nd: DICK MORRISSEY
Thurs., Apr. 3rd: LENNY BEST

marquee
90 Wardour Street — London W.1

Thursday, March 27th (7.30-11.00)
★ **TERRY REID**
★ **THE VILLAGE**
Friday, March 28th (7.30-11.00)
★ **LED ZEPPELIN**
★ **EYES OF BLUE**
Saturday, March 29th (8.00-11.30)
Farewell appearance of
★ **COUNTRY JOE & THE FISH**
featuring PETER ALBIN & DAVID GETZ of BIG BROTHER & THE HOLDING COMPANY
Members 12/6 Non-members 15/-

Sunday, March 30th (7.30-10.30)
★ **HOUSE OF LORDS**
with your Host MIKE QUINN
Monday, March 31st (7.30-10.00)
★ **AUDITION NIGHT**
Tuesday, April 1st (7.30-11.0)
★ **LOVE SCULPTURE**
★ **PEGASUS**
Wednesday, April 2nd (7.30-11.00)
★ **YES!**
★ **HARSH REALITY**

marquee studios • 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731

BLUESVILLE '69 Club's GRAND OPENING!
"THE CHERRY TREE", Welwyn Garden City
TUESDAY, APRIL 1st
THE TASTE Adm 6/6 S.U. CARDS VALID! 7.30-11 p.m. LIC. BAR
Tues. Apr. 8th **LED ZEPPELIN**

BLUESVILLE '69 CLUBS "THE HORNSEY WOOD TAVERN" 376 Seven Sisters Road, N.4
FRIDAY MARCH 28th
All enq. 01-348 2923
EX-JETHRO TULL BOSS GUITARIST! **BLODWYN PIGG!**
MICK ABRAHAMS
NEXT FRIDAY, APRIL 4th GOOD FRIDAY!
THE CHICKEN SHACK!

SAVOY (FORMERLY WITCHDOCTOR) CATFORD
SATURDAY, MARCH 29th
INTERSTATE ROAD SHOW
EVERY SUNDAY THE
STEVE MAXTED SHOW

BURTON'S · UXBRIDGE
SAT. MARCH 29th
JOYCE BOND REVUE
SAT. APRIL 12th
JIMMY JAMES AND THE VAGABONDS

KILLING FLOOR
Sole Rep.: JOHN EDWARD ENT. AGENCY. 01-806 4645/6494

KING'S HALL, ROMFORD MARKET
TUESDAY, APRIL 1st
THE TASTE
Doors open 7.30 :: Licensed Bar
For Roundhouse Dagenham Advert., see page 23

★ RAILWAY HOTEL ★ WEALDSTONE ★
EVERY FRIDAY
BARON RAY SOUND!!
SUNDAY 30th MARCH
"Whiskey & Soda"
THE **MOPEDS**
THE SHOWBAND
SUNDAY, 13th APRIL—JIMMY JAMES & THE VAGABONDS!!
Buses: 114, 230, 158, 18 Harrow & Wealdstone Station (B.R.)

OPEN EVERY NIGHT
WHISKY A' GO GO
PRESENTS
Thursday March 27th **EIRE APPARENT**
Saturday March 29th **BUNKERS BRAIN**
Sunday March 30th **EAST OF EDEN**
Tuesday April 1st **JOYNT**
33-37 WARDOUR STREET, W.1 01-437 7676

KLOOKS KLEEK
RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPSTEAD, N.W.6
THURSDAY, MARCH 27th **BREAKTHRU**
TUESDAY, APRIL 1st **LED ZEPPELIN** THE END PALE GREEN LIMOUSINE
Thurs., April 3rd: MAXIMUM BREED
Tues., April 8th: LIVERPOOL SCENE
Plus D.J. PAT B.

BILL Lewington LIMITED

164 Shaftesbury Avenue, W.C.2
Tel: 01-240 0584
Hours, 9.0 - 5.30. All day SAT.

ALTO SAXOPHONES
SELMER Mk. VI, new ... £189
BUESCHER Aristocrat, excellent ... £75
ADOLPHE, outstanding ... £60
KARL MEYER, as new ... £48
SELMER Mk. VI BARITONE, as new ... £275

TENOR SAXOPHONES
SELMER Mk. VI, new ... £214
CONN, large bore, superb ... £90
MARTIN, gold plated ... £90
BUESCHER Truetone ... £70
PENNSYLVANIA, as new ... £70

FLUTES
GEMEINHARDT, new, complete ... £107
GRASSI, new ... £40
MODEL 581, new, complete ... £31
MONNIG BASS, new, complete ... £291

MUSIC-MINUS ONE
Fabulous Accompaniment-Record Series
presents No. 4006
"For Saxes only" — Record — Score
3 gns.
Send for Free List
All Jazz Straight and Drummers' Items.

CLARINETS
B. & H. 1010, latest models, Bb or A ... £125
LEBLANC, new, Bb or A ... £120
NOBLET, new, Bb or A ... £69
NORMANDY, new, Bb ... £51
STARLINE, Bb, reconditioned ... £28

TRUMPETS
OLDS Super, new, complete ... £200
OLDS Ambassador, new, complete ... £110
YAMAHA, new, complete ... £32
MODEL 31, new, complete ... £31
COUESNON FLUGEL, new, complete ... £67

TROMBONES
KING 2B, new, complete ... £163
KING TEMPO, new, complete ... £124
KING Silversonic, excellent ... £110
YAMAHA, new, complete ... £79
LIGNATONE, new, complete ... £33

VOCALISTS WANTED

1/- per word

ATTRACTIVE YOUNG female vocalist, professional band Germany. Standards, Pops, Souls. — Apply with photos, age, experience. Box 8238.

COLOURED GIRL vocalist, able to do harmony work, for duos and trios. — Tel 01-727 3057.

DUO or solo artists with original material required by record producer. — Box 8159.

GIRL SINGER/Flute player, interested in Blues/Dylan songs. — 346 7389.

GIRL VOCALISTS for residencies in London, Midlands. Also good male artists. — Norton York Agency. See "Bands Wanted."

GIRL VOCALIST required for progressive blues / gospel group. — Museum 5369.

GIRL VOCALIST, young, modern image, pop and ballad, for South London resident recording group. Top money for talented singer.—Box 8277.

RECORDING PRODUCER seeks talent. Sae. — Box 8032.

VOCALIST or vocalist organist, 18-20 years of age, for young "RAVE" pop group, recording contract guaranteed. — Telephone 01-300 0771, 01-964 8446.

YOUNG LEAD vocalist with good personality.—01-863 1949.

VOCALISTS

1/- per word

ATTRACTIVE TALENTED blonde with organ/piano and drummer for residency. Central London / Surrey. — Telephone Walton-on-Thames 20056.

FEMALE VOCALIST. — WX 22913.

MALE VOCALIST/Guitarist. Radio experience seeks professional group or big band or good class club residency. — Box 8260.

MALE VOCALIST, 20, ex-pro., seeks good, working semi-pro group. 590 3544.

VOCALIST SEEKS Blues influenced pro group. — Box 8264.

ARTISTS WANTED

1/- per word

AMBITIOUS GIRLS wanted for a new ballet to work on the Continent. Dancing experience will help but not necessary. Training will be given. Interviews will be held Friday, 28th 8.30 p.m.-10 p.m. and Monday, 31st 11.30 a.m.-2.00 p.m. at Downs Hotel, 75 Downs Road, Clapton, London, E5. Ask for Mr Welch.

COMPERE WANTED urgently. Must be pushing, fabulous swinging pub. Tops in music, 7 sessions. Good pay. The one and only Mont at New Cross. 639 4923.

WANTED: GLAMOROUS girl to do discotheque. Announce records, etc. In hotel in the Isle of Man for the summer season. All photographs and details to Billy Forrest Entertainments, 36B High Street, Sutton Coldfield.

WANTED HOLIDAY camp entertainment staff. All lines: vocalists / drummer / comics / instrumentalists. Must double on sports. Good mixers. Also childrens entertainers. — Write photo sae, Entertainments Manager, 52 Rutland Gardens, Harringay, London, N4. No callers.

AGENCIES WANTED

OFFERS INVITED FOR AGENCY REPRESENTATION ON C B S RECORDING GROUPS

OPAL BUTTERFLY
SERENDIPITY

Next single release: 18th April
GORDON LIGHTFOOTS "IF I COULD"
MADDENING CROWD
MADRIGAL

Telephone: 01-387 0095
Weybridge 43709

SEND YOUR 'SMALL' ADVERTISEMENTS
TO
CLASSIFIED ADVERTISEMENT DEPT.
'MELODY MAKER'
161 - 166 FLEET STREET, LONDON, E.C.4
Tel.: FLEet Street 5011, Ext. 171/176/234

APRIL 5th ISSUE

DUE TO EASTER PRESS ARRANGEMENTS, ALL ADVERTISEMENTS MUST ARRIVE NOT LATER THAN

FRIDAY, MARCH 28th

MUSICIANS WANTED *1/- per word*

A BAND, a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players. Other instruments considered. Experienced and beginners please apply to Bandmaster, 9th/12th Royal Lancers, Catterick Camp, Yorks.

ALL INSTRUMENTS, jazz, blues, soul, standards, must rehearse. — SE London. 01-858 4087.

BANJO PLAYER required for 1068 Jazzmen immediate vacancy — Phone day Slough 26781, evening Windsor 62929.

BASS/BASS guitar, good jazz, classically trained, reader, jazz drums. — Box 8272.

BASS GUITAR for Mecca ballroom residency, London area. Only excellent readers need apply. — Phone Mike Holly 01-397 6859.

BASS/GUITAR. Long season. Must read well.—Box 8271.

BASS GUITARIST based in London, urgently required by progressive group. Age, details, to — Box 8279.

BASS GUITARIST FOR BLUES/ROCK, good gear. — 952 2425.

BASS GUITARIST / Harmony for pro-pop, rehearse, Hornchurch. — Southend 74173.

BASS GUITARISTS wanted urgently. — 01-930 6317.

BASS GUITARIST vocals, urgent, prospects, work waiting. — 01-527 8694.

BASS GUITARIST with good equipment required for top soul group in Portugal, £30 per week. Must be good player who can sing harmonies for backing lead singer. Write immediately giving details of past experience, groups etc, and photo. — Mike Carr, Earl Jordan, Rue Pedro Nunes, 3.D. Lisbon 1, Portugal.

BASS, vocals, passport. — 680 9422.

COLOURED MUSICIANS wanted immediately. — Phone 01-723 4914.

COMBINED MANAGEMENT
PRODUCTIONS (London) LTD.
GRO 8169 GRO 2380
Urgently required for jazz and blues influenced group
LEAD GUITARIST & MALE OR FEMALE LEAD SINGER
Major management and recording promotion

DRUNNER. New pro jazz-rock group needs brilliant, sensitive, musician, hip to time changes and dynamics.—01-969 9562.

DRUMMER to join lead and bass guitarists. Transport? — Walton on Thames 28357.

DRUMS for big band, long season, N.W. Must be modern and have cabaret experience. — Box 8270.

FIRST-CLASS organist, guitarist, bass, trumpet, tenor sax, male/female, urgently required for Nick Hilton and Ian Anton Abstracts, working in England with sessions/broadcast Mecca. Must read, busk, rehearse and adaptable to play all kinds of music, vocals, harmony an asset, own transport. — Anton 01-460 1857.

GROUP WANTED or singular musicians. Consisting of lead bass and drums to back two outstanding rock singers who do P. J. Proby, Presley, Tom Jones, Billy Fury numbers, plus pops. Regular work on stage and all rehearsal facilities available. Only top class need apply. — Telephone 01-808 1423, Mr Green.

GUITAR/VOCALIST, entertainers wanted to sing in cocktail bars in the Isle of Man for the summer season. All photographs and details to Billy Forrest Entertainments, 36b High Street, Sutton Coldfield.

GUITARISTS WANTED. Bass and lead. Ambitious, willing to rehearse. Semi-pro. — Calder, 183 Brondesbury Park Road, NW2.

HAMMOND ORGANIST with strong vocals for professional band at rehearsal stage. Original material. Tel Guy, 586 1803.

IRISH LEAD guitarist wanted, double vocals, versatile. — ARC 0352.

LEAD GUITARISTS wanted urgently. — 01-930 6517.

LEAD GUITARIST (young) wanted. — 01-272 0352.

ORGAN DEMONSTRATOR / Salesman, for West End store. Part / full time. Good talker. Box 8262.

ORGANIST and lead guitarist, with vocal ability, required for professional blues-orientated Pop group with American drummer and bassist. Group to tour Europe. Send tape and picture to Kelly Dazet, 8 Postalozzistrasse, 6909 Dielheim, West Germany. Telephone, Wiesloch 4322.

ORGANIST FOR group now forming. B, S&T influenced. Kingston area. — Ring 01-546 9100, 10 am-6 pm.

ORGANIST for working semi-pro recording group. Hounslow area.—894-7064 Thursday evening. Messages taken after.

ORGANIST/VOCALIST/
PIANIST (Hammond)
required for one of the country's leading blues bands
TEL. 228 3985

ORGANIST required for south coast summer season, reading essential. Top money. Box 8281.

ORGANISTS WANTED urgently. — 01-930 6317.

ORGANIST/
VOCALIST
wanted for Riot Squad. Good work, recording, etc.
MARC NEWTON, Capitol Artistes
836 3831

PIANIST and Tenor Sax, summer season, South Coast, must read. — Box 8281.

PIANIST ENTERTAINERS wanted for engagements on South Coast, and the Isle of Man. All photographs and details to Billy Forrest Entertainments, 36b High Street, Sutton Coldfield.

PIANIST / ORGANIST. Holiday camp / resident. May to September. Read, busk, accompany. Also sports / organiser / drummer. — Write sae, Entertainments Manager, 52 Rutland Gardens, Harringay, London N4. No callers.

PIANIST/ORGANIST wanted for summer season with big band, theatre and ballroom. First class reader essential. Top money. — Apply Graham Dalley, 198 Norton Lane, Earlswood, Warwickshire.

PIANISTS FOR SOUTH LONDON weekend lounge work. Top rates. — Clayman's, BIS 3331 (day).

PIANISTS, START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1-5 nights weekly. All areas. New, increased rates. — Clayman's, Bishopsgate 3331 (day).

PIANISTS/VOCALS for residencies in London, Midlands. — Norton York Agency. See "Bands Wanted."

POET/MUSICIAN (19), amateur, wishes to meet musicians and anyone interested in creating music / poetry / sound / etc. band. Preferably East London. — Please reply to Box 8267.

REHEARSAL BAND, East London. — 500-2390.

SOUL BASS guitarist wanted, must rehearse.—Dave 902 5318.

SOUL TRUMPET urgently required. Top management. Contact Marc Newton, Capital Artistes, 01-836 3831.

STEEL GUITARIST for C/W group, 6 nights a week. — Braintree 230.

TENORIST. BIG SOUND. For Pop Soul Tamla Showgroup. Send photo and full details experience — doubling, singing, etc. — Box 8256.

TENOR SAX. Reliable with good ideas must rehearse. Dance/Jazz. Not Pop. — SE London. FN 53495.

URGENTLY REQUIRED. Good lead (Guitarist vocalist), for good semi pro group. Adequate equipment and transport essential. — Telephone 422 2472.

URGENTLY REQUIRED. Lead guitarists, bass guitarists, drummers, organists, tenor sax, baritone sax, trumpet and vibes. Ability to read preferred but not essential. — Tel 01-727 3087.

VIOLINIST REQUIRED for progressive blues / gospel group. — Museum 5369.

WANTED. Drummer. Must be good vocalist, to join quartet. South Coast 16-week season. All details to **BILLY FORREST ENTERTAINMENTS**, 36b High Street, Sutton Coldfield.

WANTED FOR good summer season, trumpets, trombone, bass/guitar, organist/pianist, tenor/flute. Must read well. — Apply Graham Dalley, 198 Norton Lane, Earlswood, Warwicks.

WANTED: HAMMOND organist, must be good reader, for the Isle of Man. To start as soon as possible. Permanent engagement with instrument supplied by the management. All photographs and details to Billy Forrest Entertainments, 36b High Street, Sutton Coldfield.

WANTED
JAZZ GROUPS
For gigs in Harlow
Harlow 26811, ext. 472

WANTED. Organist with own instrument to join good quartet for 16 week season at small holiday camp on South Coast. Good money and living accommodation provided. Send all details to **BILLY FORREST ENTERTAINMENTS**, 36b High Street, Sutton Coldfield.

YOUNG LEAD/RHYTHM guitarist immediately. — Box 8275.

YOUNG TENOR / BARITONE trumpet, trombone, readers for unique residency. Box 8274.

TRANSPORT

1/4 per word

COACH, 14-29 seaters available 01-672 7278.

FREELANCE ROADIE with Transit. Groups anywhere. — 01-889 3982.

TRANSIT BUSES PLUS DRIVERS. — W.S. 25743.

ENGAGEMENTS WANTED

8d. per word
Minimum 2/8d.

A ABLE accomplished accordianist. — 876-4542.

A ABLE accomplished pianist. — 876-4542.

ACCORDIONIST, Free April 1, speciality Beer kellet. — Telephone RAY 7941.

ALTO / TENOR, Clar. — CLI 4811.

BASS (AMP.) Residency, Gigs. —Burgh Heath 57387.

BASS AND drums, pro, passports — Tel GUL 8188.

BASS/BASS Guitar, pro, 24, read, busk, wants work abroad. —866 2578.

BASS (DOUBLE), vocals. — 01-804 2677.

BASS GUITARIST and DANCERS seek GROUPS for work. Semi-pro.—Lloyd 478 5440.

BASS GUITARIST, blues, jazz, pop and standards. Read, busk. Passport. — Stuart Marshall, 370-5213.

BASS GUITARIST, Experienced pro. Anything considered, anywhere. All replies answered. — 4 Warneford Place, Watford, Herts, WD1 4DP.

BASS GUITARIST (Fender/Marshall) seeks progressive, working, blues/blues influenced group. — Box 8278.

BASS GUITARIST, vocals, 17, good image, at present living in outer Lancashire, wishes to join/form intelligent progressive pro group in London. Only hang up, no amp. All letters answered. — Box 8276.

BASS GUITARIST, young, pro, requires work or season. — Dave, 498 3336 (after 6.30).

BASS (VOCALS) and drummer need working group, good image, young and very, very good. — Phone 907 3089.

BASS with equipment, R and B or Soul Group. — Laporte 930 4300, Ex. 612, daytime 9-5.

BLUES BASS GUITAR, Transport, equipment. — Phone 788-1382.

COLOURED DRUNNER, experienced, sessions, seeks gigs.—584 7898.

DRUNNER, all styles, Gigs. — Mike, TAT 1472.

DRUMMER AVAILABLE, all fields experienced. Professional hard swinger, young, transport. — 527 4653.

DRUNNER available, club-restaurant work. 574-5746, 570-7362.

DRUMMER/COMPERE, experienced, reliable, nice kit, available for good summer season, organ or small band preferred. — Slough 27163.

DRUMMER EXPERIENCED gigs. — Arc 5586.

DRUMMER, EXPERIENCED. Gigs wanted. — 205 1973.

DRUMMER EXPERIENCED, play anything, anytime, very reliable. — Mike 834 5974.

DRUMMER, EXPERIENCED, wants good pro musical heavy group, can clog and froog.—368 8274.

DRUMNER GIGS/lounge, dance, jazz, experienced. — Telephone evenings 286 0048.

DRUNNER LUDWIG. Semi pro or pro. Good. — 845 1361, 6.30-8.00 Jack.

DRUNNER, Ludwig, young, good, seeks good semi-pro group. — 363 9452, 886 8631.

DRUNNER, pro, read, residency/gigs, young, transport. — 01-274 5646.

DRUNNER SEEKS group. — Tom, WIL 2748.

DRUNNER SEEKS (pro), working groups only. — 272 9841.

DRUNNER seeks pro work, Ludwig kit. — 723 1107 (10.30-4.30).

DRUNNER, YOUNG, experienced. — 01-868 9815.

DRUNNER, Young, vocals. Good reader. Working West End. Looking for quartet or larger band. No groups. — Telephone 843 0040.

DRUNNER. — 01-883 5122.

DUO CONTINENTAL. — 769-2833.

EXCEPTIONAL lead guitarist (bass-organ), C & W, blues, pops. — 01-332 4233 after 8 pm.

EXPERIENCED coloured string bassist, read, busk, passport, transport, seeks good Gigs or residency, anywhere. — Phone Leeds 34107.

EXPERIENCED LEAD GUITARIST seeks semi-pro group. — Tel 390 4752 from 6.30 pm to 8.30 pm.

EXPERIENCED pro lead guitarist and rhythm / bass guitarist, seeks pro group, will travel anywhere, good gear. — Phone Steve, Brighton 503558.

FEMALE GUITARIST / VOCALIST SEEKS DEDICATED ALL GIRL GROUP. — Telephone WX 22913.

FEMALE SINGER / Songwriter wishes form beat duo. Willing to rehearse. — Telephone number, sae please.—Box 8268.

FRENCH HORNIST requires work. — Box 8235.

GOOD SWINGING drummer is available for gigs. Reads, Gretsch kit, own transport. — Phone Freddie Ricardo, evenings 01-720 1872.

GUITAR, DRUMS. Gigs. — 478 8423.

GUITARIST and drummer, both want working group. — Box 8273.

GUITARIST, Gibson, Marshall, seeks good semi-pro constructive group. — Paul, GER 1811 (day).

GUITARIST, READ, busk, versatile, excellent. — 574-4810.

GUITARIST SEEKS summer season, residency — Dave 01-997 5840.

GROUPS

If you require a drummer, guitarist, organist, etc., contact us. We are London's leading employment agency for musicians.

930 6517

GUITARIST, VERSATILE, seeks gigs or interesting semi-pro group in West London. — Phone Brian, 01-803 0093.

HAWAIIAN GUITARIST, Duo. Season. — 570 5400.

INTERNATIONAL radio DJ available from mid-March for clubs, concerts, radio and TV, has own fully equipped studio for recording radio shows, etc. — Contact T.M.E., 233a Cavendish Road, London, SW12.

JAZZ/DANCE GUITARIST. — GLA 3722.

LEAD GUITARIST PROFESSIONAL, urgently seeks working group, London, Kent. — Dartford 23619, evenings, Glenn.

LOWREY ORGAN TRIO. See Bands.

MIN SEEKS creative group to augment his loony sax. — Hoads Cottage, Rolvenden, Kent.

ORGAN / PIANO, Gigs or resident. — 228-1846.

ORGAN/PIANO, Standards, pop, Latin, Cabaret accompaniment. Depping, requires mid-weeks. — 363 0564.

ORGANIST, HAMMOND/Leslie, reader available residency or season (commuting London). — 01-703 9444.

ORGANIST / PIANIST, young versatile reader, owns Lowery, requires residency. — 01 550 7863.

ORGANIST. Pro. Young, versatile, experienced. Regret no instrument. — 01-858 5089.

ORGANIST WISHES to join Croydon area working group. — 71-52693 (after 7 pm.).

PIANIST, EXPERIENCED, read / busk, seeks regular outfit, West Middx. — UXB 30281.

PIANIST. — Harefield 3514. Middx.

PIANIST, LOUNGE, solo or would join drummer. — Stanford 807 2727 Day.

PIANIST, PRO. — Streatham 1634.

PIANIST, pro. — 01-578 4208.

PIANIST, READ, busk, accomp. — Bill May, 852-1108.

PIANIST. — REG 2040.

PIANIST. Residency/gigs. — 736 2817.

PIANIST, VERSATILE. — 886 8334.

PIANIST. — 01-500 4336.

PIANO. — 01-690 0210.

PRO DRUNNER seeks residency or gigs. Reader, L.A., jazz, rock, London area. — Phone Slough 20160.

TENOR / ALTO / BARI / SOPRANO / CLAR / FLUTE. Summer season anywhere. Experienced. — Box 8144.

TENOR/CLARINET. — WEM 7926.

TENOR / FLUTE (29), experienced pro, requires summer season in Jersey, sight reader, good busker, standards, pops. — Box 8280.

TRIO. — 769 2833.

TRUMPET. Excellent tone, academic training, will join any combination for experience. — 979-4737.

TRUMPET tenor (unit) young, experienced, ex-name groups, soul, jazz, read, TV and radio, sessions, seek London residency. — 806 4591.

VERSATILE 4 PIECE group, pop, soul, dance, readers, seeks interesting change of residence. — Box 8282.

WHO, CREAM, Hendrix style drummer, seeks good group. — 428 3305.

RECORDS FOR SALE

1/- per word

DELETED RECORDS, Jazz, folk, blues, soul, etc. All makes, attractive prices. Sae list. — Garon Records, 55 Wymering Mansions, Maida Vale, W9.

SEND 1s and large Sae for 35-page list of 1956/58 45s, LPs. Many rare deletions available. — Moore, 73 Mill Road, Leighton Buzzard, Beds.

RECORDS WANTED

1/- per word

ALL YOUR unwanted 45s bought. Send details for cash offer by return. — 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

ANY UNWANTED records bought, or exchanged for new. — Sae details, Cob Record Centre, Portmadoc, Caerns.

MORE, MORE, MORE of the Stripper, David Rose L.P., state price. — Box No. 8257.

MASTERS
PURCHASED
FOR WORLDWIDE DISTRIBUTION CONTACT
Z.A. LTD. 01-493-1514

BANDS

1/- per word

A ABLE wedding group available. — 01-965 2091.

AArdvarks Abundance available. — Apply Africa. — Groups, Trios, Quartets, available. — Apply Guy & David. 720-1444 or 769 1775.

ABOUT 100 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. — Clayman Agency, 7-8 High Street, E.C.3. Tel BIS 3331 (10 am-6 pm).

AHA! Less Volume better Sound Rentagroup 437 1537.

ALEX PAGE TRIO, organ, instrumental. — 992 5133.

ALWAYS BE assured of quality beat/dance music by calling Dave's Band. — 878 1820 (evenings).

BILL WOODWARD Trio, featuring Joanna Woodward. — 346-2813, 435-0066 (messages).

BLUES BAND available. — 01-778 7475.

BOB BARTER ORCHESTRA, with Julie Stevens. 01-393 9439.

BOOT MANAGEMENT, Blues and Soul bands.—**Allhallows 422.**

CARRINGTON-SHARP ASSOCIATES LTD., Groups, Bands, Disc Jockeys, Cabaret. — 01-437 0959/0885 (10 a.m. to 5 p.m.).

CAVALCADE DANCE ORCHESTRA playing the hits of the 30's, 40's and 50's. Available for dances, etc. — Tel 01-233 4822.

FREDDY GORDON Doukets / Showbands. World repute. — 0273-64773.

HOWARD BAKER Bands, Cabaret, anywhere. — 69 Glenwood Gardens, Ilford. 01-550 4043.

LATIN-AMERICAN, pops, trio-quintet. — 886 8354.

LOU PREAGER'S PRESENTATIONS. Bands and Cabaret.—69 Glenwood Gdns., Ilford 01-550 4043.

LOWREY ORGAN TRIO, dance, jazz, pop. — Phone 534 3635.

MACKAY-MONSON Promotions for groups, bands, folksingers, mobile discotheques, lighting units the lot.—01-699 2667/01-437 8391.

ORGAN TRIO/Quartet. — Gladstone 6980.

POETSDOOS electric jazz and poetry. 01-440 2426.

QUARTET.—778-9938.

THE NIGHT FLIGHT. Progressive pop group for college and ballroom dances. — Phone 01-935-0725.

BANDS WANTED

1/- per word

ALL GROUPS for weekday circuit. Organ/vocal quartets. Summer seasons. — Norton York Agency, 86 Turnham Green Terrace, W.4. 01-994 4895.

ALL TYPES groups/bands, particularly with girl members or all girl groups required, due to continuous international expansion. Also required girl vocalists and dancers. Mainly professional work abroad. — E.C.C. Entertainments Ltd, 97 Westfield Lane, Mansfield, Notts. Tel Mansfield 27511. All letters acknowledged.

CONTINENT GROUP, progressive, urgent. — Box 2, 104 Blenheim Park Road, South Croydon, Surrey.

GROUP REQUIRED, residency at new club in Cheshire. Repertoire should include Tamla, soul, Top 20, etc., and should NOT include blues or progressive pop. Group must be able to restrict volume. Successful group will have smart stage image and at least four members. Male or female singers would be accepted. Auditions April 1 in Cheshire. Write now with photograph if possible to: Darville Entertainments, 66 Oxford Drive, Thornton Hough, Wirral, Cheshire.

SOUL BANDS. — 437 1537.

WANTED: BEAT trio to play all Top 20 numbers and sing for summer season in the Isle of Man. All photographs and details to Billy Forrest Entertainments, 36B High Street, Sutton Coldfield.

NOVELTY
VERSATILE TRIO
OR QUARTET
required for WEST END RESTAURANT RESIDENCY
All types music and vocals
Phone 486 5160

GREECE
Fantastic 3-month contract in Athens' leading night club for
POP GROUP
Unestablished groups welcomed. Further prospects excellent. All expenses, accommodation paid.
Phone 567 9963 or 997 7397
7 p.m. to 8 p.m.

LEN STILES

VOX BARGAINS
VOX 100w Amp with 2 Vox foundation bass cabinets (2 x 18") with stand, as new ... £185
VOX 100w Amp with Vox 100w cabinets (2 x 18") ... £140
VOX 100w plus solid state supreme with VOX 100 watt cabinet (4 x 12") and stands, as new ... £175
VOX solid state preacher with Vox (2 x 12") plus (2 x 10") cabinets ... £145
VOX 50w Amp, Vox 50w cabinet, as new ... £125
VOX AC30, as new ... £55
VOX Super Links Electric Guitar, as new ... £55
VOX Continental Organ ... £95

GUITARS
GRETSCH Chet Atkins Tennessean and Bigsby, as new ... £115
GUILD Starfire, shop-soiled only ... £75
FENDER Telecaster ... £95
HARMONY H75 with Bigsby ... £45
BURNS G.B. '66 2 p/u semi-acoustic, as new ... £38

DRUMS
PREMIER grey shimmer 4-drum outfit, all latest fittings including 2000 snare drum, complete cymbal stand, accessories and covers ... £165

The new Rolf Harris Stylophone Miniature Organ £9.19.6

Easy Terms and Part Exchange
233/5 Lewisham High St.
S.E.13 DUN 2958

SPECIAL NOTICES

1/4 per word

ACKNOWLEDGED as the best! IVOR MAIRANTS' POSTAL COURES for **PLECTRUM** and **FINGERSTYLE GUITAR.** Largest selection of guitars in stock. — Particulars: **IVOR MAIRANTS MUSICENTRE,** 56 Rathbone Place, London, W1.P-1AB.

A STROBE. Very powerful. £35 o.n.o.—Farnham Common 4309.

ENJOY "A CUDDLE" — Silver Blades, Streatham. Saturday, March 29.—01-807-1337.

SITUATIONS VACANT

1/- per word

A CHANCE to be out and about. Junior messengers required for leading West End photographic company. — Telephone Mr Agland for interview. 01-734 8746.

AGENT WANTED by jazz band. —KIN 3235.

MAKE THE SCENE, book our artists in your area and earn commission. — Details Box 7914.

ROADIE, with transit, passport, required by top recording group. — Ring **Bernard Cochrane** 387 4135.

SEACROFT HOLIDAY CAMP, HEMSBY, GREAT YARMOUTH, NORFOLK. A vacancy exists for a versatile young lady who is interested in general hostess duties with particular emphasis on young children. Any ballroom and cabaret experience would be helpful. Good wages are offered and very pleasant working conditions prevail at Seacroft, which is personally owned and run and where 600 residents per week are catered for. Board residence provided. Apply in writing stating experience to Mr Jack Bishop. All replies will be answered in strict confidence.

SALES MEN required by leading West End musical instruments showroom. Good salary. Excellent prospects. — Reply to Box number 8266.

SONG WRITING COMPOSER, required by established team, must have commercial experience. Box 8159.

STEADY INTELLIGENT lad for general duties in well-established musical instrument company, good opportunities to learn the trade, with prospects; full company benefits, with LV's. — Telephone GERrard 1649, or write Box 8265.

WANTED
MANAGER/RECORDING MANAGER
for young, first-class female pop vocalist
BOX 8269, c/o Melody Maker, 161-166 Fleet Street, London, E.C.4.

SITUATIONS WANTED

1/- per word

YOUNG MAN seeks road manager's position. — Cobham 4797.

DOC HUNT says:
MOO without the MOOSIC.
CRUMPET is the operative word. HOT and SIZZLING.
Crumpets — far better than BATTER HEADS.

"DOC"
HUNT
FOR

JET SERVICE ON
ALL MAKES
OF DRUMS AND EQUIPMENT
THE DOC'S EASY TERMS
DRUMS AND OLD GEAR BOUGHT FOR CASH
S/H BARGAINS : REDUCING : ALL REPAIRS : HUNT FOR HEADS : PART EXCHANGES : RESPRAYING
8 a.m.-5.30 p.m., 8 a.m.-1 p.m. Sats.
Write for particulars
L. W. HUNT DRUM CO. LTD.
THE DRUMMERS' HEADQUARTERS
10/11 Archer Street, Shaftesbury Ave., London, W.1 (rear of Windmill Theatre)
GER 8911/2/3

Foote has it!

KIT Stratford, Red Glitter, complete..... £37.10
KIT Trixon, wh. Pearl, new, complete...£105. 0
KIT Gretsch, Blue Glitter, complete.....£265. 0
KIT Ludwig Classic Silver Glitter.....£363. 0
DRUMS Premier, Mar. Pearl, 4 dms only £69.10
DRUMS Premier, Black, 5 drums only £142. 0
DRUMS Gretsch, Blue Prl., 4 dms. only £195. 0
TOM-TOM Edgware, Black Pearl, 16x16 £12.10
TOM-TOM Premier 14x14, Blue Pearl.. £19.10
SNARE DRUM Olympic, Sil. Glitter..... £6.10
SNARE DRUM Carlton, 3in. White Pearl £9.10
SNARE DRUM Premier R.Ace Mar. Pearl £11.10
SNARE DRUM Rogers, Blue Pearl..... £14.10
SNARE DRUM Prem. R.Ace Aqua, as new £15. 0
SNARE DRUM Beverley all chrome, new £23. 0
SNARE DRUM Prem. Hi-Fi, chrome, new £25.10
SNARE DRUM Prem. '2000', chrome, new £34.15
SNARE DRUM Ludwig '400', all chrome £39.10

WE SELL Premier DRUMS

GUITAR Ibanez (Jap) F'style, cover.... £15. 2
GUITAR Yairi Soloist F'style..... £25. 9
GUITAR Yairi Virtuoso F'style..... £38. 0
GUITAR A.A. Jones, hand-made concert £129.10
GUITAR Manuel Conde model, Te.....£123.18
GUITAR Jose Ramirez model 2 in case £194. 5
CLARINET Dolnet, good condition..... £22.10
CLARINET B&H '926', good..... £59.10
FLUTE Lark (Chinese), in case..... £32. 4
FLUTE Regent outfit, new..... £41. 0
BASS Czech laminated swell back..... £45. 0
BASS Franklin 5-string swell back..... £69.10
BASS Ferdinand Seitz large, fine tone £165. 0
BASS Pollman ¾, new, hand-made....£275. 0
BASS Pollman 5-string, outstanding....£525. 0
TRUMPET Chinese made, G.L..... £19.10
TRUMPET Zenith Mk. III G.L., new, case £23. 2
CORNET Chinese made, in case, new.. £18.12
TROMBONE Corton G.L., new, in case.. £33.18
TROMBONE Westminster, new, in case.. £37. 5

WE BUY INSTRUMENTS FOR CASH
especially Flutes, Oboes, Clarinets, Saxes, Basses, Drums and American Brass
EASIEST TERMS — PART EXCHANGES

CHAS. E. FOOTE LTD.
20 DENMAN STREET, W.1
Tel. 01-437 1811 *Est. 49 years* Sats. till 5

BARGAIN CENTRE
181 SOUTH EALING ROAD
LONDON, W.5
01-560 0520
THE HOME OF THE INCREDIBLE **SIMMS-WATTS GEAR!**

COMPARE THESE PRICES
SIMMS-WATTS 70-watt 4 x 12 Cabs..... 69 gns.
SIMMS-WATTS 100-watt 4 x 12 Cabs..... 85 gns.
SIMMS-WATTS 100-watt P.A. Cols., pair..... 99 gns.
SIMMS-WATTS 100 Lead or Bass Amps..... 80 gns.
SIMMS-WATTS 100 P.A. Amps..... 85 gns.

SPECIAL OFFERS, UNDER LIST PRICE
New SELMER T & B Reverb Amp. 65 gns
New SELMER Thunderbird 100 Amp..... 85 gns
New SELMER 50-watt Goliath Cabs..... 58 gns.
New SELMER 100-watt P.A. Cols., pair..... 120 gns.
New SELMER 4 x 12 100-watt Cabs..... 80 gns.
New SELMER 4 x 8 P.A. Cols., pair..... 43 gns.

SECONDHAND SNIPS
VOX Phantom, white, nice..... £50
EPIPHONE Rivoli Bass, new!! £120
FENDER Mustang, white, very nice. £70
FUTURAMA II, red, as new..... £20
BURNS Jazz Guitar, very nice..... £35
GRETSCH Tennessean, red, nice..... £115
LEVIN GOLIATH, very good nick..... £30
FRAMUS Star Bass, choice from..... £18
BURNS STAGE II P.A., reverb amp..... £50
HOFNER Senator Bass, choice from..... £16
MARSHALL 50 watt P.A., complete £130
AJAX, Black Pearl, complete..... £50
SELMER, pair 4 x 10 P.A. Cols. £40
FENDER Showman Cabinet..... £65
GUITARS, from..... £10
SELMER pair 4 x 10 P.A. Cols., chrome std..... £65
VOX T60, complete, snip..... £65
VOX CONTINENTAL, single manual. £90
VOX AC.30, good working nick..... £35
HOFNER Pionet, as new..... £75
KLEMPT Echolettes, choice from..... £45
DYNACHORD ECHO, P.A. Amp., 60w., snip..... £65
KELLY 60-w. T. and Bass Amp..... £45
NEW 6-string Folk Guitars from..... £8
AMPS, from..... £12
NEW Jumbos from..... 14 gns.
BIRD Organ Reverb Unit..... £15
GRACY white pearl Kit, complete..... £55
GIGSTER Kits, complete from..... £20
ELECTRONIC LESLIE Fluid Box..... £65
B. & H. EMPEROR Trombone with case £20

THE COMPLETE GROUP SERVICE—BUY—SELL—EXCHANGE—CREDIT TERMS — WHILE YOU WAIT AMP REPAIRS — ALL MAKES OF ORGAN SERVICED AND REPAIRED — EASY PARKING—FREE COFFEE—GAS SERVICE FROM DAVE, RICK AND UNCLE ERNIE

NOW OPEN!!
Daily 10 a.m.-6 p.m. (6 days a week)
ROD AND BOB BRADLEY'S
TOP GEAR
MUSICAL INSTRUMENTS
5 DENMARK STREET, LONDON, W.C.2
(Just off Charing Cross Road) Phone 01-240 2118/2347

Gibson Stereo, sunburst, beautiful.. £185
Gibson Firebird, 3 p/u's, rare..... £225
Gibson 330, cherry, immac..... £125
Gibson E.B.2 Bass, as new..... £135
Fender Stratocaster, sunburst, case.. £100
Fender Precision Bass, black..... £90
Fender Esquire, blond, case..... £85
Fender Jaguar, sunburst, case..... £110
Gretsch Double Corvette (S.G. type) £95
Rickenbacker 3 p/u s/scale, perfect.... £90
Harmony Bass, case, good..... £35
Levin Goliath + De Armond p/u..... £45
Angelica (Barney Kessel copy), good £40
Grimshaw Jumbo, as new..... £35
Eko 12-string Jumbo, new..... £35
Vox Spitfire 12-string, S/A, new..... £65
Hofner Hawaiian Guitar, good..... £25
Peerless Classical, new..... £12
Ludwig Super Classic, oyster blue.. £250
Premier blue pearl kit, good..... £75
Shure Unidyne III's from..... £20
Beyer M.260 + transformer lead..... £18
Marshall 100w Lead + 2 4 x 12 80w Marshall cabs., brand new..... £315
Marshall 50w Lead + Marshall 80w cabinet, white finish, new..... £179
Marshall 100w Bass Amp, new..... £113
Marshall 100w Super P.A. + 2 4 x 12 Marshall cols., as new..... £235
Marshall 100w Lead + 2 4 x 12 80w Marshall cabs., as new..... £245
Marshall 100w Super P.A. x 2 4 x 12 Marshall cols., good..... £190
Marshall 50w Super P.A. (mixer) + Marshall 4 x 10 cols., as new..... £150
Marshall 50w + 4 x 12, immac..... £125
Marshall 100w 4 x 12 lead cab..... £90
Marshall 80w 4 x 12 lead cab..... £70
Marshall 50w Bass Amp, good..... £50
Carlsbro 100w 4 x 12 cols., pair.. £85
Selmer T.V.100 P.A. Amp..... £65
Selmer T/B 100 + Selmer A.P. 4 x 12 £140
Vox A.C.50 + Defiant cab..... £100
Vox A.C.100 + Beatle cab..... £150

CREDIT FACILITIES : PART EXCHANGE
ALL GROUP EQUIPMENT BOUGHT FOR CASH. WILL CALL

JOHN KING
12 VICARAGE ROAD
KINGSTON-ON-THAMES

DRUMS
Ludwig S/Classic, cases..... £240
Premier 3 Kits from..... £80
Premier 4 Drums only..... £65
Trixon Chrome S/D, cases..... £90
Olympic 4 drum Kit..... £45
Special—Vox Conqueror, new..... £175

GUITARS
Gibson S.G. Junior..... £90
Fender Stratocaster, case..... £115
W.E.M. Sapphire..... £35
Gibson EB2, case..... £145
Burns TR2 S/Acoustic..... £55
Vox T100 Bass Cab..... £70

MAIN AGENT FOR HI-WATT CUSTOM-BUILT AMPLIFICATION
TEL. 01-546 9100

FOLK GUITARS

Levin Goliath, blonde..... £64.19.6
Levin, brunette..... £58. 7.6
Hofner..... £45. 3.0
Eko..... £29. 0.0
Hawk, with cover..... £30. 4.0
Otwin..... £33.12.0
Eko Ranchero..... £18. 7.6
B. & M..... £26.16.0
Eko 12-string..... £35. 0.0
Levin 12-string..... £50. 0.0
B. & M. 12-string..... £17.17.0

G. SCARTH LTD.
55 Charing Cross Rd., London, W.C.2
01-437 7241 Open all day Saturday

T W MUSIC
400 LILLIE RD., S.W.6
FUL 4630

CUSTOM Tele. Maple neck..... £130
FENDER Strats. From..... £85
FENDER Jazz Bass. New 1970 £190
FENDER Precision..... £95
GIBSON S.G. Special..... £135
GIBSON E.B.O..... £100
MARSHALL 50-watt Bass set-up £135
MARSHALL 50-watt Combination £80
MARSHALL 18in. Cabs..... £55
IMPACT 100-watt plus 4 x 12..... £135
IMPACT 60 plus 4 x 12 (white)..... £115
VOX Foundation with 2 Cabs..... £135

H.P. AVAILABLE
All good gear wanted for cash

INSURANCE
1/4 per word

FREDERICKS INSURANCE Brokers, Cars, Vans, Instruments, Mortgages etc. — 01 866 1833, 01 863 1345, 557 Pinner Rd, North Harrow, Middx.

INSTRUMENTS FOR SALE
1/- per word

ALPAT DEALERS OFFER: Rickenbacker 1997, £89, Harmony Meteor, £35, Fender Stratocaster, £95, Burns Vistasonic, £45, Hofner Committee bass, £35, Vox Marauder, £35, Hofner Verithin, £45, Framus Jumbo single cut-away, £25, Levin Jumbo, £40, Burns split sound, £49, Electric guitars from £10, Hohner Clavinet II, £75, Shure Unisphere A, £17, Vox AC30 twin (T boost), £60, 4 x 12 cabinet with speakers, £20, Two Selmer PA columns, £30, Selmer Twin bass, 30, £30, Dynachord Eminent 40W PA, £39, Vox Bass speakers, 2 x 15, £45, Carlsboro 100W PA, £59, Reslo mike, £7, WEM Pickabass speakers, £15 each, Dynachord Ekochord Super, £35, Two speaker cabs, 20W Goodmans in each, £25 the pair, Vox AC 50 super reverb, £55, Amps from £5, Olympic white, complete, £45, Stratford Blue pearl, complete, £50. I will take almost anything (record players, tape recorders, photographic equipment, radios, Hi-Fi, etc) in part exchange. Credit facilities available. — Alpat Dealers, 21 Plumstead Road, SE18. Tel 01-854 7911.

BEAUTIFUL WHITE Rickenbacker, 3 p/u, £70 o.n.o. — Cannock 3429, 6-7 p.m.

COPEMAN HART electronic accordion, excellent condition £400 o.n.o.—01-989 6353.

ECHOLETTE REVERB, as new, £60. — Phone 373 4938 or after 10 pm 373 3236 for Mr Eickhoff.

ELECTRIC PIANO, Selmer, still under guarantee, plus 50 watt amp. and speaker. — 989 8712.

EPIPHONE CASINO, with Bigsby, immaculate condition, £105. — Phone 01-789 4054 evenings.

EPIPHONE RIVIERA A.1. cond. £150, o.n.o. — Phone Leicester 39704, after 6 pm.

FAST ACTION, Guild T100D, £80, ring quick. — Welwyn Garden 29144.

GIBSON ES330, brilliant condition, £120, o.n.o. — 01-570 3920 Hounslow.

GIBSON SG standard, as new, £150 cash or exchange Gibson Les Paul, no offers. — Phone Tom, Berkhamsted 2067 after 5.30 p.m.

GIGANTIC NEW home-made acoustic folk-guitar with accessories, £20 ono. — 229 6570.

GRETSCH Sal Salvadore, immaculate, £185. — 01-520 3983.

KRUTCHINELLI BASS, Selmer amp and speaker, £40. — 01-359 0699 day, night.

MOBILE DISCOTHEQUE for sale. Goldrings/Goodmans/Leak. Everything as new, £125 o.n.o. — 01-699 2806.

ROLF HARRIS STYLOPHONE MINIATURE ELECTRONIC ORGAN. Be among the first to possess and play this great little instrument. Price £9 2s 6d including P and P and battery; or write for illustrated leaflet. Also catalogue of over 60 non-musical items of great interest. **LLOYD AND COOK,** Mail Order Department, MM, 36 Wellington Street, London, WC2.

SELMER MK VI TENOR SAX. This immacuate instrument together with fitted white hide case and **OTTO LINK** tonemaster mouthpiece, is for sale to the first caller with £118. — Phone 01-520 1092.

SITAR 7 string bass. — 01-789 4528.

TROMBONE, (Besson). — 743 6209.

TWELVE-STRING Hollow/electric guitar, £20.—01-778 4389, after 6.30 pm.

WOODWIND PLAYERS. Best quality skin pads supplied by post. Flute, oboe, clarinet 10s set. Secondhand instruments, other materials available. — Jack Dawkes Instrument Repairs, 20 Thornhill Road, Ickenham, Mdx. Ruislip 32631.

INSTRUMENTS WANTED
1/- per word

A GOOD quality group guitar wanted. Lead/bass, will collect, Top Gear.—01-240 2118/2347.

ALL GOOD quality equipment purchased for cash. Will call.—Orange 01-836-0374.

CASH PAID for P.A. units and bass guitar amplifiers. — REG 7654.

CLARINETS, FLUTES, OBOES, TRUMPETS and good **TENORS** wanted urgently. — PAN 33/37 Wardour Street, W.1. GER 1578 or WOR 0653, after 7 p.m.

GIBSON FENDER guitars and basses wanted. Will collect (day). FUL 4630. (Evening) REN 4586.

GIBSON, FENDER, Marshall, Vox guitars, bass guitars and amplifiers wanted for cash. — Phone RIV 2661 day, COP 7701 evening.

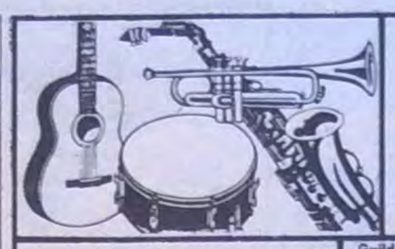
GOOD GUITARS, AMPLIFIERS and all Group Equipment for cash. Will call and collect.— GER 1578.

THE REDBRIDGE Education Committee wishes to purchase good quality second hand woodwind, brass and stringed instruments. Offers should be made to The Redbridge Instrument Bank, Cleveland Junior Girls' School, Cleveland Road, Ilford, Essex. (Telephone No 01-478 6165.)

WANTED: 5-OCTAVE MARIMBA XYLOPHONE.—Doc Hunt. GER 8911.

LIGHTING EQUIPMENT
1/- per word

SOUNDLIGHT specialists in supplying lighting for groups and discos. Send stamp for lists of Strobes, UV effects, Rhythmlites, Kaleidospots, Colour Wheels, Floodlights, Colour Filters etc. — 36 Linton Rise, Catterick Camp (Tel 2304), Yorkshire. Also at Farnham (Surrey) 3491.



Selmer Musical Instruments Ltd

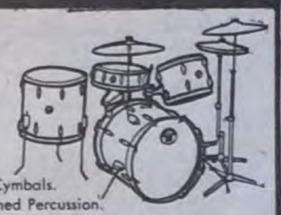
B. & H. Emperor Clarinet, as new 36 gns.
Leblanc Bb Clarinet..... £65
Mk. VI Low H Baritone..... 200 gns
Selmer Series 9 Clarinet..... 60 gns.
Selmer Paris 25 Tpts., choice of 2 65 gns.
Sample Bb Clarinet..... 27 gns.
Courtois Trumpet..... £98
Besson 1010 Trombone..... £48
King 3B Trombone, lacq..... 92 gns
Rene-Buenet Alto..... 47 gns.
Futurama III Guitar..... £18
Hofner Committee Guitars, choice of models, as new, from..... £40
Guild Starfire..... £89
Hofner Senator Guitars, from..... £19
Fender Telecaster, mahogany..... 110 gns.
Burns Sonic..... £18
Spanish Guitars, from..... £12
Committee Bass..... £45
Gibson J160E..... 110 gns.
Gretsch Country Gent..... £176
Verithin Stereo, new..... £55
Burns G.B.65..... £60
Gibson Stereo..... 250 gns.
Rivoli Bass..... £130
Epiphone Casino..... £150
Fender 'Strat'..... 110 gns.
Gibson S.G. Junior..... £84
Coleroma with Trem..... £30
Livingstone Burge Spinet Organ, built-in Leslie speaker, as new..360 gns
Kimball Spinet Organ, internal Leslie, sustain, percussion..... £330
Guild Starfire..... £95
Hofner Verithin..... 45 gns.
Hofner II Semi-acoustic bass guitar £30
Rogers 4 Drum Kit, new cymbals and cases..... 125 gns.
¾-size D/bass..... £52
Fenton-Weil Bass Guitar..... £13
S/H Drum Kits, under..... £60
Lowery Holiday de luxe Organ, with reverb. rhythm (Mah.)..... £550
Rickenbacker 3 P/u..... £110
Chet Atkins hollow body..... £145
Gretsch Tennessean..... £135
Bellzooki 2 P/up 12-string..... £40
Viking Bass 40 Amp..... £18
Gibson L7, pre-war..... 125 gns.
Verithin Bass..... £45
Harmony with De Armonde P/up..... £40
Harmony Meteor..... 40 gns.
Burns Orbit II..... £25
Kelly 2 x 12 Cabinet..... £18
Vox Continental Organ..... £115
Selmer Treble 'n' Bass 100 Amp..... £70
Hofner President, Elec., 2 P/up..... 38 gns.
Gretsch Bass Guitar..... £90
Geloso 35w. Amp..... £20
Epiphone Riviera Guitar..... 185 gns
Hofner Beatle Bass Guitar..... 45 gns.
Diplomat Reverb Amp..... £40
Thunderbird Twin 30..... 70 gns.
Vox A.C.30..... 63 gns.
Lowery Lincolnwood De Luxe Organ..... 795 gns.

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS SKILLED CRAFTSMEN. HIRE PURCHASE — PART EXCHANGES

114-116 Charing Cross Road, W.C.2. TEM 5432
Open 9.30-6 Weekdays. All day Sats. (Thurs. after 1 p.m. until 6 p.m. Repairs and payments only)

at the Rose-Morris SHOWROOMS

THE FABULOUS . . . NEW **LOOK** . . . NEW **SOUND**



DRUMS
BIG SELECTION OF:—
SLINGERLAND Drums. AVEDIS ZILDJIAN Cymbals.
HEADMASTER Plastic Heads. VISCOUNT Tuned Percussion.
MARSHALL Amplification Equipment.
RICKENBACKER, LEVIN, EKO, GIBSON, FENDER and SHAFTESBURY Electric Guitars.
TATAY, ARIA, SUZUKI, JOHN PEARSE Finger-style and Folk Guitars.
CONN Brass and Saxophones. SHAFTESBURY Saxophones
LONDON'S LARGEST STOCKIST of BERG LARSEN Mouthpieces and Reeds

SUPER SECONDHAND BARGAINS

SLINGERLAND 3 Drums..... £168
OLYMPIC Kit..... 60 gns.
LUDWIG Acrolite..... £36
PREMIER Kit..... 70 gns.
HOFNER Verithin Bass..... £45
GRETSCH Hollow Body..... £132
ANGELICA 12-string..... £20
GUILD Duane Eddy, bargain..... £120
SITAR, as new..... £60
DANELECTRO 6-string Bass..... £50
FENDER Stratocaster..... £110
BURNS Double Six Guitar..... £70
RICKENBACKER Short Scale..... £138
COMMITTEE Elec. Guitar, snip..... £45
HOFNER Verithin with Bigsby..... £42
GRETSCH Single Anniversary..... £78
BURNS Split Sound Guitar..... £48
HOFNER President..... £20
EPIPHONE Rivoli Bass..... £115
FRAMUS 2 pick-up Bass..... £33
LEVIN Goliath, new..... £58
LEVIN Super Goliath, new..... £63
BALDWIN Amp..... £55
WATKINS HR30 Amp..... £35
VOX Cabinets from..... £38
VOX AC30 Twin..... £65
BUISSON Flute..... 25 gns.
BUISSON Clarinet, A or Bb..... 17 gns.
CONN Constellation Trumpet..... £160
KING Super 20 Trumpet..... £135
BESSON 10-10 Trumpet..... £46
COURTOIS Trumpet..... £56
KING 2B Trombone..... 120 gns.
OLDS Opera Trombone..... 110 gns.
CONN Undersiung Alto..... £65
ALLIANCE Alto..... £36
PENNSYLVANIA Alto..... £48
BUESCHER Tenor Sax..... £58

81-83 SHAFTESBURY AVE, LONDON, W.1. Tel. GERrard 2211
Open 9.30 a.m.—6 p.m. Mon to Sat • Hire Purchase Facilities • Part Exchange • Repairs & Overhauls

CATHEDRAL STRINGS

COMPLETE SETS
MANDOLIN
194 Sets of 8 strings Plated 14/-
365 Sets of 8 strings Tropical Stainless 15/8
BANJO
133 Sets of 5 strings Plated 7/11
376 Sets of 5 strings Tropical Stainless 8/9
TENOR BANJO
254 Sets of 4 strings Plated 7/5
385 Sets of 4 strings Tropical Stainless 8/2
Also sold singly by good Dealers everywhere
BRITISH (MM) MUSIC STRINGS
130 Shacklewell Lane, London, E.8

INSTRUMENT REPAIRS
1/4 per word

A BEAUTIFUL JOB, Overhauls, Relacquering. 5-7 days by appointment. Saxophones / woodwinds/brass. — **KEN TOOTELL, LESLIE EVANS,** 275 Colney Hatch Lane, London, N.11. Enterprise 4137.

ALL GUITAR Repairs, refretting new necks, fingerboards, repolishing. — Grimshaw Guitars, 37 Great Poulteney Street, W1. REGent 3751.

PHIL PARKER LTD, Britain's brass experts, advice on all brass problems, buying, repairing, teaching. Also good class brass instruments bought. — Tel 01-437 8994, or call, 6 Dansey Place, off Wardour Street.

FOR SALE
1/- per word

COMPLETE DISCOTHEQUE system, £39. Comprising Custom Console, built in lights, 2 Garrard SP.25 decks, 80 watt twin amplifier, Goodmans, Fane 12in speaker system mixer, mike, records, spare speakers, accessories, 6 weeks old, breathtaking sound, after 6 p.m. or weekends. — Mr. Walsh, 67 Greensprings, Crondall, Farnham, Surrey.

LIGHTING EQUIPMENT — kinetic, ultraviolet etc. Free literature.—01-868 0743.

TWIN DECKS. — Roger Cearns. — 946 5361.

MAURICE PLACQUET

FENDER SOLID STATE 50 AMP. & CAB. NEW....£200
SELMER 50 AMP. & GOLIATH CAB..... £95
SELMER 50 P.A. AMP. & COLS..... £85
MARSHALL 100 AMP. & CAB. NEW..... £250
AMPS. & SPEAKER CABINETS, S/H. FROM..... £15
FENDER STRATOCASTERS. FROM..... £90
EPIPHONE RIVOLI BASS. NEW..... £175
GUILD DUANE EDDY. NEW..... £260
GRETSCH HOLLOW BODY, AS NEW..... £125
LEAD & BASS GUITARS, S/H. FROM..... £15
LUDWIG SUPER CLASSIC KIT, S/H..... £250
SLINGERLAND SATIN FLAME. AS NEW..... £250
PREMIER S/H KITS COMPLETE. FROM..... £90
GRETSCH NAME BAND KIT. NEW..... £330
DOUBLE BASSES. FROM..... £30
TENOR & ALTO SAXOPHONES. FROM..... £25
TRUMPETS & TROMBONES. FROM..... £15
SHURE, RESLO, AKG, BEYER MIKES, NEW AND S/H

126a CHURCHFIELD ROAD
ACTON, W.3 992 7524

CLASSIFIED ADS
MELODY MAKER
161-166 Fleet St, E.C.4

PAN MUSICAL INSTRUMENTS
33/37 WARDOUR STREET, LONDON, W.1
(ABOVE FLAMINGO JAZZ CLUB 2nd FLOOR)
Tels: 01-734 7654
01-437 1578
01- WOR 0653, evening

ALL GOOD INSTRUMENTS WANTED FOR CASH

GUITARS
GRETSCH Hollow Body, 2 p/u, excel. £135
LEVIN Les Paul copy, black..... £85
HOFNER Verithins, from..... £30
GIBSON L7 Cutaway, very gd. cond. £195
HOFNER President, latest model..... £45
RICKENBACKER 3 p/u, as new..... £100
RICKENBACKER 2 p/u, good cond..... £95
MATON Supreme, immaculate..... £80
HOFNER Verithin Stereo, 3 p/u..... £40
HOFNER Verithin, sunburst, excellent £35
FENDER TELECASTER, left-handed £120
LEVIN Jumbo, bargain..... £35
FENDER Stratocaster, sunburst, immac. £100
KAY Jazz Guitar, 2 p/u, bargain..... £55
VOX Phantom 6, white, good..... £35
HARMONY H77, cherry, 2 p/u, nice £65
FENDER Telecaster, white, excellent £110
BALDWIN 2 p/u 6-string, as new..... £55
GUILD Bert Weedon, 2 p/u, excellent £110
DANELECTRO 12-string, as new..... £25

BASS GUITARS
EPIPHONE Rivoli Bass..... £115
HOFNER Committee Bass, bargain..... £30
GIBSON EB2, very good example..... £115
FENDER Precision Bass, sunburst..... £100

AMPLIFIERS
SELMER Zodiac Twin 30..... £50
MARSHALL 4x12" Cabinet, bargain £50

SELECTION of Secondhand Saxophones and Organs at bargain prices

FENDER Tremolux, as new..... £75
VOX T.60 Bass Cabinets, from..... £35 ea.
VOX 50w. P.A. System..... £65
2 SELMER 4x10" P.A. Cols., bargain £40
4 SELMER 4x8" P.A. Cols..... £60
BURNS 60w. P.A. System, complete £80
VOX 50w. 4x10" P.A. Cols., bargain £45
VOX Foundation Bass Units..... £85
MARSHALL 50w. P.A. Unit, complete £125
VOX A.C.30 Custom (2x15)..... £65
SELMER Zodiac 50, complete, as new £65
MARSHALL 50w. Lead Amp..... £40
FENDER Tremolux Amp top..... £40
SELMER David Bass Cabinet..... £30
VOX A.C.50 Bass Amp & T60 Spkr. £75
VOX A.C.50 Super Twin Unit, comp. £85
VOX Supreme Cabinet..... £90
BURNS Orbit 3 Amplifier, bargain £40
2 SOUND CITY 4x12" Cabs. and new Impact 100w. Amp, complete..... £225
VOX T60 Amp & Bass Cab., as new £90

PERCUSSION
PREMIER red glitter kit, excellent £85
PREMIER silver glitter, chr. snare..... £95
Selection of DRUMS from..... £3

NEW IMPACT 60w. P.A. System, complete with leads and covers. £147.11.0

MAIL ORDER : HIRE PURCHASE : PART EXCHANGES

KING
202 KING STREET, HAMMERSMITH, W.6
(around the corner from Ravenscourt Park Underground, District Line)
KENNY NICHOLLS — RIVerside 2661
ST. MUSIC STORE

AMPLIFIERS
MARSHALL 4 x 12 & 50w Amp. £150
MARSHALL 100w Super P.A. with 4 x 12 cols., good..... £190
MARSHALL 100w Super P.A. Amp. £80
MARSHALL 50 & S/City 4 x 12. £95
SOUND CITY 200 P.A. Amp., only £85
PARK 100w Lead Amp Top, only £65
MARSHALL 100w Super Bass Amp. £75
SELMER 100 Goliath & T'n'B 50.. £95
SELMER 50 Goliath & T'n'B 50.. £85
VOX T60, complete..... £95
VOX 100 & 2 Foundation Cabs.. £170
VOX Super Reverb Twin, stands.. £95
Pair VOX 4 x 10 Cols., stands... £50
VOX Foundation, complete..... £90

BASS GUITARS
GUILD Starfire Bass, immaculate.. £100
HARMONY Bass Guitar..... £45
GIBSON EB2..... £110

GUITARS
GIBSON 175.D, Sunburst, as new.. £175
EPIPHONE Casino, Sunburst..... £93
FENDER Telecaster, as new..... £110
RICKENBACKER, 2 p/u..... £100
GUILD Starfire, cherry..... £80
GRETSCH Tennessean, as new..... £85
GRETSCH Double Anniversary.... £100
MATON Electric Supreme..... £80
FENDER Mustang..... £90

DRUMS
AJAX New Sound Kit, as new... £150
PREMIER Silver Glitter, good.... £90
PREMIER Aquamarine, very nice.. £95
TRIXON Blue Pearl, beautiful kit.. £90

ORGANS
VOX Continental, very good..... £125
VOX Continental, immaculate..... £150
FARFISA Compact, red, good..... £135
FARFISA Compact, grey, immac... £145

ALL INSTRUMENTS BOUGHT FOR SPOT CASH
HIRE PURCHASE MAIL ORDER PART EXCHANGES
SAXOPHONE, CLARINET REPAIRS ON PREMISES

ORANGE RANGE
3, NEW COMPTON ST. W.C.2. 01 · 836 · 0374

ORANGE PUBLISHERS
ORANGE MUSIC
ORANGE RECORDS
ORANGE AGENCY

EPIPHONE Casino, as new..... £120
GIBSON, original Les Paul..... £325
GIBSON S.G. Special..... £130
GIBSON Les Paul Junior..... £120
GIBSON S.G. with Fender P/up.... £120
FENDER Stratocaster, as new..... £100
FENDER Jaguar, perfect..... £100
FENDER Jazzmaster..... £100
FENDER Telecaster, nice..... £100
FENDER Telecaster, blond, bargain.. £75
FENDER Six-string Bass, excellent £185
GRETSCH Solid Firebird..... £90
GIBSON J200, as new..... £180
GIBSON J160E, nice..... £90
RICKENBACKER Solid, rare..... £110
GRETSCH Corvette..... £85
GIBSON E.B.2 Bass, nice..... £125
RICKENBACKER, 2 p/up..... £90
RICKENBACKER S/scale..... £90
HAMMOND L122, as new..... £450
VOX Continental, good..... £110
FARFISA Compact, as new..... £135

VOX Westminster, amplifier..... £150
VOX Essex Bass, Americal..... £80
VOX A.C.100 tops..... £65
VOX A.C.100 and 2 Foundations £135
VOX T60, complete..... £75
FENDER Tremolux 2 x 12..... £80
VOX P.A..... £85

ORANGE AMPLIFICATION
150 watt Amplifier, Lead or Bass
150 watt P.A. with reverb
150 watt Slave Amplifier. Output can be increased to 1,000 watts
50 watt Lead or Bass Amplifier
4 x 12 200 watt Speakers
4 x 15 200 watt Bass Speakers
2 x 15 100 watt Bass Speakers
2 x 12 100 watt Lead or P.A. Spkrs.
4 x 12 Column Speakers
Multi-throat Horn Unit, increase carrying range.
LUDWIG Drum Kit, as new..... £365

Orange will rewind all Guitar Pick-ups and repair your Guitar.
Send S.A.E. for your Free Orange Stickers
PART EXCHANGE — CREDIT FACILITIES
ALL GOOD QUALITY GROUP EQUIPMENT PURCHASED FOR CASH

★IVOR MAIRANTS★
Britain's Leading Guitar Expert...
announces the
LATEST DELIVERY OF YAIRI GUITARS

Take advantage of these extra quality nylon strung guitars at extraordinary prices
YAIRI No. 250....20 gns. : No. 500....25 gns.
YAIRI No. 600....30 gns. : No. 700....40 gns.
YAIRI No. 800....55 gns.
Send for Current Catalogue
All specially made for
IVOR MAIRANTS MUSICENTRE
56 RATHBONE PLACE, LONDON, W1P 1AB TEL: 01-636 1481
Open all day Sat. MAIL ORDER SERVICE Nearest Tube: Tottenham Ct. Rd.

Play safe.....you get the
REAL BARGAINS at KITCHENS

Gretsch Tennessean..... 125 gns.
Committee Thin Elect..... 45 gns.
Guild Starfire..... 80 gns.
Hofner Violin Bass..... 38 gns.
Hagstrom Jumbo..... 55 gns.
Vox Organ Guitar..... 145 gns.
Selmer Consul Special, wood Boehm, case..... 25 gns.
B.N.H. Emperor, wood Boehm, case..... 26 gns.
Watkins Rapier..... 25 gns.
B.N.H. Regent Sonorite, Boehm case..... 24 gns.
Alto, Conn Understung..... 90 gns.
Tenor, Pennsylvania..... 65 gns.
Embassy Trumpet, G.L., M.B.. 14 gns.
Beverley Drum Kit, 4 drums, cymbal and access., silver glitter 45 gns.
Rogers Drum Kit, 4 drums, cymbal and access., red glitter..... 115 gns.

KITCHENS OF LEEDS
27/31 QUEEN VICTORIA ST.
TEL. LEEDS 22222
BRADFORD
26 NORTH PARADE
TEL. BRADFORD 23577
NEWCASTLE
29 RIDLEY PLACE
TEL. NEWCASTLE 22500

MAILBAG

Elvis—prove you're still the King!

INSTEAD of the Elvis Presley Fan Club petitioning the BBC, they should petition the singer to come and sing in Britain.

For years Presley has snubbed the British public. Every major US artist has performed here and when the list includes Sinatra, Duke, Ella, Basie, Satchmo etc, then his absence is inexcusable.

Many think that Presley is over-publicised, over-rated and overpaid. Let him perform here so that the public can judge if the "King" should still hold the title.—**JOHN PINKERTON, Twyford, Berks.**

● **LP WINNER**

SO LED ZEPPELIN are the next Cream. But in what sense? Best British blues-based group? Not while we have Keef Hartley, Jethro Tull and Taste. Most musically exciting and proficient group? Not while we have Principal Edward's Magic Theatre, Family and the Third Ear Band. The next super-hype? Most probably. — **DAVID WALKER, Wednesbury, Staffs.**

WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG

Address: Melody Maker, 161 Fleet Street, E.C.4.

KING
blues fun

DYLAN
hit-maker

MUDDY
greatness

ISN'T IT about time Britain adopted a trade exam for groups and bands as Czechoslovakia has?

It would mean that no group or band could play in public unless they have proved that they can play, thus providing agents and promoters with a guide to the quality of the band, cutting out the expense of time wasting auditions and getting rid of the crap groups. — **TONY KAYE, Bridport, Dorset.**

MY FAITH in blues has been restored by seeing Freddie King on his current tour. He lacks the "sincerity" of the overloud, swingless, undynamic British groups but in their place he has put something more important — fun! — **DICK BODILY, Dunstable, Beds.**

● **LP WINNER**

PROOF

THE RECENT placing of Muddy Waters at the top of the Blues section of the MM Jazz Poll (both readers and critics) adds more proof of his greatness.

Since he began recording in the early Forties he has been consistently brilliant in both the Delta and the Chicago idioms and his band, which has included many of the best bluesmen over the years, has always been a major influence on other artists. Today he still leads the greatest and most authentic blues band in existence. — **A. P. GLEN, Cobham, Kent.**

ISN'T IT about time television producers realised that their clever effects on TV screens do not do much to add to the record? We are thoroughly sick of the way an artist is disfigured, superimposed upon, made negative and distorted for our enjoyment when their own talent is often far more entertaining.

If the TV people still wish to experiment why not use the test card or even the news? — **N. McFARLANE, Ashford, Middlesex.**

● **LP WINNER**

THANKS

HOW different the pop scene would have been today if Bob Dylan had never come into being.

We would not have Donovan or Peter Sarstedt, who both got their ideas from Dylan, and would never have had hits from the Byrds ("Mr. Tambourine Man"), Manfred Mann ("Mighty Quinn"), Jimi Hendrix ("All Along The Watchtower") to name but a few. Thanks, Bob Dylan. — **JOHN SHEACH, Kelty, Fife.**

RE-RELEASED records is a subject of much concern. I can see the point of a record company re-releasing records so long as they are meeting a demand, but not creating one.

Singles which really deserve chart placings get pushed off the airplay lists in favour of the re-releases and perhaps this is one of the reasons our charts are in a disgusting state now. — **B. BALLARD, Morden, Surrey.**

WITH THE exhorbitant price of singles, I really think the record companies should begin to release stereo singles. All artists sound infinitely better in stereo and, with some, stereo recording is a must.

Production costs of such records would hardly be higher since most singles nowadays are recorded in stereo and the tape is then mixed prior to the cutting of the master. Instead of moaning about declining single sales, it's about time the record companies started experimenting with their product. — **MICHAEL GRAUBERG, Harrow, Middlesex.**

● **LP WINNER**

PEOPLE are over-concerned with charts, classifications and ratings. Too much time is spent arguing that one song should be in the charts and another shouldn't.

What matters is that groups play the music they want to play and that people buy and listen to the music they enjoy — no matter who the group is, what type of music they play or where their record is in the charts. — **B. MOHIMANN, Morden, Surrey.**

I AM disturbed by the growing trend of certain underground groups to exploit their student following. When the Pretty Things appeared at one college recently, they came on stage with various members of other groups — the Deviants, the Move, Tyrannosaurus Rex among others.

The situation moved beyond the organisers control and what could have been a creative jam session with the participation of so much talent became as a noisy, chaotic farce which nobody, except those taking part, enjoyed. — **MAUREEN GERAGHTY, London SW15.**

IDOL

I MUST write to defend Aretha Franklin's version of "The Weight." I think it is a tribute to both Miss Franklin and Bob Dylan, and the guitar introduction is fantastic. — **DAVID WILLIAMS, Chippenham, Wilts.**

IS IT such a bad thing when people who were digging soul music now turn on to the underground scene. If everyone clung to the same sounds, there wouldn't be any room for progress in pop music. — **J. SERDYNSKI, London, SE22.**

I ENJOYED Tony Wilson's articles about Engelbert. I am a regular reader of Melody Maker, though I am not always able to get it in Holland. But after reading about the series on Engelbert, I chased all the shops to get the issues in question and succeeded.

It is nice to read about one's idol, and in Holland we don't get much information.—**FRANCIS DE GROOT, Delft, Holland.**

Are you sure that's Sammy Davis on vibes

MILT JACKSON and SAMMY DAVIS.

WHEN the MJQ walked on stage at my local theatre I thought Sammy Davis Junior had joined them. His likeness to vibes player, Milt Jackson, is remarkable. — TOM NAUNTON, Seaham, Co. Durham.

SURELY many a pen has been raised in protest after Bob Dawbarn's article on the MJQ. One word is all that is needed to define them — "creative." — R. DALLISON, Canterbury, Kent.

HAROLD DAVISON PRESENTS
TONY BENNETT
TOGETHER WITH
COUNT BASIE
AND HIS ORCHESTRA
HAMMERSMITH·ODEON
SAT., 19 APRIL, 6.50 & 9.15 p.m.
6.50 concert: Tickets 10/-, 13/6, 16/6, 21/-, 25/-, 30/-
9.15 concert: Only 10/- seats left
SUN., 20 APRIL, 6.0 & 8.45 p.m.
SUN., 27 APRIL, 6.0 & 8.45 p.m.
Tickets: 10/-, 13/6, 16/6, 21/-, 25/-, 30/-
VICTORIA · NEW VICTORIA THEATRE
FRI., 25 APRIL, 6.45 & 9.05 p.m.
6.45 concert: Tickets 10/-, 13/6, 16/6, 21/-, 25/-, 30/-
9.15 concert: SOLD OUT
TUES., 29 APRIL, 6.45 & 9.05 p.m.
Tickets: 10/-, 13/6, 16/6, 21/-, 25/-, 30/-
Tickets available from Harold Davison Ltd., 235-241 Regent Street, London, W.1 (stamped, addressed envelope with postal applications) or from all usual ticket agencies.

ROYAL FESTIVAL HALL
General Manager: John Dennison, C.B.E.
on April 14th, 1969 at 8 p.m.
The Massed Gadgets of Auximenies
More Furious Madness
From
THE PINK FLOYD
introducing
The Azimuth Co-ordinator
Prices: 7/6, 10/-, 15/-, 21/-, 25/-
A Bryan Morrison Agency Presentation

MANAGEMENT: PETER WELLS
MORNING DEW
INCREDIBLE VERSATILE INDISPENSABLE
Agents: AMMOWEALTH AGENCIES LTD., Benenden, Kent. Benenden 719

Phil Spector

DERRICK MORGAN
touring U.K. from May 16
For further information contact
PAMA RECORD CO.
965 2267

HAROLD DAVISON PRESENTS
AN EVENING WITH
DUANE EDDY
HIS GROUP AND STRINGS
LONDON - QUEEN ELIZABETH HALL
(Adjacent to the Royal Festival Hall)
SATURDAY, 19 APRIL, at 7.45 p.m.
TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-
Available from Royal Festival Hall Box Office (WAT 3191) or Harold Davison Ltd., 235-241 Regent Street, London, W.1, and all usual ticket agencies.

JOHN PEARSE
ALBUM OF FOLK GUITAR FAVOURITES
Tablature of twelve popular Folk Songs, containing: John Peel, Frankie and Johnnie,, Marching Through Georgia, etc.
PRICE 6/-. BY POST 6/4d. each
FROM YOUR DEALER or FELDMANS 64 DEAN ST. LONDON, W.1

Registered at the G.P.O. as a newspaper. Second class postage paid at New York, N.Y. Printed in Great Britain by QB Ltd., Sheepen Road, Colchester, and published by Longacre Press Ltd. Copyright IPC Business Press Ltd., 161/166 Fleet Street, London, E.C.4. Postage on single copies: Inland 4d., Overseas 3d. CONDITIONS OF SALE AND SUPPLY: This periodical is sold subject to the following conditions, namely that it shall not, without the written consent of the publishers, first given, be lent, resold, hired out or otherwise disposed of by way of Trade at a price in excess of the recommended maximumprice shown on the cover; and that it shall not be lent, re-sold, hired out or otherwise disposed of in a mutilated condition or in any unauthorised cover by way of Trade; or affixed to or as part of any publication or advertising, literary or pictorial matter whatsoever.