

Melody Maker

AUGUST 16, 1969

1s weekly

**BIGGEST
EVER
MM**



DYLAN LATEST

New songs for Britain: 200,000 fans expected

BOB DYLAN is writing special material for his historic Festival appearance at the Isle of Wight on Sunday, August 31. And it is "more than likely" that his next LP will feature tracks recorded "live" during the event — which is acting like a magnet for artists and fans from all parts of the world.

The response, in fact, has been so phenomenal, that promoters Fiery Creations Ltd. are now staging an additional concert on the Friday evening, August 29.

It will be a free concert starring the Nice, Bonzo Dog Band and Eclection, plus another star name now being fixed. The Paris cast of Hair is also flying in specially.

Other groups and folk artists are also offering their services for a free show on the Friday afternoon. "We've had so many offers from artists who want to be present on this big occasion," said a Fiery Creations spokesman on Monday.

GOOD VIEW

When Dylan arrives for "D-Day," he will be bringing in a retinue of some 300 American pressmen and photographers. And he personally is likely to stay on the Isle of Wight for at least five days. "He has fallen in love with the place from a colour movie he saw," added the spokesman.

Site of the concert at Woodside Bay has been extended to 100 acres. "Everyone will be able to get a good view," says promoter Raymond Foulk.

Meanwhile, applications for tickets continue to pour in from all parts of the world. Special ticket agencies have been set up in New York, Melbourne, Sydney, Tokyo and Libya.

Hundreds of American fans are flying in in 15 charter planes, and it is expected that the total number of people converging on the Isle will be around 200,000 — nearly three times the local population!

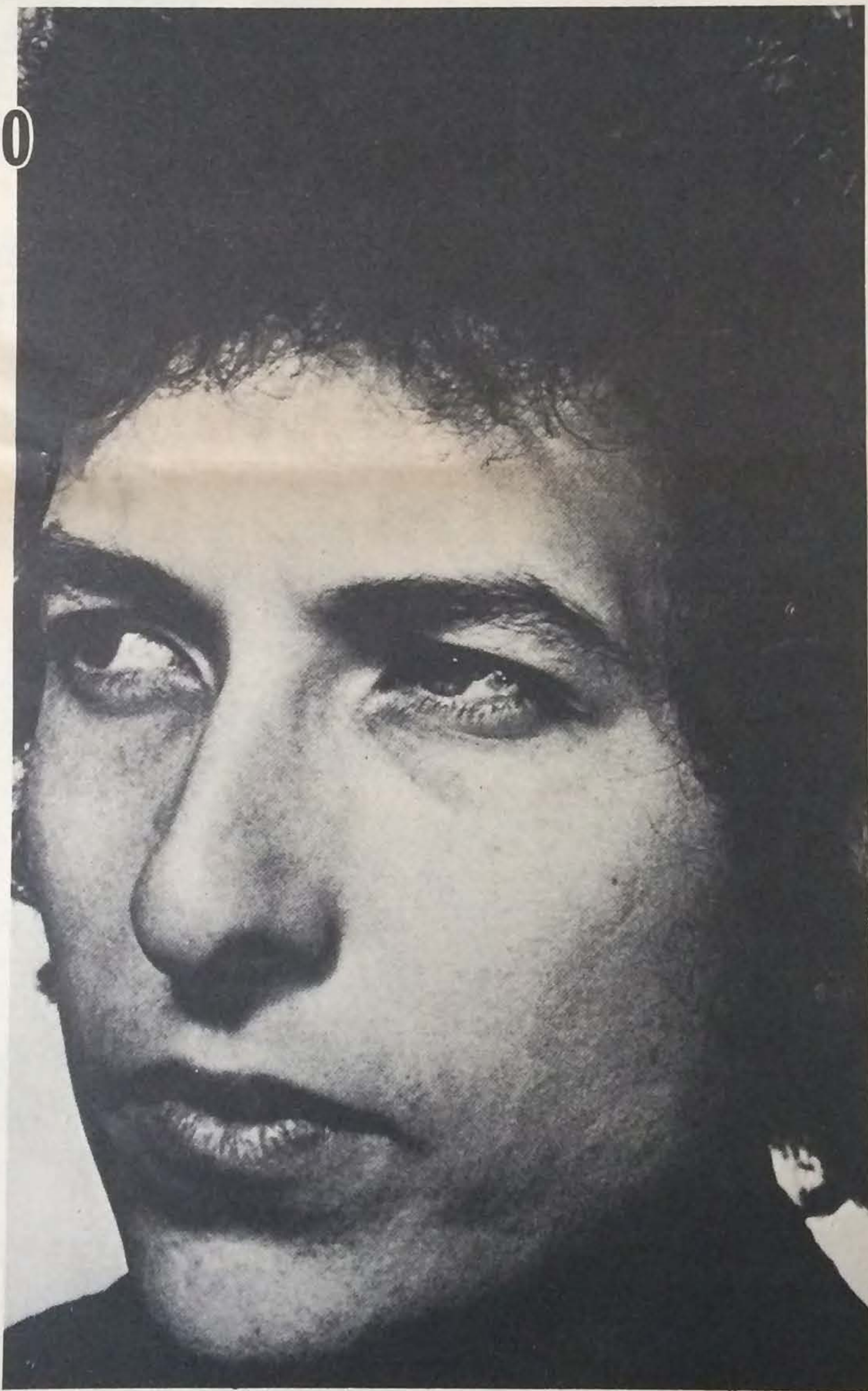
Special catering arrangements, including health foods, are being made, plus camping arrangements. The organisers emphasise that prices will be kept to a moderate level.

A 2,000 watt PA system is also being flown over specially from the States. Rolling Stone Keith Richard will be living in a yacht moored off the Isle, and other members of the Stones are expected to be present.

Fiery Creations Ltd emphasise that this will be Dylan's only appearance in England for quite some time.

DYLAN FOOTNOTE:

The Bob Dylan film, "Don't Look Back," made by one of America's foremost documentary film makers, D. A. Pennebaker, will be shown at the Institute Of Contemporary Arts on Saturdays, Sundays and Mondays from this week at Nash House, The Mall, SW1.



VENUTI: for London

VENUTI FOR EXPO '69

VETERAN jazz violinist Joe Venuti has been added to the bill for Jazz Expo '69, which is being presented in London from October 25 to November 1. Venuti, who was born aboard the ship bringing his parents from Italy to the USA in 1904, is acknowledged to have been the first great jazz fiddle player.

He will appear in Expo with George Wein's Newport All Stars at the Hammersmith Odeon on October 27. Joe Venuti was last in Britain in 1934.

Another Expo change will see Kenny Burrell in place of Grant Green in the Guitar Workshop on October 27. Lineup will be Burrell, Tal Farlow and Barney Kessel.

TRADE
FAIR—
SPECIAL
SUPPLEMENT



SAGA OF THE
BEE GEES
CONTINUED—
PAGE 5



PLUMPTON
FESTIVAL—
FULL REPORT
PAGE 17



HERBIE
HANCOCK'S
LAST
HURDLE-P8



ROBIN
GIBB'S
BLIND DATE
PAGE 10



TALKING
DRUMS WITH
GINGER BAKER
PAGE 22



Melody Maker POP 30

- 1 (1) HONKY TONK WOMAN Rolling Stones, Decca
- 2 (2) GIVE PEACE A CHANCE Plastic Ono Band, Apple
- 3 (3) SAVED BY THE BELL Robin Gibb, Polydor
- 4 (9) MY CHERIE AMOUR Stevie Wonder, Tamla Motown
- 5 (6) MAKE ME AN ISLAND Joe Dolan, Pye
- 6 (5) GOODNIGHT MIDNIGHT Clodagh Rodgers, RCA
- 7 (4) IN THE GHETTO Elvis Presley, RCA
- 8 (12) CONVERSATIONS Cilla Black, Parlophone
- 9 (15) EARLY IN THE MORNING Vanity Fare, Page One
- 10 (8) IT MEK Desmond Dekker, Pyramid
- 11 (13) BABY MAKE IT SOON Marmalade, CBS
- 12 (7) SOMETHING IN THE AIR Thunderclap Newman, Track
- 13 (20) BRINGING ON BACK THE GOOD TIMES Love Affair, CBS
- 14 (11) THAT'S THE WAY GOD PLANNED IT Billy Preston, Apple
- 15 (10) HELLO SUSIE Amen Corner, Immediate
- 16 (—) IN THE YEAR 2525 Zager and Evans, RCA
- 17 (17) I CAN SING A RAINBOW/LOVE IS BLUE Dells, Chess
- 18 (23) VIVA BOBBY JOE Equals, President
- 19 (28) TOO BUSY THINKING ABOUT MY BABY Marvin Gaye, Tamla Motown
- 20 (14) BARABAJAGAL Donovan and Jeff Beck, Pye
- 21 (16) PEACEFUL Georgie Fame, CBS
- 22 (19) WET DREAM Max Romeo, Unity
- 23 (—) CURLY Move, Regal Zonophone
- 24 (16) WAY OF LIFE Family Dogg, Bell
- 25 (21) WHEN TWO WORLDS COLLIDE Jim Reeves, RCA
- 26 (18) BREAKAWAY Beach Boys, Capitol
- 27 (—) JE T'AIME MOI NON PLUS Jane Birkin and Serge Gainsbourg, Fontana
- 28 (—) SI TU DOIS PARTIR Fairport Convention, Island
- 29 (—) NEED YOUR LOVE SO BAD Fleetwood Mac, Blue Horizon
- 30 (—) HEATHER HONEY Tommy Roe, Stateside

POP 30 PUBLISHERS

1 Mirage; 2 Northern Sons; 3 Saharet; 4 Jobete/Carlin; 5 Shaftesbury; 6 Lowery; 7 Carlin; 8 Cookaway; 9 Lowery; 10 Blue Mountain; 11 Walbeck/Schroeder; 12 Fabulous; 13 Josid Music; 14 Apple; 15 Essex; 16 Essex; 17 Mark VII/Croma; 18 Grant; 19 Jobete/Carlin; 20 Southern; 21 Apple; 22 Beverly; 23 Essex Music International; 24 Cookaway; 25 Burlington; 26 Immediate; 27 Shapiro Bernstein; 28 Blossom; 29 Peter Maurice; 30 Lowery.

u.s. top ten

- As listed by "Billboard"
- 1 (1) IN THE YEAR 2525 (Exordium & Terminus) Zager and Evans, RCA
 - 2 (3) HONKY TONK WOMAN Rolling Stones, RCA
 - 3 (2) CRYSTAL BLUE PERSUASION Tommy James & the Shondells, Roulette
 - 4 (5) SWEET CAROLINE Neil Diamond, Uni
 - 5 (7) A BOY NAMED SUE Johnny Cash, Columbia
 - 6 (9) PUT A LITTLE LOVE IN YOUR HEART Jackie DeShannon, Imperial
 - 7 (6) RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition, Reprise
 - 8 (8) MY CHERIE AMOUR Stevie Wonder, Tamla
 - 9 (4) WHAT DOES IT TAKE TO WIN YOUR LOVE Jnr Walker and the All Stars, Soul
 - 10 (10) BABY, I LOVE YOU Andy Kim, Steed

top twenty albums

- 1 (10) STAND UP Jethro Tull, Island
 - 2 (3) 2001 Soundtrack, MGM
 - 3 (2) ACCORDING TO MY HEART Jim Reeves, RCA
 - 4 (1) FLAMING STAR Elvis Presley, RCA
 - 5 (6) OLIVER Soundtrack, RCA
 - 6 (7) HAIR London Cast, Polydor
 - 7 (4) THIS IS TOM JONES Tom Jones, Decca
 - 8 (5) BEST OF GLENN MILLER Glenn Miller, RCA
 - 9 (8) LED ZEPPELIN Led Zeppelin, Atlantic
 - 10 (10) UNHALFBRICKING Fairport Convention, Island
 - 11 (—) FROM ELVIS IN MEMPHIS Elvis Presley, RCA
 - 12 (11) BEST OF CLIFF CLIFF Cliff Richard, Columbia
 - 13 (9) TCB Diana Ross and the Supremes and Temptations, Tamla Motown
 - 14 (—) THE SOUND OF MUSIC Soundtrack, RCA
 - 15 (15) MY WAY Frank Sinatra, Reprise
 - 16 (—) AHEAD RINGS OUT Blodwyn Pig, Island
 - 17 (13) HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND Ray Conniff, CBS
 - 18 (14) WORLD OF VAL DOONICAN Val Doonican, Decca
 - (—) LOOKING BACK John Mayall, Decca
 - 20 (12) NASHVILLE SKYLINE Bob Dylan, CBS
- Two LPs tied for 18th position



BUDDY
British tour

DRUMMERS INVITED TO RICH SPECTACULAR

BRITISH DRUMMERS are invited by BBC producer Terry Henebery to attend a colour TV spectacular starring Buddy Rich and his Band at London's Talk of the Town Restaurant on Sunday, November 23. Henebery asks that those drummers wishing to be present at the spectacular should contact him for tickets for the show, which will be transmitted at a later date.

As already reported in the MM, Buddy Rich and his Band kick off a British tour at Liverpool University on Friday, November 7, followed by concerts at London's New Victoria the next day.

Surman wins two Downbeat awards

BRITAIN'S JOHN SURMAN topped two categories in the new Critics Poll organised by the American magazine Downbeat.

In the section for "Talent Deserving Wider Recognition" he won both the baritone and soprano sax categories. Other Europeans who won in this section were Norway's Niels-Henning Orsted Pedersen (bass), Daniel Humair (drs) and the Clarke-Boland Orchestra (Big Band).

Duke Ellington again won three categories in the main section of the poll — Big Band, Composer, and Arranger. Miles Davis was top in the Combo and Trumpet departments. Lucky Thompson won the new Soprano section and French violinist Jean Luc Ponty won the section for Miscellaneous Instruments.

Among those who retained their titles were J. J. Johnson (tmb), Johnny Hodges (alto), Sonny Rollins (tr), Harry Carney (bari) and Jimmy Smith (organ).

Jimmy Hamilton (clt) won for the first time and other changes from last year were James Moody (flute), Earl Hines (pno), Kenny Burrell (gtr), Richard Davis (bass) and Elvin Jones (drs).

Ella Fitzgerald and Ray Charles were the top singers and Muddy Waters took the R&B category. Bobby Hutcherson jumped to first place among the vibes players ending Milt Jackson's 14-year run.

LP Of The Year was Duke Ellington's "And They Called Him Bill," with the Reissue Album award going to Louis Armstrong's "Very Special Old Phonography."



JOHN SURMAN: new Critics Poll winner

MONKEE DAVY IN LONDON FILMING COLOUR TV SHOW

MONKEE DAVY JONES is in London this week, shooting scenes for a Tennessee Ernie Ford colour spectacular to be screened on British and American television later in the year.

Accompanied by his 24-year-old wife Linda and their baby daughter Talia Elizabeth, born 10 months ago, Davy flew to London last week and spent the weekend with his parents in Manchester.

The TV show, titled The Pea Picker In Piccadilly, will be shown by NBC in America on Thanksgiving Day in November and will be networked in Britain by ATV in the same month and in colour.

The show is filmed annually by Ford and this year's guest stars will include Davy, Harry Secombe, and Terry-Thomas.

Davy will sing "Scarborough Fair" backed by the Mike Sammes Singers, and joins Secombe in a duet — shot on a London bus — where they sing "Consider Yourself," from the musical Oliver.

After filming is finished this weekend, Davy will stay in



DAVY
here with wife

London for a few days before flying to Canada, probably on August 23 or 24. There he joins the other Monkees for two live shows at the Toronto Expo on August 25.

One of Davy's compositions, "Daddy's Song," is the A-side of the group's new British single, released last week on the RCA label. The song is from the group's film Head which is due to be shown at the Piccadilly Classic, London, soon. No date for the opening was available at presstime.

SNOW SINGLE

Hank Snow has a new single, "The Name Of The Game Was Love," released by RCA Records. Hank recently appeared in concert at the London Palladium, and other dates he will play include Belle Vue, Manchester (August 22), the Stadium Dublin (23) and Green's Playhouse (24).

With Hank is fellow US country artist, Willie Nelson and he has a new single, also on RCA, just released, titled "My Own Peculiar Way," it is written by Willie himself.

DON TV DATE

TROMBONIST - VOCALIST Don Lang will front his Frantic Five group for a BBC-TV special on Bank Holiday Monday, September 1.

The programme, titled Were Those The Days? is a nostalgic look-back at the 'Fifties, and will include such guests as Frank Ifield, and Joan Regan.

BARRY THEME

BRITISH COMPOSER John Barry has been signed to write the soundtrack for the new James Bond film, On Her Majesty's Secret Service.

DAMONE AT TALK

VIC DAMONE, American song star who recently visited Britain to tape a BBC-colour TV spectacular and make recordings, has been signed to star at London's Talk of the Town Restaurant from September 5 to 20.

PENTANGLE BACK

THE PENTANGLE returned this week from a highly successful US trip and in September begin another foreign tour, this time in Scandinavia, with concerts at Oslo University (September 11), Trondheim University (12) and Stockholm on September 16.

In October the group make a solo British tour, opening at the Royal Albert Hall on October 4.

BLUEBEAT HOT 20

- 1 (1) HOW LONG WILL IT TAKE Pat Kelley GAS-115
- 2 (2) WET DREAM Max Rimeo UNITY-803
- 3 (3) WHAT AM I TO DO Tony Scott ESCORT-865
- 4 (6) THROW ME CORN Winston Shan BULLET-999
- 5 (11) SOMEBODY TO LOVE Slim Smith Unity-515
- 6 (4) STRANGE WHISPERING The West Indians CAMEL-16
- 7 (7) TOO PROUD TO BEG The Uniques GAS-117
- 8 (5) HOLD DOWN The Kingstonians CRAB-19
- 9 (9) FACTS OF LIFE The Melatones CAMEL-18
- 10 (17) JUST ONCE IN MY LIFE Ernest Wilson & Freddy CRAB-21
- 11 (13) SEND ME SOME LOVING Derrick Morgan CRAB-29
- 12 (8) HAILES SELAISE/BLUES DANCE Laurel Aitken NU BEAT-052
- 13 (19) MY WHOLE WORLD IS FALLING DOWN Ken Parker BAMBOO-1
- 14 (—) PEYTON PLACE Donald Lee UNITY-517
- 15 (20) SLIP AWAY Slim Smith UNITY-500
- 16 (10) TOO EXPERIENCE Winston Francis PUNCH-5
- 17 (12) LET ME TELL YOU BOY Ebony Sisters BULLET-401
- 18 (18) IF IT DON'T WORK OUT Pat Kelley GAS-123
- 19 (14) DON'T PLAY THAT SONG Derrick Morgan CRAB-18
- 20 (—) SPLASH DOWN The Crystals NU BEAT-086

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of the week



ELVIS PRESLEY

"From Elvis in Memphis"

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Featuring "In The Ghetto"

RAM

NO MOTHERS DATE FOR FAIRPORT

FAIRPORT CONVENTION will not be appearing at Mothers, Birmingham, on Sunday, as reported last week. The group are still rehearsing with new members drummer Dave Mattacks and fiddle and mandolin player Dave Swarbrick.

They hope to be returning to live gigs at the end of September and are also planning material for another album.

They go into the studios when their manager Joe Boyd returns from America. He has been in the States setting up a tour for the Incredible String Band and recording Witchseason artists John Martyn and Beverley, who return to Britain at the end of August. The Incredible String Band are expected to begin their next US tour on September 13.

Among the groups fixed to appear at Mothers, Birmingham, are King Crimson and Blodwyn Pig on Saturday, the Nice on Sunday, Pretty Things (August 23), Family (24), Clouds (29) and Liverpool Scene (30). Other groups booked are the Third Ear Band on August 20 and Edgar Broughton (27).

'IGGINBOTTOM 'Iggintbottom's Wrench

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PAXTON at Croydon

OSCAR TO RETURN IN SEPTEMBER

U.S. PIANO star Oscar Peterson returns with his trio to this country next month to open Harold Davison's '69 concert season. Peterson begins his tour with an appearance at Worthing on Friday, September 19, and plays two concerts at London's Queen Elizabeth Hall on Saturday, October 4.

Folk singer and guitarist Tom Paxton makes a return visit to Britain next month, opening his tour with a Royal Albert Hall concert on Friday, September 26. The American singer plays Croydon's Fairfield Hall on October 2.

Right after Paxton's arrival, soul king Ray Charles flies in with his orchestra and the Raelets to begin a short tour. Ray Charles gives two concerts at London's Royal Festival Hall on Saturday, September 27, and tours until October 4.

The next concert attraction — here for one date only — is the American Folk Blues Festival '69, featuring Magic Sam and the Blues Band, Duke Boy Bonner, Clifton Chenier and Earl Hooker. They make their only British appearance at London's Royal Albert Hall on Friday, October 3.

BBC DENY BAN ON JANE'S 'SUGGESTIVE' SINGLE

A RECORD which has been described as "suggestive" hit the MM chart this week at number 27 — without being played by the BBC.

It is "Je T'Aime - Moi Non Plus," by Jane Birkin, ex-wife of British composer John Barry, and her friend, French singer and composer Serge Gainsbourg.

It was released six weeks ago on the Fontana label, and Fontana press officer Nick Massey commented: "I don't understand why the BBC have refused to play it."

"It contains sighs and heavy breathing, but basically it's a very beautiful song, with attractive French words. It's certainly not obscene."

"When we realised that the BBC weren't going to play it, we decided to send out copies to discotheques and boutiques all over the country."

This seems to have done the trick, and now it's a hit record."

A BBC spokesman said: "We have not played this record, but it has not been 'banned.' It's up to the individual producers to decide for themselves which records are suitable for their shows. There is no list of banned records, and the producers make their own decisions on what not to play."

Miss Birkin, a popular figure in France, is a model, and appeared in a semi-nude scene in the film Blow Up. The single comes from an album made by the couple, also released recently in this country.

The BBC spokesman later added: "The record is not considered suitable for broadcasting. However we have played instrumental versions of the tune on our programmes."

ROBERTSON DIES
PHIL ROBERTSON, road manager for many big names



JANE BIRKIN: ex-wife of composer John Barry

in the jazz and pop worlds, died in Mount Vernon Hospital, Enfield, last Wednesday (6).

Phil had worked with Chris Barber, Terry Lightfoot, Bob Wallis, Moody Blues and Eric Burdon among others.

He bought a new Jaguar car on July 22 and the same day was involved in a crash in Potters Bar near his home. He was taken to hospital where he died two weeks later. The funeral was held at Enfield Crematorium yesterday (Wednesday).

NEW JETHRO DISC

JETHRO TULL return from their current U.S. tour in two weeks time and go straight into the studios to record a new single and an album. They will comprise material written by Jethro's Ian Anderson during the American trip.

The single will be rush released to coincide with the group's British tour in September. With Tull on the tour will be Savoy Brown and other bands yet to be fixed.

Dates for the tour so far are City Hall, Newcastle (Sep-

tember 25), Usher Hall, Edinburgh (26), Stadium, Dublin (27), Ulster Hall, Belfast (29), Royal Albert Hall, London (October 1), Free Trade Hall, Manchester (2), Dome Brighton (3), Hull City Hall (6), Town Hall Leeds (7), Town Hall Birmingham (8), City Hall, Sheffield (15), Cambridge (19), Southampton Guildhall (20), Colston Hall, Bristol (21), De Montfort Hall, Leicester (23), Plymouth Guildhall (25), Oxford Town Hall (27), and St Andrews Hall, Norwich (29).

GOTTLIEB APPOINTED

STEVE GOTTLIEB, 40-year-old managing director of EMI Italiana, has been appointed Chief Representative of the Philips and Deutsche Grammophon companies in the United Kingdom.

He will be stationed in London, and will also be on the board of Phonodisc, a joint company to be formed by Philips and Polydor to co-ordinate all the group's mechanical functions.

SCOTT TO TOUR JAPAN

SCOTT WALKER will tour Japan for four weeks next March. Scott has already visited Japan on three previous occasions.

The singer, currently working on a new album, opens at the Golden Garter theatre club, Wythenshaw, for two weeks from September 8.

EDITOR IN CHIEF

JACK HUTTON has been appointed Editor in Chief, Longacre Press Limited Music Group, which comprises Melody Maker, Disc and Music Echo, Melody Maker Yearbook and Music Business Weekly which makes its bow on September 20.

ROBIN OFF TO STATES

ROBIN GIBB may fly to California within the next three weeks to produce a recording of one of his songs for Monkee Davy Jones.



SCOTT a new album

Police Recreation and Social Club, stars Ken Colyer, Alex Welsh, and Alan Elsdon. They will play on Hastings Pier on August 29, until 6 am the following morning.

Proceeds will go to the Police Dependents Trust Appeal, which supports the widows and orphans of all police officers killed in the course of duty.

BLIND FAITH AWARD

BLIND FAITH have been awarded a gold disc for the million dollar sales on their first Atlantic album. The group are currently touring the US.

Another Atlantic group, Iron Butterfly have received a platinum disc for two million sales of their album "In-A-Gadda-Da-Vidda."

Iron Butterfly visit Britain in September for personal appearances, opening at the Marquee, London, on September 9.

CHARITY JAZZ

JAZZ — in the form of an all-night ball in Hastings — will be helping dependents of the three policemen who were shot in Shepherds Bush three years ago this week.

The Ferry Boat Jazz Ball, organised by the Hastings

The Fillers

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STORM OVER NEW ELVIS SINGLE

A STORM is brewing over the latest single by Elvis Presley — who hit the world headlines last week with his sensational "live" comeback after nine years in Las Vegas. Out on August 29 is Presley's follow-up to his recent chart-topper "In The Ghetto." The new single couples "Clean Up Your Own Backyard" with "The Fair Is Moving On" — a song written by British composers Doug Flett and Guy Fletcher. RCA Victor, which releases El's discs in Britain, have chosen "Clean Up Your Own Back Yard" as the A side — which follows the pattern of the Stateside release.

But now the Official Elvis Presley Fan Club of Great Britain and the Commonwealth — which represents 30,000 Presley fans — has come out fighting against the choice of the A side.

Fan club secretary Todd Slaughter last week mailed a news letter to 20 leading British deejays urging them to plug the British-composed flip instead.

They told the MM: "The Fair Is Moving On" is by far the better side. Frankly, 'Clean Up Your Own Backyard' is an awful record."

"I took up the matter with RCA, and they told me they had made the decision after a long discussion. But I think 'Clean Up' is appalling."

A spokesman for RCA Victor commented: "The record is being released in this way for two reasons: first, 'Clean Up Your Own Back Yard' has already proven itself a hit in the States and secondly, we believe that it is the right record to release in Britain at the moment for radio and TV promotion."

Footnotes MM Pop reviewer Chris Welch: "Both sides of the new Elvis are equally boring."



Blues in the night from Chicken Shack (left) and Aynsley Dunbar — two of the many top groups at the ninth National Jazz and Blues Festival at Plumpton, Sussex, last weekend. The Festival was one of the best in the series and the behaviour of the thousands of fans drew praise from many people, including the local villagers. Full report and picture on page 17.

A SPLIT has hit the Thunderclap Newman group only four weeks after they hit number one in the MM Pop 30 with "Something In The Air."

The two newest members of the group — Jack McCulloch (20) on drums, and Jim Pitman-Avery (21) on bass guitar — have quit. And they plan to form their own group.

They told the MM on Monday: "We were very discontented with the way things were going. We had no individual freedom. Everything we played was laid down to us, and we had to do it. There are no hard feelings however. We have great respect for Speedy Keene, and Jimmy

THUNDERCLAP NEWMAN SPLIT

McCulloch and Andy is well, he's Andy!"

The two members are unlikely to be replaced and Thunderclap Newman will continue to work as originally planned by their sponsor Pete Townshend, as a trio.

A Track records spokesman said on Monday: "The reason there was discontent was because Thunderclap Newman are coming off the road to concentrate on an album and the next single. Kit Lambert is sifting through some new Speedy Keene compositions for the single and the album will be started as soon as Pete Townshend returns from America."

BONZOS TOUR U.S.

NEW YORK, TUESDAY. — A new American tour is being

MCCULLOCH AND PITMAN-AVERY LEAVE

set for the Bonzo Dog Band in September (reports Ren Grevatt).

No venues are yet known but Bill Graham, the Fillmore boss, was impressed by their appearance at Fillmore West in June and wants them back for both Fillmore West and Fillmore East.

FLEETWOOD DEAL

FLEETWOOD MAC have signed a three-year recording contract with the Warner-Seven Arts label, Reprise.

The deal also allows the group to introduce new talent to the label and to produce it. They will also retain the services of engineer Martin

Birch, who recorded the sessions for "Man Of The World," the last Fleetwood Mac hit.

The group's third "official" album (their first company, Blue Horizon has just issued another Mac album), will be "Then Play On" and will comprise 14 tracks written by Peter Green and Danny Kirwan. It is scheduled for release on September 19.

The album is set for US release at the end of September to coincide with the group's tour there. It will last eight weeks and begin in Mid-November. Fleetwood Mac tour Scandinavia from November 1-9.

SCOTT TV LINE-UP

THE FULL lineup has now been settled for the BBC TV colour series presenting the best of British jazz from Ronnie Scott's Club. The television team, under producer Terry Henebery, moves into the club next week and begins on Tuesday the recording before an audience of a dozen 25-minute programmes.

These are the artists who will be presented in the Jazz Scene series, introduced by Ronnie Scott and the Band and the Ronnie Ross Group (19) Salena Jones with group and the Mike Westbrook Concert Band (20) John Surman Quartet and Alan Skidmore-Kenny Wheeler Quintet (21) Graham Collier Sextet and Peter King-Tony Coe Quintet (22) Johnny Dankworth Orchestra and Cleo Laine (23) Tubby Hayes Big Band, Alex Welsh Band and George Chisholm-Kenny Baker All Stars (24). No date has been set for the first transmission but the series will go out in the autumn, probably starting in September.

Tickets for admission to next week's recording sessions at Ronnie Scott's are available free to Scott Club members and associate members, who should apply to the club at 47 Frith Street, London, W.1.

NEWS EXTRA PAGE 43

Two new albums from Stan Tracey

JAZZ NEWS BY BOB DAWBARN

STAN TRACEY is currently preparing two new albums which he will record for Denis Preston's Record Supervision in September.

The first will feature his new Quartet with Peter King, Dave Green and Brian Spring and will feature a good ration of free form. The second is a big band album of his new suite, "The Seven Ages Of Man."

Stan records a BBC Jazz Club with the Quartet this week for airing on August 23 and will be in Tony Coe's group being taped for the Ronnie Scott Club TV series on August 22.



TRACEY new Quartet

Parker and John Surman (saxes), Barry Guy (bass) and Louis Maholo (drs).

TRUMPETER Dizzy Reece, currently briefly on holiday in Britain, guests at the Royal Oak, Tooley Street, South London, tomorrow (Friday) with the resident trio of Phil Seaman, Terry Shannon and Reg Pettit. Bob Burns is the guest star on Saturday.

BASSIST Art Davis has filed a complaint with the New York City Commission on Human Rights accusing the New York Philharmonic Orchestra of discriminating against Negroes. Davis has played with an integrated New York group, the Symphony Of The New World since 1965 and the Radio City Symphony Orchestra from 1961 to 1966.

THE Spontaneous Music Ensemble has a BBC Jazz Workshop on August 20. The line-up will have John Stevens (drs), Mongesi Feza (tp), Paul Rutherford (tmb), Trevor Watts (saxes), Derek Bailey (gtr), Chris McGregor (pno), John Dyani (bass) and Louis Maholo (drs). The group's Little Theatre Club sessions will re-start at the end of this month.

THE Bickley Arms, Chislehurst, is planning to present jazz six or seven nights a week plus Sunday lunchtimes. The Jazz Disciples are resident at the Monday trad session and Monty Sunshine guests with them next Monday (18).

LINE-UP of the Chris McGregor group which opens at Ronnie Scott's Upstairs Room next Monday for four days is Chris (pno), Mongesi Feza (tp), Mike Osborne, Evan

SAXIST-FLAUTIST Bob Downes' Open Music plays its first date at London's 100 Club on Monday (18) opposite the Ken Gibson Big Band. The Downes trio has a BBC Jazz Workshop broadcast on September 10. A 27-minute ballet written by Downes will be performed by the Ballet Rambert at the end of September.

GRAHAM COLLIER is writing the music for a film documentary about the QEZ. The Collier group plays a festival in Stockholm on August 24 and starts four days at Ronnie's Upstairs Room the following day.

THE Great Western Music Club at the Railway Hotel, Penzance, now has jazz on Thursdays, Fridays and Saturdays. Resident are singer Kris Gayle and the Jazz Roots — Tom Dickinson (vibes), Theo Williamson (pno), Goudie Charles (bass, bass gtr) and Jim King (drs).

DEREK HUMBLE is featured with the Gordon Beck Trio at Ronnie Scott's until Saturday (16). . . . John Chilton's Swing Kings visit London's Kensington Hotel this Saturday (16).

THE Ken Colyer and Brian Green bands feature in Reading Jazz Club's Riverboat Shuffle on Sunday, August 24. . . . The Mike Westbrook band plays a gig at the Artists Place, Duke's Road, Euston, on August 23.

DICK MORRISSEY and Terry Smith play Halifax Town Supporters' Club on Monday (18).

GUERCIO IN LONDON



EX-MOTHERS of Invention guitarist Jim Guercio arrived in London this week. Guercio who manages and produces the Chicago Transit Authority, currently high in the US album chart, is in London to promote the release of the group's first album with CBS Records and to set up a tour for the group in December. Guercio produced the second Blood Sweat and Tears album.

● GUERCIO

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"THE Bee Gees are alive and well and living in Belgravia. And we don't intend just to sit there!"

That is the message from Barry Gibb to those rumourmongers who persist in spreading reports that the Bee Gees are about to break up. Rumours that have refused to be laid ever since Robin went solo.

Barry also lashed out at those critics who have given a rough handling to the Bee Gees' new single, "Don't Forget To Remember."

"I can only beg to differ with the critics," said Barry. "They made some pretty insulting remarks—remarks that would have been uncalled for even with a new group."

"As for your critic's remark that our record 'wouldn't stand a snowball's chance in hell'—then just wait and see."

And why criticise it for having a country and western flavour? You may as well be just as critical about Glen Campbell and Dean Martin for doing Country and Western type songs. But they've had very big hits with them.

The last Stones record was a flop. Then they came back with 'Honky Tonk Women' and made No 1. We don't mind critics, but to use a phrase like 'not a snowball's chance in hell' is a pretty low comment.

Rumours

Returning to those "break-up" rumours, Barry commented: "Lennon made a film but that didn't mean that the Beatles were splitting up. Maurice is making a film, and I will be making films. We shall be doing a lot of work

The saga of the Bee Gees continues

individually — but we will still stay together as a group. Eventually, we shall be going on tour.

Accepted

"A replacement for Robin? I don't believe in replacements when someone leaves a group. It doesn't matter who joins when a person leaves, he is never really accepted. Mick Taylor, who joined the Rolling Stones, is not to my mind a Rolling Stone. He's not one of those five guys who started off together. Of course, he will be accepted by the fans — but the Stones are the Stones, the Hollies are the Hollies, and the Bee Gees are the Bee Gees.

"We're certainly not desperate for anyone to join in place of Robin.

"I think there will be a big

shake-up on the group scene in the future. A lot of them are going to disappear. But those groups who have established themselves and who can write their own material obviously stand a better chance of survival.

"I couldn't predict what will happen on the pop scene. Right now you've got Elvis Presley, country and western, the Stones, Engelbert, Tom Jones and the Beatles. Who can say what will be the next trend? But I do see a very big drop in the number of groups. But I don't include the Bee Gees!"

Shooting

Right now, Barry is in the middle of shooting his TV spectacular, Cucumber Castle.



BARRY GIBB: 'The Bee Gees are, and the Bee Gees always will be'

BY
**LAURIE
HENSHAW**

"He tries to gain control of my country. But there's absolutely no bloodshed involved. I got the idea from the 'Cucumber Castle' title on the first Bee Gees album."

Appear

When shooting is completed, the Bee Gees will fly to America to star in an Andy Williams Spectacular on September 15. They also appear on the Red Skelton and Johnny Carson shows.

The much-travelled Barry ruminated on the fact that, although the Bee Gees had visited the Middle East and Singapore, they hadn't yet played Japan. "We'd love to go there," he said.

**ROBIN
GIBB
IN
BLIND
DATE**

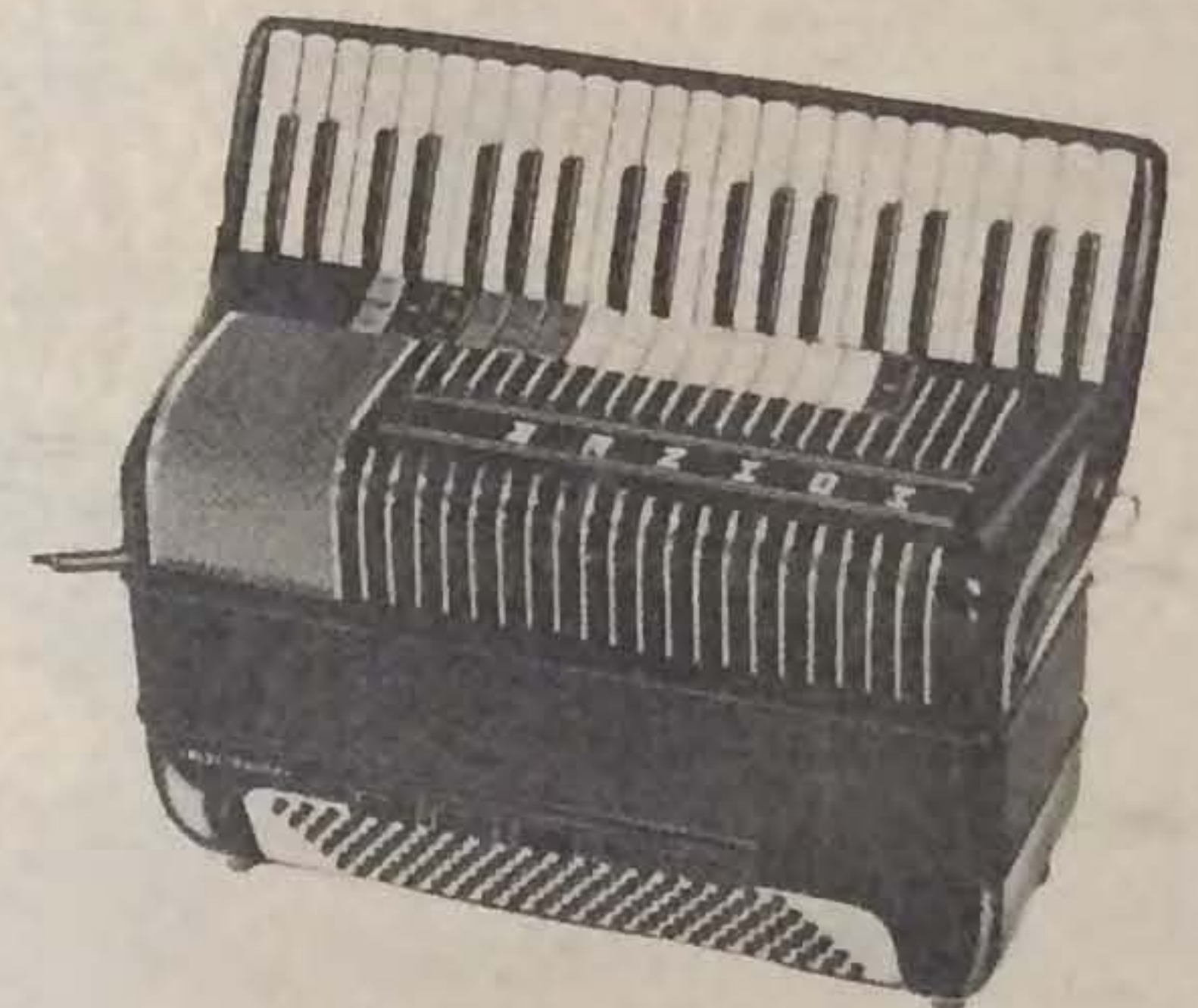
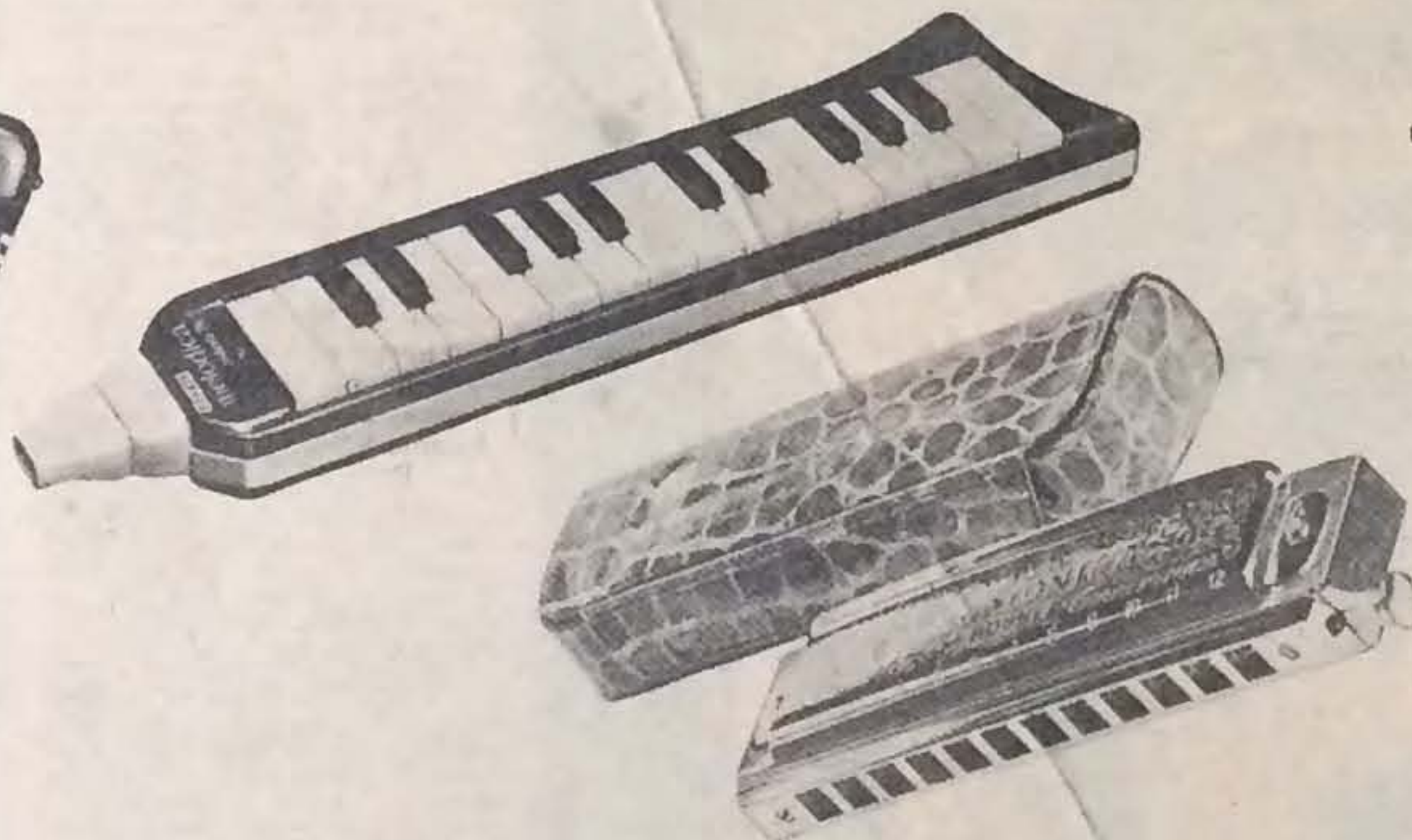
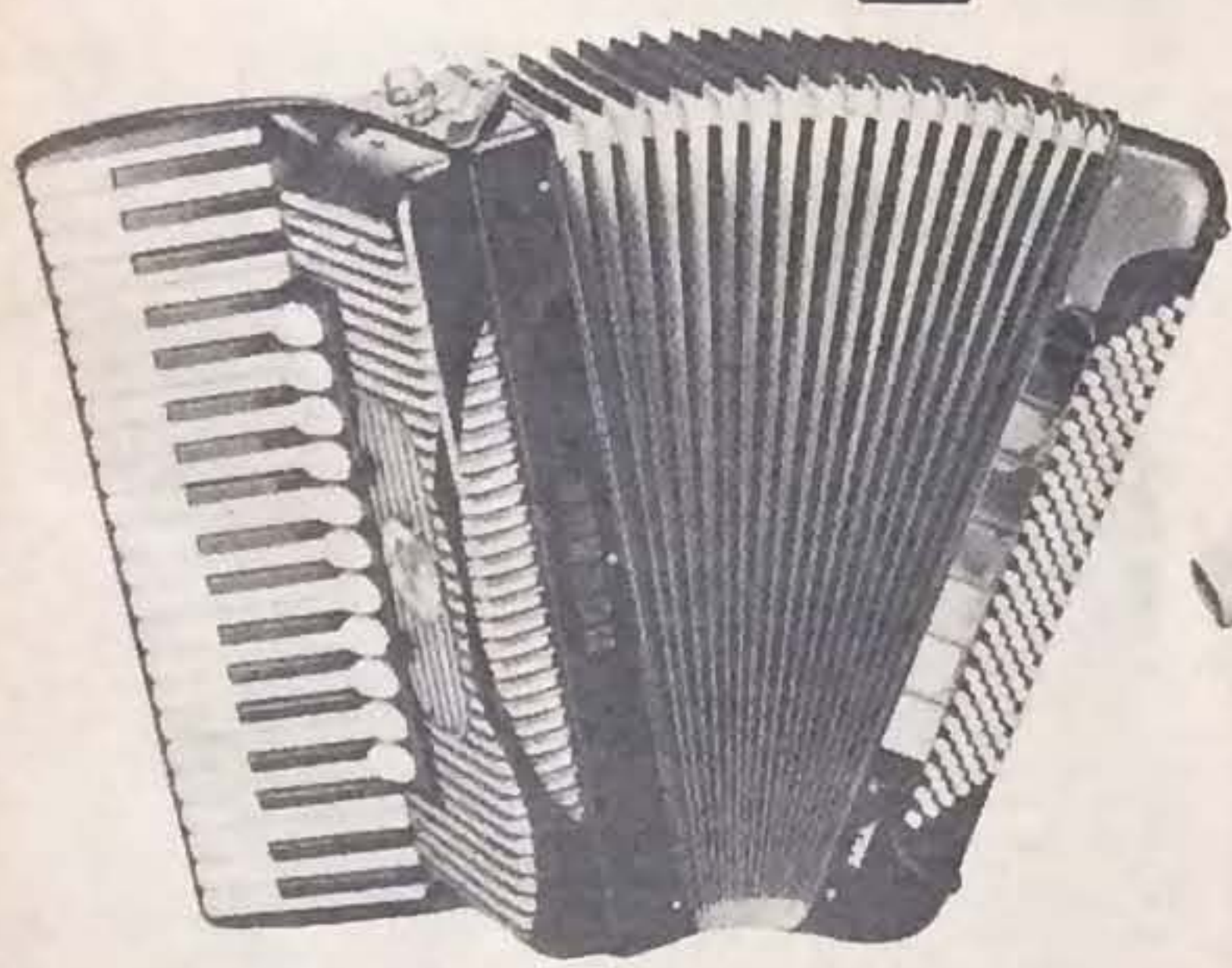
SEE PAGE 10

"It will be a series on ABC-TV in America, and is the pilot for a series on BBC-2," he says. "It's about a land called Cucumber and is set in about the

16th century. We're filming it at Robert Stigwood's place in Stanmore. It's an old period house set in 34 acres. "It's a fantastic film.

There's also another country called Jelly, with a King of Jelly. I play the King of Cucumber, and Maurice is the King of Jelly.

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THE RECENT Newport Festival was, it seems, rather a setback for those who have been pressing for jazz and rock to join forces.

Newport promoter George Wein has described last month's festival as "sheer hell — the worst four days of my life."

He still claims that the concept of introducing rock groups to jazz audiences is valid but blames the results at Newport on the "unruly conditions" created by rock audiences.

"If this is the type of reaction you get with rock," he said, "I can't combine it with jazz."

Wein's outburst was apparently sparked off by a bill he received from Newport City Council for 50,000 dollars following disturbances at the Festival. The money, claimed the Council, was for extra police expenses, the building of a more adequate fence around the field and improved lighting and toilet facilities. The Council allegedly also told Wein he would have to cut down the seating capacity from 22,000 to 18,000 in future.

Wein retorts that the 1970 festival may be held in some other town. Haven't we heard all that before somewhere?

Excited

John Macleod excited over his new Pye group Committee. In fact he and Tony Macaulay have given them "Sleep Tight Honey," the song they originally wrote for the Foundations.

Pyramid records are releasing a Stanley Makepiece single with a B side that runs only 32 seconds. So they are planning to give five trading stamps with each disc... Jonathan King had to leave his Rolls five miles outside Paris last weekend after the engine...
Richard Williams, former staffman with the Nottingham Evening Post and News, has joined the MM as reporter and feature writer. And as a useful addition to the MM football team.
Emperor Rosko saying nice things about Ruby James after hearing her at Guildford last Saturday... Hard Meat dragged off stage by police after over-running at a Devon

club gig. Maybe they should play Teenycopper music.

John Moorshead, of the Aynsley Dunbar group, offers £50 reward for the return of his black, custom built Gibson Les Paul guitar, serial number 08723, stolen at Plumpton last weekend... Rumours that Canned Heat may break up because of arguments over musical policy.

Ren Grevatt reports from New York that there is "much excitement" about John Hiseman's Colosseum... Hard Meat drummer Mick Carless fined £50 for not having a TV licence.

Mike Casimir's Paragon Brass Band doing a series of six gigs at Tesco supermarkets. Comments Mike "That doesn't mean we're knocking 3d off our price"... Carol Sloane nice on Dee Time.

Only 4,000 showed up at the opening of the Rutgers Jazz Festival in America despite a line-up that included Dizzie Gillespie, Jethro Tull, B. B. King, Herbie Mann, Booker T and Cannonball Adderley.

Free

A booklet being given away in London hippie clubs tells you how to live free in London. Does the BBC know that Bush House is a good place for an all-night kip? Apparently you can be the trendiest down-and-out in town if you visit the Carnaby Street dustbins each night.

Jody Grind roadie John Courage is son of brewery boss... Geoff Britain, drummer with East of Eden, proud father of two alsations, two dobermans and one boxer.

Memo from Bob Dawbarn to Hampstead burglars: "Now I've been done three times in 15 months there's nothing left to nick so please go somewhere else. Try Tony Wilson's pad, he's rich."

Jim Simpson, manager of Locomotive, Tea And Symphony, Bakerloo etc is conducting a vendetta against Birmingham's Council Parks Committee who have rejected his proposal for free concerts in the parks.

Trying

MM's Max Jones and NEMS' Vic Lewis seen trying to explain cricket to charming lady interpreter over plum brandy at a Czech Embassy cocktail party this week. The party aimed to get Czech and British record, radio and booking agency people together.

Skatallites soul band beaten up by yobs with iron bars after South London gig on Sunday night... Organist Peter Bardens kicked in the head by Chelsea skin heads for nothing... Bopper trod on Jiving K. Boots' boots in Kings Road.

Mighty Baby a gas at Speakeasy... Chris Welch hardly back to earth after getting a lift in Ginger Baker's Jensen FF supercar from Harrow to Catford.

Harmony Grass, Wishful Thinking and Malibus formed world's biggest harmony group on beach at Newquay... Plonk Lane cycled from Clapham to Marble Arch complete with guitar for recording session after his car refused to start.

Have you noticed that

Sunday newspaper reporters no longer say: "I made my excuses and left." Always wondered what those excuses were just as the bird was taking 'em off... Duke Ellington written score for new Cinerama film "Change Of Mind."

It used to be the pop musicians who wanted to sit in with jazz groups... A year ago the Peddlers bet agent Mervyn Conn £100 they'd have a Top Ten hit before he got married. They've got until October 9 when Mervyn weds singer-dancer Laura Symonds.

Plumpton Ravings: Roy Harper seen wearing notice that said: "The next steward who asks me who I am will get his face punched in"... Marquee manager John Gee nearly debagged by Legs Larry Smith during Bonzos act. Earlier he was dragged on stage for a knees-up with Keith Moon.

Praise

People at the nearby pub used by hundreds of festival-goers were full of praise. Said one barmaid: "I've never met so many polite youngsters"... Pete Townshend told the audience: "We were a bit worried about Keith. He got here early and had a bit too much... fun."

Then there was the guy who went for a brain transplant but left the hospital before they got the new brain in. The surgeon met him in the street a year later and asked why he hadn't been back for his new brain. "I don't need it in my job," said the guy. "I'm a drummer." How does that grab you Chris Welch fans?

CAUGHT IN THE ACT Taylor triumphs in Nice



TAYLOR: like a leopard

THE MAEGHT Foundation near Nice on France's south coast is a sprawling repository of this century's art. Recently its directors have recognised not only the arts of sight but also those of sound.

The Cecil Taylor Unit has given a week of performances of new "serious" music, which included works by Mauricio Kagel and Karlheinz Stockhausen, the latter directing his own compositions.

With the recent Antibes Jazz Festival providing little of interest for the devotees of new jazz except Miles Davis and Bobby Hutcherson, Cecil Taylor's appearance packed the Foundation's courtyard with close to 1,000 people.

His quartet, including Sam Rivers, Jimmy Lyons and Andrew Cyrille, played three pieces linked together in a single matrix of sound, colour and catharsis which lasted over 90 minutes and won them a prolonged ovation.

The immediate impression of Cecil's playing is his combination of breathtaking speed and peerless conception. And delicacy, as when he barely caressed his keyboard under the flute duets of Lyons and Rivers.

His group truly is a Unit, not four disparate musicians but four facets of a single entity. Each is completely aware of the directions of the others, and the four interact in a tightly woven mesh of sound and motion.

At the piano, Taylor's unique style incorporates his whole body. He seems coiled up, as does a leopard ready to strike, and frequently he jumps from his stool, lunging at the keyboard to smash down a cluster with his forearm, or, with hands spread wide apart, to deliver a run of notes.

The music (his night was of a very organic nature. It began with a series of oral moans, shivers and screams from all four men, Cecil occasionally interjecting scraps of poetry. This "primitive" concept was later echoed in the reed-biting overtones of Jimmy Lyons on alto, and Sam Rivers on tenor sax. Rivers also played soprano sax in the band's 20-minute encore.

For anyone at all sympathetic with Cecil Taylor's music and spirituality a performance by him can be a much-rewarding, cleansing experience. His London appearance in November should not go unnoticed. — BRIAN BLEVINS.

the whole orchestra, like massed Albert Aylers, went berserk during the bear hunt and when Barry Guy acted the hunted bear on his bass.

Frank Holder's skat singing, by the way, was mercifully brief, and consisted of Holder yelling mainly on one note. Pointless but relatively inoffensive. — PATRICK JAMES

Alternating with Westbrook was the sextet of pianist Brian Miller. They produced some good moments, mainly from trumpeter Harry Beckett and forthright tenorist Brian Smith, but they never quite got it together.

Lawrence, by the way, deserves some sort of award — he played in both bands, with furious energy. — RICHARD WILLIAMS

MIKE WESTBROOK

THE LONDON Jazz Centre gave itself a well-deserved pat on the back on Tuesday night when a big crowd turned up at the 100 Club to celebrate the Centre's first anniversary.

The choice of Mike Westbrook's eleven-piece band to headline the bill was entirely fitting, for Westy is the man who, to many, represents all that's best in the new generation of British jazzmen.

At the 100 Club his band consisted of the front line which recorded the "Release" album, plus Chris Spedding on guitar, bassist Chris Lawrence, and drummer Alan Jackson.

The evening's most exciting moments came, unsurprisingly, when John Surman strode into the solo spotlight. His first effort was on the opening number, an eight-to-the-bar rocker with the agile Lawrence on bass guitar. Surman blew up a storm on soprano, and was given added impetus by full-throated riffs from the rest of the front line.

"I'm Old Fashioned," now expanded into a small suite, was a colourful experience, with George Khan's spluttering tenor and Paul Rutherford's devious trombone being particularly rewarding.

BAKERLOO

ONE DAY groups playing at the Speakeasy will cotton on to the fact that the club is quite closely confined and consequently playing at a high rate of volume makes listening an ear-pounding experience and unenjoyable.

Bakerloo unfortunately were prone to this error when they played the Speakeasy last week and it was noticeable on their opening numbers, "Indian Woman," and "Last Blues," particularly as the vocals were inaudible. Things improved slightly with "Purple Haze," the Hendrix hit, and a short, classically slanted piece, "Driving Backwards."

This trio of guitar, bass and drums come up with some potentially interesting ideas but these seem to be partly stifled by the limitations of their lineup. — TONY WILSON.

ALBERT HALL

LAST Thursday at the Albert Hall, once again jazz and academic music faced each other, collided and, as ever, ended by agreeing to differ. The occasion for the confrontation was Wilfred Mellers' "Yelbichai," a work for orchestra, chorus, jazz trio and skat singer, based on a Red Indian myth about the marriage of a bear and a human female. The Howard Riley Trio came out of it very well; although Alan Jackson's drums never really cut loose, the trio played some good honest jazz which drew a collective rhythmic nod from a packed audience.

The Scottish National Orchestra and the BBC Chorus, under Alexander Gibson, never had the same chance. Entangled in Mellers' dense writing they had to abandon music for effects and chanting. "Yelbichai" had power though, especially when

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Hank Snow, the living legend, visits his people

HE'S a tiny Tom-Thumb of a man with the rasping resonance of a sergeant major. A sharp-looking, fast-talking authoritative figure with the voice of a mellow bass guitar. He's Hank Snow — one of the world's leading Country and Western artists, a living legend visiting his people.

That's the image the man puts over from his first entry. His post-office red suit, decorated with a pattern of large bunches of grapes, rivet attention.

He's regal even to use of the royal "we" in many of his answers — though some 20 years campaigning with the same band tends to influence one towards collegiality.

A mild and pleasant man, his authority he wears as though by right—and indeed with 33 years on the RCA Victor label behind him, there's really no-one to question it.

Hank Snow came up the hard way. He's been a stevedore, lumberjack, cowboy and sailor — in the words of one of his best-known numbers, he's been everywhere.

Born in Nova Scotia he served as a cabin-boy before finally breaking away from the sea and later moving down south to the United States, eventually to Nashville, to Grand Old Opry, and to the history books.

"T'me those days were all a great experience," drawled Hank. "It was a college, and I think of course, experience is the greatest thing, and I think that you have to rough it."

OLDER

"I think that all the older artists like Eddy Arnold and the rest, would tell you they've found it the same way — and I think that roughin' it is the greatest education."

"It teaches you to appreciate things more when you finally come in to the fact that you're well known across the world."

He's still sore at the fact that many people expected him to appear in Britain for the first time last April.

"But I never had any agreement to appear with anyone," he asserted vehemently, "and I'm only sorry so many very fine fans were disappointed."

But still, in 33 years at the top he'd never been to Britain, and he himself wonders why.

"Well, I believe that on the times it was mentioned to me about coming over there was trouble about working permits, so somehow it never seemed to work out," he nodded, somewhat ruefully, despite having toured France, Germany, Italy, the Far East — including Japan — and having entertained the Forces during both the Korean and Vietnam wars.

"But we sure hope to be back."



SNOW: Came up the hard way

BY BOB AZURDIA

One of the features of the country scene in this country is that many of its fans are male and in the 20-plus age-bracket. This seemed to surprise Hank.

"I don't have any explanation," he admitted, "but it probably goes in certain spots. Now in Japan we found the younger crowd very, very interested in country music, and then in certain parts of the United States we've appeared at different colleges and I've been surprised at the kids' great reaction. So I think this age-group business is spotted really."

One of the biggest surprises Hank had, particularly having given his first British show in Liverpool, was the influence he's felt to have had on the development of the Beat Boom and the Liverpool Sound.

In fact the Beatles and many Liverpool groups of the beat era were ardent country fans before the Liverpool breakthrough, and in those days Hank Snow, Hank Locklin, Chet Atkins, Carl Perkins or Chuck

Berry were the standard, definitive musicians whose achievements were the target to be sought.

"I really didn't know till I was told when I got here," he grinned, "and I was really very surprised to learn that Ringo is a very special fan. In fact I'm told he's coming to see the show."

"I still think the Beatles are really fabulous and I've admired their work from the beginning," added Hank. "These boys really deserve a lot of credit. Everything they sell jumps, they tell me, from out of the hundred into the top one — is that right? Everything?" he marvelled.

"And 250,000 in advance sales before a number's even out!"

With around two thousand records of his own behind him Hank can talk with some knowledge of the business — but he likes to stick to his own type of music.

"I like all types of music regardless of what it is. But of course country music comes first."



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A top hat clinches it for Savoy Brown

BY BOB DAWBARN

IT HAS become almost a commonplace for America to discover British groups that have been virtually ignored by British fans. The latest to make it big in the States is Savoy Brown.

"After four years of slogging up and down the M1 for £50 a gig it's pretty shattering to see 10,000 people on their feet stamping and cheering," says Harry Simmonds, the group's manager.

"Our first tour was a moderate success, not huge, but it went well enough to get them back. This tour is the clincher. It's done a lot for the boys. They've been trying so hard to get rid of the blues tag but British fans tend to put a group in a category and won't let them escape from it. It can be very frustrating. In America you can do anything on stage as long as it is valid or good and the kids will take it."

"Mind you for the first ten days in America the group died a massive, abominable death. Then we had a meeting to discuss what to do. We ended up with Chris Youlden, the singer, wearing a top hat, velvet trousers

and a waiter's bibby and doing the full English bit. The American audiences loved it."

"The group is really playing modern rock and roll. Nobody seems to realise that almost every group that goes to the states plays rock there. I heard Procol Harum over there and the encore number was "Keep A-Knocking."

"It's extraordinary how British groups get adopted by particular American cities as their own," says Harry. "In Detroit they are the biggest draw since the Cream."

It isn't all roses for groups in the States, however. America is the land of conformity and long hair and far-out clothes can bring their own problems. "We went to Texas, a place called Beaumont, and were met by the local sheriff" recalls Harry. "He told us that the previous week the local cowboys had forced an American group

off the road and into a ditch. He told us we must not walk the streets or we would get beaten up. I asked what he would do if we got beaten up and he said: "Nothing. You should get your hair cut shorter." We had to say locked in the hotel for two whole days.

Then we were pulled up for speeding and the cops held us up against a wall. They literally threw us out of the car and were so abusive. It was the sort of behaviour you'd expect from a gunman. But then the American police are just State employed gangsters.

"At a concert we went to in Palm Springs in a huge stadium, there was a light between a few of the kids. The police arrived complete with helicopter and riot squads. They were hitting everybody with these sticks three feet long. Anybody in their way just got smashed over the head. It was like a

steamroller going through the crowd. No wonder the kids in America have this anti-authority thing."

"The average American kid is very intelligent and knows what he wants — and what he doesn't want is people walking round hitting him with sticks. When you are 16 or 17 you want a good time, not to get injured by people with tear gas."

"But the fact remains that, for groups, America is a fabulous place to work. The promoters are marvellous. English promoters are doing you a favour by letting you play in their place. In America they treat you with respect."

"I told one guy: 'There's no need for you to do all this for us.' He said: 'I make my living from those kids out there. If you give a good show then they come back and I make more money. So obviously if I keep you happy and make you feel at home you will do a better show and I make more money.'

"Over here the promoters think you are all long-haired twits and wouldn't bother with you at all except for the chance of making a few bob."



SAVOY BROWN: adopted by Detroit

JAZZSCENE



HANCOCK: 'you also have to have a certain kind of image'

ONCE every so often a new personality emerges, equipped with all the special qualifications for making the big-time scene in jazz. In this tricky game of one-upmanship, the man who presently has a clear lead in the race is a tall, self-possessed, articulate pianist and composer named Herbie Hancock.

After five years with the Miles Davis combo, Hancock organized his own sextet last fall. He has already gained the warm approval of critics and in-group musicians. The hurdle still before him is that lumpen mass of humanity that can make him or break him — as Hancock puts it, "the businessmen over 30 who control the filtering process between what is created for the people and what is accessible to them."

Radio

The radio station managers and the pop disc jockeys (let's face it, aren't they businessmen too?) exemplify this control, which can erect or remove the roadblocks for a new artist. "It's not just a matter of their not liking the record, it's a question of whether they find it on their list of the Top 40 — but how do you push it into the Top 40 if it doesn't get played? It's a vicious circle.

"You also have to have a certain kind of image. If they see beards and long

Herbie's set to clear the last hurdle

HERBIE HANCOCK

BY LEONARD FEATHER

hair on the cover and guitars, they may at least check it out. But if they see some black faces and people with suits on and horns, it doesn't look like Top 40 material. So the public isn't left free to make its own choice."

For Hancock, who won't be over 30 until next year and who dresses impeccably in neatly pressed suits, the record company men also belong in the rogues' gallery. "They have to have as much faith in my material as I do. I want my music to be commercially acceptable without my having to go through a whole metamorphosis.

"For instance, I may go to a promotion man and say, 'Why don't you send some of my records to Vogue or Mademoiselle and see what they'll do?' The guy smiles tolerantly and says, 'These things take a little time.' Then I know he's thinking that I'm pigeonholed as jazz; he'd rather take Blood Sweat and Tears and give that to Vogue.

"Well, Vogue did discover us, with no help from the record company. They saw a review of my combo in the New York Times, interviewed me, and published a whole piece on the group."

Another image problem for Hancock is presented by "Watermelon Man." He composed and recorded this simple, blues-and-gospel-flavoured tune in 1963, though even at that time he was mainly interested in the avant garde; but Mongo Santamaria's version elevated it to hit stature. Ever since, Herbie has been brought on at concerts as "Mr. Watermelon Man," which is not unlike introducing Gov. Reagan at a banquet as the noted star of Death Valley Days.

Fortune

"It's very confusing," he says, "I like that tune and it was fun to write it; but it represented only a very small part of what I am. People say, 'Why don't you

do some more things like that? You could make a fortune.' Maybe I could, but it isn't what I want to do. I want to contribute something that is true to my personality; I'm looking for universal symbols within me that are also part of everybody else.

"The record buying public of today isn't as narrow-minded as some of the businessmen seem to think. Anything with a strong beat can get across to them; they can accept odd time signatures like 7/4; and they're willing nowadays to listen not just to notes, but to sound.

Score

"Given these advantages, it's up to us to open the doors, so that the advanced music my group is playing can be received without limitations."

Despite the handicaps, Herbie Hancock's star is in the ascendant. His first movie score, for Blow Up, was well received. Recently he was assigned by Bill Cosby to write for two animated TV features. No matter what the boys in the front office may think, a lot of music in the 1970s with Herbie John Hancock on it will find its way to receptive audiences — and it won't sound a bit like "Watermelon Man."

A case of running the gamut, and keeping alive

THE WORLD of jazz fairly bristles with paradoxes, and one of the more curious of recent times is the case of Chicago-born tenorist Eddie Harris. For a jazzman who enjoys the unique distinction of having achieved 1 1/2 million sales with his first record, Harris is remarkably little-known outside the United States.

Harris, 34, is a highly accomplished and versatile musician whose 1960 recording of the film theme "Exodus" was a gigantic American hit. His albums regularly appear on the US jazz LP charts — "Listen Here" was a chart fixture for 84 weeks — and he says that of the 30 LPs he has made since 1960, only five have failed to sell. There can be few contemporary jazz musicians who could match that run of success.

As Harris says: "I figure that in many instances I'm put down because I sell a lot of records. But when you try to do something out of the normal realm, you have to take criticism in your stride. On the other hand, if you sound just like someone who happens to be popular, then you'll be accepted. Maybe eventually it will become the hip thing to dig me, then the critics will change. Everyone likes to be on a winner."

Whatever else he may be, Harris is certainly an individualist because his whole musical philosophy is based on sounding like Eddie Harris. "I don't know what category you would put me in, but I'll tell you one thing — when I play you know it's Eddie Harris, and I consider that a great asset."

Harris holds that although no two musicians sound precisely the same, there have been very few great individualists in jazz. "It's not



EDDIE HARRIS: a jazz paradox

EDDIE HARRIS

BY MARK WILDER

enough to be different," he says, "you have to be distinctively different. Like Jimmy Smith, Charlie Parker or Wes Montgomery, who gave new dimensions to their respective instruments."

In his search for individuality, Harris has been active in the field of electronics. On his "Silver Cycles" album he plays tenor sax with a Maestro amplifier and also uses an Echoplex unit which incorporates multiple tape loops to play back the recorded sound at constant intervals.

In addition to his adventures in the field of electronics, Harris is currently experimenting with a single reed shawm, a sort of snake-charmer instrument with a trumpet-like, metal bell on the end.

He has also developed an interesting hybrid which is a cross between a trumpet and a saxophone — Saxopet? Trumphet? Strumpet?

This is a normal trumpet equipped with a special reed mouthpiece which Harris and some business colleagues in

Chicago are marketing under the name of Mareth.

"I can handle all kinds of music — and that's why I prefer to be known simply as a musician, rather than a jazz musician. Because jazz means different things to different people. To some it's dixieland, to some it's blues, or improvisations on pop standards, or freedom, mainstream, third stream, avant garde . . . I leave all that terminology to the critics.

"At the time I made 'Exodus' I was appealing to an over-30s audience. Then I came out with the 'in' sound, playing with Ron Carter, Cedar Walton and Billy Higgins. Then I became hipper and got a foothold into hard jazz. That won me some respect as a musician. After that I got into a funkier idiom, playing the soul thing. Now I draw predominantly blacks and hippies.

"By running the gamut this way I keep alive. People say to me, 'Why don't you stick to one thing?' 'I do, I tell them. 'I play saxophone'."

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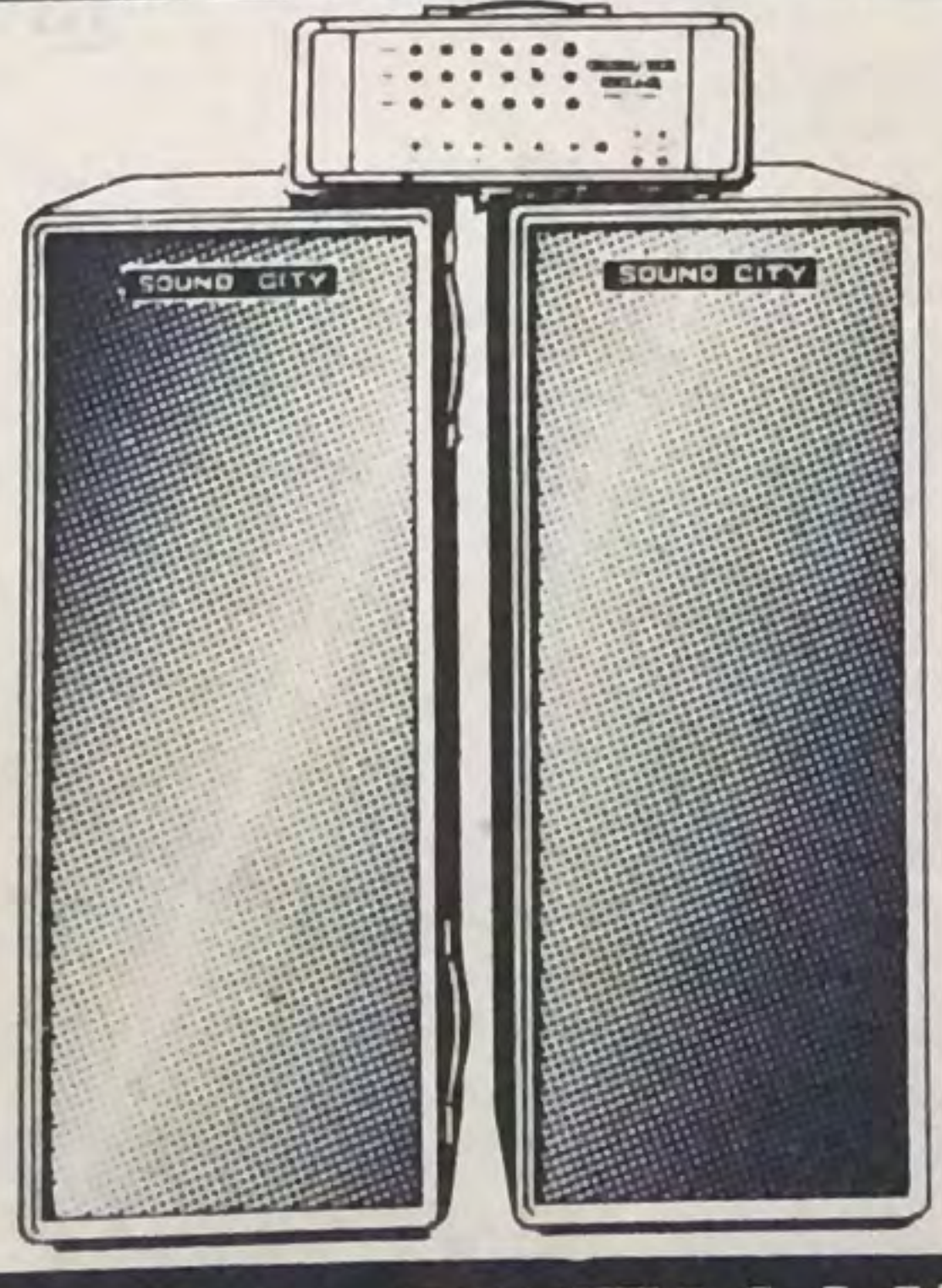
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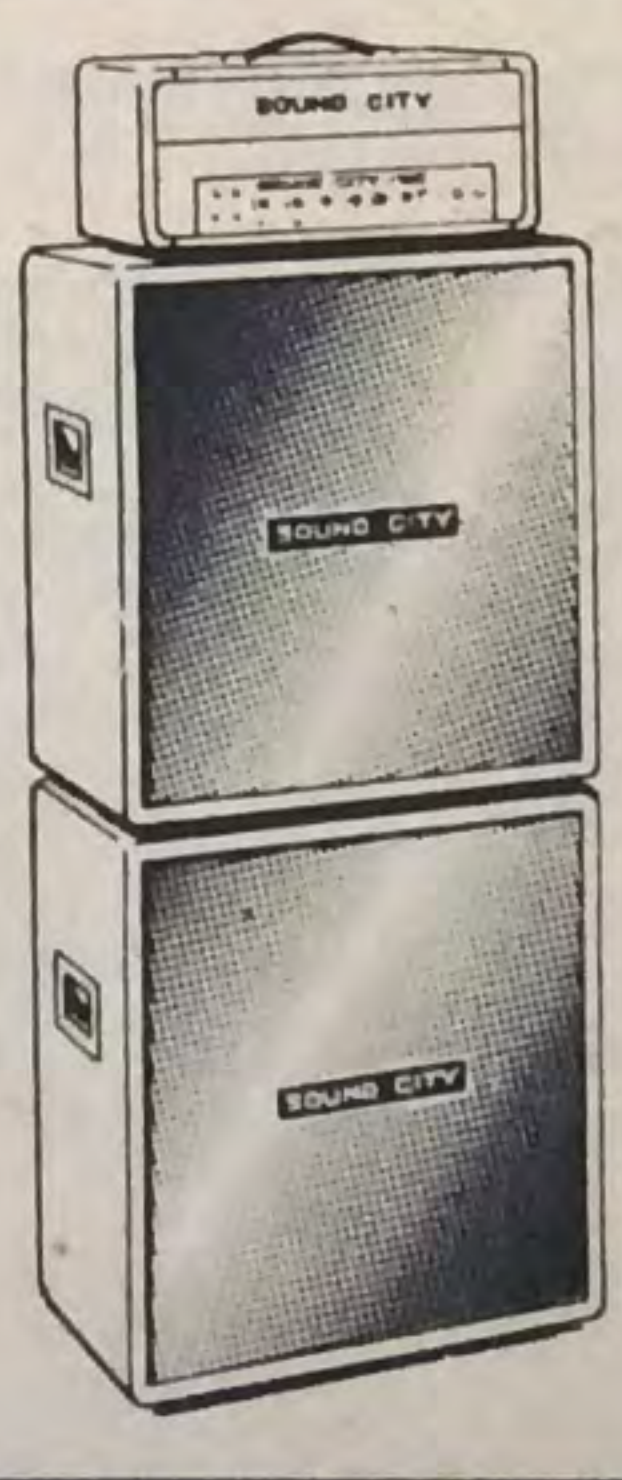
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NILSSON: "Maybe" (RCA).

Whatever it is, it's not a hit. An American record — nice violins. There is no hook — nothing to remember. It's a bit of a drag actually. Sounds like a West Coast voice singing an album track. A pleasant song for an album, but I wouldn't even record it for an album.

Who is it? Oh, he's a very good friend of mine. I met Harry Nilsson in Amsterdam — woe is me. Work in a "sorry" somewhere. He's written so many good songs, but I still don't think much of this one.

You have to be honest.

MONKEES: "Daddy's Song" (RCA).

Sounds a bit like the Vaudeville Band. Is it an American group copying a British group?

Quite repulsive really. It sounds like the Monkees, and it's Davey Jones singing. "Day Dream Believer" was the best kind of material they did and they should have stuck to it.

This is too much like "I Do Like To Be Beside The Seaside" type song. I'm sure Davey Jones would prefer something nicer. Davey is a good personality and I like him.

Whoever wrote this? Nilsson! Oh, it just isn't my day. I still don't like the song. Davey Jones has a personality of his own, this song doesn't bring it out and if he's going to stick with the Monkees it'll be curtains. He's got to make the break now. These are all quotable quotes!

BEE GEES: "Don't Forget To Remember" (Polydor).

This is unfair. It's very unfair. (Listens intently.) I think it might be a hit. I wasn't sure at first, but I think it will. I am not saying that because they are my brothers as we are not working together on a professional basis now.

I love this, I think it's great. I've always liked country music. We never did anything like this when I was part of the group, although we used to jam on this type of number.

I love the arrangement and I think it is one of the best records the Bee Gees have ever done. It could be a number one. I'm glad you put the fellows on for me.

TEMPTATIONS: "Cloud Nine" (Tamla Motown).

Yeah — great beat. Is it

on the latest sounds in **BLIND DATE**



the Temptations? Yeah, too much. This is one Tamla Motown record I like a lot.

I think the English public have been taken for a ride by a lot of Tamla records which have been very much the same. Just because we do, the Supremes the Americans sent us a lot of Tamla stuff that was a put on.

GIORGIO: "Looky Looky" (MCA).

Beach Boys? It's somebody copying them. English? It's a very good sound. I don't dig

this stuff at all but it's a good sound. This is definitely 1958 — too 1958. Very competent, very neat. As a matter of fact, I quite like it! Very commercial, but it's on the borderline hitwise!

If it is a hit, I'd say it will go in the first ten before the twenty. But you've got to be really established in this day and age. I give up on this one — who is it? I'd like to meet him.

For me a hit record is when you are driving with the radio on low volume and as you talk, you notice a number that makes you turn the radio up.

HUMBLE PIE: "Alabama '69" and "A Nifty Little Number Like You" from the album "As Safe As Yesterday Is" (Immediate).

English? I don't like songs about freedom. They are shouting a lot. The vocals could have been better. Musically, it's very bluesy, and I don't like the shouting. They could establish their message

without all that. I think they should record the vocals again. Is that Steve Marriott singing? He's not with the Small Faces anymore? This is very noisy.

I used to like the stuff the Faces did — "Sha La La Lee" and "All Or Nothing." Something has happened to Steve musically — this is not my scene. I don't know Steve personally... but I like progressive music and to me this is going back. This is a form of rock and roll like early Stones on "19th Nervous Breakdown." Is this Humble Pie? I think it will appeal to a minority.

This is a better track — I like the harmonies on this one. They have got a commercial content as well as an underground thing. I won't say Steve hasn't progressed, but I think he can use his voice a lot more. I like the feel of his voice — I always have done.

Is Peter Frampton with him? Now I'm into the album, it's damn good, although it's not my type of music.

ONE OF the pleasanter consequences of the John Mayall group's arrival in America was a surprise session produced by Mike Vernon this week featuring Johnny Almond, the Mayall group's brilliant young multi-instrumentalist.

Recorded in Hollywood for British Decca (and for American release on London's Deram subsidiary), the album will feature Almond in tandem with three different saxophonists. On the first session Almond and Hadley Caliman (well known for his work in the Gerald Wilson and Don Ellis bands) played tenor saxophones and flutes.

The second date introduced Curtis Amy on tenor and soprano saxes, with Almond playing tenor sax and vibes. On the final session Almond joined



JOHNNY Almond joined Vi Redd

forces with Vi Redd as they both played alto saxophones in styles that turned out to be remarkably similar. The project ended with a track featuring Almond on organ.

The regular organist for all three dates was Charles Kynard. With him were Joe

GLEN CAMPBELL: "Smokey Blue Eyes" from the LP Country Music Hall Of Fame Vol. 13 (London).

Very negative. It's a western singer — does he mostly do western music? Not Ned Miller? Roger Miller? You say he had a hit recently? How long has he been in the business?

My favourites are Patsy Cline and Johnny Cash. I don't like this at all. I like Western music but this is rubbish. I don't like that crack in the voice. This is music for people in the Outback — of America.

Who was the gentleman who wrote "Your Cheatin' Heart"? Was it Hank Williams? He was brilliant.

FLEETWOOD MAC: "Coming Home" from the LP "The Pious Bird Of Good Omen" (Blue Horizon).

It sounds like Chuck Berry. I won't say I dislike it because this isn't my type of music. I have no right to discuss it, because there are probably a lot of people who think this is great and I respect them and their opinions.

Who is it? Really? Well that's cheating because it sounds nothing like their singles and kids who like their singles won't like this. You should always be honest and write and perform songs you like doing and not make different singles for teenyboppers, which is a term I hate.

My singles are always the same as my albums because I can only write and perform what I feel. People said to me when I left the Bee Gees that I would have to start being a solo pop star. Well I'm not going to do gigs and write in a different style. I'll do an Albert Hall concert with a 40 piece orchestra and do all my own songs and call it an evening with Robin Gibb.

JOHNNY ALMOND: "En-single" and "Before Dawn" from the LP Johnny Almond Music Machine, Patent Pending (Deram).

Nice, yeah, I like this... fantastic! The cover design is unbelievable as well. It's the best I've seen in ages. Brilliant. There is a good separation and good feeling in all parts of this.

This guy knows what he's doing. You can tell he's not reading — he's feeling, what he plays. Beautiful delivery — you can really listen to this. It's musicians music.

He's a young guy? Well young people have come a long way in pop, and this will surprise a lot of people who put pop guys down. Can you imagine what he's going to be like in ten years?

He's working on his own thing and I really respect people who take music seriously and not as a money maker. Music is a journey that has to be explored. This guy is dedicated and I wish there were more like him. He is an artist and a musician who talks through his music.

Johnny Almond steals the jazz show in Hollywood

Pass on guitar and Earl Palmer on drums for the first date, replaced on the second and third dates by Joe Harris. Ray Neapolitan on Fender bass completed the personnel.

Most of the material consisted of blues in various keys, tempos and moods. During the date Almond told me: "I haven't played this kind of thing in so many years that it felt strange at first, but I'm really enjoying it now. It's such a thrill and an inspiration to be recording with these great American jazz artists."

According to Mike Vernon, Almond will be recorded in a variety of other settings before he returns to England in October. Meanwhile he is back playing dates with the Mayall group. — **LEONARD FEATHER.**



VANITY FARE: recordings have a fresh quality.

The professional touch pays off for Vanity Fare

VANITY FARE'S recordings have a fresh quality that goes with their titles and, indeed, reflects the group's collective love of the open air.

"When we get a few spare moments, we all whip out to play tennis in Regents Park," says drummer Dick Allix. "I also play squash. And I used to play rugby for Kent schools and for Gravesend. I've always played a hell of a lot of sport. I think it's relaxing. And it's essential to keep fit in this business. It's easy to let yourself go."

At present, the only way Vanity Fare are "letting themselves go" is upwards — in the chart.

Last week, "Early In The Morning" jumped 12 places and has already passed the chart position of their last year's hit, "I Live For The Sun."

In between, they've had two records — one a moderate success, but the other, "Highway Of Dreams," "did nothing," as Dick frankly admits.

"So we went back to the 'I Live For The Sun' formula," he says.

CHANGE

The only change within the group since then is that they've added an organ — played by Barry Landeman.

"The organ adds more depth to the group," says Dick. Before that, with just a guitar backing, we were a little weak.

"We felt this when we did a tour with the Beach Boys last Christmas. It was all pretty new to us then. But now we can produce a bigger sound."

"It was great, though, appearing with the Beach Boys. We had wondered whether they could reproduce their sound on stage. And they proved they can."

Among the other groups Vanity Fare admire are Harper's Bizarre, Majority, Crosby, Stills and Nash and the Fortunes.

EXPOSURE

"The Fortunes are very underrated," says Dick. "Their harmonies are very good. And Crosby, Stills and Nash are marvellous. I think Graham made the right decision when he left the Hollies."

Unlike so many groups who bemoan their lack of radio and TV exposure, Vanity Fare have no grumbles on this score. "In the last year we've had 20 TVs,

and a lot of radio. We get plenty of work all round."

Vanity Fare haven't yet conquered the States, but they hope to line up a tour later this year.

"We've been there once," says Dick. "But it was more of an exploratory visit. They tend to look down on you over there unless you're an underground group."

"I like a lot of the underground music, but it's become a bit of a cult. So many people are climbing on the underground band wagon — just like they did when Trad was the rage a few years ago. But there are so many good pop groups around who are far better than some underground groups who are highly rated."

TRIBUTE

Dick pays a generous tribute to Vanity Fare lead singer Trevor Brice. "He has an incredible range," he says. "He once sang in the choir, and he can still sing falsetto. He can get so high we've often been asked whether a girl has joined the group."

Dick feels that, apart from the musical aspect, visual presentation is a vital part of any group's success. "It's no use standing around on stage like something out of Madame Tussauds," he cracks. "And when we go on a date, we make sure of getting there well before starting time so that the roadies can set up the equipment and we can see everything is in working order."

Obviously, such attention to detail has paid off. One-hit wonders who think they can take it easy after their initial burst into the chart can obviously take a few tips from the professional attitude of Vanity Fare.

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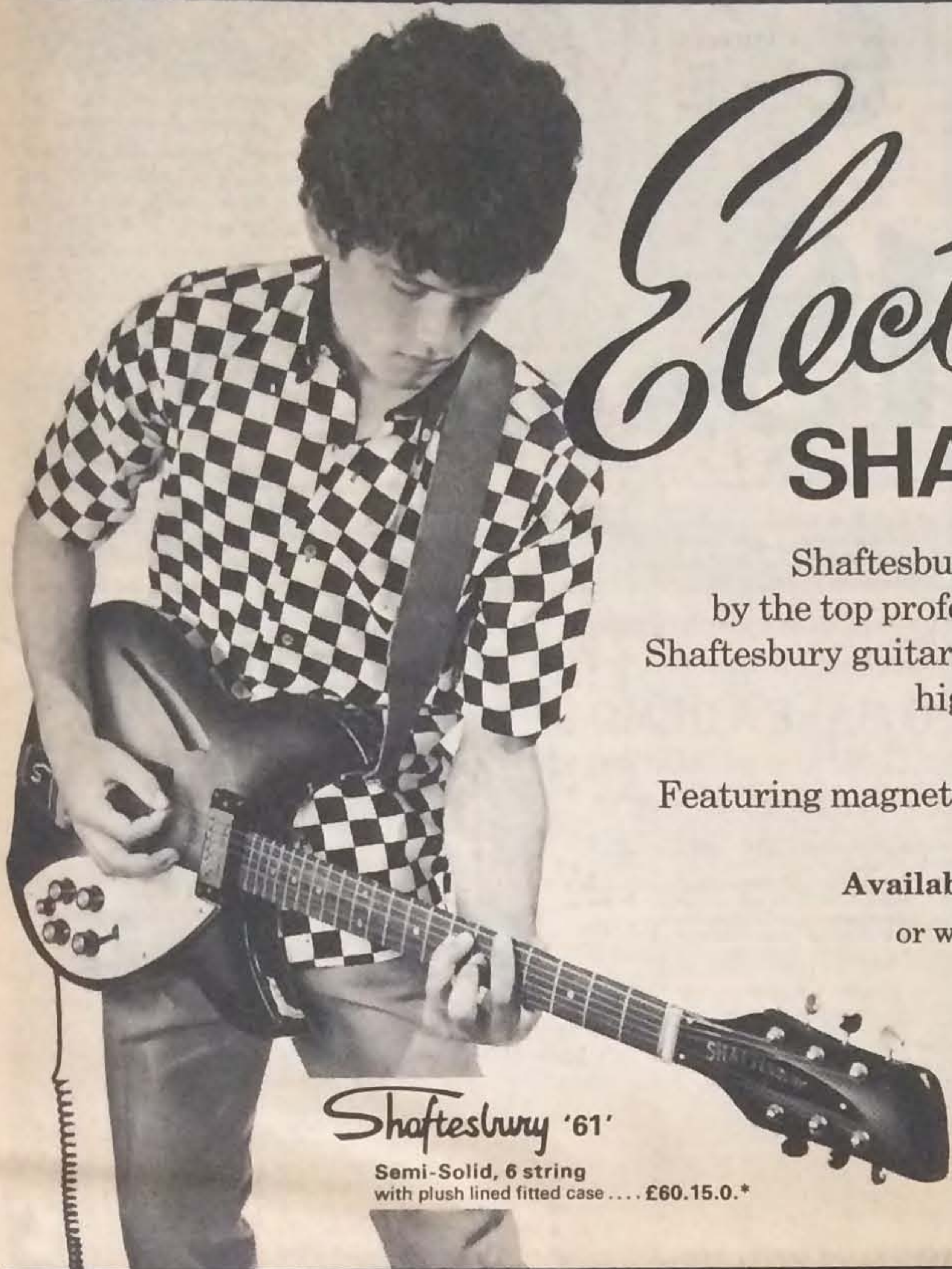
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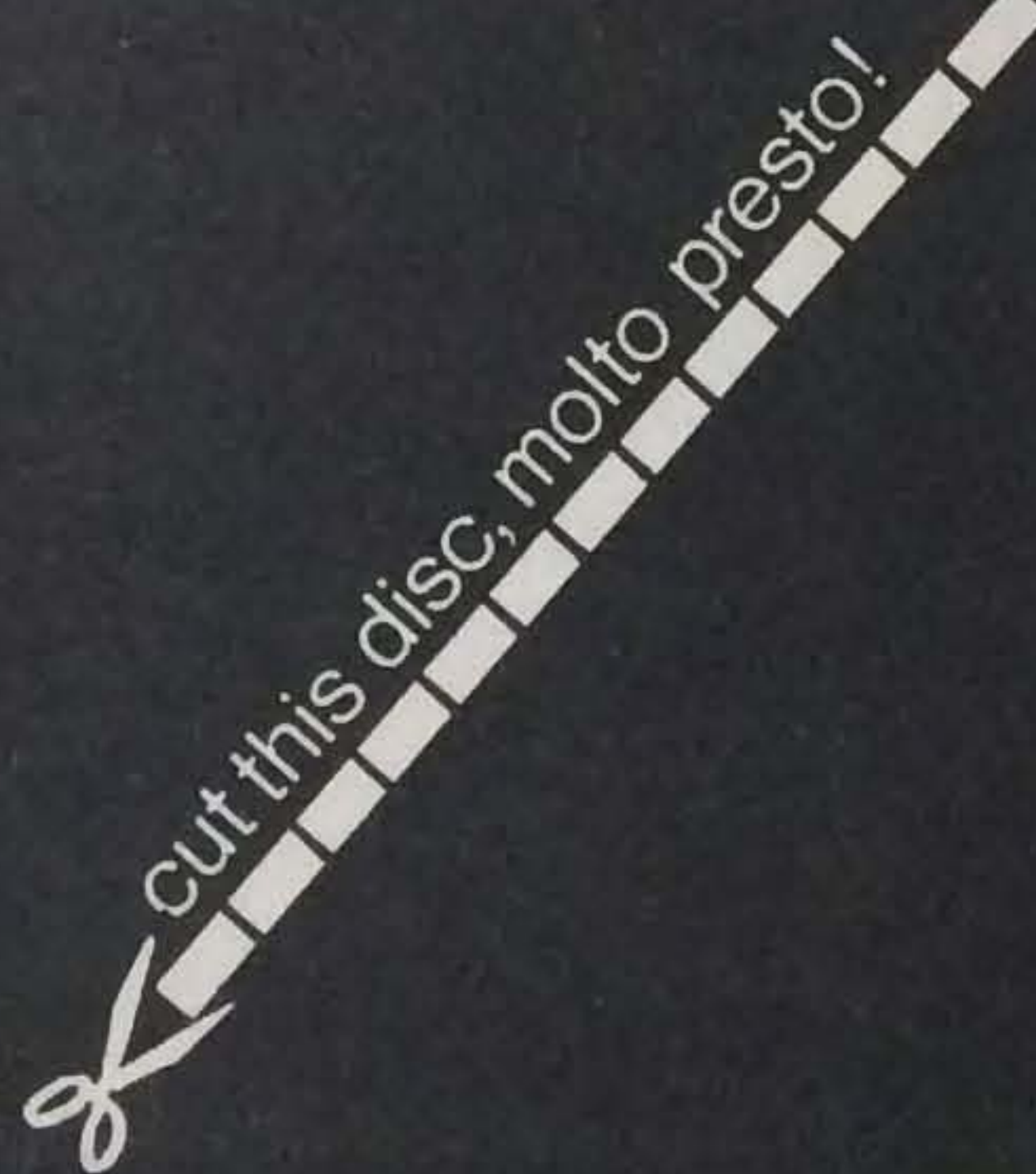
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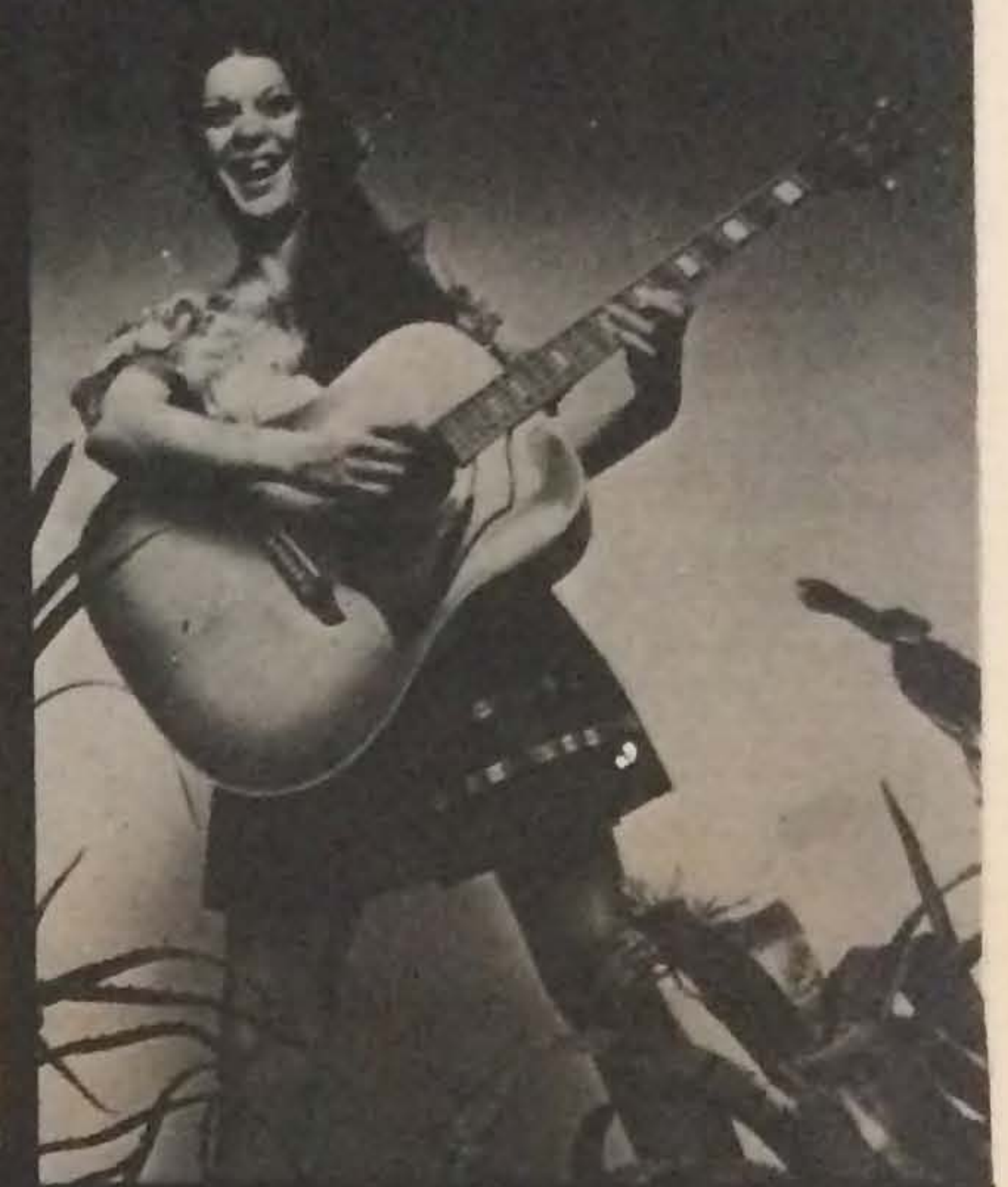
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DAVE HOLLAND

BY ALAN WALSH

SURE, I'VE heard the rumours, but they just aren't true," said British bassist Dave Holland. "I haven't left Miles and I've no plans to leave in the foreseeable future."

Dave, the former rock bass guitarist who has achieved international acclaim as an integral part of Miles Davis's new Quintet, slowly packed up his bass after the Quintet's second appearance at this year's Antibes Jazz Festival and went on: "I heard these rumours before I left America. They simply aren't true. Neither are the stories about Miles and I being at each other's throats."

I took the opportunity of renewing my acquaintance with Dave in Juan-les-Pins on his first trip back to Europe since he joined Miles over a year ago.

I found him cheerful and pleased with the way things have worked out for him. He was dressed in a wildly coloured bolero jacket, the hair was long, but his beard was trimmed down to much shorter lengths.

"I think all the rumours have grown up recently because there has been another bass player interested in working with Miles and Miles has been interested in him. But that does not mean I am leaving. I have no plans at the moment to quit the band, although I have got a few things going back in New York which I can't elaborate on at the moment."

"There are things happening within the group. There are various things that Jack (De Johnette, the brilliant drummer) and the others want Miles to do, but I can't talk about them at the moment. And anyway, they are musical matters, and have nothing to do with any personal



DAVE: 'I've heard the rumours'

feelings."

So there has been no row between you and Miles, I asked?

"No," grinned Dave, "not at all. We are friendly and always have been. There's no animosity in the group. Any tension is musical, not personal."

This statement seemed to be borne out by the fact that Dave and Miles played tennis frequently during their stay in Antibes at the resort's plush Belle Rive Hotel — Miles checked out of the leading hotel, the Provencale, within minutes of arrival saying it reminded him of "a prison."

Dave was spotted by Miles when the trumpeter dropped in at Ronnie Scott's a year or so ago. An incredulous British jazz public disbelieved reports that Dave, till then a highly regarded but not highly

publicised bassist, was to join the group. But after hang-ups and bring-downs, Dave eventually flew to New York and has held down the job ever since.

"New York's taught me so much," said Dave as he headed off into the warm Mediterranean night for a midnight swim. "It's widened my life in every way, particularly musically. Would I come back to Britain? I don't know — how do you know what you'll be doing in a year's time."

"But I'm taking out American residency papers so I'll be in the States for some time at least."

After a year, he has proved that you don't have to be either black or American to be worthy of international jazz stature. He proved it with his

BY THE very name of the game, singing jazz is a precarious exercise. So many singers try to copy the notes articulated by valves, slides or keys that it makes a pleasant change to dig a lady like Carol Sloane who is currently showing the Scott Club audience what musicianship is all about. Carol knows that simplicity is the key to an effective vocal performance, yet for her it was not always that way.

In 1961 when she worked New York's Village Vanguard opposite Oscar Peterson, she admits that "I was just young enough and silly enough for each song to become a vocal exercise. It was me trying to show the world that I was a hip singer, and it was Oscar — without even knowing it—who gave me the wisdom of simplicity."

"He used to sit there every night and listen quietly and every night he'd ask me to sing 'My Ship.' If I ever deviated from the melody, he wouldn't applaud, but if I sung it more or less straight, he would clap."

"One night I realised from his reaction that singing it straight was that he wanted and that this was right, but before then I felt that I had to improvise all the time, deviate from the melody, play around with the metre and so on or how the hell else could I prove I was a jazz singer?"

Of course Carol does not sing songs exactly as written, she just keeps the embroidery to a minimum. She recalled some words of



CAROL: 'a lady first and a singer second'

CAROL SLOANE

BY VALERIE WILMER

Billie Holiday's to illustrate this: "She always used to say that if she sang a song the same way twice it didn't mean anything to her, but there's a way of singing things differently. That's why I never fool around too much now, especially with Duke's tunes because they're so beautiful that they should be left that way."

Carol, who rates Ellington as her favourite song writer alongside Dylan, Lennon and McCartney and "some of Jim Webb's things," was born in Rhode Island and so, as she put it, "grew up in the backyard of the Newport Festival."

She attended the festival as a spectator but never imagined she would ever appear on the stage there. "I always thought how nice it would be to make such an impression on the musicians that I dug so much that I could go backstage and they'd all say 'Hi Carol!'" she smiled.

Ailing

Nevertheless, when Jon Hendricks asked her to take the place of an ailing Annie Ross in the L-H-R trio, the Newport Festival was just around the corner for Carol Sloane. Hendricks and the late Dave Lambert talked one of the Festival's promoters into giving the young singer a break and eventually she'd edged her way onstage at the end of an exhaustingly hot afternoon — and just in time to see most of the crowd vanishing.

"Well, I didn't blame them because it was very, very hot," the singer commented. "But there were some critics there and some record people and that's how the Columbia contract came up." This was the record deal that launched her first album, "Out of the Blue" in 1962 and scored her a niche in my mind as a singer to be reckoned with, even if she never turned up much to sing in person.

Carol has never been much in the limelight in spite of the fact that she

seldom — if ever — receives a bad review and is acknowledged by all the New York musicians as one of the best singers around.

"The thing is," she explained, "that Carol Sloane has always been a lady first and a singer second. I just like to do two shows a night when I feel like it and so I've never felt that I was really in show-business as such. I've never had that drive or whatever and I'm always sort of happy when the people I admire come into the clubs to see me."

"But the thing is that as long as there's people like Carmen McRae around, I'll always be just one of the many good singers that there are all over the world."

A few months ago, Carol did something she had been threatening to do for years. She packed her bags and left the swelter and bustle of Manhattan behind her once and for all and set up home in Raleigh, North Carolina. There she works as an employment councillor in a privately-run employment agency, while working as and when she chooses at the local jazz club, the Frog and Night-gown.

The town is at the centre of a university complex and

the club is run by a man who is a physicist by day and a drummer by night. He has excellent musical tastes — Dizzy Gillespie, Zoot Sims, Charlie Shavers, Blossom Dearie and Stan Getz are among those who have worked the club — and Carol revels in "a good healthy flow of good musicians." Although she is pleased to be making this trip to Europe, she will be equally happy to return to her simple provincial existence before long.

The singer, she spent a spell with the Les and Larry Elgart band before going out on her own, feels that people will soon tire of "the screamers like Janis Joplin" and the softer, cleaner singers will come back and into their own again. "Like the cool school — as they used to say!" she laughed.

One thing that Carol is adamant about is that a singer does not need to have the world's best vocal equipment in order to succeed with a song.

"What it's all about is what you do with the lyrics," she maintained. "Billie is a prime example of that and that's why I also like Tony Bennett very much and — Richard Harris, too. And take Ella... I have been bored with her and enchanted by her. Then one time I heard an album where she sang straight, just straight, and it was really beautiful. That's the way it is but this is something that's so hard to explain to younger singers."

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The greatest shake-up pop has known

WE ARE in the middle of a musical revolution—the greatest shake-up the pop world has ever known. And it has made obsolete so many of the traditional methods of promotion.

Brian Auger put his finger on the musical changes in last week's MM when he suggested that popular music was now split into three general categories.

First, he suggested, there was Teenybopper pop. This is the simple, tuneful music of people like Amen Corner, Love Affair or Herman's Hermits which has instant appeal to the youngest section of record buyers.

Secondly there is R&B. This might be extended to include much rock-and-roll and soul music. It works to a formula, but a tougher more earthy one than Teenybopper Pop. Its practitioners range from the Rolling Stones to Chuck Berry and Aretha Franklin.

Thirdly there is Progressive Pop. Musically, this is certainly the most fascinat-

ing and more recent development. It is music meant for a wide audience but which is intended to have more permanent value than the six weeks in the chart and then forget it music of older pop forms. It touches jazz at one end and folk at the other. It is represented by such as Blind Faith, Pink Floyd, Soft Machine, the Family, King Crimson and the Nice among many more of varied styles and aims.

I would add a fourth category — Traditional Pop. By this I mean those singers whose ancestors were the pre-war crooners. The Frank Sinatras, Val Doonicans, Vince Hills and the rest whose aims, like the Teenybopper stars, are to sell instantly-attractive melodies, but to an older, and possibly, more sentimental audience. They are the backbone of the cabaret world.

We now, in fact, have popular music which ranges from the musically illiterate to that which has pretensions to be art.

It is interesting to note that many of the biggest earners among today's groups are the supposedly less-commercial progressives. This is largely due to the increasing importance of the colleges as a market for pop. It has produced an audience exposed to a wide

BOB DAWBARN LOOKS AT TODAY'S MUSICAL REVOLUTION

range of music with few of the prejudices of the old pop, or jazz or folk audiences who are prepared to accept new things.

The trouble is that the pop business, and the mass media, are not geared to the new developments. For the past few years things have been comparatively simple. To achieve success you made a single. If you were lucky — and that meant if you got Radio One plugs and exposure on Top Of The Pops — you had a hit. That opened all the necessary doors to instant success and high wages.

But things have changed. At last LPs are outselling singles. At the recent Pop Proms at the Albert Hall, the progressives drew larger crowds than the Teenybopper groups. Singles are no longer a true barometer of commercial success.

Pink Floyd may be in the pop business. But what have they to do with singles, publicity images, Tony Blackburn or National pop columnists? The answer of course is nothing.

And yet to reach a wide public the progressive groups have to go through

a system that is not geared to their needs — or the needs of their vast audience.

Take dear old Auntie BBC or, to be more specific, Radio One. When Radio One first started its intentions were obvious and its objectives largely attained — they were to reach as large a proportion of Britain's pop fans as possible.

By sticking to the original formula which, with a handful of exceptions among the programmes,

meant appealing to the youngest section of the community they have now fallen way behind the times.

I am not suggesting that they should remove Teenybopper pop from Radio One — or the Traditional pop which makes up most of the late-night shows. It is still an important part of the business which gives a lot of pleasure to a lot of people. But by concentrating on just one section of today's popular music, Radio One is just

not doing the job it was designed to do.

And surely Auntie, with her constant desire to educate the public, should be giving a fair crack of the whip to the side of pop which is trying to improve the content of the music and extend its boundaries.

Part of the trouble is, of course, Radio One's apparent determination to cling to singles. To give a real representation of what today's pop fans are listening to, there must be much more album coverage.

It is probably crying for the moon to hope that TV producers might consider using John Hiseman's Colosseum as well as Lulu — or that Top Of The Pops might cover the far more interesting album charts instead of just singles.

But if pop is really to mature into something of musical importance, then the BBC — and ITV — should give it a helping hand instead of stunting its growth.

It wouldn't even hurt their viewing and listening figures. There's a massive public for the 1969 brand of pop music and it just isn't being catered for as it should be.

ATOMIC ROOSTER ARE REALLY SOMETHING TO CROW ABOUT

ATOMIC ROOSTER are something to crow about — they may be the most exciting new band of 1969. Unfortunately they have started late in the year.

They have missed the major festivals and the free concert phenomena and the chance for vital exposure to the group hungry masses.

But 'ere the summer is out, the Rooster will be sending a shock wave of superheated music across the nation.

They have the same kind of instant madness quality that hit fans when the Nice and Jethro Tull first appeared. Cynics who mouth that any kind of pre-publicity for an unknown group must be a hype, may be mollified by the simple fact of the line-up. It includes Vincent Crane and Carl Palmer.

They were the musical power behind the throne of Arthur Brown in the Crazy World. Vincent is one of the more original organists and writers in pop. Carl is probably one of the best young drummers in Britain, ranking with Mitch Mitchell and Jon Hiseman.

To complete their group they have made a valuable discovery in twenty year old "unknown" Nick Graham, who plays bass guitar and flute and sings.

The concept of Atomic Rooster came when Carl and Vincent tired of working with Arthur in America, where they had been sinking into obscurity.

They decided to quit and return to Britain to form a new band. They spent a considerable time auditioning musicians, and finally, with the aid of an advertisement in the MM, contacted Nick, who was working as a semi-pro guitarist in Southampton.

For the last few weeks they have been rehearsing relentlessly in a Walthamstow, London, pub where they have been annoying the Guv'nor with ear shattering volume, day and night.

But their hard work has born fruit, because when I heard them this week, the sound they produced was more together than many bands who have



ATOMIC ROOSTER: pub rehearsals

years of experience behind them.

The Rooster are determined to avoid just being a permanent jam session for Carl and Vince. The numbers I heard were well arranged with tight intros and codas, and attention to dynamics.

It was intriguing to watch Carl hurtling round his kit and knowing he was only turning on at fifty per cent power. For Carl is very much a Buddy Rich man. In America the 19 year old drummer dates the great man's daughter, Kathy, and apart from dining with the Rich family, Carl has received quite a few lessons from the world's finest drummer.

With the sound of a Bo Diddley riff still ringing in our ears we descended into the public bar of the Common Gate where the resident organ trio were playing some extremely nice jazz which immediately set Carl and Vince reminiscing about pub gigs they had played as kids.

"I used to play standards from the '40's," said Vincent, "thinking that would please them. Then they would come up and ask for some oldies! And all the singers would sing out of tempo — I don't know how."

"We'd love to have played a free concert in Hyde Park," said Carl, "and we'd like to have done the Plumpton festival. But we weren't quite sure if we were ready. We'll be doing our first gig at Wood Green Freaeasys on August 22 and I think we're doing the Speakeasy on August 28."

The group won't be able to record for a while until contractual problems are sorted out, but by the end of the month all those group fans who aren't too busy bitching about Blind Faith, Led Zeppelin and Humble Pie and just want to dig a good band in peace, will be rewarded by a new live sound that is guaranteed to knock them out.

CHRIS WELCH

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THE BLUES PAGE

THE MEN WHO MAKE THE BLUES BY MAX JONES

ALBERT KING, expected here in October for the MM's Blues and Gospel Festival, is one of several blues Kings in active service.



KING: left-handed guitar

off on Saturday night to see Dorothy Daily play guitar blues."

When he took up guitar he had no one to show him the rudiments. "Everything I do is wrong," he admits. "The strings are upside down; I play it left-handed . . . I just picked up the guitar and started playing."

The picking began in the evenings and at week-ends, while he drove a bulldozer during the day, and Albert was 33 when he turned professional and decided to "go all the way with the blues."

He had arrived in Chicago in the early Fifties and got in on a few sessions, and by the close of '53 had recorded under his own name for the Parrot label. Nothing happened for him financially and he went back to Arkansas. So it was '59 before he made his next records.

In '66 he signed with Stax, this move leading to solid sellers like his excellent "Laundromat Blues," "Born Under A Bad Sign" and "Cold Feet." As he progresses in the record world, Albert King injects a new personal feeling into his music. He is revealing a more personal sound and, they state, stage manner.

Nowadays he is hailed as "Blues Power," "Mr Soul Blues," "The New Boss of the Blues." When he finally gets to Britain, after one or two unsuccessful attempts in the past, we'll probably hear a distinctively exciting modern blues artist.

Until then, tune into his robust, groovy music on the Atlantic album already cited and "Live Wire/Blues Power" (Stax).

Death of a blues shouter

TITLES like "Good Mornin' Judge," "Lovin' Machine," "Bloodshot Eyes," "Keep On Churnin'" and "All She Wants To Do Is Rock" may not ring a bell with many British blues or jazz buffs today.

But they did in the early Fifties when a sharp-looking singer named Wynonie Harris was enjoying what you might call a vogue on Vogue.

These, and quite a few more, sold briskly on the Vogue label at that time, when the jazz form of R&B was enjoying a degree of commercial success.

After a while Wynonie, who used to be billed as "Mr Blues," faded from the record scene — an unjust fate in view of his many engaging qualities.

Not a lot had been heard of him this year. Then Freddie King told me recently that Harris was seriously ill out on the West Coast, unlikely to work again.

Now comes news that the singer has died in Los Angeles at the age of 54.

It seems odd, in view of the shortage of good band-blues vocalists, that more was not done with Wynonie. He never made it to this country although he should have proved popular with the audiences that welcomed Jimmy Rushing,

BY MAX JONES

Joe Turner and Jimmy Witherspoon.

For this is the kind of strong singer he was — a man who handled blues and jazz material in a jazz context.

Wynonie sang blues often, but in a jumping, exuberant way which had much to do with Turner and the swing school of blues belters, also something to do with Louis Jordan's R&B approach and the style of a variety of jazz singers.

Listening to "Do It Again Please" on Vogue EP (no longer available), with its Basie-like feel to the band backing, I was reminded of Louis Prima by the high, slightly raspy sound of Wynonie's singing. Even T-Bone may be in the mix.

Elsewhere, and particularly on the "Battle Of The Blues" track on Liberty's "Blues Uptown" LP, where Harris and Turner share the stage, the jauntiness and thrust of his blues delivery are similar to Big Joe's.

Charles Keil, in his Urban Blues book, writes of the influence of the Western bands and of Kansas City on modern blues developments.

"Other singers like



HARRIS: faded from the record scene.

Cleanhead Vinson, Jimmy Witherspoon, Joe Turner, Wynonie Harris, Arbee Stidham — carriers of the Kansas City shouting tradition — were also appearing in the South and Midwest.

"Many of these men had records that sold more than a million copies to an almost entirely Negro market — a market that came to be known as rhythm-and-blues."

Wynonie's "Bloodshot Eyes," which isn't a blues, was that type of hit.

Harris's early life has not been written up much. He was born in Omaha, Nebraska, it seems, and started in music as a drummer. He then became a dancer, according to Hugues Panassie, "and finally, about 1940, a blues singer."

He first became known as a vocalist with Lucky Millinder's band, with which he recorded in 1944. By the next year, he was working as a single and recording in Hollywood under his own name.

With the Johnny Otis

band he cut a two-sided "Around The Clock Blues," with Howard McGhee on trumpet. Still on '45 he made "Wynonie's Blues" accompanied by Illinois Jacquet's All Stars (including Charlie Mingus and Bill Doggett) also a raft of sides with Jack McVea's band, Oscar Pettiford's and others.

Harris liked singing with jazz musicians, with bands that jumped. He was a rousing, humorous, slick sort of performer who shouted his lyrics — which grew increasingly salty during these years — with an infectiously lusty spirit.

His real success started when he began, in '47, a series of recordings for King, fronting bands which included such men as Dexter Gordon, Clyde Bernardt, Lips Page, Cat Anderson, Joe Wilder and Milt Buckner.

Like Turner, 'Spoon, Rushing and a few more big-band bluesmen, Wynonie was a stylist—a personality who performed in front of a band and left the instrumental support in other hands.

Marshall Stearns wrote this about him in his Story Of Jazz: "In 1953, when the blues shouter Wynonie Harris played the Apollo Theatre in Harlem, he had a tenor saxophonist honking responses that would curdle the blood of a lesser man."

We heard some of these monster tenors on his records. They were part and parcel of the uninhibited brand of blues sold by Harris. But on another record he might have Joe Newman, or some such jazz expert, responding to his vocal interpretation.

On the "Battle" track mentioned already, Harris and Turner sing over a formidable 1947 band accompaniment (unhappily it is poorly recorded) which shows as the sleeve note points out, "not a little influence from the bop idiom."

The most recent report I read of "Mr Blues" was Pete Lowry's in Blues Unlimited No. 58. Wynonie was back at the Apollo.

This was late last year, and the writer's verdict was: "Here is a singer of fine talent and humour, possessing a great voice, hoarse but powerful . . . and when was HE last in a recording studio?"

When indeed. It's a pity that powerful jazz voices have gone out of fashion.



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BLUES ON RECORD

MEMPHIS SLIM, a striking blues pianist in the authentic tradition and a prolific recorder, was at one time carving a name for himself as leader of a rhythm-and-blues band. The tracks on **MEMPHIS SLIM AT THE GATE OF HORN** (JOY 5143) and feature Slim as a singer, rather than piano player, backed by a not very distinguished band with the conventional raspy tenor, plenty of sustained chords from the horns and flashes of keen guitar and Slim's rolling piano. Unfortunately, for blues fans, anyway, Memphis suffers some of the old pitching problems and his singing is well below his best work. Furthermore, some of the material (credited either to Chapman or Frazier) is uninteresting and the arrangements sound sort of jukebox-slanted. All right for dancing, no doubt, but the album as a whole lacks that old inspirational spark. Memphis has fair vocals on "Sassy Mae," "My Gal" and "Rockin' The Blues," and the guitar speaks eloquently on "Lend Me Your Love," "Wish Me Well," "Messin' Around," "Steppin' Out" and "Slim's Blues." Everyone has a natural ball on the up-tempo "Gotta Find My Baby," and the track indicates what this kind of group can do, given a bit more time and trouble. As it is, the music too often has a perfunctory sound and, for my taste, the band dominates the proceedings to the detriment of the majority of the performance. Not enough good Slim originals, either. I assume the "Chapman" referred to is Peter Chatman — M.J.

THE BLUES, VOL 1 (Beacon BEAM 3) which the pianist made on one of his recent visits home. Again I find it less than fully satisfactory as an example of his singing, though the broad voice is in better shape than it was on the '59 "Gate Of Horn" LP, and there is not quite enough of his propulsive boogie-woogie piano. This time the presentation is in the hands of Clyde Otis, and he has fitted Slim up with a quartet comprising saxist Eddie Chamblee, guitarist Billy Butler, bassist Lloyd Trotman and drummer Herbie Lovelle. The music is not consistently interesting, I'm afraid, but Butler scores on "Broadway Boogie," the one instrumental, and a couple more tracks, and everything hangs together in shipshape fashion. Two or three of the instrumental interludes sound like fiddle, and I take it they are products of Butler's amplification and ingenuity. Among the nine songs present are a "Forty Years Or More" inspired by Big Bill's "Plough Hand," a light-hearted "Little Lonely Girl" and expressive "Lend Me Your Love," and a variant of the "Come-Back" hit titled "Come-Back." Most of the themes are familiar: "Ramble This Highway" ("Key To The Highway"), "Rock Me Woman" ("Rock Me Baby"), etc. Big Bill's influence hangs over the session which even includes the undistinguished "All By Myself," a song Broonzy recorded with Memphis on piano in 1955. The piano rolls out handsomely in some of the ensembles but it is "Broadway," the old Pinetop Smith boogie, which shows what a solid pair of hands Slim still possesses. The band riffs and carrying-on has the authentic barrelhouse spirit, and this one jumps all the way. — M.J.

ANOTHER and a later set, almost ten years later, is Memphis Slim's **LEGEND OF**

A happy resting place at Plumpton

IN NINE YEARS the British music scene has changed enormously and the yearly barometer reading of change since 1961 has been the National Jazz and Blues Festival.

Over the years it has wandered about Southern England harried by the forces of reaction upset at noise and disturbance during the three-day marathon.

Last weekend the National Jazz Federation found a happy resting place at Plumpton Race Course in Sussex where there were no neighbours to complain and the beautiful countryside and perfect weather induced a basically peaceful atmosphere.

Friday

FRIDAY was the duller day with the Pink Floyd topping. Having heard the Azimuth co-ordinator at work several times this year, the novelty is beginning to wear off, and even the Floyd are getting a bit blasé about the recorded seagulls! But they played well especially on "Cymbaline" and "The Journey" sounded effective with stereo speakers booming around the field.

Soft Machine were hit by two successive power failures. They gave up and walked off, their drummer, Robert Wyatt, tearfully kicking over his kit in frustration.

Blossom Toes probably gained the best reaction with their "Mummy — where's daddy?" war and peace epic, Village, featuring Peter Bardens on organ, the amazing Bruce Thomas on bass and Bill Porter on drums, played some of the best music on Friday, with Juniors Eyes and East of Eden, in the marquee alternative to the main stage.

Keith Tippett's band I missed as they opened the festival and

I was being diverted around East Grinstead by constables of the law at the time.

However rumour had it they played well and were given a good reception by a cold crowd — CHRIS WELCH.

Saturday

THE WHO just have to be the most exciting rock band in the world. They brought Saturday to a shattering climax which included a 45-minute excerpt from their pop opera "Tommy."

Other highlights in a great day were Yes, the Bonzos — and the audience themselves, who kept their cool, in behaviour at least, right through the Who's wildest moments.

The only factor — most groups ran over time and Fat Mattress had to be dropped altogether — and amplification trouble, which hit several acts.

Roy Harper, in the afternoon session, was one of the first to run into amp problems. Harper is a most compelling performer and managed to rise above it to some extent. But his fine guitar work was marred by poor sound. His songs included the excellent "Beautiful Wife Like Yours."

The Strawbs proved to be a great — if not an incredible — string band. Dave Cousins and Tony Hooper on guitars were supported for the first time by bass and cello and the overall sound was strong but peaceful and came over fine vocals applied to good melodies and direct unpretentious lyrics, including "We'll Meet Again Sometime," "Poor Jimmy Wilson," "Josephine For Better Or Worse" and the witty "Man Who Called Himself Jesus."

The Bonzos came on strong with their usual erratic mixture of inspired lunacy and school-boy foolishness. Viewed objectively, their act is a ludicrous shambles. But they put it over with the kind of gusto and apparent amateurishness which defies criticism.

Viv Stanshall, with his outraged dignity and innocent bawdiness, and Legs Larry Smith, camping it up like mad, were both on form. And there were some nice "straight" — or fairly straight — vocals and piano from Neil Innes.

Who drummer Keith Moon joined them, glasses of ale were produced, and it



YES: stole the show with their fresh sound.

NATIONAL JAZZ AND BLUES FESTIVAL REPORT

seemed likely they would break into "Give Booze A Chance." But finally they launched into a splendid, looning cacophony on "Breathalyser Baby" with Moon thundering away and a monstrous plastic balloon snaking across the stage.

The John Surman Octet kicked off the evening show with drummer Tony Oxley as special guest. They blew some meaty jazz and they — together with the Don Ellis records played during the breaks — must have won quite a lot of new friends for jazz.

Spirit of John Morgan continued the jazzy feel, though in a blues context. They play the blues amazingly well, with a wonderful relaxed style that sounds just right. John is particularly fine on organ and piano, and his solo on "Honky Tonk Train Blues" went down very well indeed. Lead guitarist Fagin's "Yorkshire Blues" is funny and true and stands up to repeated hearings.

British blues bands have been knocked a lot recently, and it must be admitted that the sound has palled. In the hands of groups like Aynsley Dunbar and Chicken Shack, it retains a lot of power and authority but neither group was outstanding. Aynsley Dunbar played a

hard, aggressive set, sparked by some fine drumming. Chicken Shack made a happier, jumping, sound. Stan Webb played fast, exciting guitar but his somewhat frantic style suffered by comparison with some of the more relaxed styles heard during the evening.

Hit of the show, apart from the Who, were quite definitely Yes. They stole the show in the same way that Jethro Tull did last year.

Yes have a strikingly fresh sound, although their surging rhythms and swirling organ riffs are slightly reminiscent of the Nice, which can't be bad. They have a relaxed and deceptively effortless style; their arrangements contain light and shade and they make good use of tempo changes.

Their distinctive vocalist, John Anderson, was impressive on "Something's Coming" and "Then" and bassist Chris Squire shone on "It's Love."

Yes have a distinctly jazzy feel, and this was strengthened when they were joined by none other than jazz singer Jon Hendricks. His duet with John Anderson on Steve Stills' "Everydays" was applauded long and hard. Who says the festival is neglecting jazz!

After the beauty and subtlety of the "Tommy" album, it was great to be reminded that the Who are also probably the greatest hard rock act around — not that they are around often enough.

Despite less than perfect amplification, they were on top form and looked to be enjoying themselves. They roared into "Can't Explain" and "Fortune Teller" before launching into excerpts from "Tommy." The complex arrangements on the album were missing, of course, but this was more than compensated by the power and vitality of the performance.

They were incredibly dynamic, both visually and musically. Roger Daltrey, resplendent in a fringed leather outfit, swinging the mike round his head in alarming fashion. Peter Townshend, arm swinging, leaping in the air, pushing his guitar to its furthest limits.

Daltrey's vocals get better and better and Townshend extracts more brute power from his instrument than any other guitarist on the scene. Moon, for all his looner image, is a tremendous drummer and John Entwistle underpins the whole thing with his pounding, relentless bass lines. After Tommy came shattering

versions of "Summertime Blues" and "Substitute" which must have prompted any aspiring rock group to jack it all in.

Sunday

HIGHSPOT of Sunday was the merging of the talents of Keith Emerson, the brilliant young organist with the Nice, and Mr Joseph Egar, the enthusiastic and extremely hip conductor of the New York Philharmonic.

In a courageous blow against the huge barriers between pop music and the classics, the Nice played three pieces in conjunction with 41 string and horn players, including members of the London Symphony Orchestra.

It was a nerve racking experience for the musicians and their fans. Many silent prayers were offered that (a) the music would work and (b) the bulk of the crowd would react favourably.

At the end of the experiment the cheers drowned sighs of relief. "It worked!" was the cry backstage later as Nice manager Tony Stratton-Smith bought drinks for Mr. Egar and Keith, Lee Jackson and Brian Davison were congratulated by fellow groups and journalists.

Naturally a few youths called at the unusual sight of musicians in full evening dress clutching violins and cellos, but they were quickly silenced by the rest of the crowd who were extremely patient and showed great goodwill to the Nice's unique project.

Only four hours' rehearsal had been possible during the afternoon and the greatest difficulty they had to surmount was the difference in volume power between the all-electric Nice and all-acoustic symphony players.

Brian and Lee had great difficulty in hearing Keith who was on the opposite side of the stage. They started with Bach's Brandenburg Concerto, a trifle unsteadily, followed by the Karelia Suite which nearly came to grief with an argument between the rhythm section and the brass, but was saved by quick co-ordination from Egar.

A contingent of Scots' pipers who frequently appear during Nice shows these days seemed a trifle superfluous, as they appeared to be playing a different tune from everybody else, but it all added to the excitement.

A quick "She Belongs To Me" with Lee giving vent to his famous throaty vocal and some fast bass playing, gave the group a chance to blow on their own, then the orchestra returned for a piece by Prokofiev combined with the ever popular "Rondo."

The venture cost the Nice a considerable sum and there was little profit for them financially, but they must be congratulated on putting music first.

The Family were in great form, and the cheering and whistling for their act went on for five minutes after they had left the stage. This left the audience in no mood to watch members of the cast of Hair trying to cope with bad sound and a singularly weak backing band only held together by the drumming of Micky Waller.

However Linda Kendrick sang beautifully and her song about people being cruel and unfeeling was very apt in view of the hurling of abuse and rubbish that greeted their appearance. Their flower power songs underlined just how dead is flower power.

Family are very much into violence and rock. Roger Chapman gave a superb performance of idiot dancing, the new craze, only equalled by several members of the audience, exhausting themselves with their nervous twitching and post-Arthur Brown head wobbling.

Family's drummer and guitarist were electrically exciting and Roger's yelling is always fine entertainment. Blodwyn Pig are a heavy band and Mick Abrahams played "Cats Squirrel" nicely, but they didn't do much that struck me as new.

Chris Barber's band were a gas although doubtfully received by unhip-hippies, who weren't too sure about trumpets and banjos. A good guitar solo warmed them to Chris's highly original concept however.

Magna Carta, Jo Ann Kelly, Pentangle, Keef Hartley and Ejection all gave sterling service and once again, one of the bands in the marquee offered a knock-out bonus, this time the mighty duo of Eddie Hardin and Pete York who were a minor sensation. Pete contributed some of the finest drumming in his career and Eddie is one of the most together organist-singers to emerge in recent years.—CHRIS WELCH.

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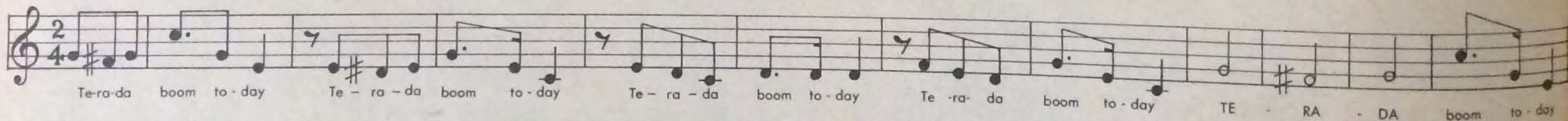
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NEW POP SINGLES



BY CHRIS WELCH

Back Elvis—and buy British!

ELVIS PRESLEY: "Clean Up Your Own Back Yard" (RCA)

Stand by for sensation, uproar and chaos! The fans are uniting, rioting in the streets is expected, oxen will be roasted whole in the market places, flags and bunting will decorate Government offices, pilots of the Red Arrows will give special displays on Bank Holiday and British Rail will be running cheap excursions to Elmer Sands.

Yes, Elvis is back — and how! Following up his amazing hit "In The Ghetto" and fantastic "live" show in Las Vegas, we have a raging controversy over his new A side.

Well over two fans are demanding that a British composition by Doug Flett and Guy Fletcher called "The Fair Is Moving On" should be transferred from the B side to — in fact — the A side.

Which is the better? Or as some might demand — which is the least possibly foul? My money is on the British effort — a sturdy ballad which the King sings with strength and emotion.

The A side is a song from the MGM picture "The Trouble With Girls (And How To Get Into It)" — a positively risqué title, if ever I heard one.

Here the beat pulsates madly but it does not give El a chance to properly display his passion and numbing sensuality.

Come on all you fans, let's get that British song in the chart!

BOOKER T & THE M.G.'s "Soul Clap '69" (Stax). Wherein doth their greatness lie? Their total relaxation and complete funkiness is a byword, yet they frequently escape being as

brilliant as they should. "Time Is Tight" was a nice riff, and so is this, but a trifle slow, ordinary and not a hit.

ISLEY BROTHERS: "Put Yourself In My Place" (Tamla Motown). A beautiful tune by Holland Dozier Holland which displays Tamla and the Isleys at their best. Of course it's an oldie as they say in the trade — hold on, here comes my Tamla expert Michael Spotskin.

"Yes, well of course this is typical Tamla material and one I have had in my collection for 13 years. It does not however match the incomparable work of the Boogaloo Sisters who recorded a similar tune in downtown Pillsville in the summer of 1954."

KING CURTIS: "La Jeanne" (Atlantic). The rock tenorist comes up with a surprise — a ballad featuring soprano sax squashed between massed strings.

A pretty tune and useful to play in ABC cinemas on Tuesday afternoons when the ice cream lady tip-toes unsteadily through the empty seats to reach the lone pensioner in the six bobs, who will refuse to buy an ice cream.

MIRETTES: "Whirlpool" (MCA). Once Ikettes with

Ike and Tina Turner they left to form the Mirettes in early '68 and have had success in America with versions of "Midnight Hour" and "The Real Thing." This is a rocking production ideal for discos and tram depots. Yeah, kick out the trams.

WAYLON JENNINGS: "The Days Of Sand And Shovels" (RCA). One of those dreadfully meaningful songs: "Well I noticed her the first time I was outside running bare foot through the rain."

Jennings has a slight crack in his voice and it all reminds me of Jim Webb, Richard Harris, Biff the Bear and Arthur Askey, as a grey mist of sadness descends over his life of unrequited love. Who would have thought, when Jennings was at school, he'd end up a dreary balladeer. Ozzard!

TYMES: "If You Love Me Baby" (Direction). Here's that excellent US vocal group who made such an impact on their last visit by treating us to a display of Masonic gestures on their Top Of The Pops spot. A good performance but not a hit.

AARON NEVILLE: "Tell It Like It Is" (B&C). "Tell It Like It Is?" Right — then I wish Maxie Waxie would

belt up about Merrill E. Moore! Max is one of the brains behind B&C and if he concentrated on Pete Johnson a little more, this city would be a decent place to live. Aaaaaaron wails soulfully and I love the echo on the saxes.

MACK KISSOON: "Get Down With It (Incorporating Satisfaction)" (Young Blood). Get up on your feet now — yihah! Clap yo' hands and remonstrate with your thighs. Tap your cranium and scratch your back teeth. Yes, folks it's one of those raving dance numbers ideal for your next wine and cheese party.

CREEDENCE CLEARWATER REVIVAL: "Bad Moon Rising" (Liberty). Tremendous — a Buddy Holly type rock beat, with driving and beautifully simple guitars and a well-echoed vocal. This will be an enormous hit and has already sold a million in the States.

BRIDGET ST JOHN: "To B Without A Hitch" (Dandelion). Bridget is sitting waiting for a lift and passing the time eating a buttercup sandwich, rather than fight on to a bus, a damn good scheme. This is a John K. Peel production and a fine job has been performed in conveying Bridget's voice and guitar to the public.

ANITA HARRIS AND THE NEW WORLD SYMPHONY ORCHESTRA: "I'll Never Fall In Love Again" (CBS). Miss Harris exercises her attractive, fragile voice on a typical Burt Bacharach song with extremely tasteful orchestral accompaniment. One of the best singles she has released.

FOURMOST: "Easy Squeazy" (CBS). After the low-down, heavy guitar and drums into the high voices come as quite a surprise. Not a remarkable song but it could be a comfortable hit if Radio Andorra gets going quickly and offers fair-dos to all in pop.

OTIS RUSH AND HIS BAND: "All Your Love" (Blue Horizon). Track from a forthcoming album by Otis — a dirty blues which reminds me strangely of the stuff Mayall did when Eric was in the band, back in the dark ages.

There is a nice swing tempo passage with extremely forceful guitar work. The album is going to be a good one. And that's what it's called.

PETER STRAKER: "Breakfast In Bed" (Polydor). Apart from having breakfast in bed, I frequently have supper in bed, also mugs of cocoa, endless cigarettes, packets of cheese biscuits, glasses of beer, and sausages on sticks. The net result is my bed frequently takes on the appearance of the floor of Bert's Hygienic Dining Rooms, Dalston, after a dozen lorry drivers have broken their fast.

Here comes music publisher Irving T. Blagg. "Dear Sir, I do not understand this review. It appears to have nothing to do with the record. Explain, or I shall beat you to a pulp with my bare hands."

Quite simply Irving, this is a commercial recording which will doubtless prove quite popular among the lower orders, but does not appeal to my sense of rhythm and melody. Thus, constructive criticism does not come easily.

MAN ON THE MOON: (Philips). Great thunder — here we have the story in sound of the Apollo 11 landing on the moon. It's all terribly exciting and a fascinating document of these momentous times. Listen to the count down — thrill to the sound of the lift-off, tap dance to the thunder of the giant moon rocket speeding on its fiery journey, catapulting mankind to his destiny.

It almost equals a recording I possess of the first woman landing on Putney high street at chucking out time. We have skirt off! PEE!

PEDDLERS: "Birth" (CBS). Frequently Men About Pop buttonhole me in the street and staring at me with intense gaze and perceptibly clenched fists, demand:

"Why don't you like the Peddlers?" It is frequently spelt out to me that they are fab and highly talented. True — it's just that I don't believe in them.

A thousand pardons to all concerned but it's own up time. I preferred Stevie Winwood imitating Ray Charles. This is a good performance and the Peddlers are a fine group.



ELVIS: film song

NEW POP ALBUMS

HUMBLE PIE: "As Safe As Yesterday Is" (Immediate). Yesterday is considered safe, presumably because it is past, but Humble Pie must look to their future, for it promises to be a bright one.

Their debut is solid and mostly heavy rock with a few brief excursions into country and raga styles. While it does not fully explore the musical potential of the group, there is much that is rewarding in the results of combining the talents of Steve Marriott and Peter Frampton. With Jerry Shirley on drums and Greg

Future is bright for Humble Pie

Ridley (ex-Spooky Tooth) on bass, they make an extremely worthwhile addition to the roster of British groups.

Most of the songs are by Steve, and naturally there is some similarity to the past work of the Small Faces, and some of the riffs remind one of "Ogden's Nut Gone Flake." Peter has written "I'll Go Alone" which has Lyn Dobson on sitar, who also contributes flute pas-

sages, plus the rocking "Stick Shift" and he co-wrote with Steve the title track.

When they sing together it is sometimes difficult to spot the difference in their vocal styles. They both have great intensity and attack, an approach shared by their 17 year old drummer Jerry who practically declares war on his kit.

Critically speaking Humble Pie aren't offering anything

particularly new. It would be nice to hear more of their instrumental and vocal ability showcased as it tends to get submerged in the production, but as a team they work well together and given a fair chance and hearing, the group will develop into an important musical entity.

ELVIS PRESLEY: "From Elvis In Memphis" (RCA Victor). Not long ago people in pop were falling over themselves clamouring: "I'd like to produce Elvis." Like many other fans they wanted to hear Elvis with a modern backing on up to date material. They were convinced that the King could be revitalised if only he were taken out of his sad commercial music environment.

Well, the King is still producing commercial music — and has moved into the second half of the twentieth century. Given superb modern backing on a selection of good songs he more than lives up to the legend that began back in 1958.

From the first rocking bars of "Wearin' That Loved On Look" one senses Elvis is making the effort and is back on the right lines. While retaining the typical Presley

style he moves along with the kind of band, backing he should have got into years ago. His current smash "In The Ghetto" is included in a set that will convert cynics and delight stalwart Presley fans.

SAVOY BROWN: "Blue Matter" (Decca). Savoy Brown are currently trying to escape being categorised as a blues band. This won't help as most of the tracks are thoroughly blues based. One side was recorded live at a Leicester concert despite the absence of lead singer Chris Youlden. Lead guitarist Lonesome Dave took over the vocal side and Bob Hall's piano is also featured.

The first side has Youlden, who favours a wide vibrato yet at times is a little reminiscent of Joe Williams. Bob Hall is featured on piano on four of the five tracks including "Vicksburg Blues" which is just a duet between him and Chris. On one title, "Train To Nowhere" there are also four trombones and added percussion. The net result is a nice, meaty album and certainly the best we have had so far from this group.

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A memorial to the 'talking' trumpet man

REX STEWART had one of the most unusual, provocative sounds in trumpet jazz. He was at times uneven, but very seldom boring. This memorial record reminds us that jazz could do with more individualists like him.

First, last and always Rex was an Armstrong man. "Then Louis Armstrong hit town. I went mad with the rest of the town," Rex has written about New York. "I tried to walk like him, talk like him, eat like him, sleep like him."

The admiration came out in his playing, especially in the early days when Rex, in Panassié's words, "played in a style very near to that of New Orleans with an almost exasperated fury." But he also admired Bix very greatly.

On these tracks, made mostly with Ellington sidemen in the middle and late Thirties, we don't hear that early Stewart of the Henderson days. But we get plenty of his original stuff, always a shade capricious, sometimes tricky, often excitingly melodic and almost always charged with a biting attack and swing.

The impression a listener should get, from the opening '34 tracks (Rex sings and plays muted on the slow "Baby Ain't") to the pungent cornet phrases on the '39 "Fat Stuff," is of a hot and forceful player who was inventive and versatile.

Rex became known for his choked tone and half-valve technique (employed on "Back Room Romp," "San Juan" and others) but he could do almost anything on cornet from straightish "Salvation Army" tone to fierce muted growling. He was a man who liked to blow "talking" trumpet.

CHARM

Some of the tunes and little Ellington arrangements here are vastly attractive. "Sugar Hill," "Back Room Romp," originally subtitled "a contrapuntal stomp," "Love In My Heart" (originally called "Swing Baby Swing") and "Tea And Trumpets" have a special kind of charm.

And Stewart is by no means their only asset. Hodges, Carney, Lawrence Brown, Joe Nanton, Barney Bigard and Duke himself take shouting solos, there are intriguing ensemble (with two trumpets) and bright rhythm passages; and the whole band backs Rex's rapid-fire modern cornet on "Spades."

To cap all, the set includes a number of second or alternative masters which help to

JAZZ RECORDS

REVIEWERS:

BOB DAWBARN, JACK HUTTON, MAX JONES

REX STEWART: "Memorial." Stingaree; Baby, Ain't You Satisfied; Rexatious; Lazy Man's Shuffle, 1 & 2 Trumpet In Spades; Back Room Romp 1 & 2; Love In My Heart; Sugar Hill Shim Sham, 1 & 2; Tea And Trumpets, 1 & 2; San Juan Hill; I'll Come Back For More; Fat Stuff Serenade. (CBS Realm 52628).

Stewart (cornet, voc on "Baby, Ain't You Satisfied") with various line-ups. 1934 to '39.

prove that Rex was a pretty free improviser. As Ray Crane's sleeve puts it: "These 16 tracks form a fair representation of Stewart's completely unique talents against a background of ensemble and solo work by some of the finest musicians in the history of jazz." Fair enough, I'd say, and all for a penny less than 26 shillings.—M.J.



HANCOCK

GRANT GREEN

GRANT GREEN: "Goin' West." On Top Of Old Smoky; I Can't Stop Loving You; Wagon Wheels; Red River Valley; Tum-

bling Tumbleweeds. (Blue Note BST84310).
Green (gtr), Herbie Hancock (pno), Reggie Workman (bass), Billy Higgins (drs).

NOT so long ago, on the strength of his first albums, Grant Green was being hailed as the natural heir to Wes Montgomery at the top of the jazz guitar pile.

He has yet to live up to his full potential though he remains an easy, relaxed, bluesy player with a pleasant tone — his improvisations are nice rather than exciting.

Of late he seems to have been earning most of his bread in organ-dominated groups and this album makes a nice change. He has picked a selection of country-flavoured pop hits from way back and the result is certainly one of his best LPs.

There is, too, the added attraction of Hancock's piano — always worth listening to whatever the context. Workman and Higgins, who seem to be the Blue Note house rhythm section these days, are as efficient as always.

This is a record which will probably increase your admiration of Green as a guitarist, though I doubt if what he plays will carry you away. — B.D.



LEE MORGAN

LEE MORGAN: "Charisma." Hey Chico, Somethin' Cute; Rainy Night; Sweet Honey Bee; The Murphy Man; The Double Up. (Blue Note BST84312).
Morgan (tp), Jackie McLean (alto), Hank Mobley (tr), Cedar Walton (pno), Paul Chambers (bass), Billy Higgins (drs).

ODD how old-fashioned these soul jazz things are beginning to sound.

This was recorded in September, 1966, and, at the time, no doubt sounded refreshing. Today, it still sounds beautifully played but there is so little that we haven't heard a thousand times before. Jazz, in fact, can suffer from the dictates of fashion just as much as pop music.

The best track, by far, is "Rainy Night," a delightful ballad written by Cedar Walton and containing excellent Morgan trumpet — just fine jazz that isn't trying to fit into any particular category or fad.

McLean and Mobley both seem rather restricted by the general soul format and the former reverted to his early, Parkerish mannerisms for the date, rather than his current more avant garde thing.—B.D.



JONES

THE QUINTET

THE QUINTET: "And Keep On Swingin'." Triplin' Awhile.



Rex Stewart: admired Bix very greatly

Rosie's Spirit; Hear Yel; Somara; Catacomb; Pari Passu (Atlantic Special 590035).
Carmell Jones (tp), Harold Land (tr), Frank Strazzeri (pno), Red Mitchell (bass), Leon Petties (drs).

Tame stuff from Kenny Burrell

REGULAR readers of this page will have gathered by now that I am more than somewhat partial to the tenor playing of Mr Harold Land whom I regard as one of the very undersung heroes of jazz.

He has an unhurried, personal style with a tone that sounds as though he had to learn to play it that way instead of the buzzsaw effect that makes so many of the newer men sound as though they had just stumbled on the instrument by chance. He also has a nice line in logic when developing a solo.

PLEASED

Add the fact that I am always pleased to see Carmell Jones' name on a record label and you will gather that I was prejudiced in favour of this reissue set right from the start.

Some of the unison, bop-pish arrangements do sound slightly dated, but both soloists are in excellent form. Frank Strazzeri, too, plays some pleasant phrases while Mitchell and Petties make up a more-than-adequate rhythm duo.

Not jazz to change the world, perhaps, but it's a very nice way indeed of spending 40 minutes or so. Musicianship, is the word I'm looking for, and that is meant as a high compliment. — B.D.

KENNY BURRELL: "Night Song." Night Song; Blues For Wes; Namely You; Love You Madly; Just A-Sittin' And A-Rockin'; The Shadow Of Your Smile; Brother, Where Are You; Night Hawk; Teach Me Tonight. (Verve SVLP8246.)

Burrell (gtr) with varied personnel. New York City, Summer, 1968.

GUITARISTS and ordinary people who heard Burrell during his season at Ronnie Scott's will find a few tracks on his newest release to remind them of the quiet, early-hours music provided by his group there.

One performance, of Ellington's "Just A Sittin'," is unaccompanied guitar — pleasant and musically, tonally distinguished, and full of nice little contrasts of chord work and single-string runs — and the rest of the space is shared between a quartet and two different big bands.

"Blues For Wes," "Namely You," "Shadow" and "Night Hawk" are quartet tracks with Richard Wyands (pno), Ron Carter (bass) and Freddie Waits (drs).

The tribute to Mont-

gomery is a blues swinger played in Wes' octave-doubling style, with pushing support from the rhythm and Wyands in solo.

"Namely" is a calm, thoughtful improvisation, bluesy too, while "Shadow" moves along gently, delicately in pretty vein. "Hawk," one of the superior performances, has more fire and bite than most of the numbers here. But eight minutes is a bit too long for this particular treatment, to my ears.

"Night Song" and another Duke tune, "Love You Madly," show how Burrell adapts to Don Sebesky's arrangements for a fourteen-piece orchestra. The latter is fractionally more interesting.

The remaining pair have Kenny soloing against five brass, flute and rhythm. "Brother" has a funky mood and "Teach Me," though not a blues, allows Burrell to let loose his slinky blues feeling.

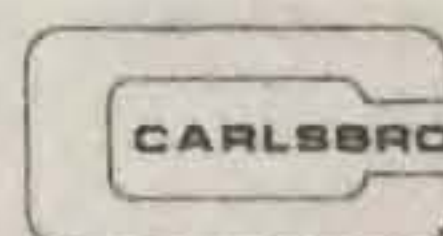
I wish I could work up a full head of enthusiasm for this generally worthy album, but it strikes me as being a little-bit tame in spite of the guitar artistry and varied formats on offer. — M.J.

RADIO JAZZ

British Standard Time
FRIDAY (15)
4.10 am J: Jazz Unlimited (Fri, Mon-Thurs); 7.10 pm H2: Jazz 8.45 B1: Jazz On One (Peter Clayton, Zoot Sims, Derek Jewell); 9.30 U: The Family; 11.30 T: Quincy Jones Ork; Jose Feliciano; 12.0 T: New Orleans JF (Byard, Barker).
SATURDAY (16)
4.5 am J: Finch Bandwagon; 12.0 noon B3: Jazz Record Requests (Steve Race); 2.0 pm E: Jimmie Noone, 1929-1940; 6.32 B1: Jazz Club (Bobby Breen, Tony Lee Quartet, Brian Dee Quartet, Humph); A1: Sonny Grey, Woody Herman and Count Basie Ork; 11.5 J: 11.30 T: Benny Goodman Ork, 1941-2; 12.0 T: New Orleans JF.
SUNDAY (17)
12.5 pm J: Finch Bandwagon; 4.30 H1: Jazz; 9.15 A2: Get To

Know Jazz; 10.0 B1: Mike Raven's R and B Show; 11.0 B1: Best of Jazz on Records
MONDAY (18)
7.45 pm B1: Just Jazz (Jazz From The Cinema, Alexis Korner); 11.15 A3: Free Jazz; 11.30 T: Pop and Jazz; 12.0 T: New Orleans JF.
TUESDAY (19)
5.0 pm H2: Big Band Beat; 5.25 H2: Jazz; 5.45 B3: Jazz Today in Stereo (Charles Fox); 7.30 E: Pop and Jazz; 9.35 A3: R and B; 10.30 O: Jazz Journal; 10.30 V: Jazz In Perspective (Leo Konitz and Jim Doherty groups); 11.0 U: Berlin JF (Don Ellis and Berlin Dream Band); 12.0 T: New Orleans JF.
WEDNESDAY (20)
7.10 pm H1: Jazzpresso; 8.55 E: Jazz Workshop; 9.15 B1: Jazz Workshop (Music of John

Stevens, commentary by Victor Schonfield); 9.35 A3: R and B; 10.30 O: Jazz Club; 10.45 A3: Jazz Panorama (Hughes Panassié); 10.55 H2: Radio Jazz Magazine; 12.0 T: New Orleans JF.
THURSDAY (21)
11.30 pm T: Salute to Irving Berlin (Bing, Goodman, Merman); 12.0 T: New Orleans JF (Soul Session with Sarah Vaughan).
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A: RTF France 1-1829, 2-348, 3-848, B: BBC 1-247, 2-1500/VHF, 3-464/188/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. O BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.



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WHY ELVIS IS BACK ON STAGE



SO ELVIS PRESLEY is back in show business. Out of celluloid exile he has stepped to show the world that he really exists and can perform as well as ever — better in fact for, whilst it has lost none of its wildness, his act today is probably much more suited to the world's plushiest night spot (Las Vegas' International Hotel) than it was ten years ago.

Melody Maker exclusive by **CHRIS HUTCHINS**

Did he surrender to public opinion? Succumb to the "We want Elvis!" demands that must have rung through his head day and night since he last faced a live audience nine years ago?

He did not. He came back because he badly wanted to. For four years by his own admission he has been dying to get back, frustrated with just three months work a year in the film studios making pictures he did not enjoy; work he had little respect for.

Colonel Parker has often told me (and hundreds of others) that he sees little of Elvis. "I don't interfere in his private life or in his work once I've set it up for him," he said of their association which became more and more distant as more and more of Elvis' time became "private" and the work became increasingly mechanical.

I think that lack of communication can be blamed for the less meaningful course Elvis' career

took in recent years. The artist was becoming more and more frustrated and unhappy; the manager was either not around or not close enough to notice it. And none of those close to Elvis dared tell the Colonel like it was.

What happened to bring about the come back (and it is one — for the International engagement will not be an isolated one as I believed earlier this year) no-one is saying. How the message from a shy, non-complaining Elvis finally got through to the Colonel we will probably never know.

But it did and the manager was not slow to act. He set up Elvis' TV special and made the deal for his first live appearance

Elvis at Las Vegas pictured by Terry O'Neill.

in almost a decade. I watched the Colonel closely at work in Las Vegas — and he worked hard; still hustling but giving way in part to an obvious recognition that times have changed and even kings have to move with them.

He stood to one side at the Presley Press conference (which was the Colo-

nel's own idea) and listened to Elvis tell reporters that he was unhappy with the way his career had been going, didn't care much for his films and disliked many of the songs he had to sing in them.

Parker stood by while Presley made announcements (though they didn't seem like them at the time)

that he would make fewer and better pictures in the future — possibly some non-singing roles — and, inspired probably by the enjoyment even more than the success of his first show less than an hour earlier, he would make more personal appearances and on an international basis as soon as circumstances would permit.

It was like watching a millionaire and father reach the age of consent at 34 and I doubt whether anyone was as proud of him at that moment as Colonel Tom Parker.

Last month the manager celebrated his 60th birthday and it must have come as something of a relief — if also a surprise — to see Elvis subtly assuming some personal responsibility for the future course of his career.

I suggest that it was in Las Vegas more than a year ago watching Tom Jones that Elvis finally decided he had to get back on stage. During his own Las Vegas engagement he has surely tasted a fruit he won't want to give up again in a hurry. Viva Las Vegas.

TALKING DRUM

with B... GIRL... BA...

THERE was once a standard press picture caption for lady show business celebrities which ran: "Always happiest when among her flowers."

Ginger has a reputation as a hell raiser, which he does not particularly enjoy and is not particularly accurate.

With angular features and wild red hair, he seems a fearsome figure as he nightly whips up excitement with drum solos on riot-torn rostrums across America.

He is known to get into occasional scrapes with policemen and has been seen at the centre of odd scenes in the more rocking kind of night club.

But Ginger Baker at home, when he gets the chance, is a man of peace, dedicated to ensuring his tropical fish receive a balanced diet and a clean environment.



Reward

by **CHRIS WELCH**

He has worked long and hard for recognition and financial reward and even now he rarely has time to relax with the simple pleasures of life in a detached Harrow villa with wife and children.

However, Ginger managed to take a few days off from Blind Faith's hectic tour of America last week and when I called at his home he was busy drawing plans for a proposed high speed cruiser while his family watched unmoved at the desperate attempts of the Rowan and Martin Laugh-In to raise a chuckle, in colour.

In just over a year in their comfortable and spacious house Ginger has ordered the transformation of his garden from a heap of wet clay to a pleasant piece of greenery with an attractive fish pond with

fountains which he built himself with the aid of road manager, Mick Turner.

And inside Ginger has two large tanks stocked with an intriguing array of fishy delights of various hues.

I arrived at feeding time and was shown the outdoor pool in full operational order with concealed lighting and enough fountains and waterfalls to whip up the pool into a maelstrom.

"The fish love it," said Ginger with satisfaction, as great finny lumps huddled in what seemed to me cowardly fashion beneath the foam.

John Peel is a liar!



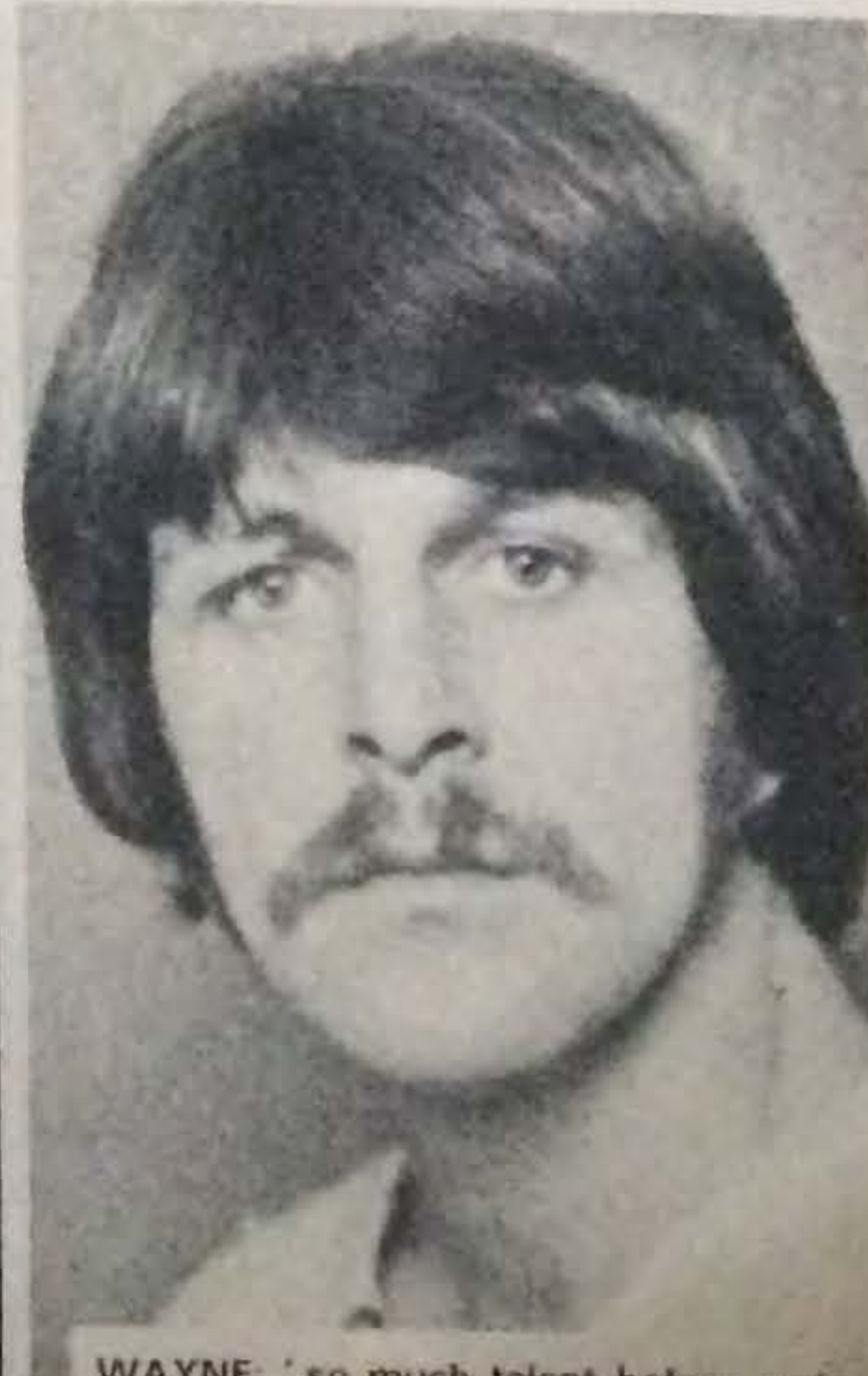
That is, he said hastily, I'd be lying if I said that it wouldn't be nice if Dandelion Records were to be found heaped up in every home in Britain. The half-witted, idealistic notion behind Dandelion and our other violent, capitalist enterprise, Biscuit Music, is that any profits, if such there be, should go to the artists, not to Clive nor myself. We want to record people whose songs and poems we like and whom we like as people. At the moment this means Bridget St. John, Beau, (Beau Who?), Principal Edwards Magic Theatre and the Occasional Word Ensemble. If people like their records, and I honestly can't think of any reason why they shouldn't, then we'll be able to record a host of other people you've probably never heard of either.



First release: TO B WITHOUT A HITCH - BRIDGET ST. JOHN (4404) • 1917 REVOLUTION - BEAU (4403) BALLAD OF THE BIG GIRL NOW AND THE MERE BOY) - PRINCIPAL EDWARDS MAGIC THEATRE (4405)

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WAYNE: 'so much talent before us.'

MOVE

ON September 19, the Move, back in the MM chart with "Curly," begin their first ever tour of America. Lasting three weeks, it kicks off at the East Coast's pop Mecca, the Fillmore in New York.

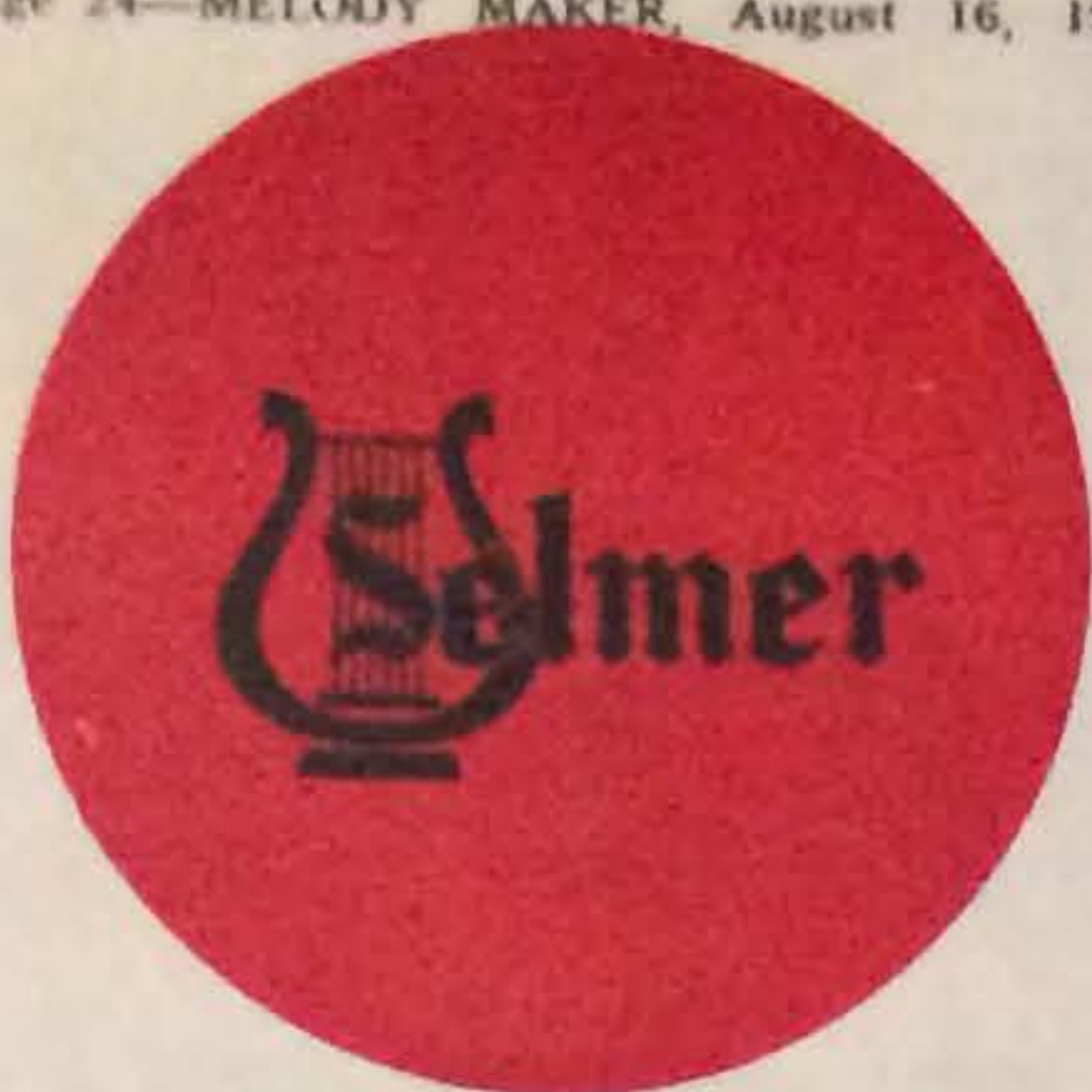
"When the time was right for us for the American market, there wasn't the influx of British groups going into America," said Carl Wayne, when the group were in London last week. "It started with the Cream and they smashed it wide open. By the time it was right to go over, we'd been pushed into a commercial bag."

A first tour of the US has its worries for any group and Carl admitted that the group were aware of what they had to try and do there. "So much talent has been before us," said Carl. "Basically, they want to see what is going on in Eng-

land but they expect thing progressively and entertaining.

"Going over was difficult because we were pure underground. We're the same as Tull, they're not completely underground. The Who the same as us. The pop influenced but I've gone out of the pop little way rather than into it."

In preparation for US visit, the Move have been rehearsing a new presentation of their "It will be 95 per cent original material, some from our first album two years ago. I've American audiences in late adventurism rather than a set form



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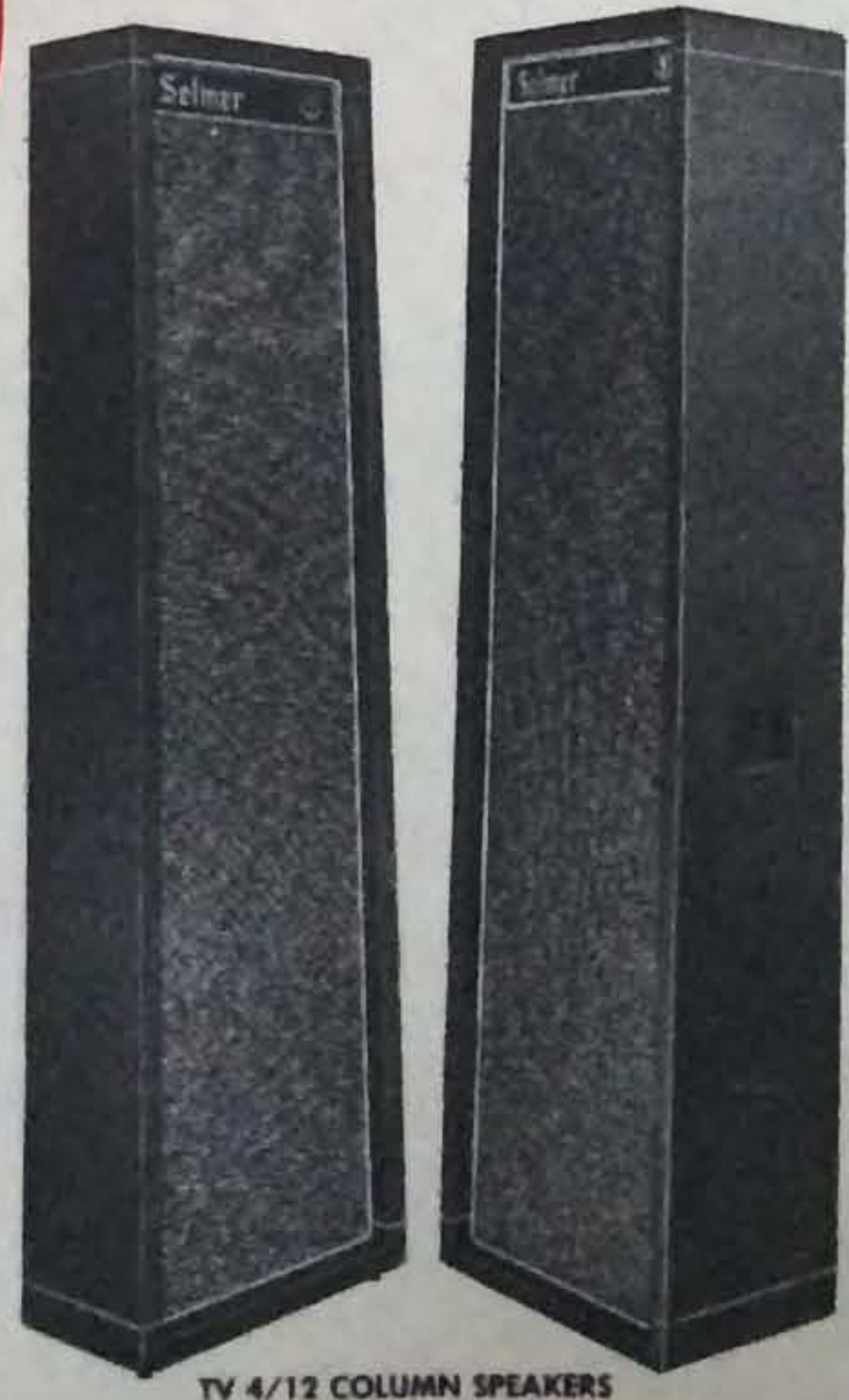
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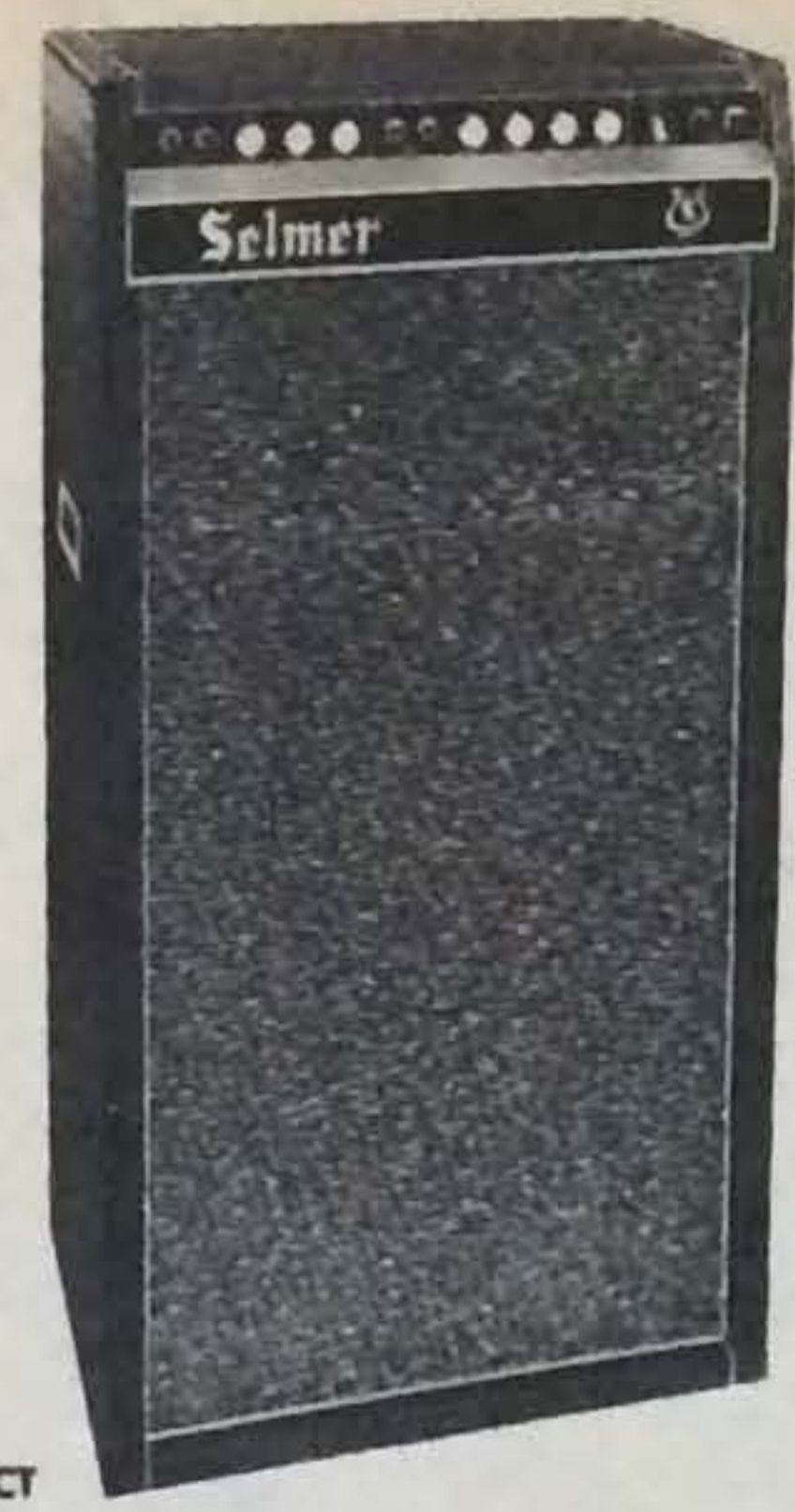
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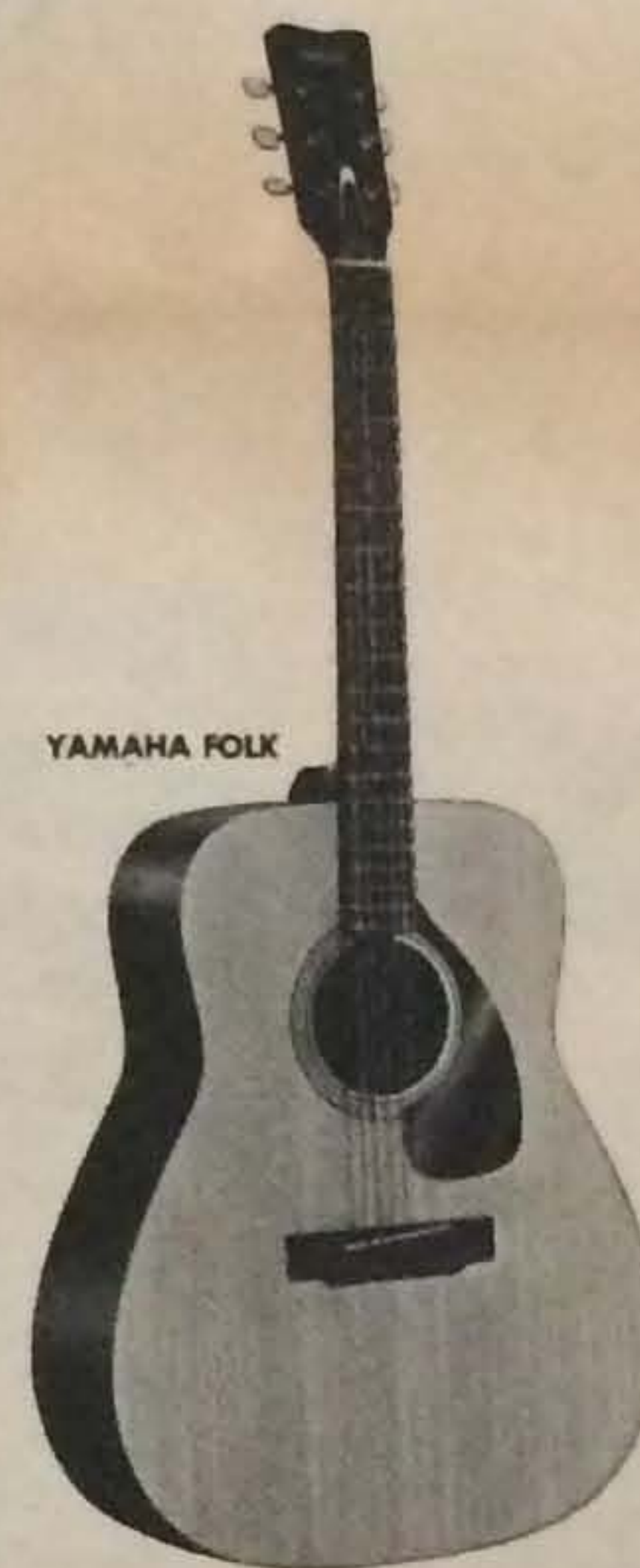
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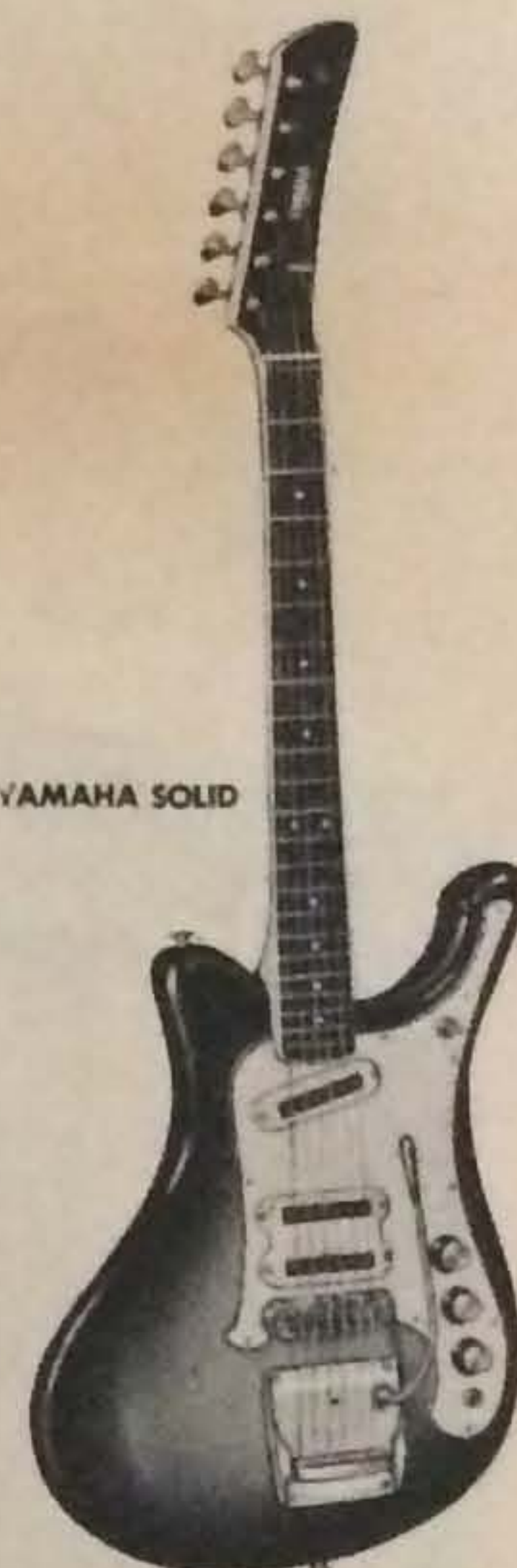
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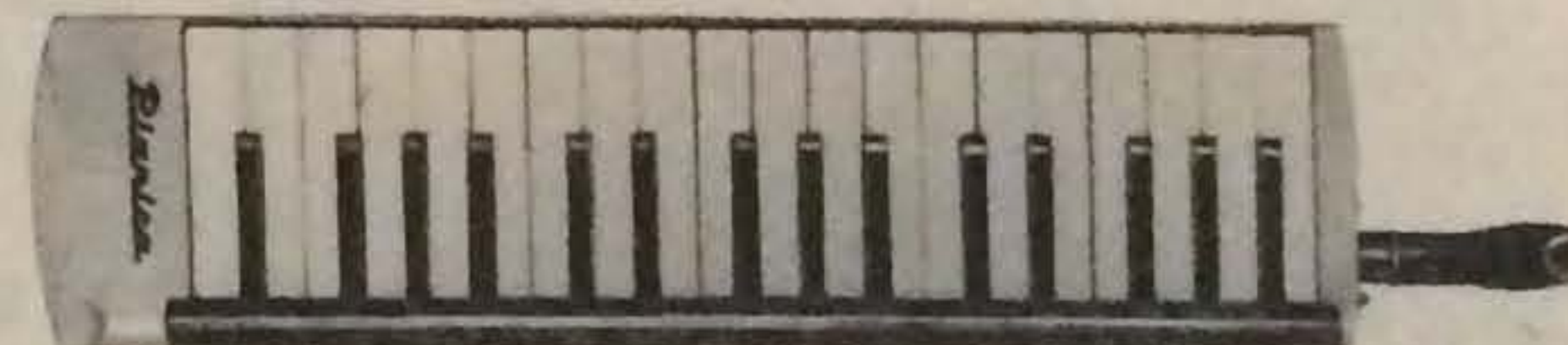
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ELKA PANTHER 2200



ELKA PANTHER 2100



MINUETTE 910



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The new **LOWREY HR88** has the styling and voices of a real theatre organ. Plus the Lowrey specials like Wow-wow and bass guitar. Self-contained, fully transistorised with 2-44 note manual and 13 note pedal board. 15W output from 3 speakers including a Leslie.

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COMPANION 37



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Blind Faiths ... GINGER ... BAKER



Ginger Baker as he is today and as he was several years ago when he played with Graham Bond.

"When we did Hyde Park I wasn't happy with my solo and Eric didn't get it together too well which is unusual for Eric. But since then he's got better and better. The first gig where it really started to happen was in Oslo."

Wares

His solo on the new Blind Faith album struck me as sounding African influenced, with slack-tuned tom toms thudding in waves.

"I've always been interested in African drumming. Nobody can play drums without being interested. Indian drumming is technically incredible but African drumming is more into feel and time."

"Indian drumming is also into time of course, but with African drumming you get an incredible feel. It often sounds simple, but try and spot where the beat lies."

"Phil Seamen used to play me an African record and he'd say: 'Right, where is it?' Sometimes I was right, but quite often I was wrong, and he'd laugh and tell me to have another listen."

"I first met Phil in 1960 or '61. I was playing in the Flamingo with Alan Branscombe. He used to be pianist with Johnny Dankworth. I went for the Dankworth job when Kenny Clare left — and didn't get it."

"Anyway, Phil was playing in Ronnie's in Gerrard Street, and Tubby Hayes told Phil to come in and

watch me. I'd always dug Phil ever since forever, but I had never gone in for speaking to people I didn't really know. I can't stand it myself when people come up and say, 'hello, I'm a drummer.' I tend to say — so what?"

"But Mr. Seamen came over to say hello and we've been close friends ever since. In talking and playing together he saved me years."

Did Ginger ever regret not getting further into jazz and concentrating on guitar groups?

"I was always called a rock and roller in the days of jazz. For me, jazz has stagnated since Parker and Gillespie. There's nothing happening in it now for me."

"But I saw Max Roach with Elvin Jones and Art Blakey recently and he played the b...s off both of 'em. Max is incredible."

Aware

"But I think what we're doing in Blind Faith is jazz. Jazz was always the people's music — whatever the kids who are aware like. They know what's happening."

"The kind of jazz you get in clubs now is purely musicians' music. If you've got a technique it's easy to play fast. But if you play slower tempos and play something good, the majority of people can dig it and you can communicate with your audience."

"Simplicity is really beautiful. That's the whole thing with me — to

communicate with the audience."

"Nobody is above criticism. At least of all me. I take a lot of criticism... you get bad reviews and you get hung up about it. I've had quite a lot recently. But I criticise myself. You go through stages of thinking you are great."

"There are a couple of things on the 'live' solo on the last Cream album I was trying to get off, and it's nice that I am playing them now. It's a thing that involves play-

ing triples with two feet and the left hand and rolling the cymbals."

Simple

"It's quite simple actually, but it's nice to be able to go straight into it. The trouble is when you are playing to an audience, they don't want to hear you practising."

"The success of a solo depends on circumstances — how I feel and the mood of the audience."

I rely a hell of a lot on audience reaction. I always work hard at it, but sometimes I get annoyed at myself."

After 15 years as a professional musician and being associated with something like eight million dollars worth of record sales, Ginger still takes a pride in his work and maintains a desire for progress."

He never was a predictable musician, and never will be. His greatness is as an original player."

We adjourned for a chat in the dining room.

"I'm going back tomorrow," he revealed. "I just came back to see my family. The tour has been quite happy. After the Cream tours we altered it this time so we could get time off and drive ourselves to gigs."

Finish

"I did about 1,700 miles in three days last week. We've been doing all concerts and we finish on August 24 in Hawaii. The kids have been reacting pretty well. A few people weren't too satisfied. Some people wanted Cream and didn't get it."

Did Ginger think Blind Faith was a better band than Cream?

"It's a different band. Things have been getting better all the while. I'm playing well lately. I do a solo every night — I don't think I could work without doing that."

"The kids all want that, so I usually end up doing one I need a number to build up excitement to play a solo and we do it on 'Do What You Like.'"

"There have been a few reports that Blind Faith is Stevie's band. Well that's bull. I saw one

review of our record which said it was Stevie's new band which is a bit puzzling because it's nobody's band."

I mentioned to Ginger that I had been recently replaying his original recording with Graham Bond, Jack Bruce and Dick Heckstall-Smith, the original super group.

"I don't really play anything. I just don't play records too much. You do a record and become very involved in it at the time, then you move on."

"Sometimes I play a Cream record. Some good records came out of that. Really, when I'm not playing, I'm not musically conscious. I like to get away from it all. That's why I like having a car."

Idea

"I'd still very much like to do an LP with Phil Seamen. Work with a big band? Yeah, that's a nice idea. I'm not dead yet — there's some life in me yet. Possibly some things like that will happen."

"There's still a lot of things I'd like to do with Blind Faith. There's a lot of tunes I'd like us to do. The band didn't really get together at first

towards America

BY TONY WILSON

a controlled expressionism. "Here in Britain we have been lucky. We've been consistent in the Top Twenty so we have to play our hits, but it's not too much of a drag. It's allowed us to do cabaret, which we don't really like, but the money's good, and the ballroom scene which we haven't saturated."

PROUD

"When we go to America, we won't have to play any of the hits because we haven't had any there, although we are proud of them, but it will be a rest from playing them on stage."

and put our act over successfully, we will be the biggest schizophrenic group ever."

If the new act proved to be the right one for the Move in America, Carl saw it presenting the group two possibilities. Either, on their return, continuing to play their more pop oriented things or carrying on with the new act.

"I think we'd choose the latter," stated Carl. "Over here it would mean we could play places we haven't been able to play before because of our commercial aspect."

Carl spoke of the differences in the record markets in Britain and America. "In America there is just the one now, over

here there are two. In America the bubblegum music and the underground scene both get in the singles chart whereas in England there is a complete division, the Top Twenty is purely commercial. But singles don't matter, LPs have taken over. And it's very easy for an album to get to number one in England."

HAPPY

Would the Move be releasing any records to coincide with their first Stateside trip? "For this trip, no," Carl replied, "this is a promotional trip, but if we go down well, another tour will follow quickly so there would be a simultaneous releasing."

At present, the Move, internally, seem fairly happy and settled. "We had a

rough patch where there was a possibility we would split," explained Carl, "because of the other things we wanted to do, individually. We were doing them secretly but now we are doing them openly, with the Move as the parent company."

Carl will be cutting a solo album, produced by Roy Wood and Rick Price, with songs written by David Morgan, and the Move will cut one which will be featuring Roy Wood compositions.

"They will be the group's interpretations of Roy's stuff because Roy has a completely commercial mind. The solo album will be leaning more towards the sort of things I like but it won't affect the Move at all. It's just a venture, a relief from the commercialisation we're involved in."

THE TEMPTATIONS Cloud Nine

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Melody Maker

TRADE FAIR SPECIAL



GUEST SPEAKER

LT-COL SIR VIVIAN DUNN

BRITISH musical instruments are the best in the world, and we must go out and export them for all we are worth, asserts Lieut-Col Sir Vivian Dunn, KCVO, OBE, FRAM, who will be the distinguished guest speaker at the opening of the 1969 British Musical Instrument Trade Fair.

As a widely-travelled and much-experienced musician, Sir Vivian knows what he is talking about. He was Director of Music to the Royal Marines for 38 years, the last 16 of them as Principal MD.

He studied at the Royal Academy of Music, where he was a pupil of Sir Henry Wood, and was one of the original first violins of the BBC Symphony Orchestra.

Great future

His knowledge spans every sphere of music, for he led his own dance-band while a student at the Academy, gigging around Farnborough and Aldershot, and reading the MELODY MAKER from its first issue in 1926.

Since his retirement from the Royal Marines in 1968 he has freelanced as a conductor in many countries, including Britain and America.

British musical instrument dealers and manufacturers have a reputation and expertise which is acknowledged everywhere, he says. The industry has a great future and this is the message he intends to convey in his opening speech.

AN MM CLOSE-UP OF THE EXHIBITS AT THIS YEAR'S MUSICAL INSTRUMENT TRADE FAIR STAGED BY THE ASSOCIATION OF MUSICAL INSTRUMENT INDUSTRIES IN LONDON'S BLOOMSBURY CENTRE HOTEL AND HOTEL RUSSEL FROM AUGUST 17-21

Message from the President



MAURICE WOOLF: this year's trade show is the biggest ever.

THE AMII Trade Show this year is the biggest ever, occupying record space in both the Bloomsbury Centre and Russell Hotels. This is a striking indication of the notable growth of the British musical instrument trade in recent years.

The merchandise on display includes virtually every type of instrument with the relevant accessories and will attract buyers not only from every part of the United Kingdom but also from overseas.

Know-how

As far as MELODY MAKER readers are concerned, their opportunity to see and hear the host of new ideas and innovations will come a little later when stocks reach the music shops all over Britain.

Musicians, amateur and professional, may not always appreciate the amount of know-how that goes into the selection of new lines by the wholesale and retail dealers, but it is true to say that, these days, very little of dubious quality finds its way into the music shops.

My message to musicians, whether beginners or experts, at this opening of the new season is: put your confidence in the local dealer and allow him, with all his experience, to guide you in your choice of musical equipment.

MAURICE WOOLF
President of A.M.I.I.



MONOPOLE and PICATO STRINGS

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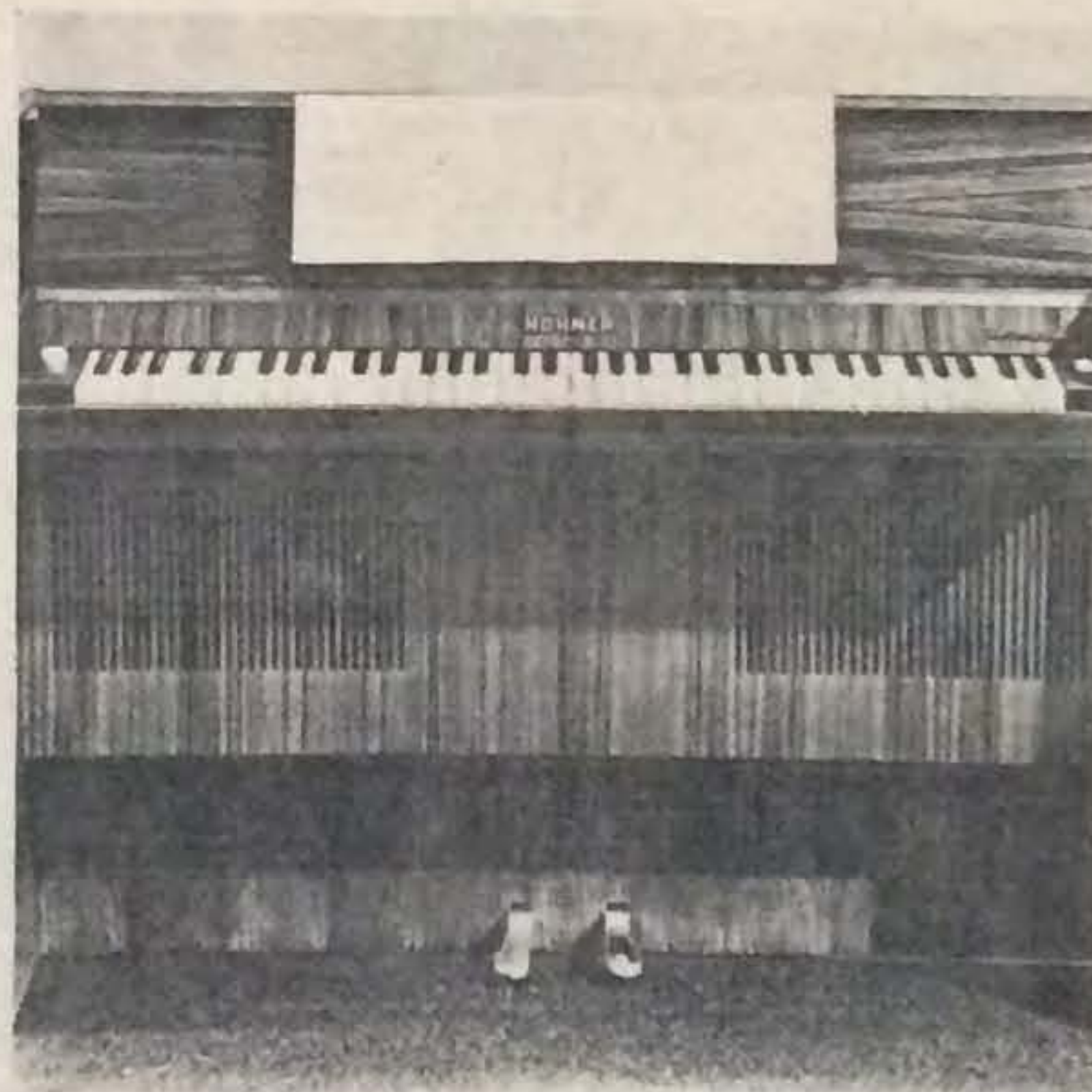
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Coppock Antoria 211 guitar



Hohner Electra Piano

Coppock

JAMES T. COPPOCK (Leeds) LTD are once again exhibiting their good range of selected guitars at the Trade Fair.

Additions this year are the new Jumbo size Western guitars in high-quality material and finish. A new folk guitar has also arrived, possessing the brilliant tone required by folk singing groups.

Tamura master-made hand-crafted solo guitars from Japan are exceptional quality for the price. As the 12-string and electric bass guitar are still proving very popular, these are being catered for in two new lines.

One is a special-quality 12-string guitar, retailing at about £45, and the other, an electric bass guitar, is being given a new look, with a longer neck. This guitar also

has a superb finish and is due to be received in this country in approximately two months. The price will be about £45.

All these guitars, with the exception of the Tamuara, come under the Antoria label.

The range of accessories for guitars and other instruments has been extended by the new Monopole guitar strings and the new La Bella bass guitar strings of the round-wound type, plus two more La Bella sets, one of gut and wound on silk, and the other pure silver-wound.

Coppock are also supplying the latest Beverley drum kits and accessories, regarded in the trade as an outstanding buy.

Hohner

HOHNER is a world-wide established name in quality instruments, ranging from harmonicas, melodicas and accordions to a first-class

selection of electronic instruments.

The Hohner Planet is a unique example of electromechanical development. Everyone hearing the Planet instantly recognises it because it combines old and modern sounds with irresistible appeal for the musical needs of the present day.

Another first from Hohner is the Electra-Piano, which has a piano action, but operates electronically, with special tone forks. The dynamic keyboard, plus soft and sustain pedals, puts the player in full control. It operates as the perfect practice instrument when used with headphones.

The Electravox appeals to the most exacting artists because it has a wide range of electronic effects. This is virtually the big band inside an accordion. It even produces a string bass effect, and percussion, with a startling impact.



NEW RELEASE

Introducing the first really portable Hammond Organ

All these features PLUS real Hammond tone

- Hammond tone wheel generator—no tuning required
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- Hammond harmonic drawbars—millions of tonal combinations
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- Special durable finish—red or black
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- Robust construction ■ Superb styling

HAMMOND ORGAN
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Vox is a total experience

Pop music is Vox music . . . All the way from raw country blues to the wildest of the electric music, passing through C & W, rock and roll, and folk music en route. Because Vox sound equipment is *total* sound equipment. Guitars, organs, amps and P.A.; foot pedal effects and magical mystical sounds — they all travel behind the Vox label. And wherever pop music goes, Vox will lead the way . . . totally.



Most people are Vox people **VOX**

Vox Sound Equipment Ltd., Vox Works,
West Street, Erith, Kent.

TRADE FAIR SPECIAL

A SURVEY OF EXHIBITS ON DISPLAY



Vox Riviera I organ



Wurlitzer electronic piano

Vox

VOX Sound Equipment Ltd will be putting on their biggest and brightest show, with all systems go. There will be plenty of new things to see and hear, not forgetting the well-established lines which are steady sellers.

The backbone of the exhibit will, as usual, be amplification. Vox solid state amplifiers are still among the most advanced in the world and there will be six magnificent models on view.

Displayed for the first time will be new multi-link speaker cabinets which enable the user to line up an amplifier with as many speakers as he desires. Model I incorporates four 25 watt 12 inch speakers. Model II has two 25 watt 15 inch speakers and two 25 watt 12 inch speakers.

Each has inbuilt impedance matching unit to ensure a perfect match every time. This valuable unit is also available as a separate extra for the performer who needs to link multiples of speaker units. By adjusting the impedance tapping on the unit, one can be sure of a perfect match, no matter how many cabinets are connected.

Vox solid state P/A amplifiers are new this year and so are the redesigned and restyled Vox line-source speakers. Vocalists will be impressed by the improvement in performance these create.

Another scoop, which is still on the secret list at the time of writing, is a custom-built amplifier for the organ. Full details are not at present available, but the design and performance of the unit have been worked out with the needs of the organist in mind.

All the Vox organs will be on show, including the complete Continental range, featuring this year's best-seller, the Continental dual manual with percussion. Look out for a de-luxe version with improved percussion and built in reverb.

The tremendous power and punch of the Vox Riviera organs will be demonstrated throughout the show. Both Riviera models are available in a portable (take-apart) reline covered version and in furniture finishes. The "state-of-the-art" edition of the Riviera in white antique gold finish can only be described as fabulous! Improved performance dual-speed Gyrotone speaker units are incorporated in both models.

Vox have added one new model to their successful VG range of guitars, which were launched with immediate response a few months ago. Dealers will doubtless agree that these guitars want some beating at their competitive prices.

Vox, of course, are noted for their effective add-on gadgets such as pedals, boosters, special effects units, etc.

Vox personnel in attendance at the Fair will be sales director Reg Clarke overseas sales executive Colin Barratt, Southern Area representative Mick Borer, Midlands and Northern representative Eddie Haynes, Scotland and Ireland representative John Vos, plus professional demonstrators and technical advisers.

Watkins

WATKINS Electric Music Ltd have achieved a world-wide reputation for their WEM products, based on the reliable production of amplifiers in the 15 to 40 watt range, as well as the Copicat echo units.

Whilst this prestige was and still is acceptable to Watkins, it made things difficult when they introduced their heavyweight PA systems. Nobody appeared willing to accept that WEM were now in the high-power business.

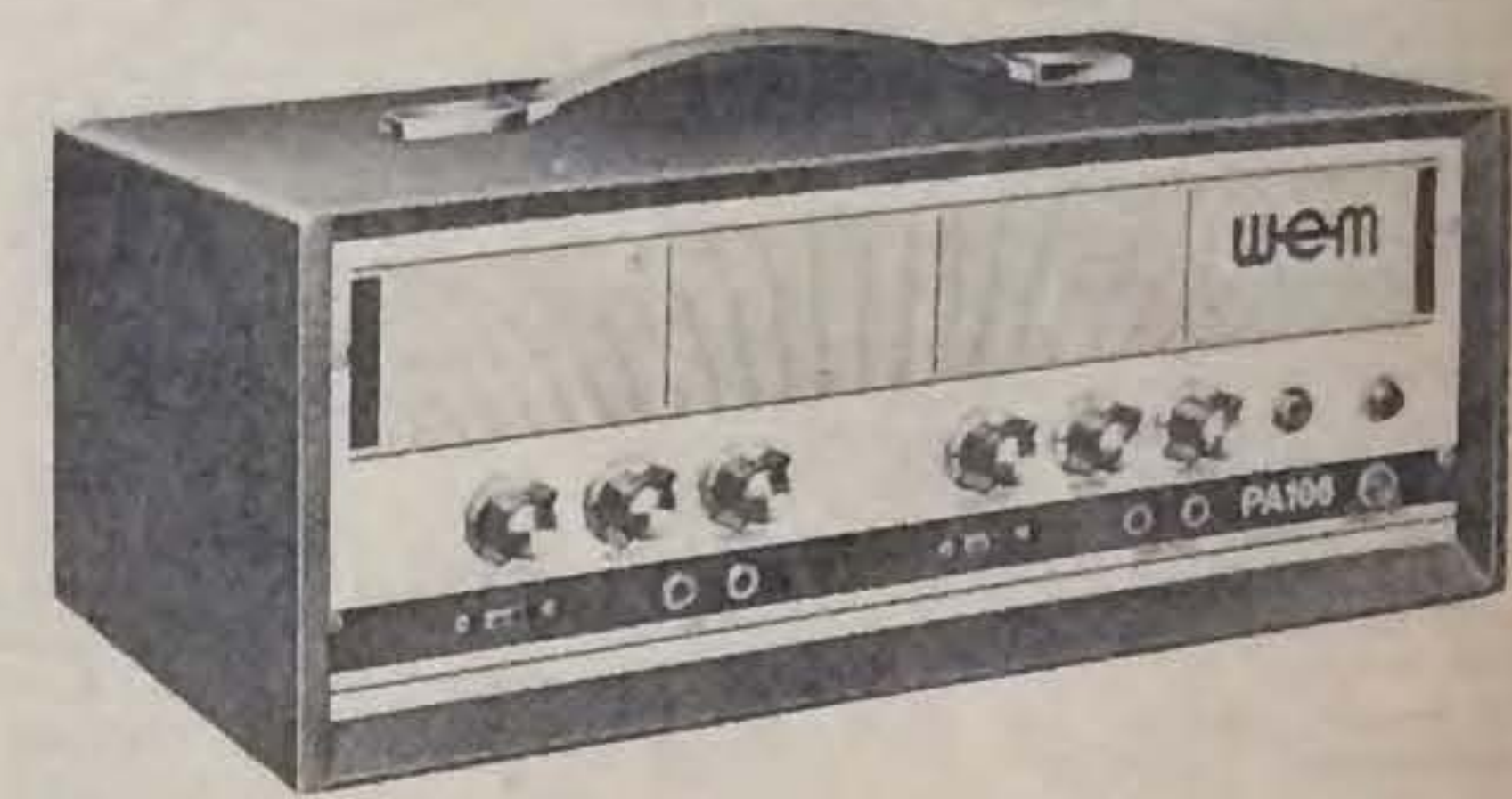
To counteract this misconception, WEM's field-promotion teams have been letting everybody hear the full weight of this PA at the jazz and pop festivals which



Selmer Paris Mark 4 alto sax



Vox VG6 guitar



Watkins PA100 amplifier and slave driver

have been taking place throughout the country.

The biggest of these was, of course, the Rolling Stones open air show in Hyde Park, where according to reports, the sound could be heard in Knightsbridge!

WEM's display in the Bloomsbury Centre will be largely based on PA which can now be offered in so many different combinations that interested parties are requested to apply for the new comprehensive catalogue, available on August 14.

Shattering footnote: the biggest WEM PA set in use at the moment belongs to the Who and belts out 1000 watts!

Selmer

SELMER is a name respected by dealers everywhere. It means conscientious service and guaranteed products. The goods displayed in their suite at the Hotel Russell will include:

Yamaha folk guitars FG110 and FG180. The FG100 has maple sides and back, spruce top and mahogany neck, with adjustable rod, 23 fret rosewood fingerboard with inlaid position markers and side dots. The Jumbo FG180 has mahogany back and sides, spruce top and curved rosewood fingerboard, with 20 frets and seven inlaid position markers.

Yamaha semi-acoustic SA30, with fully adjustable neck, has full frequency range pick-ups and widely variable rotary tone controls. The body is designed to keep feedback down to a minimum. Yamaha SA15D is a semi-acoustic electric two pick-up guitar incorporating a fast-action neck, fully adjustable, like the SA30. It enables the player to select the ideal neck position easily and effectively.

Yamaha solid guitars include SG-5A, SG-7A Custom, SG-2A, SB-5A and SB-7A Custom. All these guitars are developed with the uncompromising perfection of the Yamaha factory technicians to meet the rigid requirements of the professional. They are lighter in weight, perfect in balance and variable in tone selection, with de luxe appointments.

Selmer All-Purpose Twin 30 amplifier, with 30-watt output, wide tonal range, swift and true response, twin high impedance inputs, enabling two instruments to be played through it simultaneously. It has single volume control, separate control for tone and two 12in speakers.

Yamaha drum kits, including the D-20, which comprises 14in x 20in bass drum, 5in x 14in snare drum, 8in x 12in and 14in x 14in tom-toms, with all accessories. This is a complete set with maximum portability. Gibson C and W guitars, the Heritage 12-string

and the Blue Ridge. These jumbo flat-top guitars are designed for visual elegance and musical eloquence, with a special adjustable truss-rod which keeps tuning exact and neck aligned.

Companion portable organs, No 37, which is a sturdy and moderately-priced instrument new to the range, for modest requirements, and Major 18, which is designed to play more sophisticated harmonies in home surroundings.

Student portable organ, which is light, but solidly built with silicon components, has a built-in 10-watt amplifier, covers three octaves and has three voices (horn, strings, clarinet). Selmer Treble N Bass Compact is a new version of the popular amplifier, complete with reverb and two 12in heavy duty speakers, all built into one easily-transportable cabinet.

Selmer New Universal 50 Speaker, made to give the big sounds needed today. Designed for use with any amplifier, it has an 18in speaker mounted in a pressure cabinet, making it suitable for all musical requirements.

Selmer Paris Mark VI alto sax with a modified bow, which has been extended to give faultless intonation on bell keys and palm keys. It has wonderful balanced action, relocated and re-sized tone holes, changes in bore design, and relocated key groups.

WURLITZER

WURLITZER LTD, whose slogan is "The name that means music to millions," have a worldwide reputation for reliable and melodic organs.

They make a habit of providing something unique, exciting and exclusive and 1969 will be no exception. On view for the first time at their display in Rooms 153-156 at the Russell Hotel will be the much-discussed Model 4300 De Luxe with bigger specification — toy counter, piano stop, etc.

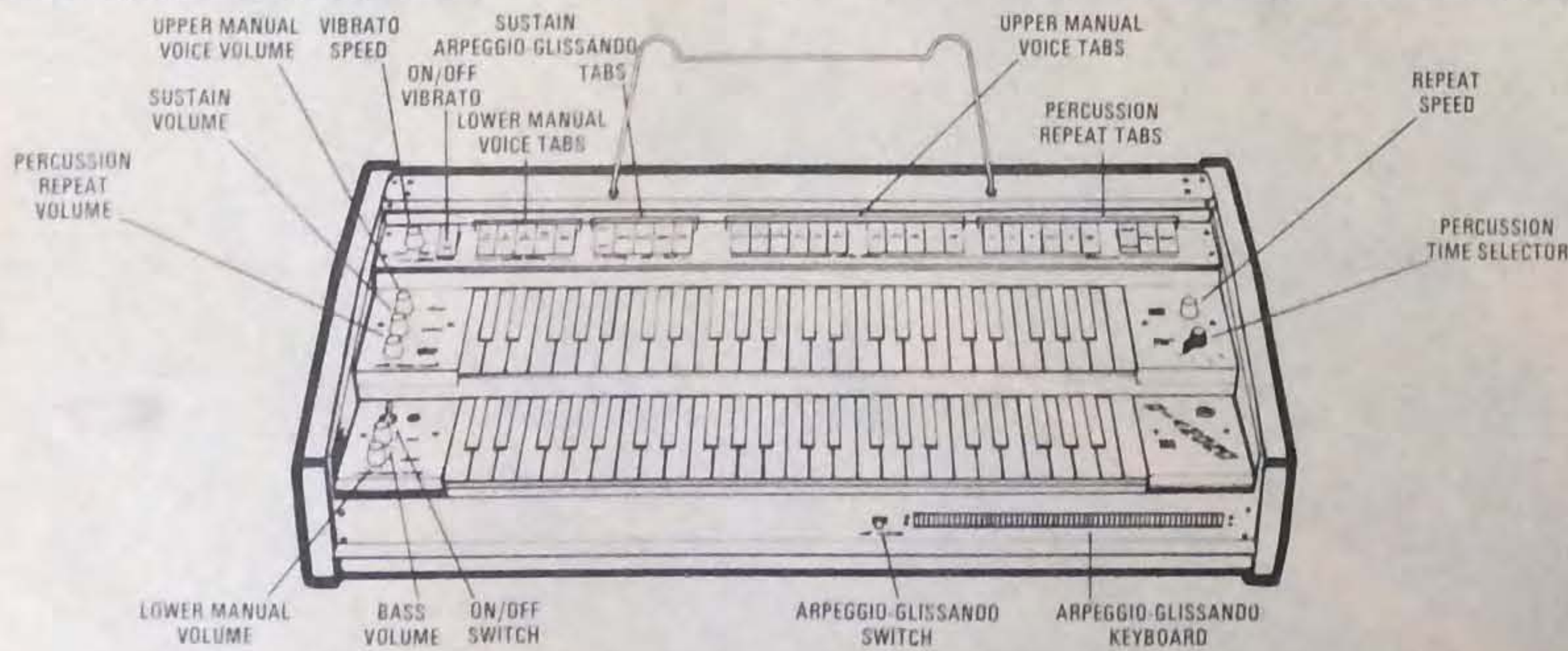
Other innovations will be the new and exclusive Model 4061, a new Wurlitzer electronic piano and the remarkable new Wurlitzer "Swingin' Rhythm," a unit which made only by Wurlitzer.

Every dealer should see the Wurlitzer Music Laboratory, a fantastic unit, which enables one teacher to give individual tuition to any one pupil in a class of 24. This is a project which everyone should inspect.

Education committees and musical colleges all over the country now want the ingenious Music Laboratory and only Wurlitzer dealers are going to be able to supply them.

SOCK IT TO 'EM

they'll hear so much more from a new Diamond 800



Get the edge on the opposition with a DIAMOND 800, the most versatile one man band in the business. It's new to this country, so climb in now. You'll have the most sophisticated portable organ money can buy. And when we say portable, we mean just that. It is light enough, and robust enough, to take as many gigs as you can. The sturdy case is specially designed to protect it when you are on the road. Every instrument is engineered to the highest standards and thoroughly factory tested. You get absolute reliability and the widest possible range for this type of organ. With a Diamond 800



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Beverley Panorama 22 drum set

Rose Morris

ROSE MORRIS AND CO LTD will be located in the main ground floor exhibition area at the new Bloomsbury Centre Hotel.

As is to be expected, their display of famous name musical products will reflect current trends and taste in instruments, accessories and electronic equipment.

On their stand, buyers can be sure of finding the latest and most competitively-priced products from top makers in Britain, Europe, America, Japan and other countries.

The many popular goods from the Rose Morris factory will be on show, including R-M drums, Headmaster plastic heads, Dulcet and Viceroy educational instruments.

Don't miss the brilliant new Shaftesbury guitars: model 3400 solid-body, model 3265 semi-gold, and matching bass 3266. Into the extremely popular range of Eko Western and folk guitars comes another sure winner, the 1781 Ranger folk model retailing at £25. There are two handsome round-back mandolines under the famous Suzuki banner.

From the Gem organ family come four lively offspring. These are the 12 chord-button versions of the famous 3 Oct. Gemini 272 portable and 273 home model. There are also 40 chord button versions of the 4 Oct. Jumbo Gem 282 and 283. Rose Morris have a special demonstration of the Gem range in the Wren Room of the Bloomsbury.

Marshall amplification is, of course, a big star of the R-M show, with a large silent display on the main stand and demonstration of the equipment in the Wren Room. Watch out for important new lines.

In conjunction with Boosey and Hawkes, Rose Morris would like to remind buyers that a special display of Avedis Zildjian and Zilco cymbals will be on display in Room 137 on the first floor of the Hotel Russell. Your host there will be Bob Zildjian.

Baldwin

THE D. H. BALDWIN COMPANY will have two show suites on the first floor of the Russell Hotel and will also stage their own trade fair exhibition from August 17 to 23 at their London showrooms below Centre Point in St Giles High Street, W.C.2.

An interesting instrument on show will be the revolutionary Baldwin electric harpsichord, a familiar sound on records by many top groups and on TV background music.

Vic Hammett, BBC, TV and recording organist, will be demonstrating for Baldwin at the Russell Hotel and staffman Alan Marshall will show off the organs at Centre Point.

Beverley

BEVERLEY Musical Instruments Ltd are expected to make a big impact at the August Trade Fair with their outstanding new outfits.

Their range now highlights a wide choice of drum kits with 14 attractive finishes and by careful planning they can offer an outfit to suit the requirements of any drummer.

The two new Cannon outfits, 611 and 650, will be presented, with the Panorama 21. As the name suggests, the five-drum Panorama 21 outfit features the fabulous Beverley 21 all-metal snare drum. Sales in Europe and Scandinavia have proved that this is one

of the finest drums on the market.

Beverley drums will be demonstrated by general manager Gordon T. Williams.

Full details of the remaining new outfits will be available in the latest full colour brochure issued by Beverley. For the real enthusiast, there is a twin bass drum, four tom-tom outfit for rock and jazz drummers.

The new range of high-quality, low cost Krut cymbals indicate the ever-increasing demand and great confidence of drummers and dealers in a cymbal acknowledged to be first-rate.

Hornby Skewes

JOHN HORNBY SKEWES AND CO LTD will be exhibiting in the Winter Garden and Room 145 at the Russell Hotel.

Their increased space, twice as big as it was last year, will enable them to display their increasing range of merchandise to greater effect.

Terada guitars will be prominent, Hornby Skewes are exclusive UK distributors to the trade for these excellent Japanese guitars. Twenty-four models are available, retailing in price between 12 and 34 gns.

The Terada Guitar Manufacturing Co is known for the high quality of its classic, folk and Western instruments.

Hornby Skewes are also exclusive UK distributors for Zenta solid electric and acoustic electric guitars and will be showing five new models for the first time. Mas Y Mas Spanish-made classic guitars will be another line marketed.

The range of Mascot and Ektron electric reed organs has been extended considerably. Retailing between 14 and 88 gns they are Italian made and competitively priced.

Hornby Skewes are now known in the trade for their instrument accessories, which include several exclusive and novelty items, many of them new.

Available at the exhibition will be directors John Skewes, John Bills, Tommy Dunlop and Jeff Parker, together with organ demonstrator Derek Tingle and other members of the sales staff.

Boosey/Hawkes

THE Boosey and Hawkes Group will once again be fully represented at the British Musical Instrument Trade Fair.

Their display stand will be located in the City Room, Bloomsbury Centre Hotel, a couple of streets away from the Russell Hotel.

Sales director Dennis Gilard, his sales representatives, advertising and sales managers will all be there to assist dealers with their enquiries.

For dealers with an ear for the sound of a cash register bell this is the third year of the thriving Main Dealer Plan set up by Boosey and Hawkes.

Boosey and Hawkes have now "amplified" their catalogue. Together with the full range of B and H and Besson brass, woodwind, string and percussion instruments, they will be featuring for the first time the triumphant Laney sound systems and Diamond 800 organ.

Laney sound systems comprise a top-quality range of amplifiers, speakers and P.A. columns in public address

TRADE FAIR SPECIAL

A SURVEY OF EXHIBITS ON DISPLAY



Rose Morris Eko Ranger folk guitar



Hornby Skewes Mascot organ



Baldwin electric harpsichord

LANEY PACKS A NEW PUNCH IN POWER PERFORMANCE



They're here—amplification systems that give the 'Power Performance' demanded by to-day's 'new sound' seekers. Quality sound to pack the bread and butter in. No mourners when you use Laney.

Good for a permanent set-up, soundly built for gigs, tour proof. For the best sound around, try Laney today—it'll knock you out.

Colourful illustrated brochure on the full range of Laney Sound Systems (available also in recommended rigs) and the name and address of your nearest Laney Sound Stockist, from:—

application. These are also available as recommended "rigs" or set-ups.

The versatile Diamond 800 organ is a two-manual portable electronic instrument equipped with the latest effects and controls which can offer the most demanding player a real professional performance with extreme ease of handling and transportation.

Gold Strad string instruments provide a high quality range of cellos, violas and basses made in Hungary and retailing at very competitive prices. Angelica have two superb new classic guitars in their well-tryed range.

Severn

SEVERN MUSICAL INSTRUMENTS LTD will make a special feature of the well-known Solina model T electronic organ in a stunning new fully polished teak and sycamore finish at their stand in the Bloomsbury Centre Hotel.

Severn feel that organs have for too long been restricted to the conservative teak and walnut matt finishes, and that, as with pianos, there is a growing demand for more attractive woods.

At their busy headquarters in Stroud they are ideally suited to supply this need, as their factory is already geared to produce the variety of finishes demanded in the piano market.

Also exhibited will be the larger models in the Solina range, the TL, S and SL; the new Eminent 300, which is good value at £419 with Leslie speaker and selling fast; and the church model Eminent 650 Classique which is a snip at £870. There will be a full range of guitars and the famous family of Rhythm Aces, the FR3, FR2L (Topper) and the FR20.

Really hot news comes in the form of an amazing new Japanese Ace Tone two-manual organ, the A100 and A300 series, which will be available in the late autumn. Severn are sure that these instruments will command a large market at about £250 with built-in Rhythm Ace or £210 without.

They are having one specially prepared and flown over from Japan and are keeping their fingers crossed that it will arrive in time for the Trade Fair.

An added advantage with Solina and Eminent organs is a specially-designed automatic rhythm instrument, the Rhythmix, which fits under the keyboard.



BOOSEY & HAWKES (SALES) LTD

Exclusive distributors for



Sonorous Works Deansbrook Road Edgware Middlesex



Saturday 30

the Who Moody Blues Fat Mattress Joe Cocker
 Bonzo Dog Band Family Free Pretty Things
 Marsha Hunt & White Trash Battered Ornaments
 Aynsley Dunbar Retaliation Bloodwyn Pig Gypsy
 Blonde on Blonde Edgar Broughton Band
 King Crimson 25/-

Sunday 31

Bob Dylan & The Band Ritchie Havens Tom Paxton
 Pentangle Julie Felix Gary Farr Liverpool Scene
 Indo Jazz Fusions Third Ear Band £2

Two day ticket £2-10

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designed by daverne

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 Lynch & Powell Ticket Agencies, 67 Blenheim Road, King's Heath, Tel. 021-449 5557
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 George A. Williams & Son Ltd., Blackwell Gate
 Gouden & Wind Ltd., 42 High Street
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 Bayley Ferguson Ltd., 54 Queen Street
 County Music House, 121 Barton Street
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 H. Poole Ltd., 3 Osborne Street
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 Paragon Music Stores, 60 Paragon Street
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Jennings

JENNINGS, of Dartford, who now operate as Jennings Electronic Industries, following their breakaway from the Royston Group of Companies, claim to be the British pioneers in the development and marketing of amplifiers, portable organs and other electronic musical instruments and equipment.

The original team, under the leadership of Tom Jennings, who has been in the electronic music business for 23 years, create and market British goods only. "We are not interested in importing," they maintain. "At the moment we export to 40 countries and we aim to increase this to 60 within the next 12 months."

To accommodate expansion, new premises are being erected on the original site to take care of development, research and sales. All production will be at Byfleet and Ascot, in collaboration with Messrs A. P. T. Electronics Ltd, a public company engaged in the manufacture of Language Laboratories, Radar equipment and fine quality amplification.

Merchandise to be exhibited includes a range of 10 amplifiers from 40 to 200 watts, with a variety of speaker units to match, plus PA equipment, comprising 50 and 100 watt models, with sloping column speakers.

Jennings are introducing rotating line-source speakers and an organ pulsation unit with two speeds. There are a series of seven rotary foot control units, using a novel and patented method which makes obsolete the pedal type foot control.

Other novelties are electronic Tympano and audio visual lighting units.

Another gadget not revealed before is a three octave attack percussion manual, which can be played independently or placed on top of single or double manual portable organs to increase the performance.

Jennings will also be unveiling the first three-manual portable organ, which has novel features not found on any other portable. Not much larger than a packet of cigarettes, an add-on percussion unit for portable organs of every kind slides into position at the front of the keyboard on two small brackets and connects with a jack socket.

It provides a much-sought-after sound, normally found only in very expensive organs. The unit is subject to world patent applications.

Pan

IMPACT is now well-established in England and is currently being sold by dealers all over the country, who accept it as being strong and reliable amplification.

Sales of Impact abroad are rapidly increasing. Since last August Pan Musical Ltd have been full steam ahead on exports and the efforts of the company's experienced sales staff have not gone unrewarded. The results have been extremely gratifying and Impact is now being distributed through agents all over the world.

Pan will be showing their full range of amplification, which will include new cabinet designs. Euphuism is high for the new 150 solid state amplifier and mixer combination for P.A.

This is an ideal set-up for groups and clubs, giving an



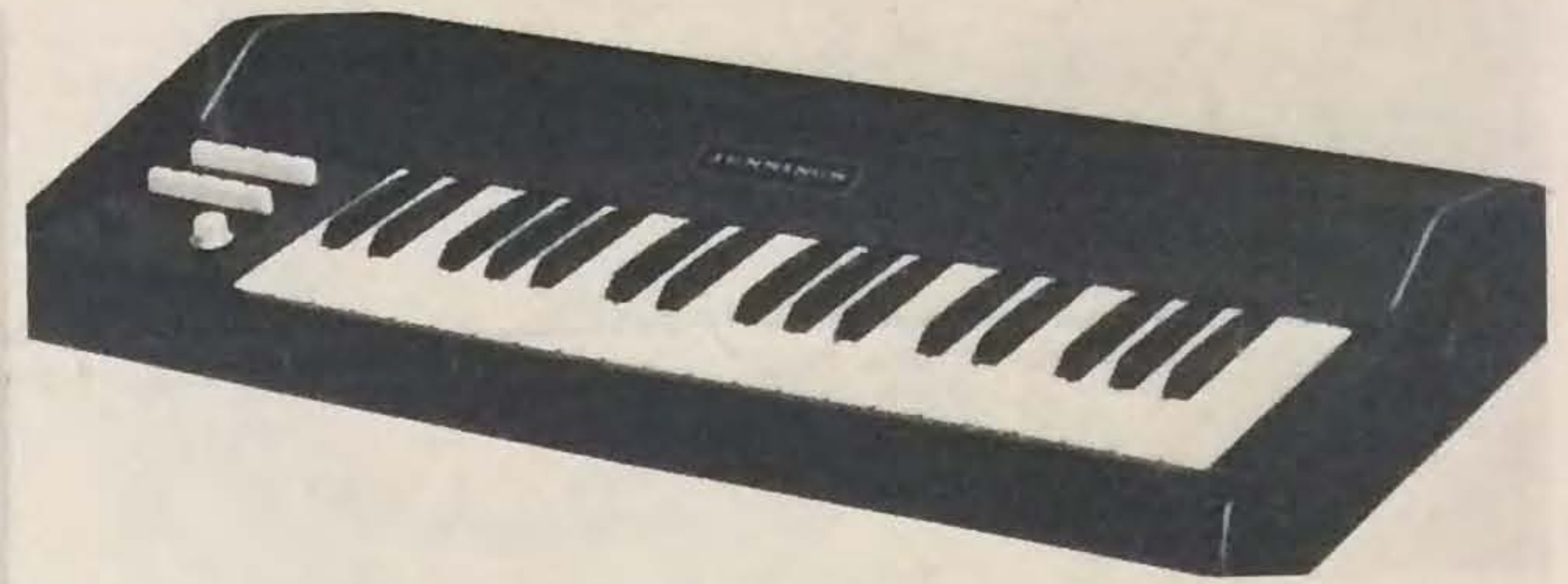
Pan Impact 100 watt stack

TRADE FAIR SPECIAL

A SURVEY OF EXHIBITS ON DISPLAY



Rudall Carte Brilhart mouthpieces



Jennings three-octave attack percussion keyboard

undistorted 150 watts through six separate channels separately controlled, bass, treble and volume, with Hammond reverberation on each. This system, complete with a pair of Impact 4 x 12 Tallboy column speakers, retails at under £300.

Also on the stand will be the complete range of Impact guitar, bass and organ amplifiers and speaker cabinets, which have proved so successful during the past few years. Managing directors Don Mackrill and Laurie Naiff, with sales manager Dave Martin, will be available throughout the duration of the show.

Baliol

BALIOL MUSICAL INSTRUMENTS (Newcastle) Ltd, who are located in the Wharnclyffe Room at the fair, will be showing a full range of instruments, including a new finger-style guitar.

This instrument has mahogany back and ribs and the front is pine throughout.

Baliol will also exhibit the Porta cello, which has been such a tremendous success in America. It includes one instrument fitted with metal strings and adjusters. A must for the educational field, it is available in 4/4, 3/4 and 1/2 sizes.

The new Porta bass has also captured a wide market in the States, proving another winner for Baliol. They are marketing a new-look Victoria student cello in 3/4 and 1/4 bass and are anticipating steady sales.

Rudall Carte

RUDALL CARTE AND CO LTD will be showing their well-known craftsman-made woodwind and brass-wind at the Fair.

They will also exhibit the new F. A. Uebell bassett horns and alto clarinets with wood bells, and a new bass clarinet to low C.

From the Weltklang factory comes the new Festival model trumpet, made specially to artist standards with 3rd valve trigger, complete in case at a price within reach of all. The new Buescher flute

will also be on the stand.

Special emphasis is being made of junior educational needs with a range of Bell-Tone pianos to encourage youngsters to take their first musical steps on their own. The three models are 25 notes, 37 notes and a four-octave model. These are more than toys — they are accurate miniature musical instruments.

Branching into a new distribution field, Rudall Carte will be featuring a range of fine classical guitars and a folk model, selected primarily for their tonal quality. These new Vittorio guitars will be in the moderate price range.

Three new lines in woodwind accessories will be the Brilhart American-made mouthpiece and reeds and a most-sought-after reed in the States, produced by Victor Ollivieri.

Barnes/Mullins

THE projected move of Barnes and Mullins Ltd to larger premises in Grays Inn Road, London, has its parallel in the need for increased floor area at the Trade Fair, as a result of which, B and M will be found at the Bloomsbury Centre.

A new edition of the successful education catalogue, which is available with retailer's overprint, will include a fresh stack-away music stand with screwless chuck grip height adjustment.

Framed coloured prints of the portraits of classical composers have life stories on the back of the mount. For the educational market there is a full range of the new Chinese brass and woodwind instruments, plus new chime bars.

In fretted instruments a feature will be made of the new B and M five-string banjo, which is built to professional standards. There will also be jumbo and folk guitars making their debut.

An innovation will be the electronic chord organ with built-in amplifier, varied tone colours and volume control. The Panda 49 key reed organ and the Viva 37 key 18 bass chord organ will be offered at highly competitive prices.

Keeping in touch with current trends, B and M will show "fringe" fretted instruments like the bouziki, the balalalka, the lute and other baroque instruments.

Alexander

BAGPIPE specialist George Alexander has another surprise up his sleeve for the 1969 Trade Fair.

In addition to the Doodlesack, which scored considerable success last year, he now presents the Doodlesack's little brother, the Pifapipe.

It produces a similar sound, but has dispensed with the bag, and is actually a child's-size practice chanter with drone effect incorporated.

The Pifapipe is packed in a polythene bag, supplied with a striking showcard, and the export price is 28s.

Beare

BEARE AND SON LTD will have a varied selection of goods at the Trade Fair, as usual featuring the violin family strongly.

In addition to the well-established Berini range, the Ciro has been added for the beginner and the Grienerberger for the more-advanced student.

The Potscher cello, shown for the first time in 1968, has done well and takes some

beating in the middle-price range. It is available in full and 3/4 sizes.

The Poller Rumanian cello, which is also obtainable in full and 3/4 sizes, is one of the best of factory-made instruments. The new Beare angled cello endpin is certain to arouse interest.

Hand-made violins and violas by Schlegel and Reiste Polster, and artists bows bearing the names of Nurnberger, Herrmann, Dolling, Uebel, Durrschmidt, Thoma and other reputable brands, will be found on a well-mixed stand.

The cheaper Michigan

guitars have been modified and there are completely new models in the medium-priced Toreodor, Centaur and Manu-elo guitars. The Buchner and the Portugese Padrella guitars are for the more discerning. Many guitars accessories will be obtainable.

New in fretted instruments are the open backed ukelele banjo and the folk banjo. Along with the Royal Standard piano accordions will appear the new Meteor 12 bass piano accordion, retailing at 21 gns. Another new line is a concertina at £5 11s.

Staff on duty will be Mr. R. B. Beare, Mr. E. M. Bince and Mr. T. Whitworth.

Miller

YEARS of experience and research have enabled Miller Organs Ltd to produce electronic organs of the highest standard.

All the Miller organs offer the player traditional controls, as on a pipe organ, and tone almost indistinguishable from that of a pipe organ.

The range covers the needs of the smallest chapel or home or the largest church or cathedral. They will be on show in Room 104 at the Russell Hotel.

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TRADE FAIR SPECIAL

A SURVEY OF EXHIBITS ON DISPLAY

Dallas Arbiter

DALLAS - ARBITER have been unable in previous years to provide dealers with a comprehensive exhibition of their extensive range of merchandise due to space restrictions, but their 1969 display will be complete and packed with interest.

Dealers will observe from the recent Dallas-Arbiter trade catalogue that the product range includes such world-renowned names as Fender, Ludwig, Palste, Remo, Rudy Muck, Torres, Scandalli, Framus, Buisson, Scala, Vincent Bach, Carlton Gaelic marching drums, Adler, King USA and many others.

There are innumerable accessories and fine quality educational instruments and the range totals more than 6,000 lines. Scala includes electric reed organs and Dallas-Arbiter have just been appointed sole UK agents for King USA.

From their own factories, Dallas-Arbiter will be presenting George Hayman drums in eye-catching new finishes. The success story of these drums since their introduction six months ago has been phenomenal and they were a hit at the recent Chicago Trade Fair.

Sound City amplification, which is also D-A factory-produced, has met with similar worldwide acceptance and at the Chicago Fair an agreement was made with the famous Gretsch company for U.S. distribution of this dependable equipment.

D-A will be showing an 800-watt Sound City outfit, plus new 50-watt amplifiers and speakers and 100 and 200-watt PA systems incorporating built-in reverb and indicator lighting.

Exclusive to Dallas-Arbiter is the new low-price Apollo electronic organ, which will be seen for the first time anywhere in Europe. Completely portable, it has its own built-in amplifier and speaker, a 36 note keyboard C-C, tonal, range 8' - 4', including five tab key tone changes, vibrato and bass single note/bass chord change.

The new Maestro gold-plated guitar pitch pipe will be supplied in a pleasing display box at 12s 6d.

Premier

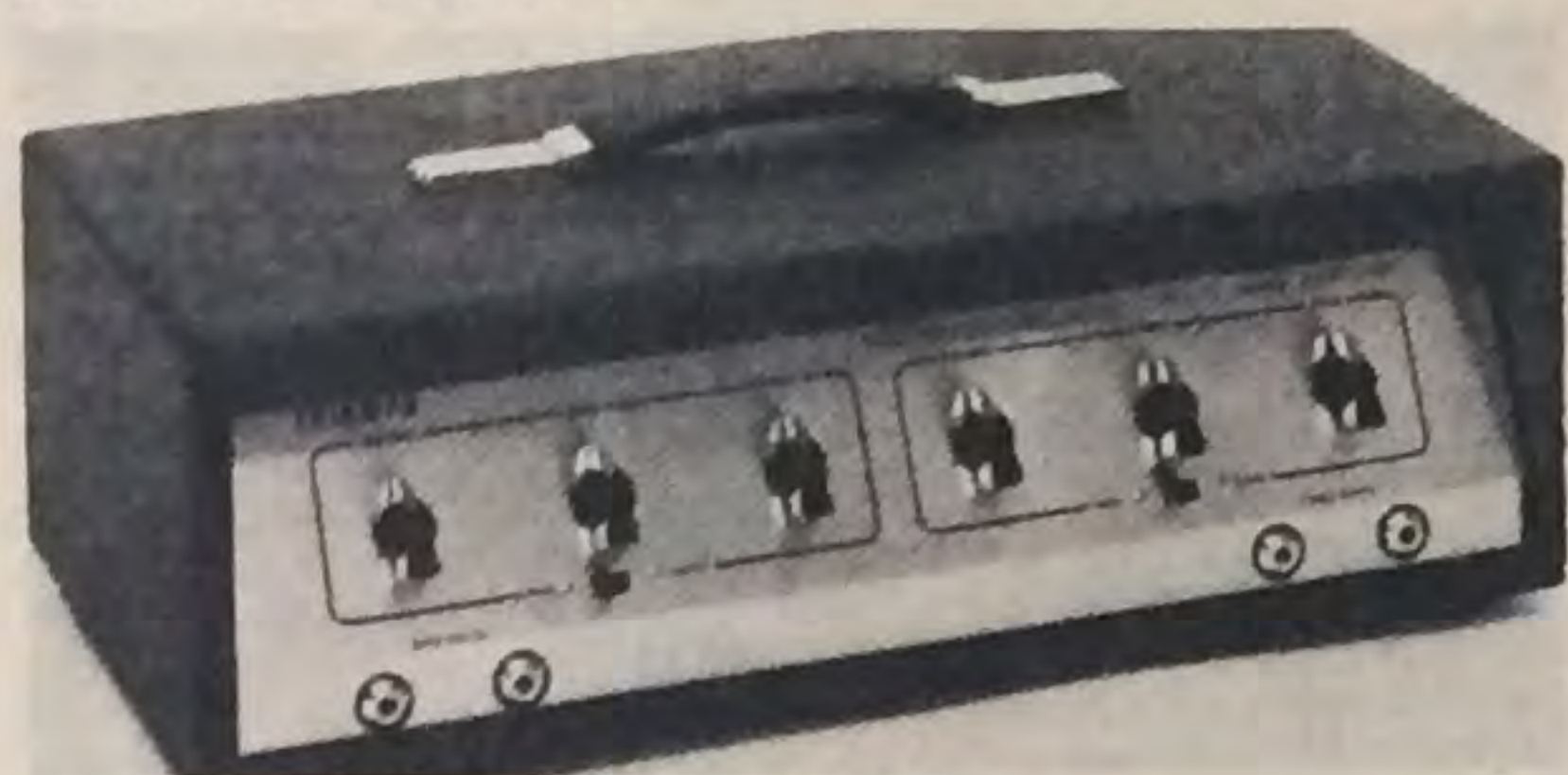
PREMIER Drum Co Ltd will be represented on their new stand in the Bloomsbury Centre Hotel by Fred Della-Porta (chairman), Gerald Della-Porta, Derek Stephenson, Rex Webb, Alan Maxted and Alick Sidebottom.

There will be something to interest every drummer and music dealer and new products on show for the first time are:

Premier 37 snare drum,



Premier 37 snare drum



Rosetti 50 watt lead/bass amplifier

with brushed-chromium finish, seamless shell and a conventional throw-off. Always a best-seller, this inexpensive drum is expected to be more popular than ever.

Premier's most-demanded 303 outfit in new aqua-shimmer finish.

Lokfast cymbal tree for dealer point-of-sale display of 5-star Super-Zyn cymbals.

Alex Duthart drumsticks, 4 oz, 16 1/2 inches long, designed for pipe band drummers and for use by pros as practice sticks.

Other featured products include the new Super-Royal-Scott, dealer spare-part kits, the BSI kite-marked New Era percussion for schools, Lokfast and military drums and accessories.

Stentor

STENTOR MUSIC CO LTD, is an expanding concern, with a host of new goods to offer, and an enormous range of established lines, which they will introduce at the Fair.

They will be producing a new format of their popular catalogue in a concise style for easy reference and fully illustrated. It lists the multifarious products which can only be sampled by a visit to their stand, which will be situated straight ahead on entering the Wharfedale Gallery.

Their display will include two extra lines to the famous Hokada range of classical guitars. These are a new model retailing at 17 gns and a hand-made instrument, the 3179, complete with shaped case at 58 gns. To complete the series there are four intermediate priced classicals,

a splendid Jumbo model and an excellent 12-string.

The new Hatashi range of low-priced classical guitars from £12 19s 6d will be shown for the first time and will include a Folk Jumbo at 17 gns. Other new lines will feature a very low-priced Spanish guitar with glue-on bridge at £6 19s 6d and several acoustic guitars of different styles, plus the new Glenn electric guitar.

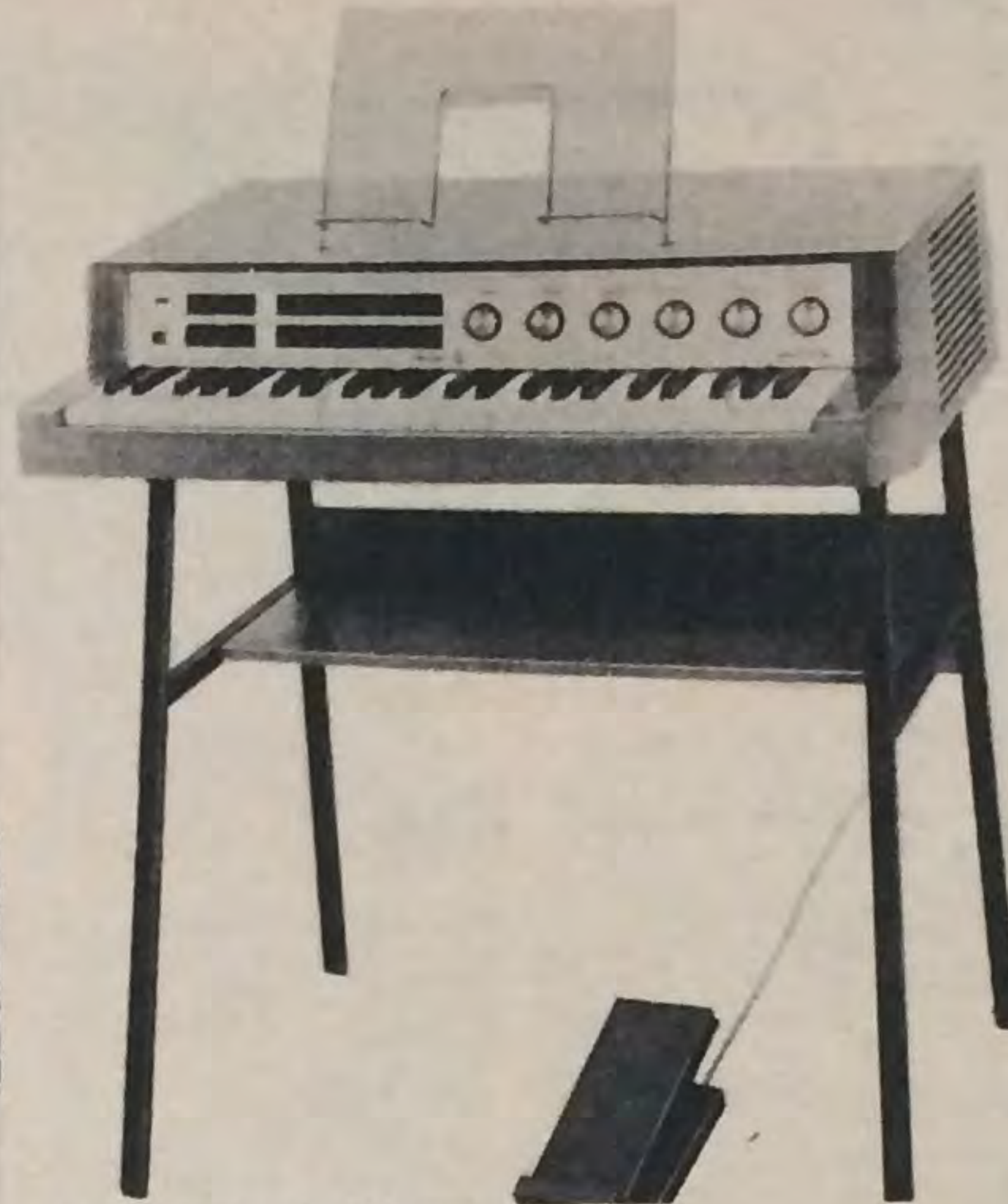
A comprehensive display covering G. tenor, folk, long-arm, guitar and ukelele banjos will range from 20 to 60 gns. New guitar covers under the name of Spartan in PVC material in attractive colours, different sizes and styles, extend from 28s 6d to 46s.

Stentor are sole agents for the elegant hand-made Calace Neopolitan mandolins and will have an extensive presentation of these delicately ornamented instruments, priced from 44 to 95 gns.

Besides a beautiful Italian round-backed mandolin, there will be several new dome-back, flat-back, Portuguese and American models and new electric mandolins and mandolas. Other stringed instruments on show will include balalaikas, zithers and dulcimers.

The newest addition to the celebrated Rampone saxophones will be the latest model de luxe Bb tenor at 121 gns which has already created an intense interest among professional players. The silver-plated flute will be seen in its newest design.

There will be Dixon cymbals from America and others from Japan. Some really fine instruments of the violin family by master craftsmen are certain to attract attention. Serviceable school instruments will include a most acceptable violin bow at 2 gns.



Philips Philicorda GM 751

Summerfield

SUMMERFIELD BROTHERS will be showing their Ibanez classic guitar range at the Bloomsbury Centre.

These excellent instruments have become well and truly established in leading musical instrument shops throughout the British Isles.

Due to their exceedingly good value, combined with a high-quality appearance and super tone, the demand for the Ibanez has far outstripped the supply over the past 12 months.

Summerfield Brothers will feature as the star product of their display the recently-introduced range of electric guitars and bass guitars.

These are great value for money and in particular the 1860 model at 82 gns, complete with luxury fitted case, is claimed to be equal to similar instruments at four times the price.

Philips

PHILIPS will be featuring their two highly-successful Philicordas at the 1969 BMI Trade Fair in the Trafalgar Room at the Bloomsbury Centre.

The current range includes the popular single keyboard model GM 751 and the larger two-manual GM 760, introduced for the first time at last year's Fair.

The GM 751 has a wide variety of nearly 250 tone colours, which may be used singly or in any combination. The GM 760 incorporates quint, flutes, nazard, reeds and strings, and also offers numerous percussion instrumental imitations.

Styled in a luxurious walnut veneer, with a matching music stand, the GM 760 also uses two four-octave manuals and a 13-note pedalboard. It has already found a growing market in homes, schools and orchestras.

Both models are simple enough for a child to play, yet sufficiently versatile to keep pace with the most competent classical or jazz musician.

The two Philicordas have adjustable reverberation and vibrato, headphones for private listening, and input sockets for accompaniment to pre-recorded music, which you can blend with a balance control — all distinctive features that set these instruments in a class of their own.

Demonstrations of the two Philicordas by Kenneth Baker will take place regularly during the Fair.

Rosetti

THIS IS the bigger-than-ever year for Rosetti, starting with their entry into a new musical instrument group which also includes Keith Prowse Music Publishing Co Ltd, and blossoming with continued expansion in many areas.

Electronic organs spearhead the advance, with the new Tornado range the hottest possession. "Big enough to fill a hall, light enough to carry away," exclaims the punchy sales messages, because this range features new materials, integrated circuits, simplified lay-out and other advantages to give power and accuracy, without bulk.

Triumph amplification also offers an expanding range, including new speakers and a completely up-to-date and most effective 50-watt lead and bass amplifier.



Stentor Rampone alto sax Dallas Arbiter Torre Viva

Joining the impressive electronic line-up which will make this Rosetti division quite formidable will be the world-famous Shure microphones.

Redevelopment has continued in the production of brass and woodwind instruments, and Rosetti guitars, with many new models and additional features, are accepted favourite.

Last but perhaps most important, has been the establishment of fully-equipped and expertly-manned Rosetti service departments for brass, woodwind, strings and electronic organs, plus the big range of reeds organs by Rosetti.

These departments mean even better checking before dispatch comprehensive cover during guarantee and even faster turn-round on repairs. So it is a triumphant year for Rosetti and Co Ltd, who are well placed to make a big contribution to the music industry.

General Music Strings

GENERAL Music Strings Ltd will be showing their extensive range of electronic nickel wire wound strings on polystyrene packs with screw-on lids.

Identified by their coloured ball ends, these strings are UL77 rock 'n roll gauge in the green pack, 77 light gauge in the blue pack and P7 50 medium gauge in the amber pack.

All these sets, which come under the Picato trade-mark, have wound 3rd strings and the light and ultra light sets include a plain third in addition, free of charge. The UL77 is perhaps the biggest-selling rock 'n roll string in Britain at the present time.

There will be three new ranges on display for the first time, contained in blister packing. These will be arranged in 12 sets on a hanging wall card. They are Monopole black nylon classic guitar sets BL747 and light and medium gauge silver-plated folk guitar sets, 780 and P780 respectively.

GMS will also be showing all the rest of their much-used Picato and Monopole strings. At their stand in the Russell Hotel will be managing director Mr A. Stein, general manager Mr B. A. Jeffery and educational liaison man A. F. Cameron.

Thomas

THOMAS MUSICAL INSTRUMENTS LTD will be exhibiting in the Bloomsbury Centre, and in accordance with the new-look of the 1969 Trade Fair, they will be introducing a number of exciting additions to their range of organs, as well as new Thomas dealer policies.

Among the 15 instruments to be shown will be the new Bermuda Special, available at £347 and £404, with or without Leslie speaker, together with the Catalina Special and Malibu Special models, with increased specifications, at £457 and £562 respectively.

Further along the range, the latest Celebrity and Electra organs will be displayed, complete with arpeggio-glossando.

In extending a cordial invitation to all Thomas dealers, the company is proudly announcing yet another innovation in the organ business. This is the introduction of a guaranteed landed quality scheme, which their dealers will find most advantageous, both from their after-sales service and financial standpoints.

Precise information will be available until the opening of the show, where the complete range of Thomas organs will be arrayed, together with the point-of-sale merchandising programme for next winter's trading.

Come and meet managing director John Robertson, area sales managers John Edgar and Rhuddian Davies, chief engineer Roger Meacham, managing director's secretary Maggie Stone, and last but certainly not least, celebrated organist Harold Smart.

BM Strings

BRITISH Music and Tennis Strings Ltd will be showing all their established lines. They are one of the most reputable string makers in the world, catering for the really fastidious player.

They have some attractive new display wall cards which extend their range of guitar sets presented in this way. Their latest development is a new range of guitar strings in four gauges.

Personnel present at the Fair will be Messrs Brown, Hughes, Winchester and Charlton.

Music Business Weekly

● The rapidly expanding, always exciting music industry needs an authoritative, informative and broadly based weekly newspaper. Next month, MUSIC BUSINESS WEEKLY, a sister paper to MELODY MAKER, is being launched to cater for this need.

● It will be the newspaper for the entire music-leisure industry and will serve record retailers, musical instrument dealers, record companies, independent producers, music publishers, booking agencies, promotion and PR men, artists, man-

agers, promoters, juke box companies, recording studios and everyone connected with music in this country, whether pop, jazz, blues, folk, country, Latin American, or classical.

● The paper will carry a complete chart guide every week, featuring British and American top singles and albums, and specialist charts like budget records, pop, jazz, etc. There will also be a wide variety of special emphasis issues, featuring in-depth treatment of topics of particular interest.

● In addition, there will be singles and album

reviews with emphasis on the artistic and commercial value of the product and many other features, including regular financial and City news, legal coverage and reports on all the major international musical happenings.

● In short, if it happens in the music business, read about it in MUSIC BUSINESS WEEKLY.

● A full year's subscription to MBW costs £5 including postage. For subscription form, write to Subscriptions Division, MUSIC BUSINESS WEEKLY, 161 Fleet Street, London, EC4.

WE'RE COMING SOON—TO MIRROR THE ENTIRE MUSIC INDUSTRY

TRADE FAIR SPECIAL

A SURVEY OF EXHIBITS ON DISPLAY



Rank Farfisa 4020



James How Rotosound compact spotlight



Livingston Safira organ

Rank

RANK Audio Visual Ltd will be presenting five new Farfisa electronic organs designed especially for use in the home. With the current accent on console models these come well within the pocket of the average family.

Farfisa 2100 is a two-manual organ with rotating controls for flute, reeds and strings. It includes vibrato and a single voice on the lower manual, with volume balance control, and it is finished in walnut.

Farfisa 3010 is a self-contained spinet home organ with two manuals and a 13-note pedalboard. It has a 12-watt amplifier with two 8 inch speakers and three 16ft and five 8ft voices on the upper manual and three 8ft voices on the lower manual. Both the pedalboard and lower manual have volume balance controls and the 3010 takes the place of the Leader organ.

Farfisa F.A.S.T. 2C is a single-manual organ with 48 notes and the first 12 can be converted into manual bass. It has an extra jack for swell pedal, should this be required, a jack for external effects and for an external amplifier. It has three 16ft and two 8ft voices, together with the optional manual bass tabs covering 16ft or 8ft. If the swell pedal is not used, there is a rotating volume control for hand operation.

Farfisa 4020 is a self-contained spinet home organ with two 44-note manuals and a 13-note pedalboard. It has a 25 watt amplifier with two 12in speakers. The upper manual is voiced from 16ft to 2ft and the lower manual has a selection of 8ft voices. Special effects include percussion and reverberation.

Farfisa 4050 is exactly the same as the 4020, but has in addition a wha-wha switch on the expression pedal, both 8ft and 16ft, with soundsphere and sustain on the upper manual.

The full range of Farfisa portable organs will also be displayed, and Santi Latora, chief Farfisa demonstrator and marcosignori, will demonstrate all models.

James How

FROM James How Industries Ltd., sole manufacturers of Rotosound music strings, comes a wide variety of new products, other than strings, at the Bloomsbury Centre Hotel.

Rotosound lights are now firmly established with Rhythm-lites, Rotolites and Strobellites. Now added to the range are remote-controlled multi-coloured, multi-headed Strobellites.

Other newcomers are a

miniature Patnlite and the universal best-selling Compact Spotlite with colour discs, not to mention the UVeelites.

A new light frequency selector, with built in microphone, to be used in conjunction with Rhythm-lites, will also be introduced.

The string department of the James How stand will have the new Flatwound Custom-gauge strings, together with the Round-wound Custom-gauge string, which James How first introduced two years ago. Now a total of 75 gauges are offered, which is a unique achievement in the U.K.

In the accessory line, they are showing their patented Claw-Pic, an entirely new-style finger pick. They have also produced a new range of microphones.

Dealers visiting the exhibition will be supplied with details of an interesting competition and hints on how to win a first prize of £50, plus a series of £25 awards for each area handled by a James How representative.

Livingston

LIVINGSTON ORGANS and Church Furnishings Ltd will be displaying a selection of Livingston Church/classical organs and the Benelux Safira organs, together with a Soudyne tone cabinet. They will be found in Rooms 134a and 135.

The popular Safira home organ offers exceptional value at £399 retail, including a matching bench. It has two staggered 42 note manuals, 13 note pedalboard, 33 rocker tabs, consisting of 17 tone colours, 7 accent pitch tabs and the remaining 9 are the controls for the two-speed Leslie, reverberation, vibrato and one-control.

During the run of the Fair, Livingston hope to announce details of two exciting new Safira organs.

Being exhibited for the first time, the redesigned Chorale organ now offers tab-key stops, instead of the former more-traditional drawstops. The two 61 note manuals, 22 stops, Melodic Bass on bottom 25 notes of the lower manual, makes the instrument most suitable for the medium-sized church or chapel. Optional extras include 17 or 29 note pedalboards, reverberation and headphones.

The small single manual organ, the Chorister 1/61, has also been developed recently and provides an excellent range of tone colours for its compactness. Like the Chorale, it has Melodic Bass.

Both the Chorister 1/61 and the Chorale have folding music desks and locking falls and are supplied with a matching bench. Information on the larger Livingston Chorister 2/61 and Precenor P2 organs will be available on request.

Fletcher

FLETCHER, COPPOCK and Newman Ltd are displaying their most comprehensive range of instruments ever, introducing dozens of new products.

A new line worthy of special mention is the Aulos Bel Canto recorder, which has received countrywide acclaim since its debut in the U.K. only a few months ago. New concepts of design have been employed to produce instruments guaranteed to satisfy.

With the increased demand for electronic organs a number of new models have come into the EKO range. To the Tiger, of proven merit, has been added the Tiger Mate. Both are four-octave fully-portable instruments, the latter incorporating a built in percussion unit.

The Madrigal organ is a new home instrument with beautifully styled, hand-rubbed mahogany casework. The Kimbara range is further strengthened by a new low-price £13 17s 6d model, and at the top end of the range, the Supremo is a front-rank instrument in every respect.

From Spain comes the Garcia Flemenco, a real artists' instrument, which is sure to prove popular, as will the new low-price Kapok plectrum guitar at £6 19s 6d.

The range of electric models is similar to those exhibited last year, with refinements and improvements to some models, especially the mu c h-bought Commodore N.177.

New models of banjos, ukeleles and uke banjos are being displayed, in addition to the useful electric mandolin, which is now more readily available.

Display cards of plectra and picks have been added to an already comprehensive range of pre-packed small goods and for ambitious kazoo players there is one in gold — not real, of course!

As usual, piano stools, both for home and educational use, will be featured, including the 5068, which has proved a firm favourite with many dealers since its introduction last year.

Waiting to welcome old and new friends will be Geoffrey Newman, Dick Coppock, Sam Winckler, Gordon Parkin, John Worton and Percy Crockford.

Cape

CAPE ELECTROPHONICS LTD will be showing their new range of electronic organs at the BMITF 1969.

Their new Riha integrated circuit organs are the result of collaboration over a period of two years between Cape Electronics Ltd, the distributors in Britain, and the design team at the factory in Holland.

Riha have always been first and foremost organs, having a wide range of tone colour, with 16, 8, 4, 2.2/3 and 2 registration on all but the smallest model.

The new range, bearing the same model names as before, have a number of unusual features, and at the recommended retail prices, they represent even better value for money than before. The prices of most models have actually been reduced.

This is in part due to the adoption of a compact and reliable integrated circuit generator common to all models, which also incorporate a new 35-watt transistor amplifier with improved loud-speakers.

The new models therefore all have the same basic sound output, the differences being in the number of manual keys, tabs and the pedalboards. Thus, the Festivo and Andante are 42-44 manual, 13-pedal organs. The Adagio has 49-49 note manuals with choice of 13 or 25 note pedalboards and the Allegro 61-61 note manuals with 32 note polyphonic RCO pedalboard.

All these organs have separate percussion effect on all footages on the solo manuals, 8 foot sustain on the pedals (except the Festivo), adjustable vibrato with vibrato delay and cancel, chorus, reverberation, manual and pedal balance controls, pre-set registration on the

solo manual and photo-electric swell pedal.

All models, except the Festivo, are wired for an inbuilt Leslie Unit which can be purchased with the organ or added at any time subsequently.

Cleartone

CLEARTONE will be introducing the up-to-date 1970 image for their very successful Park amplification, including new heavy-duty speaker fret, recessed handles, aluminium skids on all cabinets, new heavy-duty speakers

in bass cabinets and their new Blue Look.

They will also be showing Grimshaw guitars, made by one of the most experienced craftsmen in the trade, and including the popular Park-Grimshaw GS 30 guitar and GB 30 bass guitar.

Emile Grimshaw, known to everyone in the profession as a talented player, teacher and manufacturer of fretted instruments, will be introducing a brand new twin-neck guitar which is being added to the Park range of instruments.

Completing a strong display will be Shure microphones, Valan stands, Cleartone music and instrument stands, Park strings and Cleartone guitar and amplifier accessories.

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Hammond

HAMMOND ORGAN (U.K.) LTD will be exhibiting some exciting new models at the Fair, where marketing manager Keith Beckingham will be around to demonstrate and supply relevant information.

The X.77 with X.77L Tone Cabinet has recently been released to Hammond dealers and is an addition to the X range of luxury entertainment and home models. Known as the Entertainer, it retails at £2,950, complete with Tone Cabinet.

It incorporates extra tone bars, introducing a greater range of harmonics, and new percussion voices, such as twin-mallet marimba and xylophone, harp sustain, etc. A super quint stop is built in, producing some of the popular tones used by Jimmy Smith and other top jazz organists.

An arpeggiator is also built in to enable arpeggios to be produced by merely running a finger over the small bar built beneath the lower keyboard. The tone cabinet has been developed by the Leslie Speaker Company in conjunction with Hammond and is a multi-channel unit with an output of 145 watts R.M.S.

Effect

The Leslie effect can be produced independently for each keyboard and the pedals. Percussion and reverberation can be directed through the Leslie, if desired. This is the first time that such a feature has been designed in standard form through such a sound system and it has already won the acclaim of many professional organists.

Designed and produced by Hammond Organ, Europe, the Hammond Portable will be released to the U.K. market at the Fair. It is the first truly portable model produced by Hammond. So far they have concentrated on a "split" version of a standard spinet model, whereas the new portable will prove more practical for the organist who is on the move.

Normal

Provision is made for connection to normal group amplification equipment. The organ will be available in durable red or black finishes at £750 and a Leslie in special matching durable black finish will cost £321.

Other items being exhibited by Hammond will include: The new J300 solid state, low-priced spinet, which has a built-in two-speed Leslie speaker, rhythm section, and legato percussion. The popular T200 luxury spinet organ. A range of Leslie speakers to suit all Hammond models. The new HX 100 organ, designed for club and auditorium installation.

Staff in attendance besides Keith Beckingham will be managing director A. G. Kilby, sales manager P. J. Tozer, Hammond resident demonstrator G. Blackmore and area representatives R. Hammond, R. Grant and E. MacIntosh.

Harmonics

HARMONICS (Bromley) Ltd will be introducing their new electronic organs at the British Musical Instrument Trade Fair.

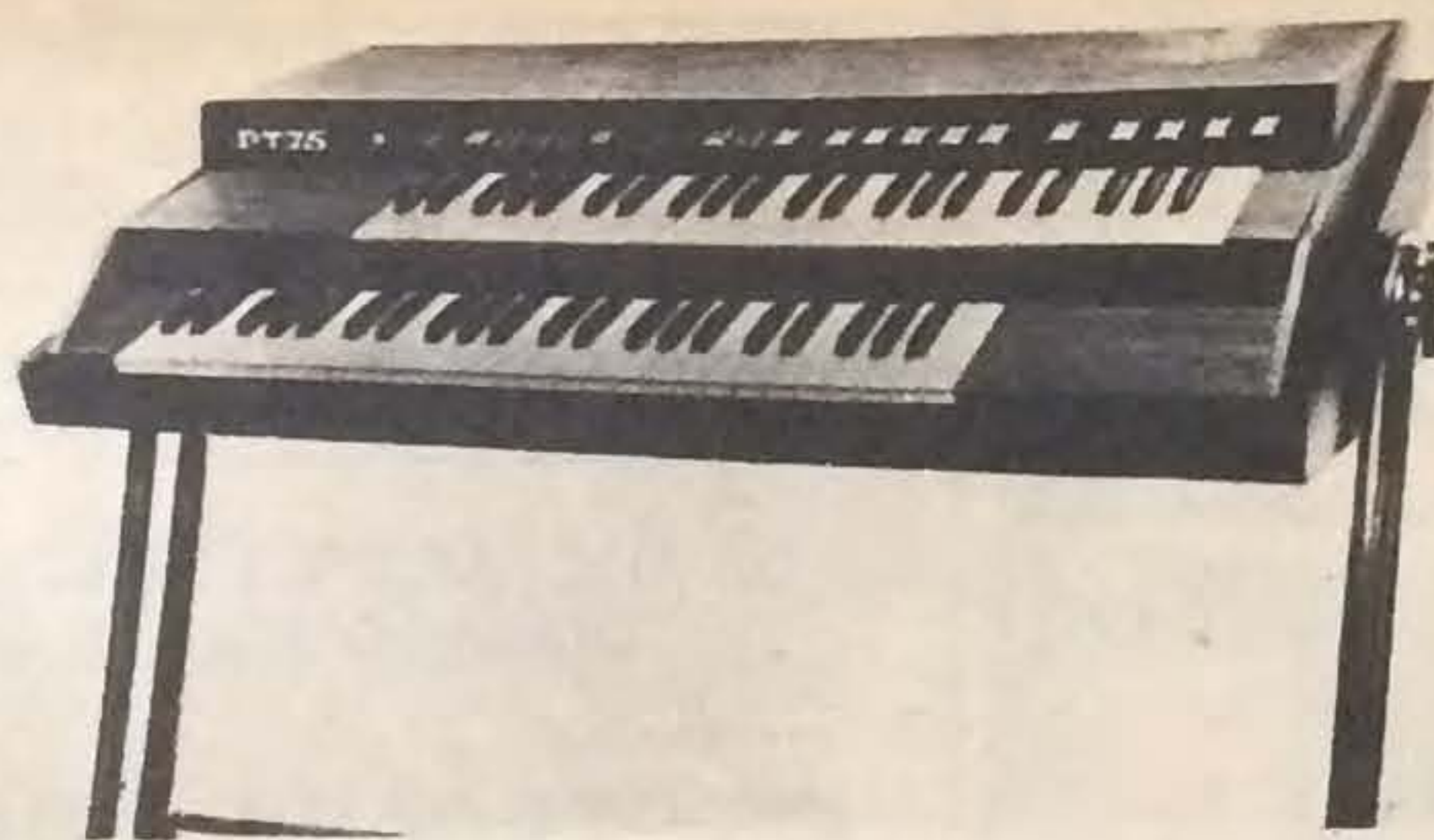
The PT 75, which will retail at £325, is a two 4-octave manual instrument. It is portable and the manuals can be tilted to any convenient playing angle.

It has 16' to 2 1/2' on the upper manual, 16' to 4' on the lower manual and a variety of tones for the bass, which is sustained and is adaptable to a 13-note pedalboard.

A new form of attack



Kemble Yamaha E3



Harmonics PT 75



Compton Sonata



Hammond X77

called PCA, is incorporated in the instrument, facilitating many new tones. It is also equipped with a percussive attack system and growl, the latter being controlled by a 2-way foot swell.

The other newcomer to the Harmonics range is the Harmony, an instrument designed for home use, having two 3-octave manuals, 8' to 4' on the upper and 8' on the lower manual. A sustained glide button and vibrato are included and the organ is mounted in an attractive walnut console. The price is about £155.

Butler

ARTHUR BUTLER and Co will be showing the unique advantages of their voice-of-quality Gulbransen Pacemaker electric organs.

These are the new Paragon, and the Gulbransen Premiere, which is the instrument in constant use at the White House, in Washington.

A special feature of the Premiere, which is not described in the leaflet about it, is the instant playback facility enabling the player to record himself and subsequently play back his performance through the organ's speakers.

This means that all the advantages of double-tracking are available for the first time to the purchasers of an ordinary domestic instrument.

Gulbransen, which have built-in Leslie speaker installations are claimed to be the only organs on the market

at present which reproduce with absolute fidelity the clear, crisp sounds of the concert piano. The piano facility can be blended with all the other voices of the organ or can be played separately.

A rare attribute of the Gulbransen Pacemaker range is that having paid, for instance, for the Mark 2 model, at 449 gns, one can at any time add the piano feature at an additional cost of 116 gns, thus converting the Mark 2 into a Mark 3.

Apart from a big range of footages and voices, the new Paragon 211A also features two sets of harmonic drawbars, plus the full range of push-button rhythms and it represents superior value at the retail selling price of 1,095 gns.

Most of the leading dealers in the country sell Gulbransen organs and one has only to read the eulogistic write-up of the Gulbransen Premiere, published by Arthur Lord Organ Studios Ltd, of Woking, to appreciate the marked impression which the whole Gulbransen range has made on the best informed and most critical members of the music profession.

Kemble

KEMBLE (ORGAN SALES) LTD will be exhibiting the full range of Yamaha organs in Room 149 at the Russell Hotel and these will include many not seen before.

Old favourites are the B2, B6B, B7D, C2 and D2B. New items are the tone cabinets, T30, T60, R60, with four tremolo speakers, and the exciting E3.

Among the revolutionary features of the E3 are (1) touch vibrato, obtainable by a lateral movement of the hand (2), a pre-set board, which allows the player to select a wide variety of combinations, and a quick-change operated by the knee lever (3) a pedal solo piston giving independent volume control to the pedals.

With separate upper and lower manual sustain, and tremolo, three octaves of chimes, a percussion section, 14 tone levers for upper manual, eight tone levers on lower, and a 16', two 8' and a 4' on pedals (plus attack), the E3 is certain to be a very competitive buy at £1,285.

Compton

COMPTON ORGANS LTD will be showing their well-established range of organs based on their own distinctive "electrostatic" system of fine tonal production.

This has aroused enormous enthusiasm with players and dealers everywhere, who have discovered just how much it enhances the instrument.

On view for the first time will be the CL72 organ from the Compton new Leisure series. This is a most advanced organ with many advantages.

It is a two-keyboard, 61-note instrument, fitted with "selecta" tone facility, 17 pedals and other features. The price will be announced at the show.

Weekes

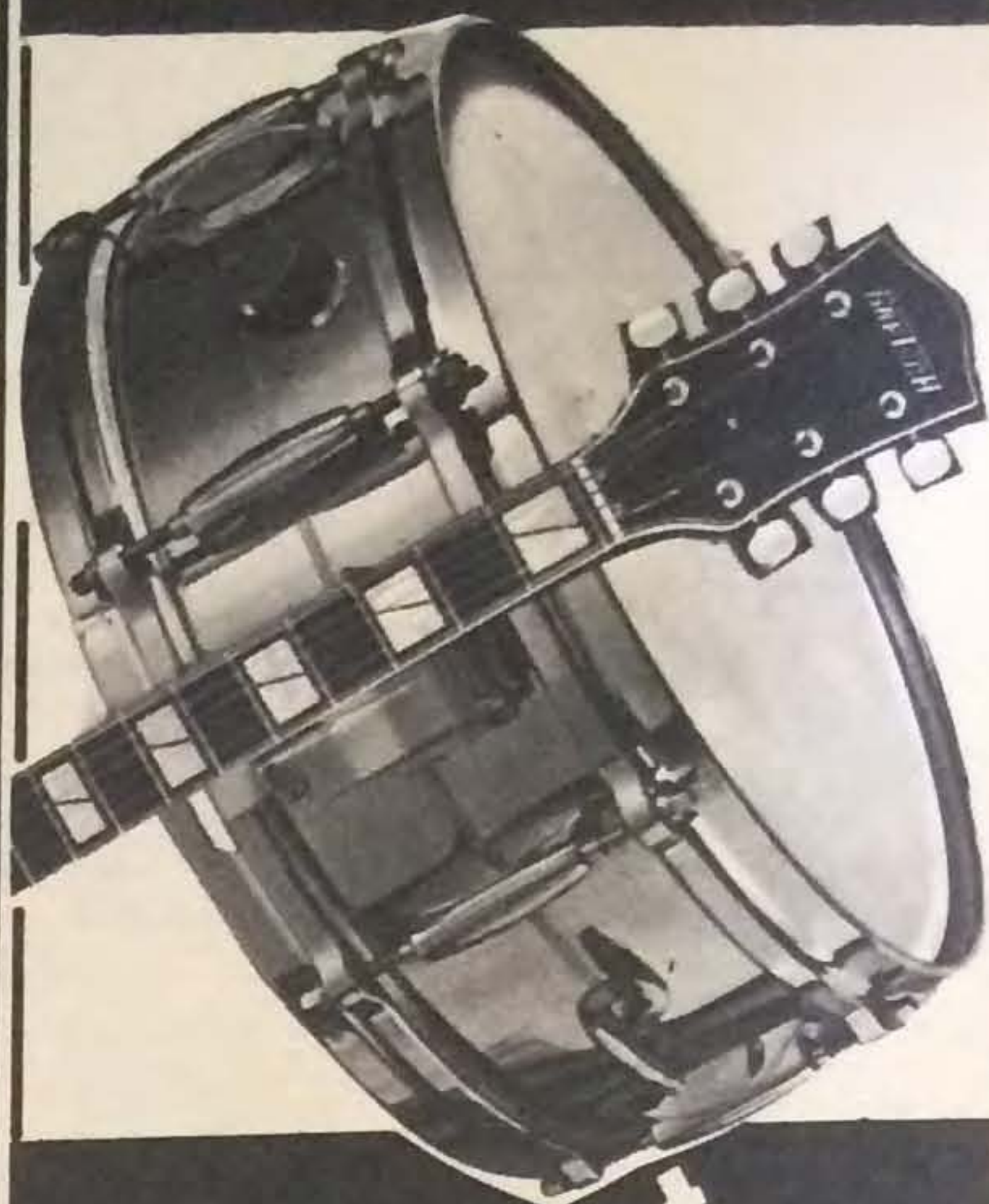
WEEKES Musical Instruments Ltd., of Great Yarmouth, will set the pace with their extensive selection of good class educational instruments.

Memories of bygone days are being revived with their colourful plastic kazoo, which should be found in every music shop in the country, unless the demand has caused a wholesale sell out! It is available in blue, green, red and yellow and only costs half a crown.

With a range of three octaves, the Sonette Junior chord organ is completely self-contained and the 24-chord keys give a wide range of tone colours and harmonics. It is now enjoying steady sales and costs £33.

Dealers will find a visit to the Weekes stand well worthwhile. There will be so much to see and hear.

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SOUND SENSE

I'M 16 and can play guitar a little. What tips would a professional guitarist offer me for making it a career? — ARNOLD WOODRUFFE, Bolton.

For preference, have personal lessons. These take you along progressively in simple steps and you've got the teacher there to explain your faults. He knows in which order you should learn and you've got to get things right. But a book requires a lot of digesting. If you don't understand it you're liable to get discouraged and if you're lazy you won't practise. You'll only get a certain distance on your own. Of course, it does depend on individual determination and ability. There is an excellent tutor written by Bill Tringham, who used to play for Gerardo. It looks old fashioned but it is very sound. A guitar is one of the hardest instruments to learn, so you should buy an inexpensive one at first, so that if you get fed up you're not too much out of pocket. If you get on OK, buy a more expensive model. It's easier to play on a really good instrument, which has better fretboard, tone, etc. There are some first-class Japanese guitars on the market today. Rose-Morris do a whole range of them. Choice of strings depends on the style you choose. A beat group lead guitarist normally uses light gauge strings and a rhythm guitarist a heavier gauge. I play a Gibson ES175 and use Fender light-gauge strings for my present job backing Val Doonican with my own quartet, which is light rhythm and solo work. The best method of tuning is a pitch pipe, which has the six notes on a guitar: EADGBE. Tune the top and bottom strings (both E) so they are in tune with each other and then tune the others alternately. — JIMMY CURRIE, Opera House, Blackpool.

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I HEARD the Village playing at the Speakeasy and was most impressed with the sound produced by organist Peter Bardens. Which organ, wah-wah and amplifier does he use? — DIANA LLOYD, London, N.W.1.

My organ is a Hammond L100 and I use two Marshall P.A. speaker columns with a 100-watt Marshall amplifier and a straightforward WEM pedal. — PETER BARDENS.

WHAT equipment was Stevie Winwood using at the Blind Faith concert in Hyde Park. As we were behind the stage it was difficult to see. — MISS C. HILLS, Romford.

Stevie was playing a Gibson Firebird guitar and a Wurlitzer electric piano through a Marshall 100-watt amplifier, and a Hammond C3 organ, for which he added two Leslie tone cabinets.

DO YOU KNOW if the famous coloured duettists, Layton and Johnston, are still alive? — A. L. WHEELDON, Burton-on-Trent.

When the act broke up, Clarence Johnston went to the States and was working as a janitor when he died in 1953. Turner Layton continued as a soloist, but retired 15 years ago and is living in London, aged 75.

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BY CHRIS HAYES

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ISN'T THE controversy over which group will "step into Cream's shoes" really a bid ridiculous? The whole idea assumes that the situation in the pop world is permanently static.

Time and time again it has happened that the great new forces in pop-blues-progressive music have appeared quietly while all the pundits have been looking in the other direction.

The next Cream will not be the undistinctive Taste, or the (amazingly when you hear their chronic LP) over-rated Led Zeppelin.

And it won't be Blodwyn Pig, good though they are, or Chicken Shack or Jethro Tull, or Jiving K. Boots' Three-Chord Cretons.

I don't even know what your recent partisan correspondents mean by "a second Cream." Do they mean the inheritors of Cream's audience, their talent, their influence, their dates, their songs, their harmonies or what? As I said it's all pretty ridiculous really.

For the next big trend in British Progressive Music, look away from the Blues scene. There's nothing happening there any more. — **RICHARD ASHWORTH, East Horsley, Surrey.**

WHO'LL FILL the gap left by Cream—Britain's supposedly best live group?

What gap? Up here in Glasgow we see so little of Britain's top blues groups we couldn't tell whether Led Zeppelin or Blodwyn Pig are as much a groove live as in comparison with Herman's Hermits! — **IAN CAMERON, Drumchapel, Glasgow, W.5.**

J. O'NEAL (MM 2/8/69) is justified in his demands for more bluebeat for the sheep. He maintains, quite correctly, that the interests of R&B, soul and underground music are well-satisfied, therefore the musical (for want of a more appropriate adjective) tastes of the more immature of the community must also be catered for.

Right then. My suggestion is a weekly half-hour spot packed with nothing else but the "music" of Desmond

Dekker, etc. Finding a suitable deejay should be no problem. (What's Pussycat Willum up to these days?)

On'y please could we get the show over with early, say 9 p.m., by which time all good peanuts should be in bed anyway, leaving the remainder of the evening for a little quality. — **MARTIN WALSH, Isleworth, Middlesex.**

IN REPLY to Jimmy O'Neal (MM, 2/8/69) in which he demanded a radio show dedicated to ska, rock steady and raggae, may I point out that we already have several shows of this nature.

If J. O'Neal were to listen to the Tony Blackburn Show, the Dave Cash programme, Sounds Like Tony Brandon and Radio One Club, he would see my point. — **DAVID ROBINSON, Middleton, Manchester.**

I WOULD like to thank Chris Welch for his brilliant article on Blind Faith's Rick Grech. It is about time someone in England gave the group a chance. — **STEVE THURGOOD, Nottingham.**

LET'S HOPE that in the BBC's new schedules for radio they allow more time for the so-called "minority appeal" programmes — blues, folk and progressive pop. It's about time the BBC realised that these are not of such minority appeal as they imagine.

For about 120 hours per week of general pop on Radio One there is half-an-hour of blues and one hour of folk. If the programme directors had a look around the blues and folk clubs in this country, they would realise just how popular these forms of music are. — **TONY STONE, Bristol University Folk and Blues Club, Bristol.**

IN MAILBAG of August 2 you informed reader Tony Coxon there was a new Country Joe album out in the States. This same album will be released in this country in September, and the correct title is "Here We Are Again."

We also understand that the group is re-forming, but we have no confirmed reports yet. — **TERRY D. BROWN, Vanguard Records, London.**

NO MONOPOLY FROM THE BBC, PLEASE!

WHAT POSSIBLE explanation is there for Alan Freeman referring to "Wet Dream" simply as "a recording by Max Romeo" on Pick Of The Pops on Sunday (August 3)?

If the BBC's new chart is all it is claimed to be, the record is there because it is popular, and especially as it has received no broadcast plugs, it must merit the same exploitation as, say, "Move In A Little Closer" by Harmony Grass, which received massive air-plays.

The merits and demerits of Max Romeo's record are irrelevant. If the monopolistic BBC maintains this attitude of just playing what they think is right for the public, then the whole structure of pop music is in jeopardy from the bureaucrats running the place. — **PAUL SHIPPARD, London, S.E.21.**

● LP WINNER

BY TAKING off John Peel's Wednesday show, the BBC is once again emphasising its refusal to accept the open-end direction in which popular music is now moving — and thus denying a voice to thousands of its listeners.

MM readers and Peel admirers who made John deejay of the year should unite to demand his reinstatement. — **HAZELLE JACKSON, B.A., Farnborough, Hants.**

I SAW one of the best bands for ages at London's Lyceum — East of Eden. They are the best thing to come out of the music scene since the Nice.

Why doesn't the MM devote more space to this gas jazz, rock, blues-oriented band? — **JULIE HOLMES, Bracknell, Berks.**

Stay at home!



● DONOVAN

OUT OF habit, I turned on the television on Thursday, July 29, for Top Of The Pops. Alan Freeman introduced Donovan, (recorded film on which he mimed badly), Joe Dolan (recorded), Diana Ross and the Supremes (a film of girls dancing), Billy Preston (recorded), Cilla Black (recorded), Rolling Stones (recorded), Love Affair and Georgie Fame. Quite frankly, anybody going there as a guest audience must be mad—who wants to stand and watch films all evening? I should stay at home and watch ITV! — **ROSEMARY SPOKES, Bourne End, Bucks.**



KENNY EVERETT: preferred 'a period of silence'

Kenny Everett and those 'silly remarks'

I REFER to your article about the BBC's proposals to "axe" house orchestras, in particular the NDO (MM 19/7/69).

I am sorry it has taken me so long to write, but I have been very busy dealing with important things, and this is the first opportunity I have had to reply to the inane jabbering of "Mouth" Everett.

Speaking of the NDO, Everett said: "That type of music just goes in one ear and out of the other."

Mouth Everett said he preferred "a period of silence" to the music of the NDO. Who knows, perhaps sometime in the future the NDO or their fellow musicians might be able to provide just such "a period of silence" in the middle of one of Everett's (and I use the word loosely) shows.

During the last few weeks, I have been seeking the support of people in our profession in a campaign against the BBC's proposals.

The following VIPs have offered support: The Lord Wigg, Sir Adrian Boulton, Sir John Barbirolli, Max Jaffa, Moira Anderson, David Jacobs, Tommy Trinder, John Dankworth, Simon Dee, Stan Stennett, Eric Morecambe and Ernie Wise, Susan Lane,

Frankie Vaughan, Ken Dodd, Bert Weedon, and many more.

Perhaps these people are able to make a more accurate assessment of the NDO's value than Everett. — **STAN HIBBERT, NDO Chairman, Bury.**

KENNY EVERETT's remarks concerning the NDO only go to prove that his intelligence rating is as low as most of the trash he forces on to the public.

At this time when real musicians have had a lean time — and are competing a gainst the "amplified Hard-board" brigade — and when a big breakthrough looks likely with big bands making a stronger bid for popularity — good old granny BBC decides to disband the best current band in the business.

Surely, as the public pay the wages of all concerned, they should say what they want. They should not be dictated to by a set of misguided fools who are determined to pander to a section of the community who are mostly not old enough to purchase a licence which provides the revenue for people like Kenny Everett to make silly remarks about seasoned musicians. — **BILL RIDLEY, Tadley, Hants.**



ALAN FREEMAN: what possible explanation?

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Early photo of Bill Monroe and the Blue Grass Boys.



One of Opry's first groups, the Possum Hunters.



Deford Bailey

Opry—the home of country music

GEORGE DEWEY HAY, originator of the Grand Ole Opry, began his career as a news reporter for the Memphis Commercial Appeal and one of his assignments involved an interview with a veteran of the first World War, who lived in the Ozark foothills, near Mammoth Springs, Arkansas.

After filing his story Hay attended a howdown in a cabin "lighted by a coal oil lamp in one corner."

Hay described the howdown in this manner:

"It carried on until the crack o' dawn and no one has ever had more fun than those Ozark mountaineers had that night. It stuck with me until the idea became the Grand Ole Opry seven or eight years later."

In 1923, the Solemn Old Judge, as he was known, became radio editor of the Commercial Appeal radio station. The following year he received an offer from station WLS, in Chicago, to produce a Barn Dance programme. Hay accepted and within a few months he had organised

the WLS Barn Dance, later to become famous as The National Barn Dance.

On October 5, 1925, George Hay left WLS and became the director of WSM radio, in Nashville, Tennessee. Within the space of six weeks, Hay had launched the first WSM Barn Dance. WSM's power at that time was 1000 watts, with an output that covered a radius of seventy five miles.

At 8 p.m. on Saturday, November 28, 1925, George Hay introduced the WSM Barn Dance to the tune of "Tennessee Waggoner," performed by the programme's sole act, Uncle Jimmy Thompson, an eighty two years old Civil War veteran who claimed he knew a thousand tunes and boasted that he could "fiddle the bugs off a sweet tater vine."

Uncle Jimmy, accompanied on piano by his niece, Eva Thompson Jones played for sixty five minutes and only

BRIAN CHALKER tells the story of Nashville's Grand Ole Opry

when Hay gave a loud blast on his "steam boat whistle" did he announce his final tune, "Shave and a Haircut."

To Hay's surprise, Uncle Jimmy Thompson proved an immediate success and after the initial show WSM's studios were besieged by performers eager to "get in on the act."

From the hundreds of artists who applied for auditions, Hay selected twenty five, including Mrs. Cline, a talented zither player, the Crook Brothers, The Fruit Jar Drinkers, The Gully Jumpers and Dr. Humphrey Bate, a graduate of Vanderbilt University, who performed on the harmonica and was later to organise the "Possum Hunters," the first hillbilly "band" to appear on what was to become the Grand Ole Opry.

For the first year of its life the WSM Barn Dance was ostensibly a show-case for instrumentalists, although several ballads did call for a vocal refrain.

In 1926, however, George Hay engaged the first singing "star," Uncle Dave Macon. Macon, a banjo player, joined the cast at the age of fifty six, following a successful career in vaudeville; he brought with him a wide variety of complex frailing and banjo picking styles and a seemingly endless repertoire of mountain ballads and folk songs.

Grand Opera — but from now on we will present 'The Grand Ole Opry.'

Bailey, a one-time lift operator and the first Negro to appear on the Grand Ole Opry, featured "Pan American" as the show's signature tune for the next fifteen years. Although he remained on the show for fifteen years, Bailey was apparently reluctant to learn more than fifteen tunes (Dixon and Goodrich's "Blues and Gospel Records 1902-1942," contains a discography on this artist and seventeen titles are listed) and Hay was obliged to "dispense" with his services.

Bailey's limited repertoire was comprised of standard blues and "traditional" hillbilly melodies, which included: "The Fox Chase," "Old Hen Cackled," "Ice Water Blues," "Lost John" and "Davidson County Blues." The artist recorded for Columbia, Brunswick, Vocalion and Victor but after his dismissal from the Opry, he drifted into obscurity and was last heard of operating a shoe-shine stand in Nashville.

From WSM's studio "A", the Opry moved to the Hillsboro Theatre, in an attempt to accommodate a larger audience. Almost immediately the seating capacity was found to be hopelessly inadequate and the show moved to a tabernacle on the east bank of the Cumberland River but due to its unsavoury location the building was abandoned and the Tennessee War Memorial Auditorium was rented.

The Grand Ole Opry had become an overwhelming success and as a measure of audience control an admission fee of twenty five cents was introduced in 1939. Weekly attendances were averaging three thousand and the Opry had been on the air for fourteen uninterrupted years.

Acts now included Curly Fox, a fiddler of national prominence, whose instrumental recording, "Black Mountain Rag," had sold over 600,000 copies, Texas Ruby, Jimmy Brown, Asher Sizemore and Little Jimmy, Fiddlin' Arthur Smith and His Dixie Liners, the Binkley Brothers (possibly the first artists to record in Nashville), Uncle Ed Poplin and His Old Timers, Bill Monroe and His Bluegrass Boys, Zeke Clements, Ernest Tubbs and His Texas Troubadours, The Cackle Sisters, Smiling Jack and His Missouri Mountaineers, The Delmore Brothers — Alton and Rabon, Sam and Kirk McGee, Roy Acuff and The Smokey Mountain Boys, Jamup and Honey, Theron Hale and Pee Wee King and His Golden West Cowboys.

The two most notable performers of this period in Grand Ole Opry and country music development were Roy Acuff and Pee Wee King. These artists were responsible for the transition from a band featuring a singer, to a singer accompanied by a band. The former had been the accepted practice since the Opry's inception in 1925.

Acuff and his band, The Smokey Mountain Boys, joined the Grand Ole Opry in 1938 but they made little impression until 1940, when they performed the classic "Great Speckled Bird." Prior to this the band had performed as one unit, with little or no emphasis being placed on any one member but



Roy Acuff, centre, with (left to right): Bashful Brother Oswald, Jeff Esterday, Little Rachel and Lonnie "Pap" Wilson.

following a relatively uneventful two years on the show Acuff decided to reorganise the band's structure and place more prominence on himself as a vocalist; the results were encouraging, to say the least.

Roy Acuff, with his fiddle and yo-yo (which he insists on playing with during a song), backed up by the earthy sounding Smokey Mountain Boys, have since been recognised, by fans and students alike, as one of the most important bands in country music history.

Roy Acuff introduced the trend but Pee Wee King completed the transition. Included in King's band, The Golden West Cowboys, was a guitarist, Eddy Arnold, who often "doubled" as a vocalist and one evening in 1939, he was called to take the stage with a number entitled "Mommy, Please Stay Home With Me."

Change

The applause was deafening — the vocalist had arrived and country music was to undergo its greatest change. There followed, in rapid succession, a host of other vocalists, each one hoping to emulate the success of Eddy Arnold. (Arnold billed himself as "The Singing Ploughboy" and left King's band to form his own.)

The increasing popularity of country music led once again to problems involving seating capacity at the Opry but, in 1941, a permanent home was found at the Ryman Auditorium, where it has remained. With a seating capacity of nearly four thousand the Auditorium is admirably suited to the requirements of the world's longest running show.

The year 1945, saw another important development in the structure of country music; this was the year when Earl Scruggs, a member of Bill Monroe's Bluegrass Boys, introduced his revolutionary "three finger style" banjo method. Charles Malone, of the University of Texas, has this to say of the Monroe band:

"Bill Monroe, with his band, the Blue Grass Boys, joined the staff of WSM, Nashville, in 1939. In the 1930's he and his brother Charlie had been one of the most important groups in hillbilly music and their recordings had tremendous impact upon modern country music. In 1938, the brothers separated, each forming his

own group. "Bill and the Blue Grass Boys made some recordings in 1940 and 1941 and although Bill was a popular performer on the Grand Ole Opry, he had no hits during his first years with WSM. Monroe did not record again until 1945 and not until 1946 and 1947 did 'Footprints In The Snow' and 'Kentucky Waltz,' the two hits which established his stardom, appear. Recorded on February 13, 1945, by a band which included an accordion, these songs featured Monroe's solo voice.

"They had little of the complex instrumental interplay for which Bluegrass is noted; they resembled most hits of the period. In the months prior to the market release of the songs, Monroe had hired the 'original' band, Flatt, Scruggs, Wise and Rainwater. By the end of World War II, hillbilly bands reflected a multitude of influences. Fiddlers conventions, rural tent shows, river boats, home social dances and even churches had provided the ingredients for a wide range of instrumental and vocal styles.

"Feedback of popular styles — rag-time, urban blues, vaudeville and jazz — into the rural Southern area added to the diversity of musical elements known to the hillbilly musician in 1945. The 'new' Bluegrass sound of the 'original' band shared much with the sounds of earlier hillbilly outfits.

"In the opinion of Monroe, who was always seeking more capable musicians this band differed little from his earlier bands; but its differences were striking to contemporary musicians. All the instruments in the band took solos at various times, while the rest of the band provided rhythmic and melodic background. The presence of three or four 'lead' or solo instruments,

coupled with the vocal combinations of Lester Flatt, Monroe and other band members, gave the group an uncommon versatility.

In the spring of 1948, Lester Flatt and Earl Scruggs left Monroe's band to form the Foggy Mountain Boys and they in turn became highly influential and respected performers.

From the 1940's, country music took on a new sound and styles past and present were successfully presented on the stage of the Ryman Auditorium.

Williams

By the 1950's the cast consisted of such names as Little Jimmy Dickens, Ray Price and his Cherokee Cowboys, The Wilburn Brothers, Kitty Wells, Dave "Stringbean" Akeman (billed as "The Kentucky Wonder," a banjoist performing in the Uncle Dave Macon style), Hank Snow (one of the few Canadians to appear), Carl Smith, Marty Robbins, Jimmy Newman, Grandpa Jones, Bill Carlisle, Elton Britt and Hank Williams. To Williams must go credit for establishing "hillbilly" material in the national music charts.

Today, the Grand Ole Opry is world famous, not only for its longest continuous broadcasting history, but because it is the "home" of American country music. Across its weathered stage have walked the great names of rural music; each and every one of them contributing something to the music which has become a multi-million dollar a year industry.

From one performer in 1925, the cast has now increased to such an extent that every Saturday night, no fewer than one hundred acts appear!

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FOLK NEWS

COUNTRY MEETS FOLK is on the move again! This time, from the 1 pm Saturday spot that it moved into only a short time ago, the show will now go out between 7.30 and 8.30 pm on Saturdays, at the end of September.

This time the move is part of the BBC's autumn re-shuffle, and though the present time of broadcast is supposed to be prestigious and at a peak time, the new time certainly isn't.

It seems that even rising listening figures are no argument — the current figure is somewhere between one and a half and two million listeners, a rise of over three-quarters of a million since last year.

My Kind Of Folk, too, it is understood, is to go at the end of September but will be replaced by another folk music programme. Country fans will be relieved to hear that Country Style will continue same harmless place, same harmless time.

The Johnsons, Spud Taylor, Pete Stanley and Brian Golbey and Canticle take part in a three-hour folk concert at Farnham Park, Farnham, Surrey on September 12 from 6.30 to 9.30 pm. The same night starting just after the folk concert is a blues concert featuring Mike Raven, Duster Bennett, JoAnn Kelly, Bob Hall, Ian Anderson, John James, Gordon Smith and Blue Blood. Both events comprise the Farnham Folk and Blues Festival.

Dave and Dave, and Ray Bradford are guests at the Enfield Folk Club at the Hop Poles, Baker Street, on Monday. Other guests include Rosemary Hardman and the Ball O' Yarn on August 25, Robin and Barry Dransfield and the Ball O' Yarn on September 1. Alex Campbell and the Folk Couriers (8), and Gerry Lockran and Jim Campbell (15).

On Saturday, Leon Rosselson appears at the Manchester Free Trade Hall in a concert, with Harry Boardman, to commemorate the 150th anniversary of the Peterloo Massacre.

On September 4 Leon, with Martin Carthy, plays a concert at the Institute of Contemporary Arts. Later in September Leon goes to the Burg Waldeck Song Festival. Prior to these two dates he sings at Wormwood Scrubs Prison with Roy Bailey.

The Ian Campbell Group are on holiday from August 20 to 31 and on their return fly to Barcelona for a concert and a television date on September 1.

Nie Jones guests at the Herea Folk Club on August 25 and the following week the club is closed. Monday nights session is an open evening with free admission for singers.

Recent guests at the Black Bull, Barnet, club have included Alex Campbell and Dave Ward. Tonight (Thursday) the Derek Serjeant Trio are presented by Dennis O'Brien.



VALLEY FOLK: Waterson influence was quite noticeable

Valley Folk seek their true identity

LAST YEAR saw the first album release from the Valley Folk, a two boy, two girl group from Rossendale Valley in Lancashire.

They teamed up at the Bury Folk Club and have since turned professional. The initial sound created by Jean and Elaine Carruthers, John Dickinson and Stephen Heap was similar to that of the Watsonsons but on a recent appearance in London, their harmony singing had changed and it seemed that they were now trying to establish their own identity musically.

"We purposely changed," Stephen told me on the phone from Sidmouth Festival last week where the group were singing. "We obviously started out doing a Watsonsons but we've made an attempt to change. We started about six or seven months after we began. We haven't got a bass line like the Watsonsons had and this has given us a different sound."

Carols

The Watsonson influence was quite noticeable on their first album, "All Bells In Paradise," a collection of seasonal carols. The group are firmly entrenched in traditional although they do include two contemporary songs "Bells Of Rhymney" and "The Cockerham Devil," in their present repertoire. The first they have been singing since they started, the second, which owes a lot to the tradition,

TONY WILSON CONTINUES HIS FOLK 'NEW WAVE' SERIES

allows the group to indulge in some lighthearted audience participation singing. "But we'll always stick to our traditional songs," added Stephen, "There'll be no change to contemporary."

The Valley Folk have been working mainly in the North and Midlands although they occasionally work a gig in the South. Outside of London the interest in traditional music is possibly stronger among club goers.

"We don't do much work in London," agreed Stephen, "but we have worked in London and the outskirts. Personally, I prefer working in the South. The reception seems that little bit better. I think it's because we have the advantage of the accents and the Southern audiences find it interesting and amusing. In the North, because we come from the North as well, the accent doesn't go down as well."

we are more of a singer's group. We appeal more to the singers than the clubs. Here at Sidmouth we have sung serious traditional material and we got good receptions from the singers.

"But in the clubs we've got to do the entertainment thing as well in the middle of the act. Yet we'd all much rather sing serious traditional songs all the time without all the mucking about."

Mixture

The group are getting a new album together, this time for the Ash label. Titled "Who Liveth So Merry," it comprises a mixture of songs, shanties, chorus songs and serious songs. "We want to get it as near as a club performance as we can make it by trying to make it pretty free. It won't be as serious as the Topic album."

On the subject of clubs Stephen said, "of the traditional clubs, the good ones are getting better and the not-so good ones are dying out. I don't think the enthusiasm is dying. It's just a matter of finding decent people to run the clubs. The festivals, like Keele and Sidmouth, seem to revive interest. After the festival season there always seems to be quite a lot of new people come into clubs."

"The traditional revivalists have seen a lot of changes. Dave and Toni Arthur are starting to use more instruments on stage although their record was almost all unaccompanied. I don't quite understand about Tim and Maddy Prior, what they are doing. Tim talks about using new kinds of accompaniments but I can't see what he means."

"I think there's an awful lot of good singers about who are unknown. They are singing good songs and they deserve to be heard but clubs are not prepared to book them. If something could be done about this, the scene would be a whole lot better."

Early

"We are getting work in the South and Midlands, which is good because we have done all the Lancashire and Yorkshire clubs early on. But now we're starting to work more in the South."

Their repertoire reflects a certain amount of research into traditional songs and I asked Stephen just how much they did. "Well, we've never actually done any collecting," he replied, "we've done a lot of research in the books at Cecil Sharp House and we have a friend, Stuart Lawrence, in Furness, who supplies us with material, he has a terrific collection of songs. And when we worked on the record, Bert Lloyd gave us material. We'd like to do some collecting, but at the moment it's a matter of not having the time."

Did Stephen see a lengthy future for the group in traditional singing? "I don't see a terribly long future. It's difficult to say. We have no plans."

"I think the problem is

FOLK FORUM

<p>THURSDAY</p> <p>BILLET LANE Hall, Billet Lane</p> <p>GAS WORKS</p> <p>BLACK BULL, High Road, N.20 DENNIS O'BRIEN INTRODUCES DEREK SERJEANT TRIO Ireland's FERGUS WOOD and TOM HICKLAND.</p> <p>THE LADBROKE, Ladbrooke Crescent, W11, T.30 pm.</p> <p>GAS WORKS</p> <p>Adm 2/6.</p> <p>WHITE BEAR, Kingsley Road, Hounslow.</p> <p>ALEX CAMPBELL CHAS UPTON—ALAN HOWARD</p>	<p>SATURDAY cont.</p> <p>COUSINS, 49 Greek Street, 7.30.11</p> <p>DAVY GRAHAM plus guests ALL NIGHT SESSION 12-7 plus guests</p> <p>THIRD EAR BAND</p> <p>THE GREENWICH THEATRE FOLK CLUB The Gloucester King William Walk, SE10</p> <p>JON BETMEAD 8 pm. Please come early.</p> <p>THE LCS presents THE SINGERS' CLUB. JACK WARSAW, BUFF ROSENTHAL AND DICK SNELL. UNION TAVERN, 52 Lloyd Baker Street, London, WC1. 7.45 pm.</p> <p>TROUBADOUR 10.30, 265 Old Brompton Road.</p> <p>JOHNNY SILVO</p>	<p>MONDAY cont.</p> <p>BAKERS DOZEN, C.S. Rec. Centre</p> <p>GAS WORKS</p> <p>HAMPSTEAD CLUB, Redhill Street, off Albany Street, NW1.</p> <p>DAVE PLANE</p> <p>OPEN EVENING, Herga, Royal Oak, Wealdstone.</p> <p>WALTON-ON-THAMES, Church Street.</p> <p>STAN ARNOLD presents JOHN JAMES</p>
<p>FRIDAY</p> <p>AT LES COUSINS, 49 Greek Street, 7.30-11.00</p> <p>CLASSICAL GUITAR</p> <p>TIM WALKER BLUES</p> <p>DUFFY POWER adm 5/-.</p> <p>LAST CHANCE TO SEE YOUNG TRADITION General Havelock, Ilford.</p> <p>WALKING TENDERFOOT PLAIN DAVE PLANE Walthamstow</p>	<p>SUNDAY</p> <p>NAGS HEAD, 205 York Road, Battersea.</p> <p>MIKE DEIGHAN & FRED KETTLE host John Timpany.</p> <p>RAILWAY HOTEL, DARTFORD. LISA TURNER Residents CRAYFOLK.</p> <p>TOWER HOTEL CLOSED. Re-opens September 7.</p> <p>TROUBADOUR, 9.30</p> <p>THE FIFE REIVERS</p>	<p>TUESDAY</p> <p>FOLK AT THE CROWN The Crown, Richmond Road, Twickenham.</p> <p>DIZ DISLEY</p> <p>THREE HORSESHOES Folk Club. Dave Lipson.</p>
<p>SATURDAY</p> <p>"ANGLERS," Teddington. PETE "LEADBELLY" WOODWARD Twelvestring King, world's first successful vocal transplant case!</p> <p>CEILIDH AT THE HOUSE 7.30-11.30 p.m.</p> <p>LISA TURNER ORANGE & BLUE chairman is TONY FOXWORTHY Bar and refreshments. Cecil Sharp House, 2 Regents Park Road, N.W.1</p> <p>THE FO'C'STLE at the CASTLE, Fairfield West, Kingston</p> <p>AN EVENING AT SEA</p>	<p>MONDAY</p> <p>A DOUBLE BILL at CATFORD RISING SUN DAVE COOPER PRESENTS RICHARD DIGANCE AND JIM SHARPE.</p> <p>AT HANGING LAMP, THE VINEYARD, RICHMOND 8 PM.</p> <p>LEON ROSSELSON</p> <p>ENFIELD FOLK CLUB The Hop-poles, Baker Street, Enfield.</p> <p>ROSEMARY HARDMAN BALL OF YARN OUR THANKS TO MIKE CHAPMAN FOR STEPPING IN LAST WEEK</p>	<p>WEDNESDAY</p> <p>BALTABARIN, DOWNHAMWAY Downham, Bromley, Kent. 01-686 6810</p> <p>SHIRLEY COLLINS</p> <p>SURBITON, Assembly Rooms DEREK SERJEANT FOLK TRIO RICHARD LEES.</p> <p>THE HOLY GROUND, 4A Inverness Place, Bayswater, W2</p> <p>RONNIE CAIRNDUFF introduces JOHNNY SILVO</p> <p>WESTMINSTER HOSPITAL FOLK CLUB proudly present the return of JOHN TOWNSEND & KEITH CLARK</p>
<p>TUITION 1/4 per word</p> <p>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.</p> <p>ALL STYLES POP SINGING TUITION. Personal or postal lessons. Beginners encouraged. — MAURICE BURMAN SCHOOL, 30 Baker Street, London. WIM 2DS. Phone 01-363 0466.</p> <p>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. ENTERPRISE 4137.</p> <p>AT LAST !!! Pop singing tuition now available to all in the Midlands from Europe's First and Foremost School of Popular Singing. Beginners encouraged. — For details of tuition in Birmingham, write Maurice Burman School (Dept BMS), 30 Baker Street, London, WIM 2DS.</p> <p>AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — 192 The White House N.W.1, EUS 1200, ext. 192.</p> <p>BELLS OF RHIMNEY 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, NW4</p> <p>BELL MUSIC STUDIOS. Tuition all instruments. — 478 7685.</p> <p>BOB DOWNES. Flute — 834 5322</p> <p>CLARINET / SAXOPHONE / FLUTE tuition, beginners, advanced, jazz improvisation. — Tel. Winston, Ingram, 01-459 2543. Instruments supplied.</p> <p>DRUM TUITION. — Dartford 24449</p> <p>ELECTRONIC ORGAN lessons from 15s. Private/groups. R&B, modern organ/piano, Hammond/Lowrey Organ Studios, 7/6 hourly. Folk guitar, flute, clarinet and saxophone — 29 Arden Road, N.3, Fin 4376</p> <p>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</p> <p>GUITAR, BANJO, BASS, all styles (MM Winner 1953/54 ind) — Fred Geaton, 01 743 8127</p>	<p>MUSICAL SERVICES</p> <p>1/4 per word</p> <p>Advertisements under this heading are NOT accepted with BOX NO'S.</p> <p>DEMONSTRATION RECORD of your song 7 gns. Supply tape/manuscript. — Terms, Music, 3 Copeland Street, Stoke, Staffs.</p> <p>EARN MONEY SONGWRITING. Amazing free book tells how — L.S.S., 10-11M Dryden Chambers, 119 Oxford Street, London, W1, 4d stamp.</p> <p>FIRST CLASS piano tuner. — 743 1401</p> <p>HIT SONGS can make you rich, let us record them for you. Send S.A.E. for details to — Songmate Productions, 56 Colthurst Road, London, N.8</p> <p>MUSIC TO LYRICS. Voice/tape — 36 Sudbury Avenue, Wembley, 01-902 3488</p> <p>PROFESSIONAL ARRANGING. — Nick Harrison, 359-0062</p> <p>SONGWRITERS NOW a better approach to getting Publishers to hear your work! Please send for further details — Peter Wicker (Production) 6L Hyde Park Mansions, London, N.W.1</p> <p>TRANSCRIPTION for artists undertaken — Write A Alderson, 236 Borough Road, Middlesbrough, Teeside.</p>	<p>RECORDING STUDIOS</p> <p>1/4 per word</p> <p>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. Leadsheets PUT 4928.</p> <p>ALL AN-GORDON STUDIOS Ring for information and brochure. — 01-520 3706, 01-527 5226</p> <p>AVAILABLE NOW, FOUR TRACK, Studio 19 for master recordings, SONGWRITERS' DEMOS by session men, £15, 24 hour service. — 19 Gerrard Street, London, W1. Gerrard 1559</p> <p>BETTER DEMOS. Recorded live fully mobile. Marlison, Halesowen, Worcestershire, 021-559 3210</p> <p>DEMO STUDIO, £5 per hour arranging, producing, session men if required. — Marc Newton Recording, 01-994 7290</p> <p>EDEN STUDIOS. Top quality recordings. Fast tape to disc service. Sensible rates. — 11 Edgware Street, Kingston, Surrey. 01-346 5577</p> <p>STUDIO SOUND (HITCHING) Recording Studios. Demos, Advertising Productions. Tape to disc. — 0462 4537.</p>
<p>HOTELS</p> <p>1/4 per word</p> <p>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/RAG recommended. — 37 Westcombe Park Road, Blackheath, London, SE3. 01-858 1595</p>	<p>TANGERINE RECORDING STUDIOS</p> <p>8-track £10 an hour Tel. 935/4244 or 4562</p>	<p>REHEARSAL ROOMS</p> <p>1/4 per word</p> <p>A SOUNDPROOF rehearsal room in private residence available 11 Hampstead daily, 9 am-6 pm. — Tel 435 9610.</p> <p>AVAILABLE FOR group, vocal and instrumental practice. — Phone 799 1010.</p> <p>BAND REHEARSAL studio available. — Studio 51, 10/11 Newport Street, W.C.2. (01-246 2071)</p> <p>CHEAP REHEARSAL premises available. Notting Hill. — Tel 445 4228.</p> <p>LARGE REHEARSAL room stage, ground floor. — 837 2218</p> <p>REHEARSAL ROOMS at George IV, Brighton Hill 874 2940.</p> <p>SOUNDPROOF STUDIOS. Bell Music Studios, 478-7685.</p> <p>THE CABIN. The greatest rehearsal pad around. Record/office/tags. — SHE 4567</p>

SEPTEMBER 6th ISSUE

Owing to Bank Holiday press arrangements, copy for the above issue is required by

Thursday August 28th

Classified Advertisement Department "MELODY MAKER", 161-166 Fleet Street, London, E.C.4

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication.

CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

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MUSICIANS WANTED

A BAND, a Cavalry Band. The Band of the 9th/12th Royal Lancers has vacancies for all woodwind players...

AMATEUR GROUP require bass guitarist drummer for pub and dance work 6-8 pm - 226 9247.

AVANT GARDE MACHINE. atonal galactic hard rock music, bass lead and interested MUSICIANS wanted for progressive concept...

BASS GUITARIST, blues, progressive, semi-pro group. - Garston, 73463 Herts. Based Uxbridge.

BASS GUITARIST. Motown? Drummer organist/pianist, wanted to form tight gospel, blues influenced band. Contacts - Phone MA1 9248, evenings only, 7-9 p.m.

BASS GUITARIST or guitarist required for group starting work abroad, Oct. 1, preferably with some vocals. Send photo and experience to - Box 8578.

BASS GUITARIST, pro, for harmony group recording on well-known label. Must have own equipment and prepared to travel and start immediately. Excellent future. - Telephone 01-890 4720 before 10 am or 01-734 8589 between 4 pm and 6 pm, or write Box 8573.

BASS GUITARIST with singing ability, image, for strongly backed group with good future. (01) 586 0600.

BASSIST, PIANIST, resident Surrey area. - Box 8572.

ATTENTION ALL DRUMMING ENTHUSIASTS JOIN NOW

THE BRITISH DRUMMERS' ASSOCIATION for the development of an association of your very own

is a songwriter/producer. The songs are serious, the message is serious. He needs deep, creative musicians to get this across. Line-up will be chosen from applicants to start work on recording immediately.

DEMETRIOS is a songwriter/producer. The songs are serious, the message is serious. He needs deep, creative musicians to get this across. Line-up will be chosen from applicants to start work on recording immediately.

DEVADATTA'S SCHISM need bass guitarist - Windsor 62607. DOUBLE BASS wanted for jazz quartet must read - 01-769 2768 mornings

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1/- per word

DRUMMER FOR trio (famous London night club) (Latin standards, pop), clean image, hour per night, 6 nights a week, money poor but regular - Phone Waltham X 24364.

DRUMMER FOR young group (17-18), Progressive and original music, Bromley (Kent) area only. - Phone 01-487 0377.

Due to breach of contract by accompanist, traditional/contemporary female folk singer urgently requires brilliant

GUITARIST/HARMONY SINGER (pro./semi-pro.) for already booked tour early September with view to permanency. Tel: 01-521 0057 (evenings and weekend).

ELDERLY GIG trumpeter for Dartford/Gravesend area. - Gravesend 67056.

GIRL MUSICIANS WANTED. ALL INSTRUMENTS, AMATEURS. ALSO WELCOME, WILLING TO REHEARSE. NORTH LONDON AREA. - Write giving and for details to Box 8571.

Indian Silk REQUIRE FLAUTIST. Phone 505 1029 also for bookings

LEAD GUITARIST and drummer required. Good gear, and one with transport if possible. Turning pro after practice. Accommodation guaranteed. - 192 Frederick Road, Hastings, Sussex. Surrey area.

LEAD GUITARIST. Urgently required for name heavy group. Showman and Good equipment, Essex area. - Tel Basildon 22155.

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MODERN JAZZ, blues, bass, rehearse, some work. - 01-534 5769.

MUSICIANS WANTED to form blues/rock band. - 340 6853.

OLIVER STYLE trad band requires pianist. - J. Green, WAX 4551 daytime.

OPENING OPPORTUNITY for young, talented PIANIST

Tel. 639 0479 DRUMMER also required

ORGANIST (HAMMOND), excellent and creative, for pro recording group. - WES 9985 (evenings please).

ORGANIST/HAMMOND LOWREY must play bass pedals, pops, standards, jazz vocals, an asset, to play with guitarist and drummer, resident in one of North London's most swinging pubs. - Tel. Dave, 9-5.30, TUD 7333; or John, 9-5.30, 888 8481.

ORGANIST OR PIANIST able to adapt, young, read, busk. For London res. - 01-764 8779.

ORGANIST required for progressive group to turn pro. - Tim, Sevenoaks 54255.

ORGANIST to complete trio, young, versatile, read, busk. Bass pedals. 570 7132, 639 2482.

ORGANIST wanted for jazz group, must be good reader. - 01-769 2768 mornings.

WANTED THREE MUSICIANS TO FORM BEATLE TYPS GROUP. STARTING FROM SCRATCH. MUST BE DEDICATED. Photographs first please. - W. Pawelec, 45 Hawthorn Terr, New Earswick, York.

ZOOT MONEY requires DRUMMER, BASS PLAYER GUITARIST and ORGANIST

Tel. Bob Hind 01-629 9121 between 10 a.m.-6 p.m.

GROUPS 1/- per word THE AGE. Talented Beat Group. Now available - 01-800 3077.

Available for a few engagements until October The Versatile Group

STYVAR MANOR (LATE QUAGLINO'S) Phone 01-722 6009

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ENGAGEMENTS WANTED

8d. per word Minimum 2/8d.

A ABLE accomplished accordionist. - 876-4542. A ABLE accomplished pianist. - 876-4542.

ALTO/CLAR. Seeks group. - 459 2823. ALTO JOIN SP band, rehearse engagements. N London. - Box 8557.

ALTO / TENOR / CLARINET player wishes to join amateur/semi-pro jazz group. London area. - RIC 2130.

ALTO/TENOR clar. - CLI 4811. AMPLIFIED VIOLIN. - PUT 5146.

BASS AND DRUMMER, equipment, hair, but no transport, seek group, pro or turning pro. WS 28328.

BASS AND DRUMMER seeks progressive band - Tim, Sevenoaks 54255.

BASS/BASS guitar, read, busk. Available 17th-31st August. - Flat 3, 435 3463.

BASS/BASS GUITAR, some free dates. - Burgh Heath 51381.

BASS, DOUBLE, amplified, read/busk. - 330 0515.

BASS (DOUBLE), home, abroad or ships. - Box 8558.

BASS GUITAR. Pro. Experienced. - 205 0414.

BASS GUITAR, trumpet, seeks work, residency preferred. - 01-848 616.

BASS GUITARIST, Gibson, passport, transport, seeks working group. - 856 0369.

BASS GUITARIST/guitarist, exp. pro, some vocals, seeks working group. Travel anywhere. Box 8560.

BASS GUITARIST, PRO, REQUIRES GOOD PROGRESSIVE GROUP. - GORDON 01-858 6498.

BASS GUITARIST. Read, gigs. - SWI 5511.

BASS GUITARIST seeks working group Marshall 100 watt - 852 2493.

BASS / PIANO / TRUMPET. Widely experienced West End. Young at heart. Arranging and vocal harmony if required. Desires interesting and rewarding work where enthusiasm will be appreciated. Bandleading experience. - Peter Kinley, 348 2684.

BASS VOCALIST available gigs or residency. - 01 226 5736, after 7 pm.

BLUES GUITARIST, Jam/group. - Herford 2216.

DRUMMER/SINGER/harp seeks position with pro or good semi-pro band. - Tel. Bristol 66 7934 (6-7 p.m.).

CHEAP, GOOD, dependable, Mobile Discotheque. - Tel. 524 1188, after five.

DRUMMER AVAILABLE, experienced. - 574 5746, 570 7362.

DRUMMER AVAILABLE for pub or group work, experienced. - 965 8407.

DRUMMER AVAILABLE. - Tel. 550 5218 (evenings).

DRUMMER, GIGS, residency. - 01-554 8481.

DRUMMER GRETSCH KIT. - 01-720 1872.

DRUMMER (RATED) for name group. Other enquiries welcomed. - 534 8670.

DRUMMER SEEKS group must have work. - 361 9372.

DRUMMER / VOCALIST wishes to join South London semi-pro group. - 647-4494.

DRUMMER wants pro group/band. Lives in North, will move anywhere. Progressive/blues/pop. Available anytime. - Box 8579.

DRUMMER, YOUNG, read/busk, exp Mecca/cabaret/pt, requires work home/abroad. - Ring Wootton Bridge 296.

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DRUMMER. - 01-883 5122.

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GIRL VOCALIST seeks trio, quartet, band or residency. - Box 8578.

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GUITARIST RHYTHM, perfectionist, Gibson stereo, seeks s/pro group. - Welwyn Garden 21422.

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JAZZ DANCE guitarist. GLA 3722.

JAZZ GUITARIST. - 01 FLA 5292.

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LEAD GUITARIST and drummer wish to join original blues band. - 6 Chomeley Park, Highgate, N.6.

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A ABLE accomplished band available - 876 4542.

ABOUT 10 top groups and dance bands immediately available. Travel anywhere. Reasonable prices. - Clayman Agency, 7-8 High Street, E.C.3. Tel B15 5531 (10 am-6 pm).

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THE UPTOWN Stompers trad band. - J. Green, WAX 4551 daytime.

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ALL TYPES groups/bands, particularly with girl members of all girl groups required, due to continuous international expansion. Also required girl vocalists and dancers. Mainly professional work abroad. - E.C.C. Enterprises Ltd, 97 Westfield Lane, Mansfield, Notts. Tel Mansfield 27511. All letters acknowledged.

ASIA / EUROPE. - Groups / Bands / Vocalists / Dancers, photographers. - Vonk Agency, 20 Galbraith Road, Manchester 20.

AWAITING, TRIOS, QUARTETS, REQUIRED. - 720-1444, 769-1772.

YOUNG SOUL type backing group for male vocalist, semi-pro to turn pro, possible recording management. - 01-874 5015 (evenings).

WANTED SHOW BANDS COUNTRY & WESTERN BANDS GIRL C & W & SOUL SINGERS

GOGO DANCERS to appear with Soul Bands for U.S. Bases in Europe. Write with photos and details to: FAL-DANE PRODUCTIONS 43 Albemarle St., London, W.1 Tel. 01-629 3422

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AVAILABLE, girl vocalists for residencies. Also male artists. - Norton York Agency. See "Groups Wanted".

A YOUNG, attractive girl vocalist. Able to sing Pops and Standards, and harmonise, nice night club in Reading. - Full details and photograph to Jimmy Goff, c/o "The River Room", Thames Prom, Caversham Road, Reading, Berks.

FEMALE VOCALIST required by leading South London pub, with view to residency. Pop and Standards. - RODNEY 2644.

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GERMANY. Three German and Scottish bass player require hard working vocalist, sing anything, soul, blues, pop, instrument played an advantage trumpet! Monthly contracts, £160 minimum each person. Start November 1. - Send all details and photo to R. Harley, 8671 Thierstein, Selber Str 143, Germany.

GIRL SINGER for Irish Showband. Weekend residency. South London Ballroom. - Enquiries Mr O'Donoghue 673 0814.

RADIO RECORDING Group requires versatile pro vocalist. - Office Tunbridge Wells 27196. Home Croydon/Rough 4498.

RESIDENT SINGERS REQUIRED FOR FOOD GREEN FOLK CLUB. - 889-1489.

VOCAL DUO (female) excellent opportunity USA. - Box 8558.

WANTED 2 GIRLS who can sing professionally to join another top form group. Age 19-22. - Ring 459 8640.

WORKING RECORDING group, semi-pro, requires experienced vocalist, must be good front line man. - 894 0280.

PUBLIC NOTICES 1/4 per word

WANTED. Know-how on running entertainment employment agency, will pay reasonable charges. - Box 8574.

WE Barry Geoffrey Robinson and Michael James Lewin intend to apply to Leicestershire County Council for a licence to carry on an employment agency for all persons in the entertainment industry including musicians at 33 Stafford Leys, L.F.E. Leics. Such agency to be known as PHASE FIVE AGENCY. All obligations and the grounds therefore must be submitted in writing to: Clerk of the County Council, County Hall, Glenfield, Leicestershire, within 7 days from the date of publication of this advertisement.

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, 58 Rathbone Place, London, W.1. I.A.B.

BEACON RECORDING artists BLACK VELVET and BLACK VELVET ENTERTAINMENTS wish to point out that there is no connection between their two organisations.

GROUPS WANTED 1/- per word

ALL GROUPS for weekday circuit, organ, vocal units, weekend gigs. - Norton York Agency, 86 Turnham Green Terrace, W.4. 01-994 4895.

COUNTRY GROUPS/ARTISTS wanted for country music circuit. - Write to Music Manager, 1 Hammersmith Broadway, London, W.6.

FIRST CLASS groups required for Continental work. No semi-professional bands. - Ring WEL 2371.

INTERESTING AMBITIOUS teenage pop groups and singers wanted immediately for photo-stories, magazine features. Good free publicity. - Phone Zest, 01-713 5889, any time Monday.

ROCK GROUPS. American tour and recording contract for the right group. Must write own material. Send demo or tape (not returnable) to RDM Records, 6290 Sunset Boulevard, Hollywood, California.

SOUL GROUPS £550 plus monthly. Germany, start October. - Apply: immediately, Box 8567.

SOUL/POP GROUP to take part in expedition to Jamaica, West Indies, late December-January 7. Must have substantial and trustworthy following. - Phone 799-1010.

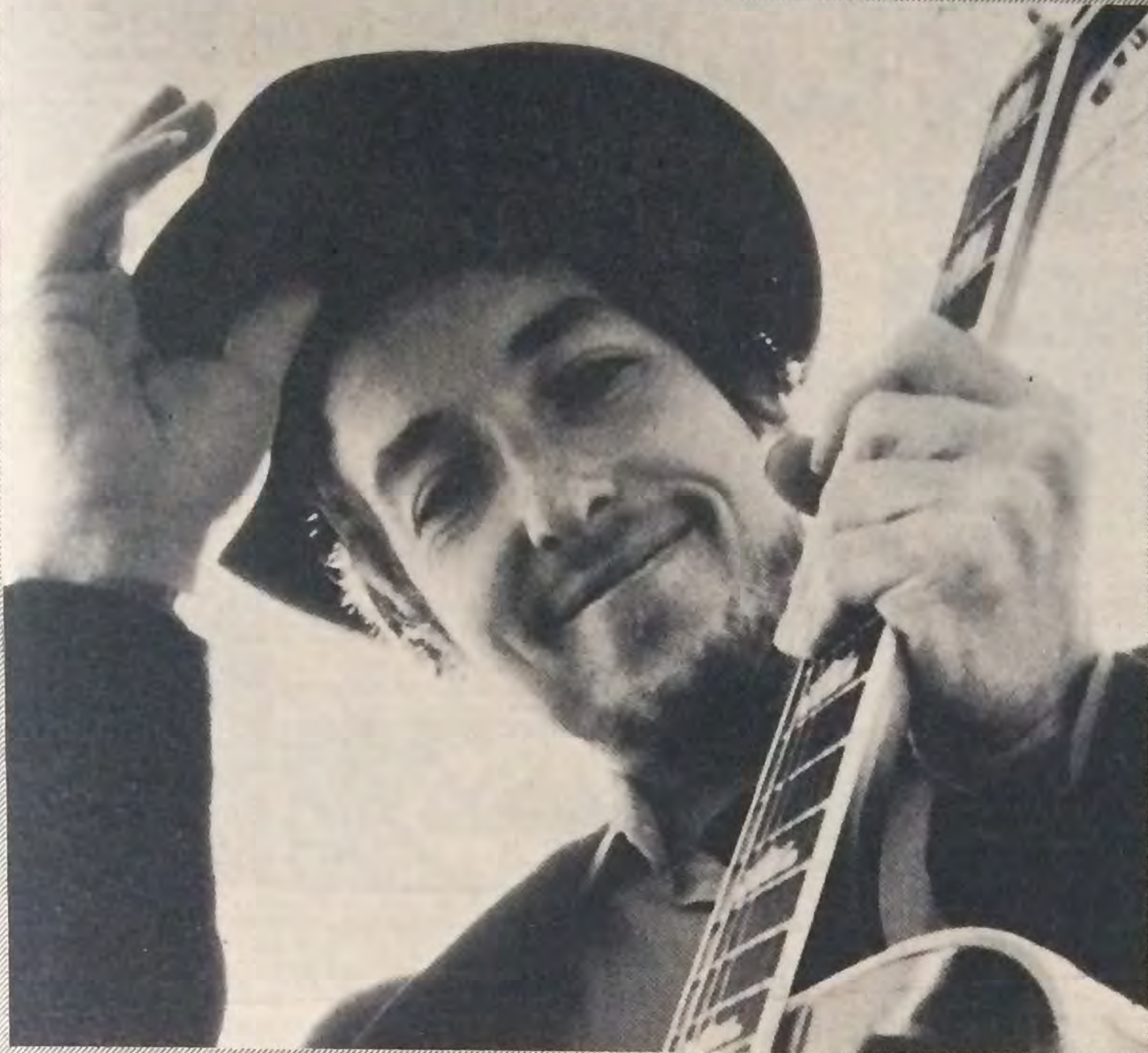
GROUPS & ARTISTS WANTED FOR MAJOR RECORDING COMPANY 505 1864

REQUIRED

by London Agency for work at home and abroad.

GROUPS Pop, Harmony, Showbands and C. & W.

Appearance and presentation important.



■ The New Seekers, led by Keith Potger (left), on the set of their TV debut in the Frankie Howerd Show, due for screening on Saturday (16th). The girls are brunette Eve Graham, who was a resident singer on Radio One's Pop North series, and blonde Sally Graham (no relative), who was a member of Rcl Harris's TV Young Generation dancers. The new boys (left to right) are Laurie Heath, who appeared as an actor in Oliver and The Sound of Music on stage and in the film Becket; Chris Barrington, who was in the film version of The Sound of Music; and Marty Kristian, a well-known pop singer in his native Australia before he came to Britain.

NEXT WEEK

**EXCLUSIVE
BOB DYLAN
INTERVIEW**

PLUS

Steve Ellis in Blind Date

Monkee Davy Jones

Harold Land Jazz Scene

NEXT WEEK

NEWS EXTRA

Donovan's new U.S. tour finalised

NEW YORK, TUESDAY. — Donovan's new American tour has now been finalised for September 17 to November 8 (reports Ren Grevatt).

He will definitely not be making the Woodstock Festival as had been at first hoped. Instead, he will focus on individual college and concert hall performances.

The Woodstock Festival, to be held in a new setting near Monticello, New York, opens with a 12-hour marathon concert which includes Ravi Shankar, Sweetwater, Richie Havens, Tim Hardin, Arlo Guthrie, Joan Baez and the Incredible String Band.

Other big names set for the Festival include Creedence Clearwater Revival, Canned Heat, the Who, Jefferson Airplane, Janis Joplin, Keef Hartley, Jimi Hendrix, Jeff Beck, Blood Sweat and Tears, Joe Cocker, Iron Butterfly and Crosby, Stills and Nash.

EQUALS WORLD TOUR

THE EQUALS are setting up a mini world tour. They have been offered three weeks of concert and TV dates in South America which would take them to Brazil, the Argentine and Mexico starting in mid-October. They are also wanted in Australia for three weeks in January.

Their agent, Terry Young, has also started negotiations for visits to America and Japan.

A British concert tour is also under discussion to take place before the end of the year.

BEN E. KING DATES

BEN E KING starts a six-week tour of Britain on October 3.

His opening dates are at Tottenham Royal (3), California Ballroom, Dunstable (4) and Top Rank, Birmingham (5).

During the tour he will spend a week in cabaret at the Fiesta, Stockton, from October 19.

WILD BILL TOUR

AMERICAN cornettist-band-leader Wild Bill Davison has been booked for a 17-day tour of Britain. Roy Tempest told the MM on Friday, before departing for a Majorca holiday: "Wild Bill will be coming over to tour with a British band from October 17 to November 2. Dates are now being set." Tempest is also setting up



DONOVAN
concert hall dates

return tours for the following bluesmen: Jimmy Reed (October 10 to 26), Howling Wolf (October 24 to November 9), Freddie King (October 30 to November 16) and Otis Spann (November 14 to 30).

Nice tour

AMERICAN soul singer Garnet Mimms returns to Britain in October for a 17-day tour. Dates include London's Douglas House (Oct 5), Victoria and Mardi Gras, Liverpool (10), Starlite, Boston (11) and Quaintways, Chester (13).

Nice have postponed their return tour of America to November 14 following a switch of agencies in the States.

Amen Corner's first LP on Immediate will be out on August 23. Title is "The National Welsh Post Live Explosion Company" and titles include Lennon-McCartney's "Penny Lane" and Jim Webb's "Introduction To MacArthur Park." Album was recorded live at London's Tottenham Royal.

Creedence Clearwater Revival will not visit Britain before January next year. They are finishing a new album for release towards the end of the year.

A British Royal Command Performance is a strong possibility for Herb Alpert and the Tijuana Brass during a European concert tour in November.

Dasmond Dekker, on holiday in Jamaica, doubles at the Cabaret Club, Burnley, and Starlite Club, Blackburn, from this Saturday.

East of Eden play Bilzen Pop Festival in Belgium later this month followed by a tour of Switzerland.

Jody Grind have been invited to appear at the Bratislava Pop Festival, Czechoslovakia, in October.

Forthcoming singles: Who's "Go To The Mirror"/"Young Man Blues"; Otis Redding's "Free Me" backed with Jackie Wilson's "Higher And Higher"; Impressions' "Choice Of Colours" (all are out August 29). New Barry Ryan single, on Polydor, is "The Hunt," by Paul Ryan, out on September 12.

Dave Dee, who is quitting DDBMT, makes his last appearance with the group at the Belfry, Sutton Coldfield, on Monday, September 29.

Move LP

Move's Carl Wayne is to record a solo album comprising numbers written by David Morgan, a friend and business associate of the group who wrote the B sides of their last two singles. Album will be produced by Move members Roy Wood and Rick Price.

Monkee Davy Jones and Harry Secombe appear in the Tennessee Ernie Ford show, "Pea Picker In Piccadilly" being shot in and around London this week. Show is being recorded by ATV for the American NBC network.

Geno Washington had to cancel all dates this week to return to the States following the death of his father.

Harmony Grass tour Canadian colleges from September 16 to 24.

Dusty Springfield flies to Germany in mid-September to star in her own hour-long colour TV show. Dusty has signed for two guest appearances in the new Tom Jones ATV series.

Strawbs

Strawbs and Juniors Eyes take part in a free concert at Beckenham Recreation Ground this Saturday. Host is John Peel.

Decca release a new Roy Orbison single on London titled "Penny Arcade" next week.

Radio Andorra, the free radio station, starts broadcasting on 428 metres on the medium band tomorrow (Friday) at 1 a.m.

Syd Lawrence, trumpeter with the NDO and Tradlads group who revived the Glenn Miller Sound, has resigned from the BBC staff orchestra which he joined in 1954. From September he will concentrate on his Miller-styled orchestra.

Midnight Court
(LYCEUM, STRAND, W.C.2)
Midnight-Dawn
FRIDAY, AUGUST 15th

FAMILY CIRCUS

GRAIL * SAM GOPAL

CRAB NEBULA LIGHTS
D.J. ANDY DUNKLEY
ADMISSION 20/-
STUDENTS 16/- (on production of S.U. Cards only)
Enquiries: Please ring 01-734 7464

APOLOGY
We apologise to **CARAVAN**
their agents, manager and our readers for the mis-spelling of their name in last week's issue of MELODY MAKER in the MIDNIGHT COURT advertisement. The Group's name appeared as KARAVAN. It should, of course, have read:

CARAVAN

THE WHO *****

SATURDAY, AUGUST 23rd, 1969

at The Marquee, Brentwood Road
Grays, Essex

STARTS 5.30 p.m. :: ENDS 12 midnight
Licensed Bars and Cafeteria

TICKETS ONLY £1 TO SEE TWO SHOWS IN ONE

Available from Department MM, A. D. Johnson
41 Lodge Lane, Grays, Essex
Grays Thurrock (0375) 2827

Buses from Brentwood Station 3.45 and 5.00
Buses from Grays Station 4.00 and 5.00

**AARDVARK, ANDROMEDA, CLASSICS
EVOLUTION, BUM, ITSISSIMUS, FREEDOM**

CONCERT *****

ULTIMATE AGENCY & MANAGEMENT LTD.
announces sole representation of

TRIFLE

contact Paul Griffiths 01-235 7182

TUESDAY, AUGUST 19

ICANASH HOUSE
THE MALL
S.W.1
930 6393

EDGAR BROUGHTON BAND
8 p.m. 10/-
Open to Public

HUMBERSIDE POP FESTIVAL
Hull Arts Centre Events

Thunderclap Newman - Chicken Shack - The Pretty Things
Third Ear Band - Clouds - Eire Apparent - Jody Grind - The Rats
The Mandrakes - Hutch - Calmen Waters - Sam Cutler all night
long with films, light-show, bar, food. 9 pm - 7 am.

Friday 22 - Saturday 23 August at **Burton Constable Hall**
Sproatley, near Hull. Tickets 20s. Saturday Afternoon from 1 pm
Barclay James Harvest Free Concert with others in East Park.

Same Saturday at 8 pm **The Kinks - The Web - The Variations**
in Pop Festival Dance and disco. City Hall, Hull. Tickets 12s. 6d.
Sunday Afternoon - Edgar Broughton Band Free Concert. The End.

Tickets on sale at - HULL—Gough & Davy, Stardisc (both branches), Sydney Scarborough. BEVERLEY—Curtis Travel Agency. YORK—Gough & Davy. SCARBOROUGH—Dean's Music Shop. LEEDS—Lewis's. MIDDLESBROUGH—Hamilton's Music Store. DONCASTER—Fox's Music Centre. GRIMSBY—Gough & Davy, or by post from HULL ARTS CENTRE, THE GRANGE, BURSTWICK, E. YORKS. (enclose S.A.E. and P.O. or cheque payable to Hull Arts Centre Ltd.).

IN HULL & AROUND 22-24 AUGUST

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)
SOUTHALL, MIDDLESEX
BRITISH RAIL: SOUTHALL
BUSES: 232, 120, 207, 105 OR 195

SUNDAY, AUGUST 17th, 7.30 p.m.

JOHN DUMMER

D.J. ANDY DUNKLEY LIGHTS BY APHRODITES RAINBOW

Next Sunday: **SPIRIT OF JOHN MORGAN**

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)	Admission free all sessions at THE TALLY HO! FORTRESS ROAD, KENTISH TOWN N.W.5 Buses: 63, 134, 137, 214 or Kentish Town Tube Station
Thursday, 8-11 p.m. STAN GREIG QUARTET with DAVE SHEPHERD	Thursday, 8-11 p.m. BRIAN GREEN NEW ORLEANS STOMPERS
Friday, 8-11 p.m. TED WOOD JAZZBAND	Friday/Saturday, 8-11 p.m. BRIAN LEMON (Piano) JOHNNY RICHARDSON (Drums) COLIN PERBROOK (Bass)
Saturday 8-11 p.m. (door charge tonight only) JOHN CHILTON Sunday Lunchtime, 12-2 p.m. BILL NILE'S GOODTIME BAND	Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10.30 p.m. TALLY HO! BIG BAND
Sunday night, 8-10.30 p.m. FAT JOHN COX BOSSA 4 WITH GUEST SINGERS	Monday, 8-11 p.m. JOHNNY RICHARDSON TRIO BRIAN LEMON on Piano
Monday and Tuesday, 8-11 p.m. JOHN WILLIAMS TRIO	Tuesday, 8-11 p.m. DENNY OGDEN OCTET
Wed. Judd PROCTOR (Guitar), BRIAN LEMON (Piano), KENNY MAPPER (Bass), PHILL SEAMEN (Drums), 8-11 p.m.	Wednesday, 8-11 p.m. STAN GREIG QUARTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

JOHNNY HOWARD BAND

LAURA LEE • DANNY STREET • TONY STEVEN

Robin Agency, 28 Gloucester Mansions, Cambridge Circus, London, W.C.2 01-836 2816

We are pleased to announce
sole representation of

SPACE

Bron Artistes Management Ltd., 29-31 Oxford Street, London, W.1. GER 5063

THIS SATURDAY, AUGUST 16th

THE NICE

Plus Supporting Groups

CIVIC HALL

DUNSTABLE

DOORS 7.45 LATE BARS & SNACKS

PETE BROWN

AND... **PIBLOKTO!**



All enquiries to:
BRON AGENCY LIMITED
29/31 Oxford Street, London, W.1
GER 5063/6

THERE IS ONLY ONE

CARAVAN

BEWARE OF IMITATIONS

SOLELY REPRESENTED BY
TERRY KING ASSOCIATES
01-930 1771

DAVE ALLAN PROMOTIONS
present

BEAT CONCERT '69

starring

★ THE AMEN CORNER ★

THE CASUALS ★ VANITY FARE
Special guest stars from America
★ BANDWAGON ★
THE EXPECTATIONS ★ SPRINGFIELD PARK
SUNSHINE ★ SHOO STRING BAND
GARY BUCHANAN CARIBBEAN BAND

D.J.s TONY PRINCE :: DAVE EAGER

Refreshments and hot snacks available all day

In case of bad weather substantial covered stands will be available

SATURDAY, AUGUST 30th, 1969, 3.30 till late

ROYAL LANCASHIRE SHOWGROUND, BLACKPOOL

Tickets in advance 15/-, on the day £1

Send cheque or P.O. with stamped, addressed envelope to: Dave Allan Promotions, Oak House, Cross Street, Sale, Cheshire, or normal agencies.

NEW FRIARAGE, WALTON ST.

FRIARS AYLESBURY

Monday August 18th

PRINCIPAL EDWARDS MAGIC THEATRE

ANDY DUNKLEY OPTIC NERVE



RANCH ROOM DISCOTHEQUE

LANGSTON HOTEL, KINGHAM OXON. KINGHAM 207
8-1.30 a.m. DRINK TILL LATE

Drinks at pub prices
Snacks or full meals
Great Nightclub Atmosphere

Friday, August 15th

DUST

Saturday, August 16th

APPLE SNOW

Every Sunday 8-midnight. Drink till midnight. Admission Free

Pop Party Night with the Ranch Room Disco Show, plus D.J. competition. Cash prizes. Open to all commencing Thurs. September 11th, & every Thursday night. The Big L Disco Show. Admission Free.

THE GOLDEN STAR CLUB

46 Westbourne Road
off Mackenzie Road, N.7
Tel. 607 6573
proudly present
a Dynamic Show
SATURDAY, AUGUST 16th

The Fabulous
EDENEZER OBEY
and his INTERNATIONAL BROTHERS
invite you to a special night out with his
UK Tour

A night with a difference. A night you cannot afford to miss.
Please be Early
Nearst Underground: Colindale Station

PETER WALSH STARLITE ARTISTES
ARE PLEASED TO WELCOME THE

IDLE RACE

TO THE SUCCESSFUL STARLITE ORGANIZATION
AND ARE NOW SOLE AGENCY FOR THEM

STARLITE ARTISTES 6 SOUTHAMPTON PLACE LONDON, W.C.1 01-405 0943 (10 lines)	MANAGEMENT RAY WILLIAMS 24 CHESTER ROW S.W.1. 01-730 0110
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UNDER FOLK FORUM & CLUB CALENDAR HEADINGS
SAMPLE OF COST AND TYPE SIZES AVAILABLE

6pt. run on	PLEASE NOTE: All advertisements whether DISPLAY OR CLASSIFIED must be prepaid. Cheques and P.O.'s should be made out to MELODY MAKER, 161-166 Fleet Street, London, E.C.4	1/4 per word. Any words required in black caps are charged at 1/10 per word except first two which start the advert.
6pt. bold caps centred	RAILWAY HOTEL, DARTFORD	6/8 per line this applies if words are centred in the column. Approx. 24 letters and spaces to the line
10pt. bold caps	PANAMA LTD.	13/4 per line. Approx. 17 letters and spaces to the line
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100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, 14th
From Australia
THE YARRA YARRA JAZZ BAND

Friday, August 15th
KEN COLYER'S JAZZMEN
plus **THE RON WEATHERBURN DUO**

Saturday, August 16th
ALEX WELSH & HIS BAND
BILL NILE'S GOODTIME BAND

Sunday, August 17th
TERRY LIGHTFOOT'S JAZZMEN

Monday, August 18th
THE KEN GIBSON BIG BAND

Tuesday, August 19th
Blues Night
JODY GRIND

Wednesday, August 20th
ERIC SILK'S SOUTHERN JAZZBAND

FULLY LICENSED BAR and RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No.: MU5eum 0933

STUDIO 51
KEN COLYER CLUB
10/11 GT. NEWPORT STREET
NEAR LEICESTER SQUARE
Saturday, August 16th
CLOSED FOR PRIVATE PARTY
Sunday, August 17th, afternoon, 3-6 p.m.

ANDY FERNBACH CONNEXION
BRETT MARVIN & THE THUNDERBOLTS
SAM MITCHELL

THAMES HOTEL
Hampton Court, Middlesex
Friday, August 15th
ALEX WELSH & HIS BAND

Saturday, August 16th
THE DAUPHIN STREET SIX

Sunday, August 17th
ERIC SILK AND HIS SOUTHERN JAZZBAND

WOOD GREEN (Fishmonger's Arms)
Sunday—By request
CY LAURIE !!
Next week: ALEX WELSH
Tuesday
UNION BLUES !!

THE KENSINGTON
RUSSELL GARDENS, W.14
Buses 49, 9, 73
SATURDAY, AUGUST 16th
JOHN CHILTON SWING KINGS

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804
SATURDAY, AUGUST 16th
BONZO DOG BAND
Car Park—Supporting Groups—Bar extn.

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belsize Park Odeon)
Thursday, August 14th

SAM GOPAL
plus MARSUPALANI
Next Thursday: JODY GRIND
Sunday, August 17th
LIVERPOOL SCENE
plus BRETT MARVIN & THE THUNDERBOLTS
Next Sunday: CHICKEN SHACK
Licensed Bar and Cold Drinks
D.J. JERRY FLOYD
Sole Agency: The Red Bus Co. 01-437 6207

FREAKEASY
Fishmonger's Arms
Wood Green
Friday August 15th
BLOSSOM TOES
Plus SUPPORT GROUP
D.J. JERRY FLOYD
Music from Musicland, Berwick St.
Sole Agency: The Red Bus Company — 01-437 6207

CLUBS

FLAMINGO

AT 33-37 WARDOUR STREET, W.1

FRI., AUG. 15th, 9 p.m. - 6 a.m.
FRIDAYS ALL-NITER SETS ARE NOW A "MUST" FOR ALL R & B AND SOUL FANS — COME EARLY. TONITE IT'S ONE OF THE COUNTRY'S BEST ACTION-PACKED SOUL SHOWS. DON'T MISS SEEING THIS GROUP WITH ALL THE ACTION.

JUSTIN TYME

SAT., AUGUST 16th, 8 p.m. - 6 a.m.
YOU HAVE ASKED FOR THEM AGAIN
THE RETURN APPEARANCE OF DEMON FUZ
IT'S SOUL! SOUL! SOUL!
PLUS! PLUS! PLUS!

TIME FLIES
DON'T MISS THIS EXCITING SOUL SHOW!

WED., AUG. 19th, 8 p.m. - 11.30 p.m.
MEN! THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MAKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO

TONI ROCKET DISCTET

THURSDAY
BLACKBOTTOM STOMPERS.
Brewery Tap, Walthamstow.
BREWERY TAP, WALTHAMSTOW, Black Bottom Stompers.
GREYHOUND, High Road, Chadwell Heath.
MONOLITH
BALROG LIGHTS, August 21.
Roost. SU cards.

TORRINGTON
HIGH ROAD, NORTH FINCHLEY
PETER KING
WITH THE BILL LE SAGE TRIO
NEXT WEEK: TOMMY WHITTLE.
JAZZ AT THE THREE TUNS, BECKENHAM
Tonight Michael Garrick Sextet
Next week: Ronnie Ross Quartet.

FRIDAY
BLUES LOFT
Nag's Head, High Wycombe
LIVERPOOL SCENE
GOTHIC JAZZBAND, Earl of Sandwich.
KING ARMS, GRAYS, ESSEX.
SAM APPLE PIE
OSTERLEY JAZZ CLUB
LEN BALDWIN'S DAUPHIN ST. SIX
ROYAL OAK M.J.S. Club, Tooley Street, SE1.
DIZZY REECE
PHIL SEAMEN, TERRY SHANNON, REG PETTIT.

SLOOPY'S BRIGHTON TRIFLE
THE FABULOUS NEW ERA JAZZBAND
Elm Park Hotel, Hornchurch. Admission free.
THE ORIGINAL EAST SIDE STOMPERS, Oak Tavern, Palmers Green.
THE STAR, CROYDON
JODY GRIND

SATURDAY
BLUESCENE, TWICKENHAM. LEGAL PROBLEM, CLUB CLOSED. GOODBYE.
JAZZ DISCIPLES, The Ship Aground, Hackney, E.5.
ROYAL OAK, M.J.S. Club, Tooley Street, SE1.
PHIL SEAMEN, BOB BURNS, TERRY SHANNON, REG PETTIT.

SAM APPLE PIE SPEAKEASY
SLOOPY'S BRIGHTON TRIFLE
THE CROWN, BOREHAMWOOD
BLACK FIRE

FRIDAY
AT PLOUGH, Stockwell, S.W.9.
JIMMY SKIDMORE
BEXLEY, KENT. Black Prince Hotel, Cy Laurie.
BLACKBOTTOM STOMPERS. Ship, Reading.
GOTHIC JAZZBAND, Earl of Sandwich.
OPENING NIGHT COME EARLY. Bickley Arms Jazz Club, (by Chislehurst Station). The Jazz Disciples. Featuring Special guest Monty Sunshine. New Plush surroundings.

RESURRECTION CLUB
THE WARWICK, EAST BARNET ROAD (NR ALEXANDER PUB)
DOC K's!

RONNIE SCOTT'S
47 FRITH ST., W.1. GER 4752/4239
DOWNSTAIRS UNTIL AUGUST 16th
One of the great jazz organists
RICHARD 'GROOVE' HOLMES
AND HIS TRIO
CAROL SLOANE GORDON BECK TRIO
Tuesday, August 19th-Sunday, August 24th
BBC-2 RECORDING JAZZ SCENE
feature All British Jazz Artists
Tickets available free on request
UPSTAIRS: RE-OPENING FRIDAY, 15th AUG. WITH AFFINITY/LINDA HOYLE
MONDAY, 18th AUGUST: CHRIS MCGREGOR
Coming Soon: — A WEEK TO REMEMBER
THAD JONES-MEL LEWIS BIG BAND
FROM AUGUST 25th :: MEMBERSHIP NOT NECESSARY

ARCHER HALL, BILLERICAY, ESSEX
8.00, THURSDAY, AUGUST 21st
TARA'S HARP
MULTILATERAL PROGRESSION
LIGHTS - DISCOTHEQUE - ADMISSION 5/-

STAR HOTEL, CROYDON
Friday, August 15th
JODY GRIND
Sole Agency: Red Bus Company 437 6207

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SATURDAY cont.

THE ORIGINAL EAST SIDE STOMPERS, Ware.
TOFTS, FOLKESTONE, Grace Hill

THE FOUNDATIONS

SUNDAY
BILL BRUNSKILLS Jazzmen, Fighting Cocks, Kingston.
BLACK PRINCE Hotel, Bexley, Kent.
GLOBE SHOW
BOB DOWNES OPEN MUSIC. — Cornucopia, Riding House Street, 8 p.m.
BOB HARLEY'S Dixielanders. The Swan, Fulham Broadway.

COOKS, CHINGFORD
ROYAL FOREST HOTEL
Behold our new footpath!
ALEX WELSH AND HIS BAND
DENNIS FIELD, lunchtime, Green Man, Plumstead.

ELM PARK HOTEL
New Era Jazzband. Lunchtime jam session.
ERIC SILK, Thames Hotel, Hampton Court.

GROOVESVILLE
"WAKE ARMS," EPPING (A11)
JODY GRIND
TWO BARS, GARDEN, MEMS 6/-
Next Sunday. Election.
HAMMOND ORGAN CLINIC
WITH RICHARD GROOVE HOLMES
2-5 pm, SUNDAY 17th
RONNIES SCOTTS JAZZCLUB
ADMISSION FREE

THE ORIGINAL EAST SIDE STOMPERS, Green Man, Blackheath.
TORRINGTON
HIGH ROAD, NORTH FINCHLEY
DICK MORRISSEY & TERRY SMITH
WITH THE ED FAULTLESS TRIO

MONDAY
AT PLOUGH, Stockwell, S.W.9.
JIMMY SKIDMORE
BEXLEY, KENT. Black Prince Hotel, Cy Laurie.
BLACKBOTTOM STOMPERS. Ship, Reading.
GOTHIC JAZZBAND, Earl of Sandwich.
OPENING NIGHT COME EARLY. Bickley Arms Jazz Club, (by Chislehurst Station). The Jazz Disciples. Featuring Special guest Monty Sunshine. New Plush surroundings.

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STAR HOTEL, CROYDON
Friday, August 15th
JODY GRIND
Sole Agency: Red Bus Company 437 6207

MONDAY cont.

THE ORIGINAL EAST SIDE STOMPERS, "Green Man," High Road, Leytonstone.

THE STAR CROYDON EDGAR BROUGHTON
BALROG LIGHTS, and SOUNDS

TUESDAY
ALBION BRIAN COOPER BAND
KINGS, HEAD FULHAM B'DWAY
Elm Park Hotel.
DENNIS FIELD J.B.

Every Tuesday CHEZ CHESTERMAN JAZZBAND. — Blues Anchor, South End, CROYDON. Guest this week SANDY BROWN.
"GEORGE," MORDEN. YARRA-YARRA JAZZBAND.

WELWYN GDN. CITY CHERRY TREE EASTERN PHILHARMONIC
100 CLUB
100 OXFORD STREET, W.1
JODY GRIND
BRIDGET ST JOHN
GORDON SMITH
GOOD MOTHERS!

WEDNESDAY
BLACKBOTTOM STOMPERS. Green Man, Blackheath.
ERIC SILK. 100 Club, Oxford Street.
GOTHIC JAZZBAND. Earl of Sandwich.
TOBY JUG, Tolworth, Surrey. Black Cat Bones.

FAN CLUBS
1/4 per word
J. VINCENT EDWARD, 69 Marston Avenue, Dagenham, Essex.
KENNY BALL Appreciation Society. — S.a.e. to Miss Pat Saunders. 18 Carlisle Street, W.1.

LIGHT SHOWS
1/4 per word
THE KALEIDASCOPE Spectrum, light show, is now available for bookings, very reasonable rates. — 8 Meteor Way, Roundshaw, Wallington, Surrey.
ZANY ILLUMINATIONS. — 01-790 2558.

FOR HIRE
1/- per word
THE BEST MOBILE DISCOTHEQUE EQUIPMENT for hire or purchase from NEWHAM AUDIO. — 534-0864

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-427 9100
Every Tuesday
JAZZ AT THE WESTERN EAST ACTON
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Tuesday, August 19th
LONDON JAZZ FOUR
Every Wednesday
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Wednesday, August 20th
BRIAN MILLER SEXTET

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BARKING BRIDGE PRO 5241
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TONY LEE TONY MANN TONY ARCHER
Tuesday, Wednesday and Thursday
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Fri, Sat & Sun. Lunchtime and Evening
Friday, August 15th
DANNY MOSS
Saturday, August 16th, Lunchtime
TONY LEE TRIO with GUESTS
Evening
RONNIE ROSS
Sunday, August 17th, Lunchtime and Evening
LEW HOOPER
Monday, August 18th
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*** KEITH RELF'S RENAISSANCE * THE BREAKTHRU**
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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. (Evenings) REN 4586.

TRIXON DRUMS, covers, £50. — 800-3170.

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INSTRUMENTS WANTED

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ALL GOOD quality equipment purchased for cash. Will call. — Orange 01-836-0374.

CASH PAID for P.A. units and bass guitar amplifiers. — REG 7854.

CLARINETTS, FLUTES, OBOS, TRUMPETS and good **TENORS** wanted urgently. — PAN 33/37 Wardour Street, W.1. GER 1878 or WOR 0653, after 7 p.m.

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GIBSON FENDER guitars and basses wanted. Will collect. — (Day) FUL 4630 (Evening) REN 4586.

GIBSON, FENDER guitar wanted for cash. — 790 1570.

GIBSON-FENDER guitar wanted. — 01-790 2558.

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.

SITAR WANTED, approx. £40 cash, suitable professional use, no rubbish. — K. R. W. Clark, 18 Atlas Road, Scunthorpe, Lincs.

WANTED for cash, S/H Fender Gibson type guitars, amplifiers, organs, drum kits. Will call in Midlands area. — Keith Mansfield, 26976.

SOUND EQUIPMENT

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A FENDER, Marshall, Vox, Selmer Amplifier/P.A. wanted for cash. — Top Gear, 01-240 2347.

AMPLIFIER REPAIRS. Quick service for groups around the Midlands. — Marlison, 021-550 3210.

ALL GOOD quality sound equipment purchased for cash will call. — Orange, 01-836 0374.

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IMPACT 100 WATT P.A. amp and 4 x 12 Auldion 61 Column speakers, perfect, £180 o.n.o. — 01-573 1258.

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MARSHALL/VOX Amplifier and speaker wanted. — 01-790 2558.

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MARSHALL 50 watt amp unit. Immaculate, £45. — Brentwood 214320.

MARSHALL 50 watt Tremolo amp, and cab., immac. Leads and covers, £120 o.n.o. — Tel Northwood 23605.

MARSHALL 50 with 8 x 10 in lead cabinet, virtually brand new, £120. — 01-892 9758 (Zach).

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TWO VOX T100 cabinets, £35 each. — Mr Hardman, 263 Mount Pleasant Road, N.17.

VOX AC30. Excellent condition, original Jennings Output 40w plus. — 874 7023, after 7 pm.

VOX AC30, T/B, with stand, cover, immaculate, £50. — 01-445 7016.

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Hey Charlie, take us round the warehouse then. I want to look at those new guitars!

Well, the boss says you can look—just this once! But you keep your sticky fingers off the Varnish.

Can we see the new amps, Charlie?

Can we see the new Shure mikes, Charlie?

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