

# Melody Maker

OCTOBER 25, 1969

1s weekly

# DONOVAN FOR LONDON DATE

## IN THIS WEEK'S 40-PAGE PAPER



**ZEPPELIN  
CARNEGIE  
HALL SHOW**  
page 20



**JAZZ EXPO  
SPECIAL  
PREVIEW**  
page 8



**ZAPPA ON  
MOTHERS'  
BREAK-UP**  
page 31



## TV series planned

**D**ONOVAN will star in a one-man Evening With Donovan concert at London's Royal Festival Hall on Saturday, December 6 at 8 p.m. The concert is jointly presented by Jo Lustig and Vic Lewis. A TV series is also planned for Donovan.

Jo told the MM on Monday: "It is possible that Donovan will be backed by a 40-piece orchestra at the concert."

### ALL-COLOUR

Donovan has just returned from a triumphant trip to the States, where he played to a record crowd of 25,000 at Madison Square Gardens in New York.

Adds Jo Lustig: "This will be Donovan's first British concert in nearly a year. The last one was sold out within three hours."

Donovan has been signed for a six - programme all - colour series for ATV, which start recording in January. Donovan will choose his own British and American guests for the series.



Manfred Mann Chapter Three — Back row (l-r) Clive Stevens (trn), Bernie Living (alto), Mike Hugg (electric pno), Manfred (organ), Steve York (bass) and Gerald Drewett (tmb). Front (l-r) Craig Collinge (drs), Carl Griffiths (trn), Dave Coxhills (bari) and Sonny Corbett (tpt).

## MANFRED'S 10-PIECE MAKES ITS BOW

### MM EXCLUSIVE

**T**HE new Manfred Mann - Mike Hugg ten-piece band, Chapter Three, has signed recording deals which guarantee them a million dollars.

Under the deals, Polydor will handle the group's records in America and Canada, Philips in Britain and the rest of the world.

Chapter Three make their first appearance tomorrow (Friday) in aid of students' charities at the Mayfair Ballroom, Newcastle.

### SINGLE

Other dates set are: London's Goldsmiths College (November 7), Hampstead Country Club (9), Swan Hotel, Yardley, Birmingham (15), Bath Assembly Rooms (19), Southampton University (21), London Institute Of Education (28), Blackburn College Of Technology (December 5), the Beltry, Birmingham (6), Waltham Forest Technical College (11) and City Of London College (12).

TV dates are being lined up in Europe for late December

Discussions are under way for the release of a single early next year and the group has recorded an album, "Manfred Mann Chapter Three," for the new Vertigo label.

Bob Dawbarn writes: On the LP sleeve, Manfred and Mike say that it "represents in general what we personally have been wanting to do for some years." It's a most impressive set with a basic quintet of Manfred (organ), Hugg (pno), Bernie Living (alto, flute), Steve York (Fender bass, gtr, harp), Craig Collinge (drs) augmented by a dozen brass and reeds plus the voices of Madeline Bell and Sue and Sonny.

It's a wild album, owing more to Charles Mingus and the jazz avant garde than to the pop world with fine alto and flute from Living and a beautiful trumpet solo on one track, "Time," by Harold Beckett.

All the themes are originals by Manfred and Mike and Hugg takes all but one of the vocals in a throw-away, acrid voice like a man who has just smoked 40 fags.

I hope the commercial world is ready for it.



# Melody Maker

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

EDITOR-IN-CHIEF  
Jack Hutton

ASSISTANT EDITOR  
Bob Dawbarn

NEWS EDITOR  
Laurie Henshaw

CHIEF SUB EDITOR  
Bill Walker

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

ADVERTISEMENT DIRECTOR  
Peter Wilkinson

ADVERTISEMENT MANAGER  
John Jones

PROVINCIAL NEWS EDITOR  
Jerry Dawson  
Stapham House  
Talbot Road  
Stretford  
Manchester  
M32 0EP  
Tel. 061 872 4211

# FATS DOMINO DUE NEXT MONTH

FATS DOMINO is coming to Britain next month for cabaret and television appearances. He arrives in Britain for three nights at London's new Valbonne club on November 17.

Television appearances are being arranged and a new single "Everybody Has Something To Hide Except Me and My Monkey," a Beatles' song, is to be released to coincide with his visit, on Warner Reprise.

British and Dutch Fats Domino fans have successfully encouraged Liberty Records to release an album of Domino material from the late 'forties.

Peter Preston of the Dutch Fats Domino Club told the MM: "The LP called 'Rare Dominos' will be released on November 28 and will include 18 tracks recorded for Imperial between 1949 and '53.



DOMINO here next month

Rolling Stones tour of America which opens in Colorado on November 7.

Reid will open all the shows which feature other artists like Chuck Berry, B.B. King and Ike and Tina Turner on various dates. Reid, currently completing a tour with Jethro Tull, has a new album on release which has just entered the American charts.

## SOUNDS NICE

SOUNDS NICE, up to 18 this week in the chart with "Love At First Sight," are touring Ireland, Belgium, Germany and Sweden next month.

Organist Tim Mycroft may soon make a promotional trip to America to follow up the release there of the Sounds Nice hit. Tim has also been offered a film and stage role following his appearance on last week's Top Of The Pops.

A Sounds Nice album will be released early in December.

## COUNTRY SHOW

TEXAS country singer Buck Owens, with Skeeter Davis and the Buckeros, is to tour Britain and the Continent next month. He hits this country on November 20 for a concert at the Palace, Manchester.

From there, Buck, Skeeter

and the Buckeros move on to Glasgow, City Hall (21), Empire, Liverpool (22), and the London Palladium (23). They hope to record while they are here.

Before coming to England, Owens plays the Ulster Hall, Belfast (17), Stadium, Dublin (18), and Ballroom, Dublin (19).

## CROSBY SINGLE

CROSBY, Stills and Nash have a new single, "Suite Judy Blue Eyes," released on October 31.

Already in the charts in America, it's a track from their album, and the flipside is "Long Time Gone."

## FARREN RETURNS

MICK FARREN, back from a Canadian trip, has definitely split with the Deviants, as reported by the MM's Raver last week.

He has started work on an LP on which he will use various musicians including Twink, drummer with the Pretty Things.

A spokesman for Mick told the MM this week: "Mick has no immediate plans for forming a new group. He has just completed a book of poetry which he is arranging to have published and is also looking round for possible management deals."

## MILES REWARD

NEW YORK, Tuesday. — Miles Davis is offering a 5,000 dollar reward for information leading to the arrest and conviction of the assailant who shot and slightly wounded him, on October 9 (reports Jeff Atterton).

Davis said that a few days previously he had received a



RINGO: staying in Beverley Hills

phone call from someone who warned him that "something was going to happen" if he opened a scheduled engagement at the Blue Coronet club in Brooklyn. The caller apparently wanted part of Davis' earnings.

## NEW REX MAN

A 22-YEAR-OLD painter, Micky Finn, is the replacement for Steve Peregrine Took as Marc Bolan's partner in Tyrannosaurus Rex.

This will be Micky's first venture into the music business. He and Marc are currently rehearsing in Wales.

The next Rex album will be completed in November for release early in the New Year and Marc and Micky make their concert debut on November 21 at the Free Trade Hall, Manchester.

Other dates for the duo include Liverpool Philharmonic (November 22), City Hall, Newcastle (23), and Mother's, Birmingham (30).

# Ringo's solo album

RINGO STARR is currently in Hollywood, making plans for his first solo LP.

An Apple spokesman told the MM that the album will consist of Ringo's favourite songs, "done in traditional style."

"He's looking around for arrangers at the moment," he added. The album will probably be recorded in London next month.

Ringo and his wife Maureen were accompanied to the USA by Beatles' aide Neil Aspinall and his wife Susie, and they are all staying at "Pickfair," the Beverley Hills home of movie star Mary Pickford. Susie Aspinall's aunt.

# SMALL FACES SIGN

SMALL FACES have just signed a three-year world record deal with Warner Reprise. They were formerly on Immediate Records.

Their first single under the new signing will be out as soon as possible and an album is planned for early next year.

Small Faces now consist of Ronnie Lane (bass), Ronnie Wood (lead guitar), formerly with Jeff Beck), Kenny Jones (drums) and Ian McLagan (organ). Steve Marriott, formerly lead singer with the group, is now with Humble Pie.

## CREEDENCE DISCS

Revival's current U.S. smash, "Green River," will be released in Britain on October 31.

Their album of the same name, also on the Liberty label, is scheduled for release in December. Eight of the tracks were penned by the group's leader, John Fogerty.

## FREE CONCERT

MANCHESTER'S first free concert takes place on October 28, in and around the College of Art.

Appearing are the Pink Fairies (featuring Mick Farren, Steve Took, and Twink), plus Arthur Brown, Jody Grind, and two Manchester bands — Sleep and Gravy Train.

# PENTANGLE TO SCORE

PENTANGLE have been signed to write the score for the film Twelve Plus One, which stars Vittorio Gassman, Orson Welles and Sharon Tate.

The film marks Sharon Tate's last appearance before she was murdered in Hollywood.

Pentangle manager Jo Lustig told the MM: "Pentangle were signed to write the score after producer Claude Giroux heard their 'Basket Of Light' album. He really flipped over it."

## SHACK IN EUROPE

CHICKEN SHACK are promoting their new album "100 Ton Chicken" when they open a European tour lasting thirteen days on November 10. They appear on German television tomorrow (Friday).

This month they also appear in concert in Amsterdam (25), The Hague (26) and Paris (27). At the end of their European dates, the group enter the studios to record the follow-up to "Tears In The Wind" and a new album which will consist of Stan Webb songs.

## REID WITH STONES

TERRY REID is the only artist booked to appear on all the dates of the forthcoming

# LED ZEPPELIN 2... NOW FLYING!







# GETTING BACK ON THE ROAD—FLEETWOOD MAC'S AIM FOR THE FUTURE

OVER THE past few months personal appearances by the Fleetwood Mac have been limited but now the band are eager to get back on the road again in Britain.

"At the moment, everything is building up to the American tour," Fleetwood guitarist and singer, Peter Green told me on the phone from Belfast last week.

The group were in Ireland for a brief two-day concert stint, which included an amazing concert in Dublin's National Stadium where the Mac were mobbed as they left the stage after a highly successful sell-out show.

"Scandinavian tours are always good but we want to play a lot more in Britain,"

continued Peter. "The whole band feel right now that they'd like to go on the road and we probably will do when we come back from America. We want to do an English tour, which is what we should be doing right now."

## Wait

With their single hit, "Oh Well," moving well in the chart and their latest album, "Then Play On," in the LP chart, I asked Peter if there was any kind of pressure on the group to make more appearances on the British scene.

"No, there's no pressure," replied Peter. "I don't feel any pressure to stay in Britain."

So Fleetwood fans will have to wait until the group return from America for the group's next series of dates in British venues.

## Duty

About America Peter commented, "At one time, I thought America was the place to play. When we first went over, like any group going over for the first time, we were knocked out by it. But it doesn't mean so much and anyway we like playing in England every bit as much now." And it's obvious that audiences are pleased with the Fleetwood Mac's performances, if their show in Dublin was anything to go by.

Over two thousand Irish fans crammed the National Stadium, which normally does duty as a boxing stadium, to see the concert which finished with most of the audience on its feet and the mobbing of the Mac by an enthusiastic, minority group of progressive music followers.

## Bluesy

"The main thing is, they hardly ever see us," said Peter. "In Scandinavia they are quite cold because they get all the bands there although Finland is incredible because, like Ireland, they hardly get any bands either."

"But in Scandinavia the concerts are cold. In England the audiences

## Tony Wilson reporting from Dublin



SPENCER: produced his own LP

thing. We play anything we like and that covers a pretty wide range. "We do rock and roll and blues and ballad-type things, anything we fancy. But 'Albatross' is 'Albatross.' As far as we are concerned it's been done, we won't develop it any further. There is only one 'Albatross'."

As well as the group things, individual members of the Fleetwood are making solo albums. Slide-guitarist and pianist Jeremy Spencer has completed his album and guitarist Danny Kirwan is also working on one.

## Vocal

"Jeremy has done his," Peter told me. "He produced it himself. Mick and John are on it and Danny plays guitar and does some vocal backing. Apart from one banjo track, which I've got to put on, I'm the only one that isn't on it, in fact."

Was Peter contemplating a solo album? "I did at

one time but I haven't got anything that is very good yet for an album. And I wouldn't record it unless I had all good numbers for it." And he added, "But the next LP is a Fleetwood Mac LP, very much a group album, everyone is on it a hundred per cent."

## Unique

As far as singles go, there are no specific plans for any follow-up to "Oh Well." Said Peter, "We plan it to be one thing and change it the next day so I can't really say. We'll wait and see what comes out of the recording sessions."

"But one thing I'd like it to be is something different and also as unique as possible. I think all our hit singles have been unique, 'Albatross,' 'Man Of The World' and 'Oh Well.' There's nothing more of a drag than having a follow-up that sounds exactly the same sort of thing as the previous one."

## PETER GREEN

"You can't label anything. We play anything we like and that covers a pretty wide range."

Play it easy. Sound it great. Get an earful of that tone, man, tone. Even Gabriel'd get one if he ever came down.

Sure they come better. A few. At over a hundred. This one's less than twenty five. So stop beefing! Almost forgot to tell you what it's called. The Melody Maker trumpet 'cause that's what it does. Selmer's on the ticket. And they make horns for Satchmo. So squeeze it lovely to your lips and blow man blow man blow blow!



Please send me details of the Melody Maker Trumpet and other Selmer Brass.

Name \_\_\_\_\_

Address \_\_\_\_\_

My usual Selmer Dealer is \_\_\_\_\_



Woolpack Lane, Braintree, Essex.

## CONGRATULATIONS Jimmy Cliff

on your great record "WONDERFUL WORLD, BEAUTIFUL PEOPLE"

TR 690 it just had to be a hit!

ALSO THESE NEW CHART ENTRIES:-

RETURN OF DJANGO — Upsetters US 301

LONG SHOT (kick the bucket) The Pioneers TR 672

LIQUIDATOR — Harry J. TR 675

\* Four in the charts and there's more to come. Watch for the new Desmond Dekker smash "Pickney Gal" on the Pyramid label.

\* ISLAND/BLUE MOUNTAIN/B & C MUSIC COs. "REMO HOUSE", 310/312 Regent Street, W.1 636-7916 Cables: IMUS LONDON



# Don't call us...

So you've made a demo tape. Great.

You sweated buckets. Nearly drove each other out of your minds, through 'take' after 'take'. Now it's up to the A & R man to decide if you've got it. Let's hope you sound good.

Which means your amplification equipment had better be good. Capable of reproducing the quality sound, the volume *and* the tone, which will make the most of your performance. This is what Marshall equipment does for you.

Makes you a great group. Like The Foundations, Spooky Tooth, Procol Harum, Deep Purple, Pretty Things, Savoy Brown, Chicken Shack, Ten Years After, Led

Zeppelin, The Ram Jam Band, Tyrannosaurus Rex, and the other greats who line up with Marshall.

So before you chance another 'take', take a tip and call at your local music shop. They'll be only too pleased to give you a demo.

Hear for yourself the sound that makes professionals.

Great groups don't just happen. First step? Get our brochure.

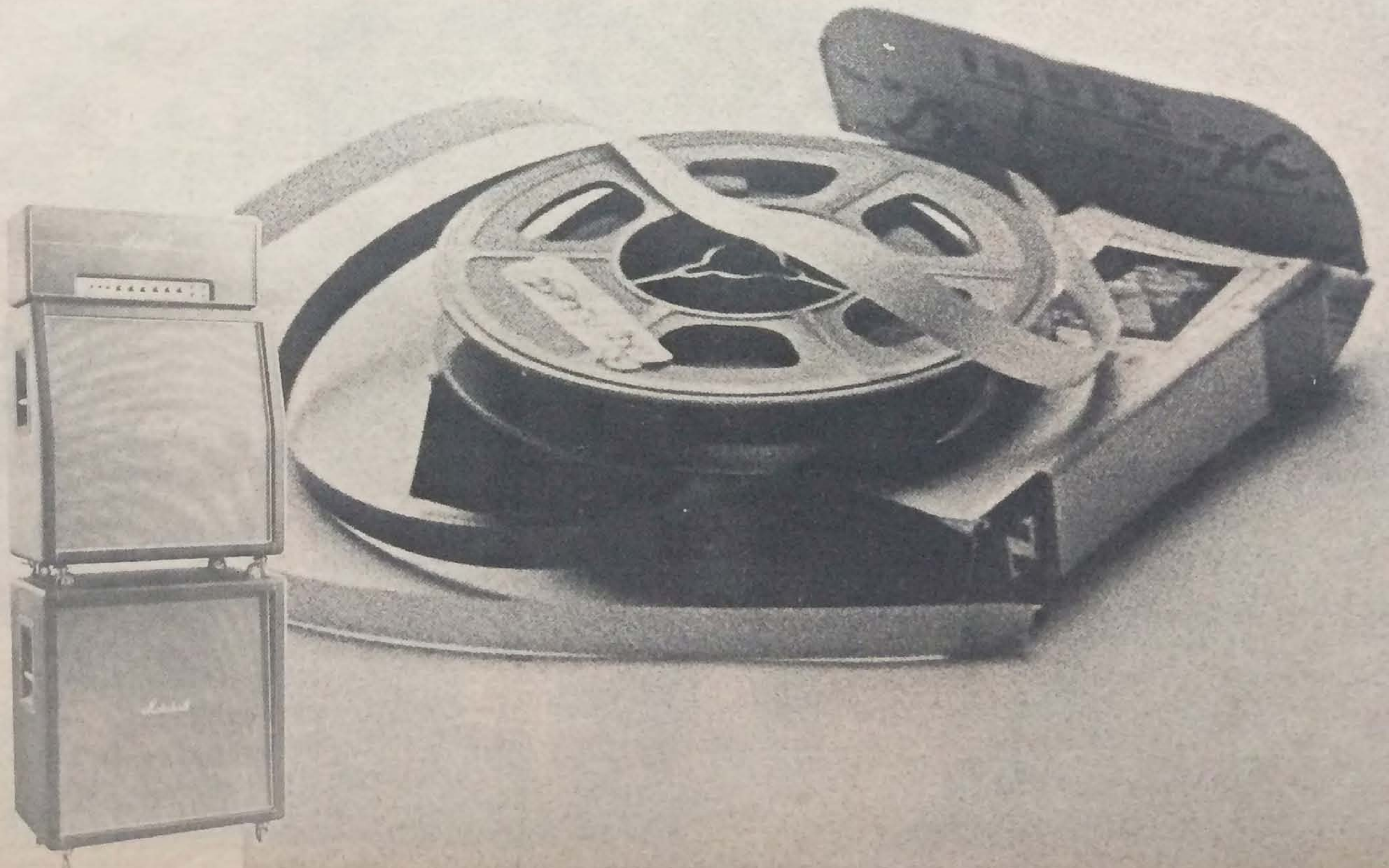
## HOW TO MAKE A DEMO

We can't offer you an audition, but we can tell you the best way to go about making a demo tape. This could take you a long way - a recording contract yet! Write to us today for this vital information!

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

**Rose-Morris**  
SPONSORED PRODUCTS

AMPLIFICATION  
**Marshall**



# melody maker previews jazz expo 69

JAZZ EXPO, the Newport Festival in London, is now an annual event and certainly one to look forward to. By any reckoning, this is a big, big festival — the longest-running thing of its kind I know about—and Jack Higgins (who runs it, along with George Wein and Harold Davison) says it is now the largest all-jazz festival in the world.

With most of the important ones now embracing R&B or pop music as well, London's Jazz Expo probably deserves the laurels.

Anyway, it is a very hefty international affair which will put on, during the eight days from October 25 to November 1, just about an equal number of British and foreign (mostly American) musicians. I make it around 66 of each, give or take the odd trumpet player in the Clarke-Boland ranks.

To dispose of the pop-or-not-to-pop argument before it is raised, I asked Jack Higgins why he hadn't gone the way of most festival promoters.

"Because it's Jazz Expo '69, that is to say it's jazz-period. To introduce pop groups is to make a joke of the title. At least, I think so. I know there's a blues and gospel night but, after all, blues is an integral part of jazz.

"As a matter of interest, advance bookings for the blues evening are going very well. There's a lot of interest in Albert King and his band and, of course, the Stars of Faith who stopped the show last year."

As in previous years, the



SARAH



DAVIS:



HAMPTON



SPANN

## Higgins forgets pop at Expo, and wins

BY MAX JONES

festival opens at London's Royal Festival Hall with two Saturday concerts. Those, at 6.15 and 9 pm, feature Sarah Vaughan and her trio and the Maynard Ferguson Big Band.

Ferguson will actually kick off Expo with a 45-minute first "half." After the interval, Sarah — whose performance at Monterey was so glowingly described by Leonard Feather in a recent MM report — will hold sway for an hour.

She is accompanied by her trio — John Veith (pno), Edward Pucci (drs) and Gus Mancuso (bass).

On Sunday (October 26) the festival moves over to the Hammersmith Odeon for a week, and begins with shows at 6 and 8.45 pm.

The Sunday programme, a strong one for middling tastes, will go like this:

US trumpet ace Charlie Shavers with a British rhythm trio (Bill LeSage, piano, Spike Heatley, bass, and John Marshall, drums for 20 minutes; then Salena Jones, singing over her usual trio plus four guitars, bongos, harp and vibes, followed by 25-minutes of the Gary Burton Quartet, whose artistry delighted Londoners at Ronnie Scott's during September.

The Kenny Clarke-Francy Boland Big Band, which will have ended its season at Ronnie's the night

before, plays a 40-minute post-interval session.

Come Monday, and the festival moves into a one-show-a-night groove for three evenings. Monday's concert, at 8 pm, starts off with 50 minutes of Guitar Workshop, featuring three very accomplished players in Grant Green, Barney Kessel and Kenny Burrell.

Dakota Staton, the exuberant American singer who now lives here, is next on stage with the Peter King Quartet, and they'll carry on until interval.

The second half will be devoted to the mainstream

music of the Newport All Stars, led by George Wein (pno), the band boasts an array of talented and, for the most part, veteran soloists.

Cornettist Ruby Braff and vibist Red Norvo have visited us before with Wein. Violinist Venuti, first jazz virtuoso on the instrument, will be thought of by many as a newcomer to Britain. He isn't though; I remember in my youth enjoying his superb fiddle playing in London (in 1934).

Tuesday (28) brings on Alex Welsh and his band — first alone, then working with guest soloists Albert

(saxes), Wallace Davenport (tpt), Billy Mackel (gtr), John Spruill (pno, organ), Lawrence Burgan (bass), Kenny Bold (drs) and Jernelius James and Valerie Carr (voc).

Thursday (30) will see two performances (6.45 and 9.10) of the American Folk, Blues and Gospel Festival, already mentioned. With Robert Patterson and guitarist Leroy Rogers are the five singers: Mildred Lane, Mary Stephens, Barbara White, Dolores Davis and Mintzy Berry.

So to Friday's two concerts of modern music by, first, the Alan Skidmore Quintet, then Cecil Taylor's Quartet and, after the interval, Monk's Quartet.

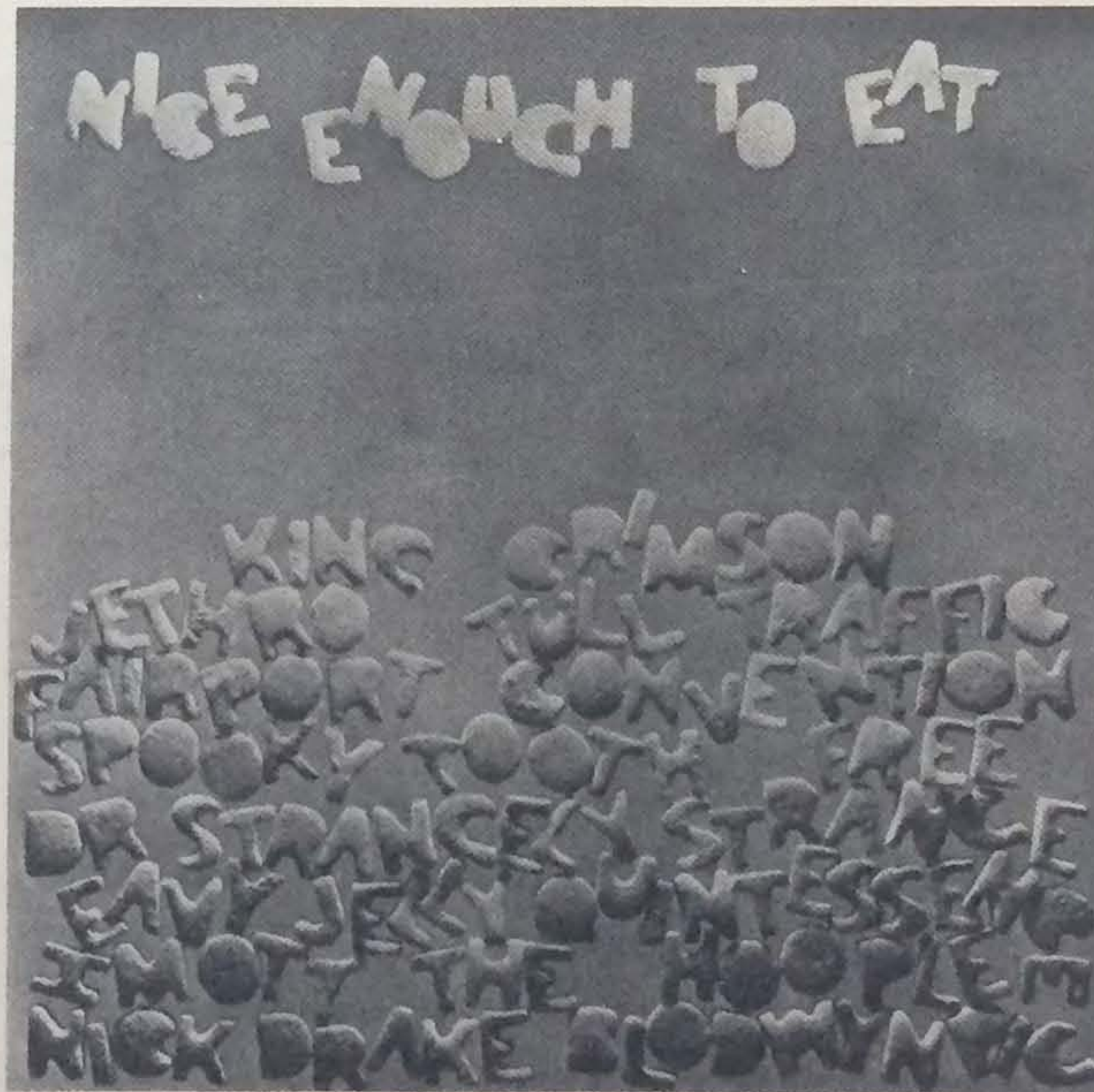
With Thelonious will be, as expected, Charlie Rouse on tenor. The others are Charles Berghoffer, known as Chuck, on bass and John Guerin (drs). Cecil Taylor has with him Sam Rivers (tnr), Jimmy Lyons (alto) and Andrew Cyrille (drs).

To finish this third Jazz Expo, there will two more concerts at the Festival Hall (6.45 and 9.10 pm) on Saturday (November 1).

Jon Hendricks, who should just be back from triumphs in Sweden, appears with the Reg Powell Quartet. Pianist Mary Lou Williams, who hasn't visited us since the mid-Fifties, stars with a trio. Her accompanists are the "house" section of Marshall and Heatley.

Then over to Miles Davis, who closes the eight-day festival with his quintet, containing among its numbers the brilliant British bassist Dave Holland. The other men in the group are, of course, Wayne Shorter (tnr, sop), Chick Corea (pno) and Jack De Johnette (drs).

## Sampler 14/Gd Sampler



IWPS-6

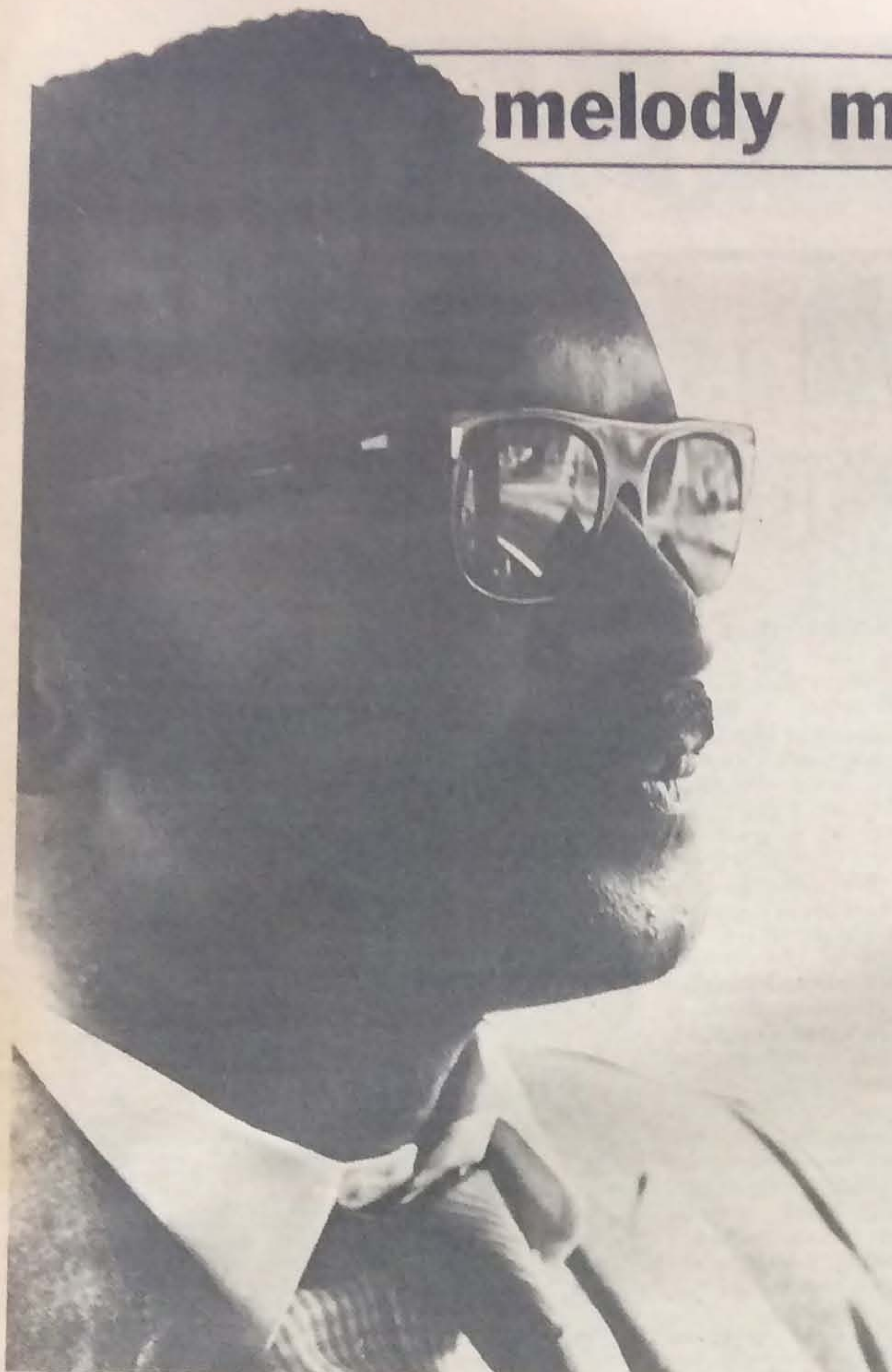


Island Records Ltd.  
Basing Street, London W.11.



# melody maker previews jazz expo 69

## Stoking the fires of controversy?



CECIL TAYLOR: written off as a hopeless eccentric

BY RICHARD WILLIAMS

CONTROVERSY AND the Jazz Expo concerts have always gone hand in hand. In 1967 it was Archie Shepp, whose quintet caused such a furore that a fair proportion of the audience walked out of the hall. Last year it was Arthur "Sunny" Murray, the unorthodox avant-garde drummer, who so incensed his fellow percussionists.

There can't be much doubt that if anybody is to stoke similar fires this year, it will be Cecil Taylor.

It will be intriguing to see Cecil on the same night as Thelonious Monk, for their careers bear an uncanny resemblance.

Monk was a revolutionary bebop pianist in the middle and late Forties, whose innovations were obscured behind the genius of altoist Charlie Parker until the Fifties, when he was suddenly "discovered."

Taylor, in the late Fifties, had the same relationship to Ornette Coleman that Monk had to Parker.

Ornette was the one who grabbed the headlines and made the critics talk, while Taylor was written off as a hopeless eccentric.

During the past four or five years, Taylor has been accorded a little more of the credit for the avant-garde revolution, and is able to work rather more than he did when Ornette was puzzling the critics at the Five Spot.

Conservatoire-trained, Taylor has frequently been told by the critics that his music fuses the European tradition of Bartok, etc., with jazz. Taylor has always greeted such news with surprise, and serious listening reveals that his playing owes almost all its content to jazz, via Ellington and Monk, rather than to some abstract and presumably "respectable" source.

The "classical" tag probably first attached itself to Taylor because of his phenomenal technique, which appears to know no bounds, and also because of the superficial unfamiliarity of much of his content.

Cecil is a very physical player, often frightening in his intensity. Not only does he strike the keys, but he will delve into the piano's innards to pluck the strings, slam the lid loudly, and smash his fingers against the wood.

His groups have varied in personnel over the years, and the first to gain any attention included Steve Lacy on soprano, Buell Neidlinger on bass, and drummer Dennis Charles.

That was in 1956, and since that time his bands have showcased reedmen Archie Shepp and Ken McIntyre, the late vibist Earl Griffith, bassist Henry Grimes, drummer Sunny Murray, and trombonist Roswell Rudd.

His Expo band will probably include his long-time partner Jimmy Lyons (alto), Boston

tenorist Sam Rivers, and drummer Andrew Cyrille. Many of Taylor's best albums are unavailable, and in this category comes "The World Of Cecil Taylor," his Candid album which contains a classic version of "This Nearly Was Mine." Of those LPs which are fairly easily bought, the best are "At the Cafe Montmartre" (Fantasy), "Unit Structures" and "Conquistador" (both on Blue Note). Cecil does not appear to have a recording contract at the time of writing, which is a major loss.

To get back to the parallel with Monk, it may be that sometime in 1974 we'll see Cecil's face adorning the cover of Life magazine. If that comes to pass, you can be sure that many of the "hip" critics will busily tell you they dug what he was doing all along the line. That, too, would be news to Cecil.

MORE JAZZ ON PAGE 14 IN  
**JAZZ SCENE**

### IT'S THE CRAZE OF THE CENTURY ...

Now YOU can play along with the groups with the fantastic **STYLOPHONE** pocket electronic organ. The remarkable NEW concept in sound that anybody can learn in just fifteen minutes.

Gone are the days of just listening to your records, the scene now is to play along with them . . . and it's so easy. At the end of an L.P. you will sound like a professional electronic organist. You'll be astounded how great you and your records sound together.

It's all happening . . . the great CRAZE has started . . . **EVERYBODY'S PLAYING STYLOPHONE.**

(*STYLOPHONE is a concert pitch electronic organ and NOT a toy.*)

Available at all good music, record and radio shops.

If you have any difficulty in obtaining your **STYLOPHONE**, rush to the nearest telephone and complain bitterly to:—

**Dubreq Studios Limited, 275/281 Cricklewood Broadway, N.W.2**  
Tel. 01-452 0047/9456



**DAVID BOWIE PLAYS  
STYLOPHONE  
ON  
SPACE ODDITY**

# 103.65 MILES TO THE GALLON!



That was the fantastic result achieved by the winner of the recent Reliant National Economy Competition, staged on the Mallory Park Circuit under Royal Automobile Club supervision. Mr. Brian Lodwick, of Coventry, established the record in his four-year-old Regal Saloon. It was the best consumption figure ever by a four-seater saloon under officially observed conditions. Another finalist also exceeded 100 m.p.g. while three others did better than 90 m.p.g. — in Saloons and Supervans.

Reliant cannot guarantee that you'll get 103.65 miles to the gallon in normal traffic conditions with the 700cc Saloon or the 5 cwt Supervan 111. But countless owners do enjoy Britain's most economical motoring with 60 or more miles to the gallon. And, they pay £10 a year road tax instead of £25, with comparable savings on tyres, oil, general maintenance and insurance. You can join the "pocket money motorists". Just fill in this coupon and we'll send literature or arrange a road test.

Name \_\_\_\_\_

Address \_\_\_\_\_

Please send brochure  and arrange road test  (Tick as required)

Rodney Hackett  
 Reliant Motor Company Limited  
 Tamworth, Staffordshire

Melody Maker

## THE BLUES

### Whistling Alex will never quit

"I'm not saying he's there, mind, but you might just ask in Hall Street if anyone ever heard of him" said the wary proprietor of the Green Parrot. And so at last, I got a clue as to the whereabouts of Alex Moore, one hot and dusty day in July, 1960. It wasn't easy to pick out anyone in the gloom of the shaded Dallas bar and I passed the curled up figure of a man without realising he was there. But out of the confusion that followed I eventually made contact with one of the last survivors of the great generation of Texas blues pianists whose music rocked a thousand joints in the "chuck-house days" of the 'twenties.

He recorded for myself and Chris Strachwitz that day more titles than he had recorded in his entire life. Six items in 1929, four in 1937, two in 1951 — that was the entire discography of one of the most unique of blues talents. Well, two or three more were added on October 3, 1969, in the unpromising surroundings of the Albert Hall.

#### HUSKY

Next month Alex Moore is seventy. He doesn't own a piano — his last one he sold to help pay the costs of a funeral. "You know, when you ain't playin' reg'lar, you fingers get stiff in the joints" he explained in his deep, husky, Texas drawl. "One time, I'd be playin' all day, playin' all night. Sit down at that piano . . . never leave it, 'cept just to get a drink.

"Back in the 'twenties and 'thirties you couldn't afford to quit your piano, 'cause if you did, there'd be another feller just waitin' to take the stool, and then you'd never get back on it." The shadowy figures of forgotten bluesmen people his conversation. "There was so many of them piano players — like we in this bar now, with all these people. Back in them days every one of them would be a blues player, and they'd all be itchin' to get in there and play."

Twice the age of the younger musicians in the American Folk Blues Festival, Alex Moore was 'itchin' himself. "When I hear these fellers on their instruments like that Magic Sam there, I just want to be playin' all the time. I say the reason why I never got married is I always been married to my piano — my piano's my wife, my girlfriend, my lady, my bed."

"I always carried a lil' book around with me, get my ideas on that. Like when I was at that Chase Bank I'd be mopping them floors, then



WHISTLING ALEX MOORE: bursting with ideas

### BY PAUL OLIVER

I'd get me a little idea and I'd stop and write it down. Then I'd go to moppin' again and think me up another idea, and that would go down too. The bank manager he's always sayin' 'Old Alex, he's always writin' songs, always got a pencil in his hand.' But he didn't mind 'cause I'd get my cleaning done, he know that."

Working as a cleaner at the bank was one of Alex Moore's more recent jobs; he'd been janitor at the Travis Hotel for some years and back in the 'thirties he had a junk cart in which he collected scrap "from North Dallas to the East Side." He was born in Dallas in 1899 and has rarely left it since. When he was a boy he went with his father to El Paso, Texas, and when he was nearly forty he spent three days out of the state for his Decca recording session in Chicago.

Apart from that he's never left Texas and hardly ever left his home city. That was why they gave him such a big send-off. "They were sayin' 'Good luck, Alex!', 'Good goin' Alex', 'Take care of yourself mind!' Not just coloured, white folks too, came to see me off at the station. They all come to see me, go to Europe. And my sister us in Milwaukee sent me shirts and things, lots of clothes. . ."

It was an event without parallel in his life, but one which nevertheless he took philosophically. He was critical of his own playing. "They clapped and shouted, and hollered for encores an' things, and I 'preate it, I really do. But I know in

myself, it wasn't my best, 'cause I know I've got a lot more than that inside me."

To those who could hear properly — and the Albert Hall must be the worst venue in the world for a blues concert — Alex Moore certainly didn't sound out of practice. His playing is original and adventurous; he explores his themes, bringing up new variations, getting himself into complex patterns and resolving them with flashes of wit and inspiration, laying down solid boogie bass figures and breaking off in sudden, brilliant shifts of rhythm.

#### LYRICS

His lyrics are always a little startling — since his first recordings in 1929, he has been notable for his unusual verses and use of imagery. And then there's his piercing whistle, made with his lips curled back to his teeth, the sound of the Santa Fe and the Texas & Pacific splitting the Kensington air.

"My one complaint — well, I'm not complainin' — but the thing is: three weeks, that's all this tour is. Man, it ought to be six months. Now in six months you could play to a whole lot of people and you'd really be playin', I mean playin'. Never quit. Everybody say, 'Old Alex don't never quit. . .'"

Seventy years young, Alex Moore is bursting with ideas, anxious to hear the stamp of feet and the shouts and cries, the whoops and hollers of the joints where he once played, in his ears again.

## BLUES ON RECORD

all the way — and Terry blows harmonica on most tracks. Stewart plays guitar, and Guthrie is heard on fiddle from time to time. The programme is as follows: "Cornbread, Meat And Molasses"; "Ham And Eggs"; "Lost John," started by Woody and then taken away by Sonny, blowing and whooping; "Chain Gang Blues"; "It Takes A Chain Gang Man" with a bit of liddle plucking in the background; "Betty And Dupree,"

well sung by Stewart with fiddle, harp and guitar accompaniment; "Stackolee" (Woody talking and singing); "Rock Me Mama," with a Stewart vocal; "Chain Gang Special" (Guthrie up) and "Long John," with Woody singing and laughing; "Bale Of Cotton" (Woody and Sonny singing), and finally a "Red River" which proves once more that white blues singing always was a different thing. Hear the change when

the others come on. As I say, a strange mix-up but not without charm if you like funny country music.—M.J.

Not many people, even among blues followers, know the records of James Snooky Pryor, a commercial singer and harmonica player (probably from Mississippi) who first recorded in '48. They can not know and like his tough, highish, rather deadpan singing (with

a mumbling sound, on some songs, akin to Sonny Boy No 1) and very blue harp wailing by purchasing SNOOKY PRYOR on Flyright LP 100. The Sonny Boy Williamson approach is evident on the opening track, "Telephone Blues," on "Boogie Fool" and several more. For, as John Broven's sleeve note is closely allied to the style through Sonny Boy Williamson 2, Howling Wolf and Junior Parker; the overriding influence is Sonny Boy (John Lee) Williamson. But Snooky has other things going, and the numbers here — his total recorded out-

put under his own name — will repay careful listening. The set begins with his first sides, "Telephone" and "Boogie," accompanied by Moody Jones' guitar, works bass and then piano added ("Cryin' Shame" is a good '53 track), and winds up with "Uncle Sam, Don't Take My Man" and "Boogie Twist" from his last (1963) session. By the late Fifties, Pryor was producing a relaxed, easy-jumping Chicago-from-Mississippi combo sound not unlike Jimmy Reed's. The final tracks are marred by dodgy recording but the "Twist" packs a sledgehammer beat



SONNY blues and folksong

A MIXTURE of blues and folksong, recorded (in some cases) back in the early Fifties, is to be found on BLIND SONNY TERRY AND WOODY GUTHRIE WITH ALEC STEWART (Ember CW136). Not every blues fan will want to bother with it, but the music is out of the ordinary and not overpriced at 24s. Woody Guthrie was hardly a dab hand at blues singing, but he was a heroic man in many respects and this and the following album should go well with a reading of his just-published *Bound For Glory* autobiography. Woody, Sonny and Alec all sing — the sleeve note information is not correct.

# 'Nobodys Child' is adopted by Britain

**CHARTWISE,**  
**KAREN** Young has been nobody's child for quite a while.

Even so, since she branched out on a solo career after her work as girl vocalist with the **Cou n t e r b e a t s** group, she's been pretty busy on the club circuit, with bookings at Northern venues like Newcastle's **Dolce Vita** and **Batley Variety Club**, and, in London, the **Astor** and **Blue Angel**.

## Attempt

But Karen's first record for the Major Minor label "You Better Sit Down Kid," didn't exactly set the world on fire. It has taken her second attempt to put her on the chart scene.

Now, "Nobody's Child" is everybody's child. For the bids are rolling in for attractive, 23-year-old Karen. She's just been playing engagements in Germany, and, before she flew out, dashed into the recording studio to cut her first LP. And one of the tracks may be chosen as her follow-up single.

Like Karen, "Nobody's Child" has been around for some while. It has been re-recorded by such stars as **Lonnie Donegan** and **Scotland's Alexander Brothers**. Now Karen has given it a new lease of life — in the chart.

Record producer **Tommy Scott** thought it would be ideal material for her. And he has been proved right.

But this plaintive ballad about a blind orphan — which has been criticised as being a bit on the pathetic side — is not the type of material Karen features in her cabaret act. There, she draws more on standards, country and western material and rock and roll.

Which just goes to prove that any type of song, if it is handled right, can be turned into a hit. Karen has certainly had enough working experience to provide her with the expertise to deliver any song with conviction.

## Final

Born in **Dronfield**, near **Sheffield**, on **April 13, 1946**, she first entered TV's "Find A Singer" competition. She won the **Derbyshire** heat and took part in the **London** final. She was unplaced, but sufficiently encouraged by her progress to want to continue singing.

Her performances with local semi-pro groups attracted the attention of the **Counterbeats**,



KAREN YOUNG: enter a singing competition

## BY LAURIE HENSHAW

who asked her to join. Karen quit her job as a record shop assistant and worked with the group for a year before going it alone.

While singing in a Northern club she was seen by the **Bachelors**, who introduced her to **Dorothy Solomon**. **Dorothy** became her

agent in 1966. Since then, she has worked steadily on the club circuit.

She signed with **Major Minor Records** in **November** last year. "Nobody's Child" was released in **July** this year — and has turned out to be a "sleeper" that is now fully awake.

Things are waking up, too, for Karen. Already there's a chance of pantomime this Christmas. So the **Great British Public** has indeed taken this particular child to its collective bosom. And there surely couldn't be anyone who would make a more attractive **Principal Boy**.

## There's only a few Motown artists with soul says Rosetta

THE SOULFUL voice of **Rosetta Hightower** is no stranger to the charts. From the heydays of the **R&B** close harmony groups of the early Sixties via backing vocals for other artists, she has now arrived as a solo singer in her own right.

If the name isn't familiar, the voice certainly is. **Rosetta** was the lead singer with **America's Orlons** from the time she left school and the group had a string of hits from 1960 onwards with songs like "Don't Hang Up," "The Wah Wah Watusi," "Rules Of Love" and "Not Me."

**Rosetta** decided to leave

the group and come to **Britain** to start a new career but until now she has faced contractual problems that prevented her recording as an individual apart from one single release on the **Toast** label.

"My first single on **CBS** has now been released. It's the first time during all this time that I've been recording that I've had a producer and arranger who's managed to get the real me out. **Ian Green**'s the first person who knows what I want to do and knows how to get it from me, which is fabulous."

**Rosetta's** record "One Heart For Sale" has a soulful feel to it. Does she feel that it is a soul number?



"I wouldn't classify it as soul whatsoever. It's an **Engelbert** type song which isn't particularly soulful. A lot of the things that people say are soul aren't at all. People say that the **Supremes** sing soul but they've never been soulful.

"They're doing their thing and their thing has always been just pop. They're only a few **Motown** artists with real soul, I find **Marvin Gaye** is extremely soulful and **Chuck Jackson** is fantastic but he's not as successful. Perhaps it's because **Marvin** is more successful that he's had to compromise a little which is probably why **Motown** is said to have watered down their sound.

**ROYSTON ELDRIDGE.**

MORE THAN 1,000,000 PEOPLE  
 HAVE BOUGHT THE BEATLES  
 'ABBEY ROAD'

LESS THAN 2,000  
 HAVE HEARD THE  
 MOST ELOQUENT  
 LP OF 1969

ARE WE BITTER? FRANKLY, YES. WE ISSUED AN LP BY A GROUP CALLED THE HUMBLEBUMS (THAT'S RIGHT, WE DON'T MAKE THINGS EASY FOR OURSELVES) AND EVERYONE WHO HAS HEARD IT FLIPS OVER 12 OF THE BEST NEW SONGS SINCE THE DAYS BEFORE LENNON & McCARTNEY BECAME NAMES IN THE FINANCIAL COLUMNS.

BUT HARDLY ANYONE HAS BOUGHT OUR LP. EXCEPT THOSE IN THE KNOW. THEY ASKED FOR TRA 201.

SAVE  
 THE  
 HUMBLEBUMS

Transatlantic  
 Where Trends Begin

**OUR DRIVER** is mad. He's a lunatic Marty Feldman who converses intensely with himself and then turns around and giggles as his Mercedes treats itself to generous helpings of both sides of the road and Dusseldorf airport vanishes into the distance. Thus, the beginning of four days in Europe with a cast that includes Jethro Tull, Fleetwood Mac, Joe Cocker, Spooky Tooth Free and Yes.

First gig is the opening night of the Essen Blues Festival. Arriving to catch Fleetwood Mac completing their set with an encored "Hound Dog," a boy immediately rushes up to me "You want some free speed," he says, more as a statement than a question, handing me some pills. "It's like San Francisco II," remarks Spooky's guitarist Luther Grosvenor. Later, after close examination, we discover we have become the owners of a packet of aspirin.

Backstage Phil May wanders about chewing a Deutsch sausage, and Alexis Korner, compere of the Festival recalls the groups that have already played.

**Really**

"Keef Hartley's band was nice, especially Henry Lowther. Warm Dust did quite well — they used to be called Milwaukee, I think. Yes were ridiculously good; really, really tremendous. And Fleetwood Mac did 'Albatross' and some old rockers, and Jeremy played some nice bottleneck."

Now the Pretty Things are on stage. Having seen them play superbly in Amsterdam's Paradise Club some six months ago, it appears that they reserve their latent goodness for the Continent. Then, Free. And Spooky Tooth. But they've four more dates to play yet, and their tale will be retold later.

It is not uncommon practice for groups in concert to share their stage with portly gentlemen who amble about like panda bears bearing giant movie cameras upon their shoul-

ders, and at the Hague, the first date of the Jethro - Spooky - Free - Clouds tour, the aforementioned gentleman filmed two numbers by each group for a Dutch TV Show.

The same evening there's a show in Amsterdam, with Joe Cocker and the Greasband replacing Jethro for the one gig. The Greasers are powerfully tight, with flavours of The Band. And Cocker is incredible. A competitor in what he calls "the great beard race," he stands on stage arms flailing, head shaking, hair whipping his sweating face, his gusty, dirty voice like a bulldozer crashing through a brick wall at 90 miles an hour. Cocker looks like a creature demented, ploughing through Dylan's "Dear Landlord," and Ray Charles' invitations to "Let's Go Get Stoned." He announces "This is one of George Harrison's hits" and sings a song he recorded ages ago, a song from his next album, a song called "Something." He's too bloody much. That's all.

**FOUR DAYS IN EUROPE BY B. P. FALLON**

Early next morning, with Joe and the Greaseband still unconscious to the world in the luxury hotel we've just vacated — for example, each room has an automatic machine which, on the press of a button, supplies the alcoholic drug or soft drink of your choice — the Jethro tour assembles at Amsterdam airport. Following a hurriedly gobbled breakfast in the duty-free area, we stand ready for our flight to Brussels. An hour passes. Then another. "Sorry for the delay. Fog." After five hours hanging about restlessly and the impulsive purchase of cheap ciggies and unrequired souvenirs, it's decided to bus it to the Belgium gig. Seems simple. But no.

return to Holland you will have to go through customs," says an official with typical jobsworth logic. Someone points out that it seems a pointless lunacy. The customs officer does his imitation. "Ve are the customs. Ve make the rules." We're ordered to return our duty-free spoils to the shops. Seems simple. But no.

**Coach**

The boarding card belonging to Spooky's Mike Harrison reveals he has bought 200 cigarettes. But he hadn't got them. "Someone on another flight asked me to get them for him," Mike explains truthfully. The customs don't believe him. "Vere are the cigarettes? Vere are they?"

More hassles, much official idocy and searching and we're finally, finally through onto our coach and away.

Belgium was the only time I saw Clouds on the tour. Opening with the fast, racy "The Carpenter" from their "Scrapbook" album, they use organ, bass and drums with much emphasis on the Hammond. And "Big Noise From Winetha" with a drumstick solo on the bass guitar goes down tremendously.

Next day, more official hangups. Travelling again by bus, we wait at the French/Belgian border for our coach driver's forgotten papers. After 2½ hours, in desperation, we order a fleet of French taxis to transport us to Paris. We desert the coach, climb into the cars and prepare for the off. Then the coach driver's papers arrive. "Everyone back in the bus," we're told. We return, Jethro, Spooky, Free, Clouds, et al, like an Alice in Wonderland game of musical chairs. Then: "Clouds into a taxi" is the fresh command. "Everyone else

stay in the bus." As the Jaguar - transported Clouds roar off to the Paris Olympia ahead of our 30 mph vehicle, Andy Dunkley yells out "Clouds in the bus. Everyone else into one taxi."

At the Olympia, Spooky's Mike and Luther by chance meet an old friend from their days in the VIPs. Attired in a black braided uniform and black boots, carrying a silver cane and decorated with a unique unassortment of priceless jewelled brooches and rings the Baron di Lima, an egregious Aztec ancestor nobleman from Peru, is deeply touched.

**Pained**

The Free time at the Paris Olympia. Their music is blues-based. But loosely so, with an uncomplicated, strangely appealing immaturity. The Booker T number "The Hunter" opens with pained guitar from Paul Kossof and then into coarse vocals from Paul Rodgers. Andy Fraser bobs sideways, an elfin-faced, Hendrix hatted bassplayer who at fifteen was a Blues-breaker. Simon Kirke just drums and it looks so easy. Now, Rodgers is singing "Carry Me Away" . . . and Free are into "Woman," then "Free Me" with its Jose Feliciano flavoured vocal. Then, then, Spooky Tooth time. A huge group on the Continent, the announcement of titles like "Tobacco Road" and "Sun-



FREE: course vocals from Paul Rodgers

**Border clashes and some beautiful music**

shine Help Me" brings immediate applause. In another group, Luther's guitar-playing, Kellie's drumming, Gary's organ and Mike's singing with Gary would be singled out for worshipped praise. But in Spooky, solo status is submerged in integrated interlocking sound.

Mike's amazing singing is complimented by Gary's higher voice and together, very together, they blend ridiculously well. Gary announces a track from Spooky's next album: "This is from 'Ceremony,' an electric LP of the Mass then we've done with electronic composer Pierre Henri." "Litery Of The Word" gallops out like a religious rock and roll racehorse and then the group are into "Evil Woman," into a masterful solo by Luther, into a standing ovation. Spooky: a group of still-unrecognised greatness.

**Reams**

Then, then, then, Jethro Tull time. Or, more realistic, Ian Anderson time. . . .

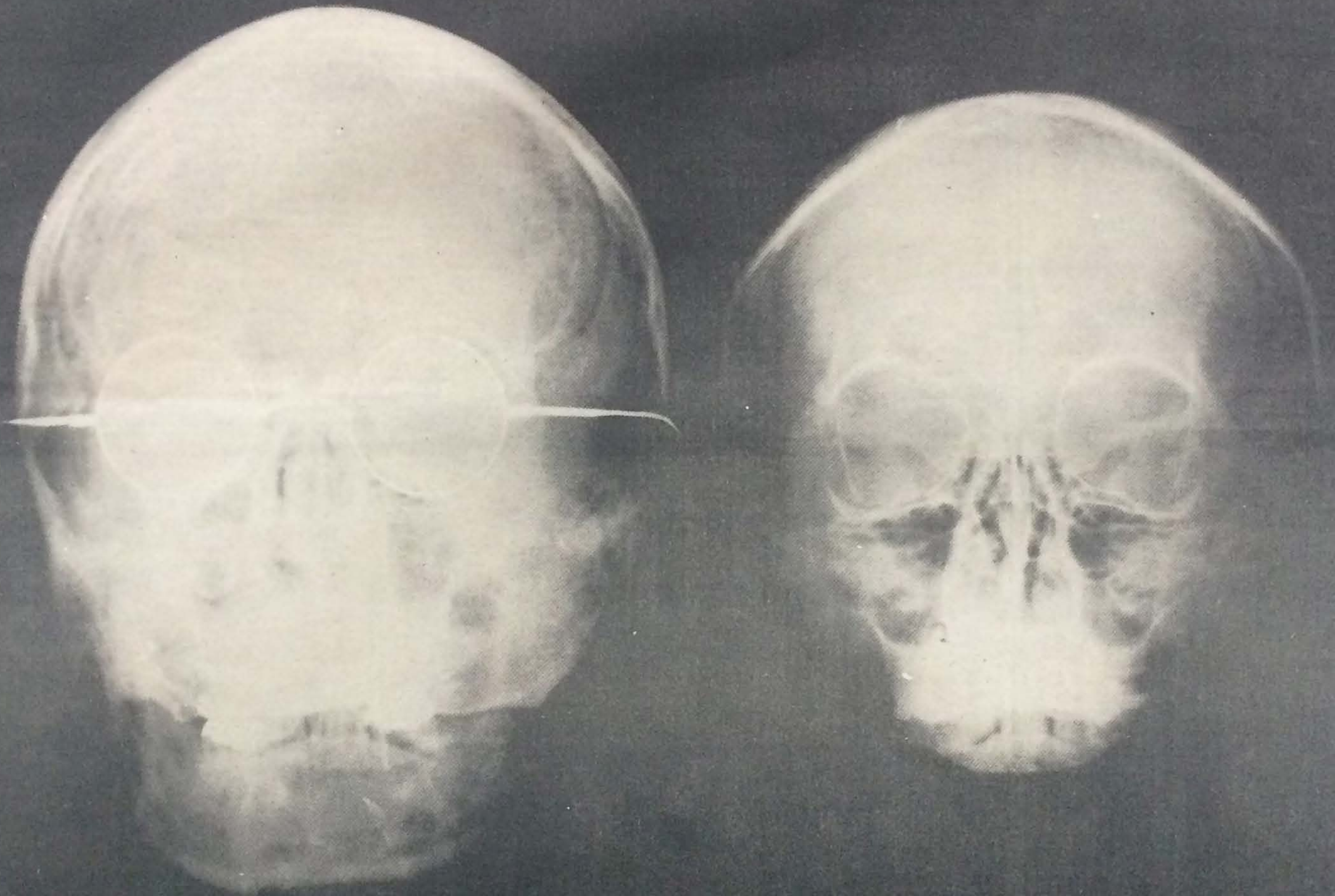
Anderson on-stage has had reams penned about him. A bearded, fluffy-haired prancing pied piper in a crumpled calf-length coat, throwing out spontaneous and prepared wit. The Anderson off-stage is the enigma. Quiet. Talking rarely. Mentally soaking up all around him. The rest of Jethro hold him in silent awe and are forbidden by him to smoke pot or pull women. Band rules, Anderson is introvert and wondrously intelligent. He's got it s u s s e d, commercially. "Sure the music suffers because of the visual. But I want to win over as many people as I can and when we've done that . . . I wouldn't go to see a group like Jethro. I prefer Family or Spooky.

**Later**

And later, as we set off with the Baron for a slice of Parisian clubbing, Anderson politely declines our invitation to join us. "I don't like looning. I'd prefer to go to bed early and get up early to work, to write." Then, sincerely: "Hope you have a good time." And off we go, off to a discotheque called the Rock 'n' Roll Circus, a night of happy madness with great records like Led Zeppelin II, and, "I Wanna Be Free" by the VIPs.

INCREIBLE STRING BAND FIRST SINGLE!! FIRST SINGLE!!
BIG TED ERSN 45074
NEW TOUR!! NEW TOUR!!
Oct 24 Town Hall, Birmingham Oct 25 Philharmonic, Liverpool Oct 26 City Hall, Newcastle
Oct 31 Free Trade Hall, Manchester Nov 1 Usher Hall, Edinburgh Nov 2 New City Hall, Glasgow
Nov 7 Fairfield Hall, Croydon Nov 8 The Dome, Brighton Nov 15 Festival Hall, London
Distributed by Polydor Records Ltd.

**Plastic Ono Band**  
**COLD TURKEY**  
**Don't worry Kyoko**  
**(Mummy's only looking for**  
**a hand in the snow)**



**Apples 1001  OUT NOW**



**RICHARD HARRIS**, singer and actor extraordinaire, lives in a Kensington house whose interior closely resembles, in the words of his secretary, the film-set for Camelot.

**AN EXCLUSIVE MELODY MAKER INTERVIEW**

Built in 1875 by the famous architect William Burgess, who died before it was completed, it is now officially designated as a building of historical importance.

Huge candelabras, carved wooden thrones, and medieval figurines jostle for space around the walls, and the only anachronism is a load of hi-fi gear stuck beneath the Norman-style fireplace.

It was in this candlelit scene that I talked to Richard about his new single, his first away from the guiding hand of Jimmy Webb, which consists of two songs from the upcoming musical Mr. Chips.

"I haven't had a single out for nine months," said Richard. "and Jimmy hasn't written anything for me lately. He's in the States, working on his rock symphony and writing for people like Sinatra and the Four Tops."

"So Leslie Bricusse showed me these two songs from Mr. Chips — they're called 'Fill

The World With Love' and 'What A Lot Of Flowers.' He asked me if I liked them, and I was knocked out.

"So he got Johnny Harris to arrange them, which was wonderful. Johnny cut the backing tracks with an orchestra, and I had the tapes at home for a week, to learn them properly, before I went into the studio to cut the vocals.

"Johnny thought that Jimmy had been making me sing too high, so he pitched the vocals much lower for these two tracks. I feel much more comfortable like that, and it was really enjoyable making this record."

How did he feel about cutting himself off — albeit probably temporarily — from his association with Webb, which produced a world-wide hit in "McArthur Park" and two successful albums?

"I always thought — and said — that I wouldn't do anybody else's songs but Jimmy's. However he's had other commitments for so long, and I realised that I mustn't be dependent on any one person for my career."

Richard also plans to film a television spectacular with Johnny Harris, who is most

famous for his part in the successful series of Lulu shows on television in the recent past.

"We'll do it for British TV, and then lease it out to the rest of the world," said Richard.

"Music is very important to me," he continued, "even though I can make more money from a day's filming than I can from a hit record."

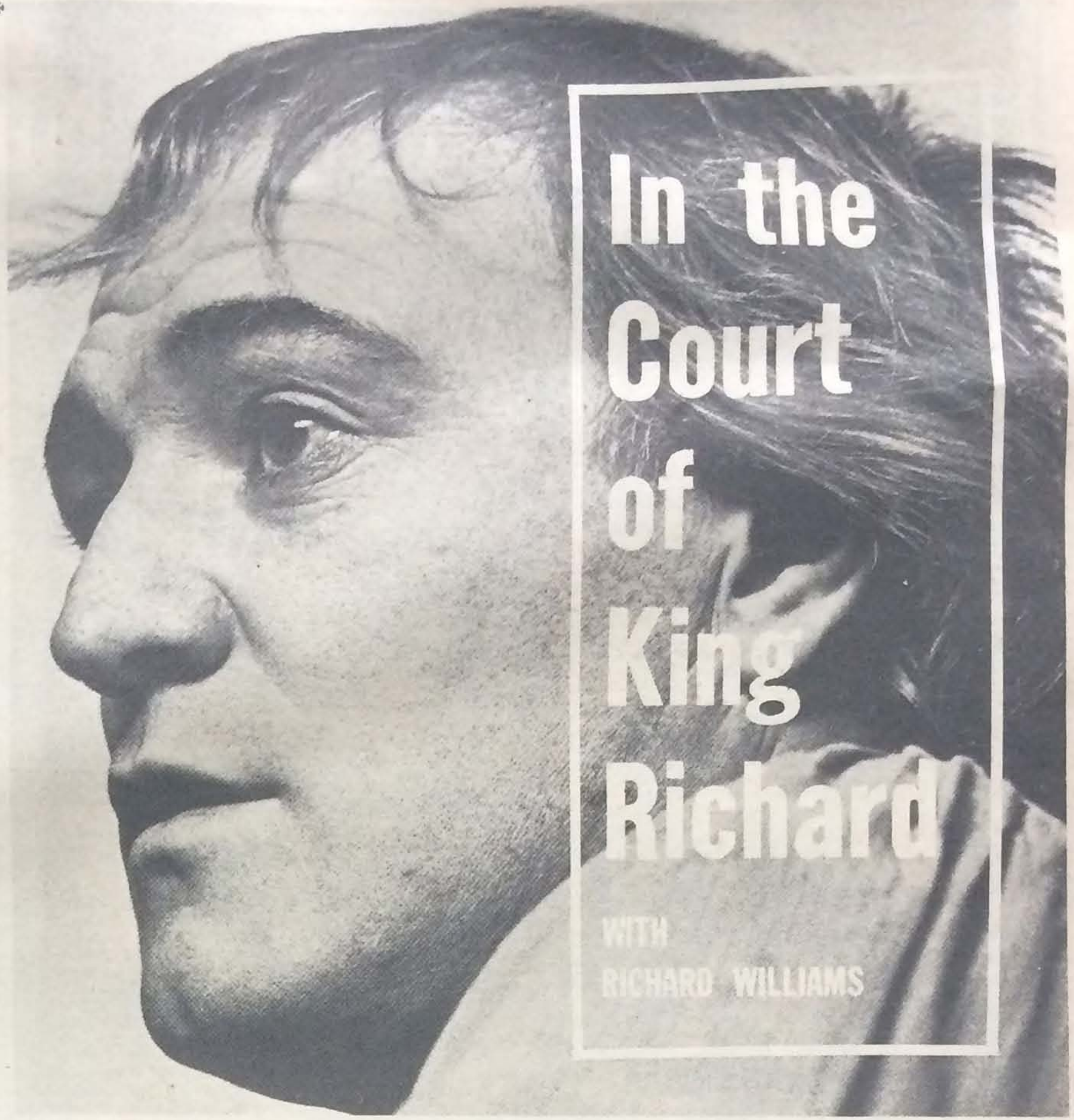
"But you have to take it seriously. It can't be just a hobby — it's got to be approached in the same way as anything else."

"I plan to do another album with Jimmy Webb in December — he should have something written for me by then — and I've just signed a contract to do four weeks at the International Hotel in Las Vegas for a quarter of a million dollars. That will be my first live singing appearance, but I won't be able to do it until the end of 1970. I've got too many film plans to get round to it before then."

With all his acting experience, did he think he'd be nervous singing in front of an audience?

"Oh sure, I'm always nervous — even when I'm just in the studio cutting records. I work very hard — yesterday was my first day off from filming Cromwell for months, and I spent it doing a promotional film."

"That's the secret — you've got to work hard at everything you do, and approach everything seriously."



**In the Court of King Richard**

WITH RICHARD WILLIAMS

RICHARD HARRIS: "I've never been dependent on anyone"



Lift off with **ARK 2** FLAMING YOUTH

STL 5533

"... the freshest thing heard in the early Autumn flood, and Summer's before it. Wit, gaiety, dignity and a melodic flair... reminiscent of Leonard Bernstein are all there in a record which again suggests that pop is becoming the serious music — in the proper sense — of the age."

THE SUNDAY TIMES

Single from the album **GUIDE ME, ORION/ FROM NOW ON (Immortal Invisible)**

TF 1057







# How to see yourself as the fans see you.

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



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



If you need more sophisticated equipment there's the VR-7003 or VR-7803. "It's fantastic to actually *see* what you're inflicting on the fans," enthuses Stevie Ellis the Love Affair's lead singer, "We can really take an objective look at the group's impact".

## AMPEX

Ampex—world leaders in magnetic tape recording.

Ampex Great Britain Limited,  
72 Berkeley Avenue, Reading, Berks. Tel 84411

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

Name

Company

Address

# ROYSTON ELDRIDGE AT THE LUXEMBOURG SONG CONTEST

## Outsider with a Winwood voice



JULES FREEDMAN: beat the seasoned campaigners

THE PRODUCER is as important to pop today as the singer and the song. And so the first Grand Prix RTL International was held in Luxembourg on Saturday to find the best song production.

Britain won, not through the seasoned campaigners Vince Hill and Samantha Jones, but with a song from the "unknown" Jules Freedman, produced by Bunny Lewis. It was the most unexpected win especially in view of the stern Continental opposition and the various "teething troubles" the contest faced.

First problem to hit the British contingent of Freedman, Vince Hill, Samantha Jones and the Valverde Brothers was a ban imposed by the

Musicians Union on the British artists using backing tracks as everyone else did. Our artists had to have a live backing provided by the Luxembourg Symphony Orchestra.

To solve this problem the jury heard the actual record during the final and it was only the audience who listened to the live performances. The jury's votes counted for half of the result, the other half was decided earlier by listeners to all services of Radio Tele-Luxembourg who heard all fifteen finalists on the air during the week and voted by postcard.

Following the afternoon rehearsals, the unofficial "betting" in the British quarters made Germany's Freddy, Austria's

Gitte and Peggy March out in front with the Valverde Brothers as outsiders. J. A. (Jules) Freedman wasn't in the running.

Vince Hill had annoyed a certain German party with his song "Little Bluebird," an adaptation of Schubert's serenade. The Germans didn't understand the British copyright rules.

There were hang-ups during rehearsals on Saturday afternoon which at one time had four conductors conducting the orchestra at one time, much to each other's annoyance, and Larry Page won a minor battle for Samantha Jones in getting Mark Wirtz as her conductor.

Finally everything was set for the big night and British hopes were still fairly high as the contest, televised and broadcast on the contin-

ent, opened in front of the evening-dress only audience. It was a night of contrasts from the stilted Teutonic entries, like Bavarian drinking songs, to a dramatic performance from the Valverde Brothers. Samantha Jones with "Today Without You" was in fine form and was one of the few artists, apart from the Valverde Brothers, to inject any life into the proceedings. Vince Hill was the complete professional but "Little Bluebird" hasn't the impact of "Eideweiss" or "Roses Of Picardy." The fifteen finalists, came, sung, but hardly conquered. National winners were announced first and Jules with a voice that owes something to Stevie Winwood was the first national winner to be announced.

He wrote both the lyrics and music for "When You Walked Out Of My Life," a song he performed with a lot of feeling.

Then it was announced in French and German that he'd won the international competition and it took a few minutes before the baffled British party, trying our best to translate what was going on, realised that we'd won.

Jules didn't seem to realise either. Afterwards as we celebrated at one of the few night clubs in the Duchy where large ladies removed clothing while we drank expensive whiskeys to prepare ourselves for Radio Luxembourg DJ Tony Princes version of "What I'd Say" sung on his head, he remained very quiet.

The Valverde Brothers seemed to get more attention, they looked the part, and had the Luxembourg ladies in a tither.

A few hours later it was all over and the British party flew back to London where Jules was met by David Jacobs and we were searched for extra cigarettes. An enjoyable weekend all told.

### Introducing Emitape's Round-the-Clock Pop Programme

You can listen to it 24 hours a day, 365 days a year — beating the others hands down — and playing exclusively *your* kind of music.

Switch on the Emitape. It plays all the music you like, whenever you want it, just how you want it.

Wherever you want it too — with Emitape 'Compact Cassettes'.

What's more, Emitape Afonic is the very latest in low-noise tape — giving an even better sound reproduction.

Be your own disc jockey — switch on your own, continuous Emitape Pop Programme.

Tunes for two? Hits for the road? Study session? Party pops?

EMITAPE RECORDING TAPE

# set the mood with EMITAPE

Remember — it has the biggest recording organisation in the world backing it.

EMITAPE IS AN EMI GROUP PRODUCT

EMITAPE LIMITED, HAYES, MIDDLESEX.

## The rise of reggae

THE EMERGENCE of reggae — the calypso based music from the Caribbean — as a major chart influence in Britain is the most unexpected musical trend of the past few years.

It has snowballed into a dominating force both in the clubs and ballrooms and on the record market. And this has been achieved with a minimum of exposure.

From isolated breakthroughs like Millie Small's "My Boy Lollipop" and Desmond Dekker's "007" in 1967, reggae, which has also been known as bluebeat, ska and rock-steady, now seems to have the same impact on today's record buying market that soul had in 1966 and 1967.

Among the first people to spot the commercial potential in this music of the Caribbean were Tony Cousins and Bruce White who, three years ago, were running a small agency in Soho.

"Soul was big at the time and apart from the odd song like the Migil Five's "Mockingbird Hill" bluebeat as it was known then wasn't doing anything at all.

"We were looking after a soul package show and we noticed that they started to add the occasional bluebeat number. We liked the music and the first ska thing we worked on was The Ethiopians who made the charts in 1967 with 'Train To Skaville' explained Bruce.

"It was music strictly for the coloured kids then. It started to catch on in London at places like the Whiskey A Go Go and in other towns like Sheffield, Bristol and Birmingham which have a big coloured population.

"In December we thought we'd bring Desmond Dekker over for a short tour, we got an overdraft from the bank, and arranged it with Graham Goodall from the Dr. Bird companies who has a lot of contacts in Jamaica.

"At this time reggae hadn't broken at all, 'Israelites' had been released in November and died a death yet when we did the first appearance in Eastbourne the kids went mad. Desmond promoted the reggae dance and it began to be associated with the music. From that first p.a. we knew we had a monster.

"When we brought Desmond over we gave him a suit but he insisted that the bottom six inches of the trousers should be cut off. Then the kids began to follow him, they rolled their trousers up and began to have their hair cut short."

"We've always concentrated on coloured artists.



DESMOND DEKKER

We do most of the reggae artists with people like the Upsetters who are in the chart with 'Return Of Django.' The Pioneers who are just outside, Max Romeo and Millie. And we've just signed Pat Kelly," said Tony.

Last month Britain's first ever Caribbean Music Festival was staged at Wembley's Empire Pool which attracted a staggering 9,000 people. Ronnie Warren-Jones of the Clayman Agency who helped promote the Festival said they will now hold the Festival every year as it was such a success.

The independent record companies like Harry Pama's group of companies and Graham Goodall's Dr. Bird company exist purely on the rapidly expanding reggae market. The bigger independents like Island in conjunction with B&C also sell a lot.

"The progressive music has become purely a listening thing but with reggae it's easy to dance to as you can see from any ballroom" explained B&C's Max Needham.

Whatever the reasons, reggae is here and with the first reggae concert tour to go under way this year, it looks like being even bigger in 1970.—ROYSTON ELDRIDGE

# PACIFIC GAS & ELECTRIC



## 'Get It On'

Exciting first album—CAS 1003 stereo



B&C RECORDS LTD. 37 SOHO SQUARE LONDON W.1EJ 7JA 3912



**T**HERE is a sustained excitement about a Led Zeppelin performance I do not recall in any other group — apart from the Who.

With most bands there are ups and downs, moments of boredom and bad playing and that was true even of Cream in their heyday.

But Zeppelin play their marathon sets, which often run well over two hours, with a drive and intensity that demands your attention.

And they have a sense of the dramatic and a professionalism that leaves the impression of reserves of ideas and power. They play, hard, fast and furious. But they are in control.

From the moment of their 8.30 pm kick off at Carnegie Hall I stood in the wings fascinated for the duration of their act by their playing and by the reaction of New York fans.

A huge cheer greeted them as Robert ran on stage dressed in black, followed by Jimmy in white satin trousers, John Bonham in a leather hat and John Paul Jones in red.

A battering snare drum intro to "Communication Break Down" made me blink and the sexy guitar sound of "I Can't Quit You" made me wince.

Robert and Jimmy between them produce



PLANT huge cheer

vocal and guitar screams that had the audience wriggling in their seats. The boys as well as the girls were soon leaping to their feet, grabbing at Zeppelin to shake hands in congratulation.

The whole bright, plush hall seemed filled with kids who loved everything they did, from the roof to the front rows.

Silence prevailed for Jimmy's sit-down guitar solo. "He's a masterful guitar player," a voice breathed in my ear. It was recording engineer Eddie Kramer.

The solo starts with a basic theme and works through a whole gamut of ideas which appeal to Page's concept. His technique is remarkable and his taste in unique among rock guitarists.

John Bonham's drum solo was a 30 minutes marathon which sounds as if it would be very

boring. It wasn't. With a combination of speed, brute strength and ideas he flew around the kit in a blur that remained true to the 30 year old tradition of drama laid down by Krupa on the same spot, with jet age expertise.

John produced one block buster after another and for a considerable part of the solo, maintained the high speed role Buddy Rich recorded with JATP also at Carnegie Hall called "Buddy Rich's Explosion."

He played with sticks, beaters, and even his hands, and the applause came in bursts throughout.

After this the atmosphere was electric and as Robert leapt and gyrated across the stage the crowd erupted. There were no police on hand, but the ushers maintained a semblance of order and good will by keeping their cool. There was excitement but no unpleasant incidents.

John Paul Jones' bass set up the driving riff of "Summertime Blues" for the obligatory encore, Jimmy's guitar cut through the thunder of John's drums and Robert stood on tip toe to sing his head off.

As the musicians fanned out across town after the show somebody said: "It was too damn bad they didn't record the whole thing." It was me actually.

# LED ZEPPELIN AT CARNEGIE HALL

exclusive report by chris welch

**L**ed Zeppelin exploded over New York last weekend. And the MM was there for two sensational shows at the world famous Carnegie Hall.

Young New Yorkers went wild for the group lead by guitar giant Jimmy Page, which in less than a year has conquered the American rock scene.

Fans leapt on stage to grab lead singer Robert Plant as Zeppelin piled climax upon climax during two hour-plus shows that went on until after 2 am.

With their first album scheduled to become a Platinum and their second a Gold before it has even been released, Zeppelin have proved that English bands are still all-powerful in the States.

And they have achieved their success with a high degree of musicianship, devoted to hard work and a magic that has converted both hard rock aficionados and screamagers.

Carnegie Hall was the prestige debut of Zeppelin's fourth tour of America this year, which will take them to Detroit, Chicago, Boston — all the way to California.

Said an exhausted but happy Page post Carnegie: "I never expected anything like the success we have had when we started the group. Our following here is huge — they travel miles to see us. And that's really encouraging."

Zeppelin began when Jimmy, tall, skinny, with a lopsided flowing hair style, and one-time session man supreme, quit the Yardbirds at the end of last year.

He gathered around him a tough team of unknowns — Robert Plant (vocals), John Paul Jones (bass, organ), and John Bonham (drums).

Initial reaction to the news of their formation was: "It's going to be just another band."



JIMMY PAGE



JOHN PAUL JONES

From their first gigs and later their first album, the truth dawned — a monster group had appeared in our midst.

Our Zeppelin flight to America began on Thursday last week. It was my first trip to the States, some days having been spent being inoculated against Small Pox and Communism.

# NO! IT CAN'T BE? IS IT?



"WHEN YOU SAY," the first solo recording from CHRISTINE PERFECT, is not what people expect. But then we do things that way!

Sound value and together.....on



Christine Perfect  
When You Say/No Road  
Is The Right Road  
Blue Horizon 57-3165











# FREE

have an album released on Island. ILPS 9104.



island records ltd basing street london w11

**DUKE PEARSON** "Now Hear This." Disapproach-ment, "I'm Tired Cryin' Over You, Tones For Joan's Bones, Amanda, Dad Digs Mom, Minor League Here's That Rainy Day, Make It Good, The Days Of Wine And Roses (Blue Note BST84308).  
Pearson (pno, organ), Jim Bossy, Randy Brecker, Burt Collins, Joe Shepley, Marvin Stamm (tpts), Garnett Brown, Jimmy Cleveland, Benny Powell, Kenny Rupp (tmps), Jerry Dodgion, Al Gibbons, Frank Foster, Lew Tabakin, Pepper Adams (reeds), Bob Cranshaw (bass), Mickey Roker (drs) 2 and 3/12/6 New York

# JAZZ RECORDS

REVIEWERS: BOB DAWBARN, JACK HUTTON  
MAX JONES, RICHARD WILLIAMS

## Power packed Pearson

HERE is a power-packed, well-ordered big band with just a touch of abandon in its soul — when the music calls for it — to interest listeners fed up with straightforward, back-to-Basie swing sounds.

The orchestra had rehearsed and gigged for almost two years when these performances were made. The togetherness, I think, is evident, though we've become accustomed to excellent studio-assembled American big bands on records.

Pearson has written all the arrangements here except the opening title, a brisk and stimulating item (composed and scored by Frank Foster) which features F. F., Garnett Brown and the leader's piano. An adventurous start, this, and it is contrasted with the second track, a slowish funky song with organ and band supporting a vocal by Andy Bey (yes, that one).

Information on the singer and much besides can be gained from a helpful insert written by Mark Gardner, who points out that Chick Corea's "Tones" appeared earlier on Blue Mitchell's "Boss Horn" LP. Joe Shepley's flugel solo brings Miles Davis to mind, even as Gardner says, and the ar-

range ment throws up some fresh twists.

Pearson composed "Amanda" (soul tune with Latino beat and good work by Rupp, Collins and Dyke), "Dad Digs" (a moody sensitively written piece, with undertones of the other Duke, which is played ensemble after the manner of Basie's "Darlin'"), the more conventional "Minor" and finally "Make It," with longish outings for Tabakin's tenor and Adams' baritone.

Completing the set are versions of popular melodies, "Rainy Day" for Dodgion's alto, "Roses" for Foster, Benny Powell's trombone, reeds and ensemble — nice enough but I think they could put a proscriptio on both tunes for a year or so without hurting jazz in any way.

Anyhow, it's an enjoyable album — with the trumpet players standing out solowise — which doesn't quite live up to the promise of its exciting first track. — M.J.

## THELONIOUS MONK

**THELONIOUS MONK ORCHESTRA:** "In Concert." Thelonious, Friday, The 13th, Monk's Mood, Little Rootie Tootie, Off Minor, Crepuscule With Nellie (Riverside 673022).  
Monk (pno), Donald Byrd (tp), Eddie Bert (tmb), Phil Woods (alto), Charlie Rouse (tr), Pepper Adams (bar), Robert Northern (Fr horn), Jay McAllister (tuba), Sam Jones (bass), Art Taylor (drs) New York Town Hall, February 28, 1959

A WELCOME reissue, this has long been one of my favourite Monk albums and was his first attempt at a big band recording.

It was made at a live concert and the arrangements,

all based on Monk solos, were by Hall Overton who wisely avoided trying to clean up Monk's musical logic. The rather rough, thin sound of the band is, in fact, ideally suited to playing Monk's music and as a framework for his piano.

Monk himself takes most of the solo space and was in excellent form. It's odd to think now how avant garde this all sounded only ten years ago. But though the impact of new ground being broken has worn off, the strength of the man's playing and unique improvisational talents remain as valid as ever.

Byrd, Rouse, Woods, Bert and Adams all get the occasional solo spot with Rouse and Woods particularly good on "13th."

My only slight moan is that the sleeve note is as old as the record and reads rather oddly in 1969. But that is a minor detail which can't mar a fine record. — B.D.

## JONES/ NYAQ

**LEROI JONES/NEW YORK ART QUARTET.** Short (a), Sweet/Black Dada Nihilismus (b); No 8 (a); Rosmosis (a) Fontana ESP-DISK STL 5521.  
(a) — Rosewell Rudd (tmb), John Tchicai (alto), Lewis Worrell (bass), Milford Graves (drs) New York City, c.1965.

(b) — Same group, plus LeRoi Jones (recitation) Same date



PEARSON: a touch of abandon.

WELL, somebody over at Fontana knows where it's at, and has had the sense to release this classic album in their ESP series.

The New York Art Quartet was, during its short life, an extremely important group, as much for the individual contributions of its members as for its overall concept.

These four men might all be termed second-generation New Wave musicians, and they in their turn have already had their influence on the succeeding generation.

Echoes of Tchicai and Rudd, for instance, can be heard in the playing of many of today's young altoists and trombonists.

Tchicai is probably the most interesting of these four players. He presents a cool facade, drawn from Konitz rather than Coleman, and in the many reflective moments his playing glistens like a pale winter sun through leafless trees.

He is also capable of building up a tremendous head of steam, however, and on "Rosmosis" he sounds like a mongoose furiously trying to bite off its own tail.

Rudd has always been a fascinating exponent of the slide. Here he is less polished than in his later outings with Archie Shepp, but his big burry tone and shattering cries give the music a contrast to Tchicai's introversion.

Worrell and Rudd make an inspiring rhythm team. The drummer has a great concern for small details, using his many percussive devices with great precision and considerable restraint behind the soloists. The dry sound he gets is almost as absorbing as the content of his playing.

I've left mention of LeRoi Jones to the last because, although his name appears largest on the sleeve, his contribution is the smallest. "Black Dada" is far from being one of his best poems, and his reading here is too wooden; to blend with the emotional music of the quartet.

Despite that small flaw, this has always been an important record, and time hasn't dimmed its excellence in the slightest. — R.W.

## in brief



JACKSON in great form

It's about time that the old myth that Mill Jackson plays better away from the MJQ was exploded. The quartet provides the best possible framework for Bags' vibes, and his records away from John Lewis have usually been disappointing. However, "SPANISH FLY," a reissue of an old Limelight album now on Mercury SMWL 21037, is a real treat. Jackson is in great form throughout the eleven neatly-programmed tracks, and he plays especially well on the two ballads "I'm Gonna Laugh You Out Of My Life" and "Ev'ry Time We Say Goodbye." He also plays some nice blues on several tracks, and generally sounds to be having a ball. He gets good solo support from the hard-toned swining Jimmy Heath on tenor, and pianist McCoy Tyner gives a model demonstration of accompaniment. Bob Cranshaw (bass) and Connie Kay (drs) are excellent — and dig Kay's cymbals on "Project 5." — R.W.

When it first appeared in 1958, "JAZZ IN 3/4 TIME" by the Max Roach Quintet was a pretty revolutionary record. Hearing it again in 1969, on Mercury SMWL 2103, doesn't have quite the same impact. What made it different was, of course, that all the tracks were in waltz time, which now is rather less unusual than running a four-minute mile. Sonny Rollins is the star of the show, sounding more relaxed than even Roach in the prevailing metre. His work has worn well, while that of Kenny Dorham is fumbling and incoherent much of the time. Like pianist Billy Wallace and bassist George Wallace, Dorham obviously found it difficult to get the 3/4 thing together. Even Roach sounds ponderous and heavy in his solo on "Lover," and it's difficult to recommend this record — except, of course, for the magnificent Rollins. — R.W.

**A complete paper for the whole music business is available to you now**

Dedicated to Better Business for all Record Retailers, Music Instrument Dealers, Record Companies, Producers, Music Publishers, Disc Jockeys, Booking Agencies, Promotion and PR Organizations, Artist Managers, Tour Promoters, Recording Studios. If you're in the music industry, you know it's always on the go. Profitable—but unpredictable. Tough to keep up with. You've probably wondered why there isn't a paper that really involves itself in the business

end of this huge music-leisure market. A paper that supplies you with reliable, well-informed news and shrewd analyses of trends. One that tackles problems facing all aspects of the trade, takes a stand on controversies. A paper that you could really use. Well, at last, there is one. **Music Business Weekly.** When you get your hands on your first issue, you'll wonder how you got along without it.

HAVE IT DELIVERED TO YOUR OFFICE EACH WEEK. FILL OUT THE COUPON AND MAIL IT IN. YOU CAN LEAVE THE REST TO US.

Subscription Manager, Music Business Weekly, 33-39 Bowling Green Lane London EC1.

Please have copies of MBW delivered to the address below every week starting Sept. 20.

I enclose cheque/p.o. for the sum of £ (annual subscription) £5/\$12.50  
Invoice my company

NAME(S)  
POSITION  
COMPANY

ADDRESS

# Music Business Weekly

mirrors the music industry

**GET ALL THE MUSIC NEWS HERE IN DEPTH EVERY SINGLE WEEK**

MUSIC BUSINESS WEEKLY is being launched to meet the increasingly authoritative, informative and broadly based weekly writing by top music trade cover the record



NILSSON'S "Everybody's Talking" is currently climbing the MM chart. But you won't be seeing him perform it on stage or TV. For Harry Nilsson is a rare bird. He makes no live appearances. And he avoids getting too involved in the general pop scene hula-balloo.



NILSSON: no live appearances

"It's partly because I'm not too sure of myself as a performer, and partly because I'm just not that interested in the scene," he said over the phone from his home in Hollywood Hills, California.

"If you get too involved it becomes another way of life. I prefer to stay home or in the studio, just writing and recording."

"I don't listen to the radio and I don't buy many albums — I guess there aren't many groups around at the moment who interest me."

All this may explain why, until now, Nilsson was a man often talked about but seldom heard.

He gained a lot of attention as the writer of songs like "One," a US chart-topper for Three Dog Night, and "Without Her," a worldwide hit for Herb Alpert and Jack Jones, among others.

And as long as two years ago, his first album made him an "in" name among many pop people, notably the Beatles and Kenny Everett.

But major chart success eluded him until the film *Midnight Cowboy* focussed attention on his soundtrack song, "Everybody's Talking."

The song was written by Fred Neil, and first appeared on Nilsson's "Aerial Ballet" album.

**Film**

"It was out for a year before the film's producer heard it and decided to try it against the film. They tried several other songs as well, including one by me. But eventually they decided to stick with "Everybody's Talking."

Subsequently, he wrote the score for *Otto Prem-*

# Nilsson's column

inger's "Skidoo," starring Jackie Gleason. "The film wasn't a success, but I expect you'll be seeing it over there soon — and that's a threat!"

But it gave him a chance to work with the great Preminger. The two men are still firm friends and Nilsson finds himself involved more and more with films.

"I'm interested in producing and packaging films and generally getting ideas together. Right now my partners and I are working on a 3D film with a screenplay by Kurt Vonnegutt. It's much

more advanced than the old 3D system."

He is also producing records, including an unusual satirical album, using sound effects, with a new comedian called Bill Martin.

**Bank**

But writing and singing are his first loves. He began writing about seven years ago while working as a computer centre supervisor for a banking firm. After about five years he left the bank — "I found I was making

more money at song-writing."

Things really began to move when the Monkees recorded some of his songs and his own record — a medley of Beatles songs — made the American charts.

**Songs**

Since then many people have recorded his songs, from Mary Hopkin to Blood Sweat and Tears.

"I rarely write with other artists in mind. I write for myself, usually at guitar or piano. I don't have any special formula."

Right now, though, Nilsson is cutting an album of songs by Randy Newman, with Newman himself on piano. "He's amazing — he's the most literate writer in the USA. His songs are beautiful, with real stories and characterisation," says Nilsson.

**Nyro**

Apart from Newman, his admiration is reserved for the Beatles and Laura Nyro — "Her new album 'New York Tendaberry' is incredible."

Meanwhile, we in Britain can look forward to his third album, already out in the States. It should be worth hearing.

For Nilsson, despite his lack of "image," is a superb songwriter. His melodies are beautiful and light and his lyrics tell a story without pretentiousness.

**ALAN LEWIS**

**NEXT WEEK**  
**ALBUM**  
**SUPPLEMENT**



# Thigh-level view of the pop scene

"GROUPIE." A novel by Jenny Fabian & Johnny Byrne (New English Library 25s).

As a thigh-level view of pop, "Groupie" compares to an earlier, much praised volume, "All Night Stand," which was a trouser snake's eye view of pop.

Both are depressing, factual accounts of the sex life of groups and their associates. But "Groupie" by Jenny Fabian and Johnny Byrne is an improvement on the first pioneering "expose from within."

It has a certain humour and some neat observations on people and their attitudes. As far as one can judge, it accurately captures the mentality of the groupie girls who hunt musicians for status and sustenance.

Sadly any strain of believable sincerity, any sense of purpose other than to rattle off a quick few thousand words to cop a quick few thousand quid (perhaps), dissipates after the first few pages.

It is a string of episodes based on real people and reads like a dirty schoolgirl's diary. Only the names have been coded to embarrass the innocent.

Most readers with the slightest knowledge of the London group scene will be able to crack the code. Just swap an Andy for a Davey, work out the Other Kingdom is Middle Earth, and you're all set for a giggle. If you are into giggling that is...

Quite how the team worked on their documentary, I'm not sure, but presumably Jenny got down to the spade work and Johnny did the journalism.

There is a pull a page and more plating than one finds in the average Sheffield cutlery works.

Katie, our heroine, and her rise to depravity, is set against a background of events in last year's pop calendar.

Particularly interesting is a description of the raid of Covent Garden workers on "The Other Kingdom," when they were convinced child sacrifices were being held in the club.

"Thousands of Covent Garden lorry drivers were outside with hammers and bars, trying to get in... there were all these overalled savages spilling into the hall, shouting 'get those bearded nits!'... apparently someone had told them that we were holding a child sacrifice. They had held a quick union meeting and decided to sort us out."

Another section deals with a pop journalist who works for "The Hit Maker."

"As a person I was beginning to find his mind dragged heavily with lower class hangups, and that he strongly disapproved of hippies and drugs and made a lot of nasty remarks about the underground which seemed directed against me personally."

"He kept bugging me with explanations about why we saturated our minds with drugs and didn't go to work. This made me extremely annoyed, because I find this type of person a complete waste of time — and for this stupid little Cockney git to class me with them was just being unreasonable and narrow-minded."

The "stupid Cockney git" is billed as Harold Grimes who sounds like an extremely intelligent and admirable person, and if I met him in the street I'd like to buy him a drink and shake him by the hand.

I detect a strong streak of right-wing fascism throughout this wearisome, tittle-tattle, so damaging to the image of pop music, which serious musicians and writers have battled so long to gain deserved respect.

"Groupie" de-humanises sex and turns it into a TV panel game. "The Year Of The Sex Olympics" does not seem all that far off. — CHRIS WELCH.

**BEATLES**

THE BEATLES ILLUSTRATED LYRICS: Edited by Alan Aldridge. (Macdonald 25s.)

LEAPING away from the

gloom of "Groupie" into the colour and light of Alan Aldridge's strokes of genius is a happy experience, like finding a cure for snake bite.

If all the effort and music of a decade seems tarnished by "Groupie," if you ever believed a fraction of hippy idealism, of music validity, in the integrity of those who struggled to make it valid, then this collection of drawings, paintings and photographic interpretations of Beatle song titles and lyrics will revitalise your beliefs.

A score or more top artists were invited to contribute and the response has proved pretty amazing.

The poetry of much of the Beatles work has inspired them. The humour and surrealistic nonsense of the "Walrus" and Sgt Pepper period has unleashed a torrent of imaginative work, not the least Alan's own individual designs.

There are some beautiful drawings and photographs by many respected artists. But Alan's work is the most stimulating, amusing and provocative.

Lovely is the throwaway drawing for "I'd Love To Turn You On" — a cold, blue man with a head like a tap, coloured rain pouring from his nose.

And there is a schoolboyish, but fiendish dedication to a grim faced publisher who "didn't see it," and is depicted with a cabbage for a brain. It made me think of a sorcerer's apprentice getting a dangerous own back with powerful magic. — CHRIS WELCH

**FOLK MUSIC**

MINSTRELSY ANCIENT AND MODERN by William Motherwell (Singing Tree Press £7).

MOTHERWELL's anthology of ballads is a fairly important collection that for some time has been out of print. It contains the texts and detailed notes of some sixty odd romantic and historic ballads and must rate as a definitive work in this field.

Motherwell has taken a great deal of trouble in supplying background information and his introduction, a lengthy 105 pages, is taken up mainly with a study of the development of the ballad form in relation, particularly, to Scotland. A valuable book that deserves its place in the folk music library and one that will be welcomed eagerly by the student.

THE WANTON SEED — More English Folk Songs selected and edited by Frank Purslow (E.F.D.S.S. Publications 9s 6d).

IN THIS neatly presented anthology of English folk songs, Frank Purslow has attempted, as with his "Marrow Bones" collection, to give a representative picture of the idiom with a hundred songs. Each one is complete with text, melody line, guitar chords and source.

At the end of the book there is a more comprehensive detailing of the songs, all of which come from the Hammond and Gardiner manuscripts. A useful little volume for both scholar and singer, very reasonably priced. — T.W.

**TWELVE-TONE**

"EVERY effort has been made to completely simplify the composition of 12 tone music so that it will be available to the average musician-composer."

So says Larry Fontine in the introduction to his book, "Theory And Techniques Of Twelve Tone Composition" (published in England by Bosworth & Co Ltd, 14-18 Heddon Street, Regent Street, London W1R 8DP).

He points out that in writing the book he has tried to show "a" way down "a"

musical road and not "the" way.

The book demonstrates various ways of approaching 12 tone music and the musical examples are interspersed with informative explanations.

As Mr Fontine points out: "This book is for the average musician-composer who has at least studied the elements of harmony and theory. With this in mind, no explanations of the usual musical terms are made in this book. Only those terms which are usually limited to the field of 12 tone composition are explained."

In fact even those with the most sketchy knowledge can gain some insight into the music of such as Schoenberg, Alan Berg and Anton Webern through reading this volume. — BOB DAWBARN.

**Dent**

**WOODY GUTHRIE**  
Bound for Glory

The deeply haunting autobiography of America's most influential folk singer, composer of 'We Shall Overcome,' 'This Train Is Bound For Glory,' and a thousand other ballads. Even on a non-musical basis this autobiography offers new clues to a deeper understanding of the U.S.A. Foreword by Pete Seeger. Drawings by the author. 45s.

FROM BOOKSELLERS  
Published by  
**J. M DENT & SONS LTD.**  
from Aldine House  
Bedford Street, London, W.C.2

**YOU NEED GOOD PUBLICITY**

**... YOU NEED US!!**

We can offer a full publicity campaign for —

- INDIVIDUALS
- GROUPS
- SHOWS
- TOURS
- CLUBS
- PROMOTERS
- RECORD PROMOTION, etc.

Everything you need —

- PHOTOGRAPHY
- 'REPROS'
- P.R. HANDOUTS, etc.

Long or short-term publicity. Good publicity is not expensive.

Ask our Editor for free details

**FOTOPRESS**  
177-178 FLEET STREET  
LONDON, E.C.4

**FORMAT**  
Formerly THE FOURMOST

**THEIR SMASHING NEW SINGLE**

**MAXWELL'S SILVER HAMMER**

4600

CBS Records  
28/30 Theobalds Road  
London WC1

# New Pop Singles

# By Bob Dawbarn



## PLASTIC ONO BAND: "Cold Turkey" (Apple).

Are you ready for this? It's brilliant — despite the positively frightening last third with John moaning, shouting and crying.

The atmosphere is totally believable. Before that we have hard, rocking music with John's emancipated voice being answered by wild Eric Clapton guitar.

The line-up, incidentally, is John and Eric (gtrs), Klaus Voorman (bass gtr) and Ringo Starr (drums) and somebody has done a remarkable engineering job on the recording.

A tremendous record I'd love to see go straight to number one. And I bet the Radio One deejays cut it off before the end.

**JETHRO TULL:** "Sweet Dreams" (Chrysalis). Hardly instant hit material, this rather sinister Ian Anderson original gets through to you on around the third hearing.

Less jazzy than many Tull offerings, this is a heavy pop ballad with orchestral interjections behind Ian's voice, some effective guitar and a touch of nice flute at the end.

I like it but wouldn't like to gamble on its hit potential.

**AMEN CORNER:** "Get Back (Immediate). A curious choice for the Corner's farewell single when the Beatles' hit was so recent.

I thought I had it on at the wrong speed at first, they take it at about 180 mph



KLAUS VOORMAN: bassist in the Plastic Ono Band

# Despite the moaning, this is brilliant

and Andy Fairweather-Low's voice sounds as emerged from a nasty encounter with a shark.

**THE MARMALADE:** "Butterfly" (CBS). Extremely commercial and must surely be a hit.

Not one of the group's best offerings though no doubt it will enter 500,000 teenage homes. Pretty guitars, what are known in the trade as "soaring" strings, whispering woodwind and somewhere in there the Marmalade making a nice profes-

sional job of a pretty ballad written by the three Gibb brothers. I find it inoffensive.

**GENE VINCENT:** "Be-Bop-A-Lula '69" (Dandelion). Funny how time destroys the red corpuscles. When the original version came out I thought it was the funniest record of 1956 — even funnier than "Heartbreak Hotel."

Now Vincent has re-recorded with a powerful backing group and, no doubt due to nostalgia,

18,230,023 pints of Watneys tankard and living in a smokeless zone I find it thoroughly enjoyable.

I can't wait for the B. Bumble revival in 1973.

**THE TEMPTATIONS:** "Runaway Child, Running Wild" (Tamla Motown). Well they're certainly trying to change the old image up there in Motown.

This has a soulful song, electronic gimmicks, roaring bass guitar, vocal

backings straight from early rock and occasional touches of yer actual progressive.

Computerised pop that wears very thin on a couple of plays.

**DUSTER BENNETT:** "I'm Gonna Wind Up Ending Up Or I'm Gonna End Up Winding Up With You" (Blue Horizon). That's a new typewriter ribbon Blue Horizon owe me.

This will surprise Duster's blues fans. It's a most attractive song with soul

overtones and just a dash of country. Some nice harp from Duster too. It's time he had a ruddy great hit and this is sufficiently offbeat to be the one. I hope so, anyway.

**VAL SINGLETON:** "Jimmy Giraffe" (Pye). I'm a Magic Roundabout man myself but I gather Auntie Val is regular on Blue Peter. Strictly for the under-fives.

**LINDA KENDRICK:** "Hold On" (Phillips). Strictly for the over-fives. Miss Kendrick is one of those singers who tends to hector you in the louder bits and I don't like being shouted at.

The song is nothing much and the arrangement isn't one of Johnny Arthey's more exotic efforts. All pretty average.

**TINY TIM:** "Mickey The Monkey" (Reprise). Strictly for the weirdies of any age. Tim's freak bit stopped being funny for me way back but then you may be weirder than I am.

Why don't they make disposable records which you could just flush away? I've got to wait for Camden's dustmen to come back before I can get rid of this.

**TAMMY JONES:** "All The Love In The World" (CBS). Another of those do-it-yourself ballads that sounds like a hundred other songs.

She sings pleasantly and the orchestra makes the appropriately sugary

noises behind her. Not for me—and I suspect not for too many other people either.

**MAJOR LANCE:** "The Beat" (Soul City). This would have had Chris Welch idiot dancing round the office if he wasn't idiot dancing round the seamier bars of New York.

Good discotheque music. Nothing very original but well done.

**IAIN CAMPBELL:** "Break My Mind (Major) Minor). This had me idiot dancing round the office — I nearly strangled myself on the headphones.

Country rock on a John D. Loudermilk song. This is Glaswegian Iain's first single and it's excellent for jumping about to.

If it gets the plays it could be a minor hit.

**THE NEW INSPIRATION:** "My World's Beginning" (Penny Farthing). Two Poles, a Frenchman and a Belgian prove that the Continent still lags behind Britain in the pop world.

One of those jerky songs that were popular a couple of years back. Nicely produced but doesn't mean much.

**SPECTRUM:** "Glory" (RCA Victor). The place to find glory is — wait for it — deep inside your heart. That's the lyric dealt with.

The music doesn't move me either — except sharply to the left to switch it off.



# Juicy Lucy

## Will Get You Going!

### JUST WAIT & SEE



GLENN FERNANDO CAMPBELL  
PETER BOBSON RAY OWEN  
NEIL HUBBARD CHRIS MERCER  
KEITH ELLIS

Management /Agent: The Bron Organisation GER 5063

# new pop albums

**CREAM:** "Best of Cream" (Polydor). A laconic air pervades the presentation of this familiar selection. A cover painting by Jim Dine, a lopsided back liner photograph showing the lads in pensive mood — as they say — and a marked absence of sleeve notes.

But the material gives the listener a chance to appraise the musical growth of a London club attraction turned toast of America. From the early sounds of "I Feel Free" to "Badge" we hear Cream twisting and writhing in the grips of various influences. First we hear the electrifying Cream blues band, thundering into Willie Dixon's "Spoonful" and Robert Johnson's "Crossroads." There is Cream — projector of Jack Bruce-Pete Brown tunes like "Sunshine Of Your Love" which threatens to become a standard. Whichever direction they go there is fire and personality in all their playing.

**PENTANGLE:** "Basket Of Light" (Transatlantic). A brilliant album, their best yet, from the Pentangle. Though the basis of their material is rooted in folk, it ranges over a vast spectrum from early English ("Lyke-Wake Dirge") via neo-baroque ("Hunting Song") to blues ("Train Song") and heavy rock ("Sally Go Round The Roses"). It goes without saying that the musicianship is brilliant, with Danny Thompson's bass outstanding and there isn't an electric sound on the whole album. What may surprise those who don't know the group well is the fantastic swing they build up on the more rocking items.

**FLEETWOOD MAC:** "Then Play On" (Reprise). A great



## Best of Cream

leap forward by Peter Green and his men, who have produced an album that enhances their reputation in the eyes of many who still regard them as a straight, bashing blues band. Far from it — the group are well into experiment without pretension, and heavy rock with a soul of its own. Melody is also an important weapon in their approach. Tunes like "When You Say" which has been recorded by Christine Perfect as a single, are beautiful in conception and performance. Their three guitar line-up gives them a wide variety of sounds and styles.

**KING CRIMSON:** "In The Court Of The Crimson King" (Island). This eagerly-awaited first album is no disappointment, and confirms their reputation as one of the most important new groups for some time. It gives little idea of their true power on stage, but still packs tremendous impact, especially the brutally exciting "21st Century Schizoid Man" and the eerie title track, with its frightening mellotron sounds. It's not all high power stuff, though — there's some nice flute from Ian McDonald on the beautiful "I Talk To The Wind" and "Moonchild" is pretty, though too long. The vocals are clear and controlled and the instrumental work can hardly be faulted. This is one you should try to hear.

**LOVE:** "Four Sail" (Elektra). First album for two years from Love, possibly the finest of all the groups to emerge from the West Coast rock revolution. Only Arthur Lee remains of the original group — the others are now Jay Donellan (lead guitar) Frank Fayard (bass) and George Suranovich (drums). But Lee's brilliance shines through, and most of the tracks are well up to the standard of their earlier classic albums. The guitar solos are blessed with that unique Love quality of being both fast and lyrical. Some of the subtle beauty of "Forever Changes" is missing, but there is a greater range of styles. Best track is the shattering "August."

**TRAFFIC:** "Best Of Traffic" (Island). Beautiful souvenir of one of the most influential bands in recent years. Recalls memories of Flower Children, beads and love-ins, but it is also completely contemporary, for the group were ahead of

their time. A wide range of sounds, from the gentle fantasies of "Hole In My Shoe" to the hard rock "Smiling Phases." All their hits are here, as well as gems like "Coloured Rain" and "Feeling Alright."

**BEST OF THE BEE GEES** (Polydor). Beautiful reminder of the great days before all the moody. All their hits are included from "New York Mining Disaster" to "First Of May," as well as lesser known items like "Every Christian Lionhearted Man." Over exposure on radio dulled the ear to many of these songs. But hearing them afresh reveals what superb writers the Gibb brothers are. They sing with a lot of soul and Bill Shepherd's fine arrangements sound even better in stereo.

**SOFT MACHINE:** "Volume Two" (Probe). It's pretty tragic when a group with the immense talent of the Soft Machine aren't a really big name. This album, their

second but the first to be released in Britain, is little short of brilliant for much of its length. Mike Ratledge (organ), Hugh Hopper (bass, guitar, and alto sax), and Robert Wyatt (drums and voice) are all extremely fine musicians, and the jazz influence shows through in their clever arrangements and interesting short solos. They are capable of handling a 7/4 time signature so well that you don't notice it's 7/4.

**VARIOUS ARTISTS:** "Motown Chartbusters Vol 3" (Tamla Motown). Detroit has a tremendous influence on the charts as the 16 tracks on this album prove. All of them were hits this year and there are some truly great songs among them. Martha and the Vandellas "Dancing In The Streets," the Isley Brothers "This Old Heart Of Mine" and Jnr Walker's "Road Runner" are re-issues but they are some of the best that Motown has come up with. There's also Marvin Gaye's "Grapevine," Stevie Wonder's "For Once In My Life," the Miracles "Tracks Of My Tears" and Temps "Get Ready."

**YOUNGBLOODS:** "Elephant Mountain" (RCA). An album of surprising delicacy, taste and grace from the group who are currently have a U.S. hot with their three-year-old "Get Together." The first cut, "Darkness Darkness," is the deepest: a beautiful mixture of country violin and medium-heavy guitar, with yearning voices. There's also a nice electric-piano instrumental called "On Sir Francis Drake," and the whole thing is well worth investigating.

### folk

**VARIOUS ARTISTS:** "The Big Folk" (Fontana). A real mixed bag on this Fontana sampler which makes up in quality what it lacks in quantity. Tracks include Wally Whyton's version of "Gentle On My Mind" and Martin Carthy's "Scarborough Fair," the pick of the album; also

Derek Brimstone's "She Loved a Portuguese," Jeremy Taylor's "Nasty Spider" and contributions from Noel Murphy, The Corries, The Tinklers, The Spinners, The Dundonald and even Stefan Grossman. What could be more comprehensive?

**JAMES HENDRICKS:** "Songs of James Hendricks" (Liberty). Best thing to emerge from the Colorado Mountains since the beetles — and his songs cover a fair range too. Mr. Hendricks reveals a worthy exuberance

of style with eleven country orientated numbers, recorded in Nashville with dobros and things providing the backing. Liberty have been producing late, and now they've come up with a gem. But to suggest that the album stops at pure country offerings would be an injustice to the artist, whose songwriting talent is rare and refreshing. Indeed Hendricks runs the gamut from folk and ballads to the jazz tinged "City Sounds," leaving in his wake shades of vintage Roy Orbison. Highly recommended.

## MM exclusive on the next Humble Pie LP

**HUMBLE PIE (Immediate).** An unqualified success! After a somewhat uneven start, Humble Pie have come up with a thoroughly convincing second album.

The basic feel is country rock — A relaxed but heavy sound which allows the individual instrumental work to shine through without flashy solos or ear-battering distortions.

It's one of those warm and relatively undemanding albums which is played again and again for sheer enjoyment. The songs — all but one written by the group — are strong on melody and lyric and the band sounds surprisingly mature and together for such a recently-formed outfit.

Track by track, the album goes like this: "Take Me Back" has an unusual rhythm with what sounds like hand drumming from Jerry Shirley. Bright acoustic guitar chords and a plaintive vocal from Steve.

"Sad Bag Of Shakey Jake": Canned Heat type harmonica leads into a compulsive country song with a splendid sing-along chorus. The most enjoyable track.

"The Light Of Love": sitar and tabla create an

hypnotic Indian feel, occasionally breaking into a rocking rhythm, with subdued, well-controlled harmonies.

"Cold Lady" has a heavy, rolling rhythm reminiscent of Dylan's Band, with nice bass and electric piano (?). Steve gives his best vocal performance on a moving little song.

"Down Home Again" is their only real rock song. Has a similar feel to "Natural Born Bugie" and would make a good single. "Every Mother's Son" has nice acoustic guitar on a sad country song by Steve.

"Heatbeat": excellent harmonies and fine bass runs from Greg Ridley. The guitar work captures the feel of the original Buddy Holly hit without copying it.

"Only You Can See": bass and acoustic guitars are again outstanding on a lyrical love song from Peter Frampton. "Silver Tongue" has Steve using a high voice over a very heavy riff, with some wild guitar. Very moody.

"Home And Away" has more light harmonies over acoustic guitars. Beautifully executed and reminiscent of Love, which can't be had.

The album is due for immediate rush release.—ALAN LEWIS.

**MIKE BEASON AND MIKE SILVER:** "The Applicant" (Fontana). "Mr. Beason is a lonely and desperate man . . . and work is hard to find" runs the sub-title of this album; and it seems to sum up the predicament of this particular work and the composers' plight in producing it. Our hero, desperate for work and food, attends an interview for a job, where he finds a collection of other "down-and-outs" seeking employment. After being shuffled from one department to another, he is turned onto

the street where, traditionally, he pegs out. The musical interludes, which include a ragtime thing and a Dylan parody, provide welcome relief from the monotonous narration.

**VARIOUS ARTISTS:** "Sailor-men and Servingmaids" (Topic). Topic presents the sixth of ten volumes representing aspects of British folk music. And this specialist collector's item (with accompanying brochure) is the result of diligent research work by eminent assembly of collectors.

# EGG BEATINGS



It's their heaviest yet  
so we called it the  
100 TON CHICKEN

And it's together..... on



(S) 7-63218

# Modern jazz owes a lot to good pop

THE CAUSE of modern jazz owes a great deal to groups of quality such as Chicago Transit Authority and Blood, Sweat and Tears.

Where previously there was a huge vacuum between pop and jazz there now exists, through superb arrangements and wider use of instrumentation, a deeper understanding between both mediums which these groups have created.



JANE: should be played

## PLAY IT, BBC!

"JE T'AIME" may be an immoral record. Likewise "Wet Dream," and the BBC may be justified in banning these songs. But when a song reaches the top five then Top Of The Pops should play the number whether they approve of it or not. — JOHN DUNNE, Ripon, Yorkshire.

If this current healthy trend continues then modern jazz fans will multiply and encourage a new era of musical quality. — A. ZETLAND, London, N14.

I DON'T think it matters who wrote the first pop opera but for the sake of Richard Artus I should like to put the record straight. Pete Townshend did write the first pop opera and it was released as the "Quick One" album long before "S. F. Sorrow." "Ogden's Nut Gone Flake" or "Joseph and the Amazing Technicolour Dream Coat." — BRIAN SLATER, Oldham, Lancs.

HOW GRIEVED we were to learn of the farewell of Steve Peregrin Took from Tyrannosaurus Rex. This gentle pair have given us many hours of happiness with their simple uncomplicated music. To Steve we give our well being and happiness and to Marc may you ever remain a roaming prophet of ours. — JOHN BURGESS and NEIL MATSON, London, W3.

IT APPEARS that Dennis Detheridge was out of step with me and twelve hundred others at Raymond Froggat's second concert with orchestra at the Belfry, Sutton. Pity, a friend turned away when the hall reached capacity would have loved the space Mr Detheridge took up. — F. R. MARTEN, Aston, Birmingham.

MR J. BARNACLE, who lambasts the BBC for axing Jazz Today, has mistaken a week off for a total demise. I'm happy to confirm that Jazz Today is still going out — in stereo, too — at 5.45 pm every Tuesday on Radio Three. — CHARLES FOX, London, W2.



BLOOD, SWEAT and TEARS: quality pop.

## MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.

# Soul dead? What rubbish!

SO SOUL is dead, what rubbish. You only have to go by the tremendous response from fans at the Wilson Pickett concert at the Albert Hall to know that soul is in the blood of these people. As far as they are concerned, soul will never die. — SALLY SHEPHERD, London, SW4.

I MUST offer my praise of the letter by A. Paine on soul music. It was constructive and expressed what so many soul fans believe.

Artists such as Diana Ross, Marvin Gaye, Fifth Dimension, etc, are very good — they sing pop, sound pop, but are not called pop artists because their skins are black. At one time the word soul meant soul. Today it means "this song is performed by a coloured artist." — P. MAULE, Newcastle on Tyne, Northumberland.

SOUL MUSIC is not dead. Soul will never die. Not all Tamla and Stax discs are supposed to be put under the label of soul. One should realise that soul comes from deep down inside and our coloured

entertainers know how to drag it out into the open but they are restricted.

James Brown is an example of this, he is and will be for some time, the next best thing to Otis Redding. When James was here in 1967 he really rocked the boat. We know that no-one will ever take Otis' place but we can give others a chance. — HEATHER O'SHEA, Potters Bar, Herts.

WHILE OTHERS talk, Al Kooper acts. Super sessions, the Fillmore album, production of Don Ellis and Taj Mahal, jamming with Hendrix and the Rolling Stones culminating in his second superb solo album. Surely now Al must receive recognition as a man who has pushed good music beyond all believable limits. — JON SYMONS, London, SW8.

I SINCERELY trust the new Byrds single "I Wasn't Born To Follow" won't meet with the mediocre response their last single met.

Despite almost constant personnel changes, this group has never failed to give an excellent standard of music. It would be a

major tragedy for modern rock music, if this group were allowed to drift into obscurity. — FRANK CONSTANTINE, Ongar, Essex.

WHO CARES which is the best band — Clarke-Boland or Jones-Lewis? The great thing is to have on the scene at the same time two such magnificent orchestras, capable of such tremendous ensemble sounds and both boasting soloists with such talent that they could go on the road tomorrow as leaders in their own right. — V. R. NEW, Ryde, Isle Of Wight.

# JOHN PEEL

writes every fortnight in Disc... his own column, exclusive, full of Peelian colour, his advice, and thoughts about the Scene.

This week's issue features Peel-writing about the word "UNDERGROUND" — a subject close to his heart...

GET  
**DISC**  
and MUSIC ECHO

OUT NOW

## COME TO BERLIN WITH MM

RESPONSE to the Melody Maker trip to the Berlin Jazz Festival on November 7, 8 and 9, has been so good that it has been decided to charter a second Britannia aircraft to accommodate all those who have applied.

As a result there are now an extra 30 seats available. So, if you would like to hear Duke Ellington, Stan Kenton, Lionel Hampton, Miles Davis, Sarah Vaughan and a host of other top jazz stars, combined with sight-seeing trips of East and West

Berlin, then book now.

The normal air fare to Berlin and back is over £58. The MM trip costs only 27 guineas — and that includes your transport, bed and breakfast and tickets to the concerts.

You can leave London by coach at 9.30 am on Friday, November 7. Fly from Luton direct to Berlin. And we will have you back in London around 5 am on Monday, November 10.

For full details, fill in the coupon below.

PLEASE SEND FULL DETAILS OF THE MM'S BERLIN JAZZ FESTIVAL TRIP

Name   
Address

POST TO: Berlin Trip, Page and May Ltd., 221-223 Belgravia Gate, Leicester.

Remember, give a little more this year and

wear your poppy with pride!



BRITISH LEGION POPPY APPEAL  
Homes, jobs and help for all ex-service people in need

British Legion Poppy Appeal 70-80 York Way London N1  
(Registered under the Charities Act 1960 No. 219279)

This space has been generously donated by

MELODY MAKER

# THE MOTHERS ARE DEAD, BUT ZAPPA'S STILL VERY MUCH ALIVE



THE MOTHERS are dead. Killed by a public apathy towards a style of music which the rest of the world will catch up with maybe around 1975.

After Frank Zappa had announced that he and his loveable bunch of freaks were no longer together, the MM rang him at his Los Angeles home to ask about the reasons for the break-up.

"I don't like to say that we're breaking up — we're just not performing any more," he replied enigmatically.

BY RICHARD WILLIAMS

## NEWS IN BRIEF

**RADHA KRISHNA TEMPLE, Quintessence and Bachdendel** appear at a free concert in Trafalgar Square this Saturday. Concert is part of Focus on Famine and also features films by John Lennon and Yoko Ono.

**Clouds'** first American tour, due to start this week, has been postponed to February because of the group's label switch from RCA to A&M in America.

**Norman Haines**, lead vocalist with Locomotive for over two years, has left to form a new progressive group called Sacrifice. His replacement is Frank Spence.

**Spinners** are being filmed by BBC at Liverpool Philharmonic in December for a 45-minute show in colour over BBC-1 TV during Christmas week.

**Val Doonican**, who last Saturday completed a summer season at Blackpool, is to host Christmas Night With The Stars on BBC-1 TV.

**Ten Years After** star in a colour spectacular for German TV on November 11 after they open a German concert tour with Chicken Shack.

**Beach Boys** are unlikely to appear at the Save Rave charity show at London Palladium on Sunday, November 30. But an addition to the bill is deejay Ed Stewart.

**Scaffold** open their first visit to America in New York on November 6.

**Harmony Grass** have their debut album, "This Is Us," out on RCA on November 28.

**Tiny Tim**, currently starring in British cabaret, has a new single, "Mickey The Monkey," out on Reprise today (Friday).

at Osterley Jazz Club. **Wild Bill** will make three appearances with the Alex Welsh Band during the tour.

**New Foundations** single is "Baby I Couldn't See," released on November 7. They are currently touring Canada. **Sam Apple Pie** appear at Exeter Quay Club tonight (Thursday).

**Georgie Fame** will write the score for the new film Entertaining Mr Sloane.

**Ray McVay Band** tomorrow (Friday) kicks off a new BBC-TV big band series titled Dance Date.

**Peppermint Cream**, first British pop group signed by A&M Records, star on Granada-TV's Discotheque show on November 18.

Film director **Holz Braz** will make a documentary of a concert by the Nice with the Collegium Musicum Orchestra at Basle, Switzerland, on October 29. Their final concert before visiting America will be at London's Lyceum on November 9.

**Syd Lawrence**, trumpet-leader whose orchestra features the Glenn Miller sound, has been signed by Philips. An LP is out on the Fontana Special label on November 10.

**Louis Benjamin**, managing director of Pye Records, is also to become managing director of Moss Empires on the retirement on December 31 of Leslie Macdonnell.

Shelter are staging a concert at the Royal Albert Hall on Friday, December 19, starring **Family, Graham Bond, Sam Apple Pie and John Peel.**

**Aretha Franklin's** new American single, to be released in Britain, is titled "I Am Eleanor Rigby" — her version of the Beatles song. Her new album includes a song specially written by Paul McCartney, titled "Let It Be."

Singer-composer **Tim Buckley** arrives in Britain on November 12 for concert and TV dates.

"We're not getting across, and if we'd continued to progress at the rate we've been doing for the last year and a half, we wouldn't have any audience left at all."

"We were heading towards concert music — electronic chamber music. We performed it several times in America and had horrible reviews and an unpleasant audience response."

"The reviews we got were so simplistic, and I don't want to go on having to put up with all that bullshit."

### Garbage

"We played my bassoon concerto at the Fillmore East, and one critic described it as an 'oboe concerto.' He also said that he'd paid his money to hear rock and roll and he didn't see why he should put up with all that classical garbage."

"People have a great need to put music into little boxes, and they've never been able to do that with us."

"Am I discouraged? Sure I'm discouraged."

"But I don't want to make it sound as if we quit just because we got a bad press. If we'd done that, we'd only have lasted six months."

"It looked as though we weren't going to be able to achieve the goals we'd set for the group. There was too much resistance from all quarters, so we decided to cool it."

"Maybe in two or three years people will be able to look back and assess what the Mothers accomplished; maybe they'll be able to catch up with the music."

possible that sometime in the future we may even put the band back together again."

Meanwhile, Frank has a typically unlikely plan to put out the 12 unissued Mothers albums he has ready for release.

"I'm negotiating with Playboy magazine to start a Mothers' Record Club. Members will be able to receive the albums either one a month for a year, or all at once."

"Why Playboy? It's got a large circulation. I couldn't do it through an underground paper, because they don't reach enough people. And it's going to cost a fortune just to press and put covers on these albums."

"I'm also doing a pilot TV show this week, and if it works out then I'll have my own weekly TV series. It will be syndicated, which means that stations will be either show it or not show it — they can't cut or censor it."

### Madness

"They are building a set in the studio exactly like my basement room, only slightly larger, and in this fraudulent replica of my basement there will be amplifiers and musical instruments so that I can throw people into the corner and tell them to play."

"For the first show I'm trying to get, as guests, Hubert Humphrey, Captain Kangaroo — who's a kind of folk hero in the States, he has his own kids' TV show — Mick Jagger, Captain Beefheart, and Lighnin' Slim."

"It will last one hour. The people will all talk together, and we'll see what

kind of madness we can get into."

Frank's record label, Straight, also has its next batch of four albums coming out shortly.

"The GTOs' album is finally coming out, and there'll be new ones from Tim Buckley and a group called Pin Rod." Frank will be bringing Beefheart over to Europe for the BYG pop and jazz festival this weekend, and says that he hopes to bring the Captain and his Magic Band to Britain for a press reception.

### Dentures

"Beefheart's operating at a disadvantage at the moment," he said. "One of the lead guitarists hit the bass player in the mouth and broke his dentures."

"So the other lead guitarist smashed Jeff's ribs and put him in hospital. Then the whole group got together, got Jeff out of hospital, bought him some clothes, and sent him back to the desert."

"Now one guitarist — Zoothorn Rollo — is playing both guitar parts, which are very intricate. I don't know how he does it."

I expressed a sincere hope that the end of the Mothers would not mean the end of Frank's compositions, and he replied: "Well I've booked the Albert Hall for a concert on April 25 next year. It'll be an orchestra playing my compositions, which will be the first time this has happened."

No more cruising past the hamburger stands, digging the music of Ruben and the Jets, but . . . the Mothers are dead: long live Frank Zappa!

## FOLK CONCERT

IN AID OF SHELTER  
National Campaign for the Homeless

**Tim Hart & Maddy Prior**  
**The Southern Ramblers**  
**Malcolm Price Ian Anderson & local groups**

THURSDAY 30th OCTOBER at 8.0  
VICTORIA ROOMS,  
CLIFTON, BRISTOL 8.

Tickets 15/- 10/- 5/- from  
Troubadour Club, 5, Waterloo Street  
Clifton, Bristol 8. & on the door

## MIKE COOPER

(PYE ALBUM "OH REALLY". NEW ALBUM SOON)

Enquiries: 30 Eldon Road, Reading RG1 4DL  
Tel: 580762

## ROYAL ALBERT HALL

Friday, November 14th, at 7.30

only appearance in Britain

## JUDY COLLINS AND HER MUSICIANS

Tickets: 25/-, 20/-, 15/-, 10/-, 7/-, 5/-  
from R.A.H.

# FOCUS ON FOLK



WALLY WHYTON: Country Meets Folk compere

## Where does Wally Whyton stand?

BY KARL DALLAS

MAN at the storm centre of the row about the BBC's policy on folk music is Wally Whyton, compere of Country Meets Folk and a popular folk entertainer in his own right. Where does he stand?

"I wish I knew," admits Wally. "The longer the programme runs the more confused I get about what it is supposed to be. For instance, they moved us to 7.35pm because we were supposed to be a specialised programme and they are putting all the specialised shows, all the jazz and so on at that time when for some reason ordinary pop music flops."

"OK, I asked if, since we were now officially a specialised programme did this mean we could feature some of the more traditional-type folk singers who are not going to get a look in outside a specialised folk programme?"

"Well, no-o-o, they answered, because it's by no means certain that Country Meets Folk will stay at the 7.35pm slot and we don't want to lose our popular appeal."

"In fact, they seem by no means certain that they're going to continue to keep a regular place open for folk music, despite the fact that a poll run by their own Radio Times placed folk and country music third in popularity among Radio 1 listeners."

albums, but apart from the briefest of mentions on Country Meets Folk they have little chance of any airplay.

"Briefest is right," agrees Wally. "Currently we're allowed to play four records for review each week, and only 45 seconds of each. What chance does any folk disc have?"

I was a little surprised at the independence of Wally's criticisms of his own show, until I remembered that, like most folk artists, the mass media don't play a significant part in the economics of his life. In fact, he took a 13 week summer "rest" from the show only partly for a month's holiday. The rest of the time he was fulfilling dates outside London that the demands of Country Meets Folk made difficult.

Then there's his highly successful Tyne Tees TV show, originally titled Walk Right In but now renamed — "Not my suggestion, he protests — Wally Whyton Style and going out in colour. The programme gets no airtime south of Tyne Tees, but it was the fourth most popular programme in Northern Ireland, beating the Tom Jones Show in the ratings.

"The trouble is that the London media men still don't realise what an enormous force the folk movement has become. There are clubs in Scotland attracting a thousand people a week, whoever turns up. They're not built up on the star system."

Wally should know, for he has kept one foot in the mass media and one in the folk movement ever since the pre-skiffle days, 12 years ago. "My first con-

tact with a real singer was at the Yellow Door where I heard Jack Elliott for the first time. That was really how I started.

"I never really got into the English traditional scene at all. I went along to the old Princess Louise a few times, but they were always putting you in your place. It wasn't what I was looking for."

People put Wally down as a mere entertainer, and he embraces the jibe. "Sure, I'm an entertainer. That's what I've been trying to do. I did it with the puppets, Olly Beak and so on, and I'm still doing it today.

"But I don't think that being an entertainer means you can't get any social significance into what you are singing. I'm doing a lot of songwriting now, and most of my new album in January will be my own. One song is called The Rich and the Poor, about a report I read predicting that the gap between rich and poor would be greater than ever in the year 2000. Another one, The Auction, is about racial equality, but instead of doing the black power bit I thought I'd bring it closer to home in Ireland.

"Basically, the song is a rejection of non-violence, because it seems it's only when there's a riot that anything gets done to improve matters. So the song suggests some sort of a scale which seems to operate: if windows are broken, then we get small results, but if a building gets burnt down perhaps they'll put up a new school we need."

As compere of a show which tries to straddle the country and music worlds, Wally is in a good position to explain why the country boom we were all led to expect never really happened.

"I was on the Hank Snow tour. What a road accident! Basically, I don't think that country music will ever be so important in Britain because the country music fans are so different from the folk fans, who just dig the music.

"The fans who write in are Johnny Cash fans or Marty Robbins fans. As far as the British fans are concerned — apart from a dedicated couple of thousand who buy the country music magazines — it's the stars rather than the music they latch on to, directly contrary to the situation in folk music.

"Also, I don't see how a music which is divided from us by 3,000 miles can ever strike deep roots. The country music 'boom' was another one of those wish-fulfilment things put up by the promoters. You remember the year they said everyone was going to be dancing bossa nova. They tried to make it happen like that, instead of letting it build."

## FOLK NEWS

In the meantime, you can catch them this Saturday at the Theatre Royal, York, and at Hartlepool on Sunday. Then they are off to Holland and Belgium for TV and radio dates.

DEREK Brimstone appears in Cabaret for Shelter on Friday, October 31, at the Mayfair Suite at the Bullring, Birmingham. Colin Scott is in the Biafra Relief Concert at the Albert Hall next Monday. Last night (Wednesday) they were in the sell-out concert at the Digbeth Hall, Birmingham, headed by Magna Carta.

TONIGHT (Thursday) Hull's Phase Two progressive squads club has Leon Resselson at the Bluebell Inn. Next Friday and Saturday they're showing the Bob Dylan film "Don't Look Back." Future guests include the Third Ear Band, Magna Carta, Derek Brimstone, Shirley Collins, the Famous Jug Band and Jeff Nuttall.

KARL DALLAS

### THURSDAY

AT FOX, ISLINGTON GREEN, N.1. **COME ALL YE**

BLACK BULL, High Road, N20. **ROBIN AND BARRY DRANSFIELD**  
RICHARD BYFORD WITH MAJA

FOLK CENTRE, HAMMERSMITH **JOHNNY JOYCE & PAUL BRETT**  
Your host Rod Hamilton Don Shepherd, Jill Darby, The Tippens, Prince of Wales, Dalling Rd. 2 mins Ravenscourt Park Tube.

MARIA GREY COLLEGE  
100 St Margarets Rd, E. Twickenham

**DIZ DISLEY**

NOW OPEN "HELIUS" CONTEMPORARY CLUB  
NAGS HEAD, North St. Clapham, at 8 pm.

**LEVER**

PHILIPPA FAWCETT COLLEGE, 98-100 Leigham Court Road, SW16.

**SIMON & STEVE**

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

WHITE BEAR, Kingsley Road, Hounslow.

**COLIN SCOTT**

Residents.

### FRIDAY

AT COUSINS, 49 Greek St. 7.30. 11.

**STEFAN GROSSMAN**

BASILDON FOLK CLUB  
Laindon Hotel, Laindon High Road

**GAS WORKS**

AT FRYDIFOLK RAILWAY HOTEL, TEDDINGTON. JO VINCENT AND COLIN REECE.

FISHMONGERS ARMS, Wood Green, High Road, N22. **REDD SULLIVAN-CHRIS BROOKS**

LEWISHAM TOWN HALL

JOE STEAD  
DAVE PLANE  
BRIAN CHALKER  
JEFF DALE  
DENIS STOCKTON  
KEITH CLARK  
JOHN TOWNSEND

**MIKE ABSALOM**

Waltham Forest College (Victoria Line), Adm 5s.

**MIKE ABSALOM**

10 pm. R.F.H. Medical School, 8 Hunter Street

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

### SATURDAY

ANGLERS HOTEL, Broom Road, Teddington  
**THE HEATHSIDERS**

AT COUSINS, 49 Greek St. 7.30. 11.

**RALPH McTELL**  
**JO-ANN KELLY**  
Soon Dr Strangely-Strange All nighter 12-7.

**THIRD EAR BAND**  
**SAM MITCHELL**

AT THE CELLAR, Cecil Sharp House, Camden Town, 8 p.m. **JOHN PEARSE** with Dave Cooper and Ron Simmons.

EYES OF TIME CELLAR, 355 HIGH ST, MANOR PARK  
**CONTRAST**

FO'C'STLE at the Castle, Fairfield West, Kingston  
**TIM GREENWOOD**  
N.B. The club will close for one night on Nov 1.

THE GREENWICH THEATRE FOLK CLUB  
The Gloucester  
King William Walk, SE10

**JUGULAR VEIN**

8 pm. Please come early.

THE LCS PRESENTS THE SINGERS CLUB. An evening with John Faulkner and Sandra Kerr. **UNION TAVERN**, 52 Lloyd Baker Street, London, WC1. 7.45 pm.

THE PEELERS, Kings Stores, Widgegate Street, off Middlesex Street, near Liverpool Street Station.

**THE PEELERS**

introduce **HAMISH IMLACH** PLUS GUESTS

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

WHITE HART, COLLIER ROW ROMFORD

**PETER STANLEY & BRIAN GOLBY**

**SUNDAY**

BARLEY MOW, HORSEFERRY ROAD, S.W.1. Start 7.30 sharp.

**DUNEDAIN**

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11. First London booking of

**HEART OF ENGLAND** FOLK COURIERS

**MARK NEWMAN** RAILWAY HOTEL, SLEAFORD

NAGS HEAD, 205 York Road, Battersea

**COME ALL YE**

Host, **JOHN TIMPANY**

RAILWAY HOTEL, DARTFORD  
**ROGER WATSON & COLIN CATER**  
Residents: **CRAYFOLK**.

### SUNDAY cont.

**RED HOUSE, HAROLD HILL NORTH HILL DRIVE FOLK NIGHT**

THE ENTERPRISE, Hampstead **JACKIE & BRIDIE**, plus residents The Folk Enterprise and Terry Gould (opposite Chalk Farm stn 7.30 p.m.)

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

TOWER HOTEL, opposite Watlington Central  
**SHIRLEY COLLINS**

### MONDAY

AT CATFORD RISING SUN  
**ALLAN TAYLOR**  
**DAVE COOPER & LINDA COCKRILL**

AT HANGING LAMP, THE VINEYARD, RICHMOND. TEMPORARILY CLOSED.

CLANFOLK, Marquis of CLANricarde, Southwick Street, Paddington. Concert in aid of the PRIMITIVE PEOPLES' FUND.

THE PAGEANT  
**KEVIN SHEILS, CLIVE WOOLF.**

ENFIELD FOLK CLUB  
The Hop Poles, Baker St., Enfield

**JEREMY TAYLOR**  
**THE FOLK COURIERS**

FOLK AT Hampstead Rugby Club, Redhill Street, off Albany Street, NW1.

**JOHNNY SILVO**

GEORGE ROBEY, Seven Sisters Road, Finsbury Park.  
**THE TINKERS!!**  
Resident: Denis O'Brien.

MINOTAUR, Nags Head, North St. Clapham

**TANIA QUAYE**  
Resident: Denis O'Brien.

**PUTNEY !!**

HALF MOON, LOWER RICHMOND ROAD  
OPENING NIGHT, NOVEMBER 3  
**ALEX CAMPBELL, CLIFF AUGIER, GERRY LOCKMAN, ROYD RIVERS** plus many guests

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

WALTON-ON-THAMES, 18b Church Street  
**STAN ARNOLD**  
**ALEX CAMPBELL**

### TUESDAY

**DAVE & TONI** Arthur, Brunel University Folk Club, Kingston Lane, Uxbridge.

FOLK CENTRE, FULHAM  
**COME ALL YE**  
The Swan, Fulham Broadway, Opp Fulham Broadway Station.

**HAYES FOLK CLUB**  
Tudor Lodge, The Angel, Uxbridge Road, Hayes End.

**SHIRLEY COLLINS**  
Barking College, 7s 6d, Bar Tube, Barking. Buses 23, 87, 106, 162, 238.

### TUESDAY cont.

THE PEARTREE FOLK CLUB, Welwyn Garden City  
**THE GASWORKS**  
Starting 8 o'clock.

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

THREE HORSESHOES FOLK CLUB, Heath St. Nr Hampstead Tube, presents:  
**DAVE WARD**  
and your host, Dave Lipson

VULCAN LIVERPOOL UNIV  
**STEFAN GROSSMAN**

### WEDNESDAY

BALTABARIN, DOWNHAM WAY, Downham, Bromley. 01-698 6810 (Last night here)

**MIKE ABSALOM**  
A 1 s o COW PIE—electric blues/rock band.

DOT Folk Club, 30 Leicester Square,  
**DEREK BRIMSTONE**

CROYDON FOLKSONG CLUB  
Warren Hotel, Stafford Rd. Croydon

**THE GASWORKS**

HIGH BARNET FOLK CLUB, Salisbury Hotel, High Street, Barnet

**ALEX CAMPBELL**  
BIFOCAL

**JOHN HOLOTA** with Ralf York and Albany, Parkway, Camden Town.

KING'S HEAD, Upper Street, Islington. **SCAN TESTER.**

**RED HOUSE, HAROLD HILL NORTH HILL DRIVE FOLK AND C/W NIGHT**

S.E.L.T.C. FOLK CLUB  
FIREWORK FOLKTABULOUS

**AL STEWART**  
**RAY MARSH**  
**BOLE ARMEN**  
**GRAHAM KENDRICK**

Wednesday, November 5, 1969, 8-11 pm. At King Alfred, Southend Lane, Bellingham, SE6. Tickets 7s 6d. At the door 8s 6d. Available from: Social Secretary, SELTC Students' Union, Worsley Bridge Road, Lower Sydenham, London, SE26.

SURBITON Assembly Rooms  
**DEREK SARJEANT FOLK TRIO,**  
**JON ISHERWOOD.**

THE SPINNERS, Queen Elizabeth Hall, Saturday, November 1, at 7.45 pm. Tickets 15s, 13s, 10s, 8s, from Royal Festival Hall Box Office.

TROUBADOUR, 9.30.  
**GORDON GILTRAP**  
**MICHAEL CLAIRE**

COLLEGE AND CLUB ORGANISERS PLEASE NOTE—  
**JOHN TOWNSEND**  
and **KEITH CLARK**  
are now managed by **ROD HAMILTON**

All enquiries to: 40 Bolton Gardens, Teddington, Middx. (01)-977 6869  
Other artists: Jill Darby, The Tippens, Johnny Joyce and Paul Brett, Don Shepherd, The Hammerfolk.

## FOLK FORUM & CLUB ADVERTISERS

Please note the latest times for receiving Folk and Club announcements is:

(a) by post, first post Monday morning.

(b) if brought personally to office, Monday, 5 p.m.

if insertion is required the same week.

Melody Maker Advertising, 161-166 Fleet St. London, E.C.4









**COMMERCIAL ENTERTAINMENTS**  
are proud to announce sole world agency representation for

**D.B.M.&T.**  
(Dozy, Becky, Mick and Titch) and

**STATUS QUO**  
Also sole representation for

**DESMOND DEKKER**  
Max Romeo  
Melodians  
Maytels

**PIONEERS**  
Ethiopians  
Byron Lee Show  
Claredonians

**UPSETTERS**  
Millie  
Forever More  
Frosty Moses  
David

Contact:  
**COMMERCIAL ENTERTAINMENTS**  
20 Gerrard Street, LONDON, W.1  
01-437 2314 / 01-734 8934/7  
Bruce White, Tony Cousins, Amos Levy, colleges Colin Delaney, Gerry Wright  
Sole Press Representation:  
**RICHARD EDY ASSOCIATES**  
01-437 7007


**ROYAL ALBERT HALL 7.30, 27th October**  
**BIAFRA WEEK CONCERT**  
For food and medical supplies for Biafra  
**GEORGIE FAME**  
from America  
**JIMMY McGRUFF QUARTET**  
**TRASH COLIN SCOTT**  
**BIAFRAN DANCE GROUP**  
Tickets: Albert Hall Box Office and Agencies  
Further information ring—CLARISSA 437 6002

BIZARRE PROMOTIONS PRESENT ON  
**THURS., OCT. 30th**  
**ROY HARPER**  
\* JUNIORS EYES  
\* MAGIC JACK (the rabbit man)  
\* LITTLE FREE ROCK  
\* INNOCENT CHILD  
\* LIGHT SHOWS  
7.30 till 1 a.m.  
**CASINO**  
PLEASURE BEACH  
BLACKPOOL

15/-  
12/6 WITH S.U. CARD

**PETE BROWN AND PIBLOKTO!**  
  
BRON Agency Ltd. 29-31 OXFORD ST. LONDON W.1


THANKS **PAUL WELBANK** THANKS **MALCOLM WRIGHT**

**WARD VARK**  
  
COLLEGE ENTERTAINMENTS, REG 8555/6/7

POP HARMONY AT ITS BEST  
**ANGEL PAVEMENT**  
out now "BABY YOU GOTTA STAY" on Fontana  
Management - Mal Spence - 0904 78994

IMPERIAL COLLEGE presents on Saturday, October 25th  
**THE IDLE RACE**  
Next week: JUNIOR'S EYES  
Men: S.U. Cards Union reserves right of admission

**Stonehenge** NEW INN, HALL ST. OXFORD  
EVERY THURS. Oct. 23rd **JUNIOR'S EYES**  
Oct. 30th **EAST OF EDEN**  
Plus Town Hall Concert, 11th November, with **FREDDIE KING & MIKE COOPER**

  
**WRITING ON THE WALL**  
**ARCADIUM**  
ROAD SHOW — INCLUDING  
**SIMON STABLE'S STABLE DIET**  
**BLACK SUN LIGHT CIRCUS**  
**(01) 437 3493**

  
**THE INTER-STATE ROAD SHOW**  
Friday, 24th: Mecca Ballroom, Grimsby  
Saturday, 25th: Bookham Youth Centre—Flamingo, London  
Sunday, 26th: Surrey Rooms, Oval

**MAGNA CARTA**  
COLIN SCOTT JON BETMEAD JACKIE CHALLENGER  
Represented by:  
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

**TANGERINE PEEL**  
Represented by:  
Peter Rice Agency, 101 Wardour St., W.1, 01-437 7061

**COUNTRY CLUB**  
210a Haverstock Hill  
(opposite Belsize Park Odeon)  
TUESDAY, OCTOBER 28th, 8 p.m.  
Hampstead Mini-Expo  
**KENNY CLARKE/FRANCY BOLAND**  
**BIG BAND**  
TICKETS: £1, STUDENTS 17/6, from Grand Central Posters, 100, Charing Cross Road

**HULL ARTS CENTRE and UNICORN**  
An Adventure into Theatre and Music  
**TEA & SYMPHONY WONDERMULE**  
**CARTOON ARCHETYPICAL SLOGAN THEATRE**  
Saturday, October 25th, 8-11.30. Farmery Hall, George Street 9/6

**FREE**  
**BLONDELL CHEST FEVER**  
Tuesday, October 28th, 8-12.30 10/- in advance  
Farmery Hall, Bevin House, George Street, Hull

**CHICKEN SHACK**  
in concert with  
**PRINCIPAL EDWARD'S MAGIC THEATRE**  
CITY HALL, Sunday, November 2nd, 7.30 7/6, 10/-, 12/6  
Tickets for all events from Gough & Davy, Savile Street, Hull

**FRIARS PROMOTIONS — COVENTRY**  
Tel. Coventry 72000/Leicester office Sapcote 685  
THE MIDLAND'S TOP PROMOTERS/AGENTS

**THE JIGSAW** HILARIOUS  
**HARD ROCK & THE DOLLIES** (STRIP/SEXY)  
**BLACK WIDOW** FANTASTIC  
**THE SPRING** GIRLS RAVE  
**ARIES** THE "FAMILY" TOUCH  
**JOHNNY NEALE** VERSATILE ALL ROUNDERS  
TOP GROUPS—DJs—DISCODECKS—POSTERS  
Ring Coventry 72 HO! HO! HO!

**CLIMAX CHICAGO BLUES BAND**  
now moved to the  
**GEORGE HOTEL BURSLEM**  
EVERY SUNDAY

WHERE THEY HANG OUT  
**GORDON SMITH**  
**JELLYBREAD**  
**BRETT MARVIN**  
AND THE  
**THUNDERBOLTS**  
**THE NIGHTHAWKS**  
Also tours by U.S.A. Blues Artists  
**ARTHUR 'BIG BOY' CRUDUP**  
**JUKE BOY BONNER**  
**MISSISSIPPI FRED McDOWELL**  
Enquiries: N.B.F., Ron Watts or Chris Trimming, 5 Egmont House 116 Shaftesbury Ave., W.1  
**01-437 9183**

Friday October 24 is the night of the **MIDNIGHT SUN** featuring Spice and supporting group King's Head Fulham Broadway Tube Free membership 3/-

**SAT., OCT. 25th**  
**ZEUS**  
at the **KING'S HEAD**  
MARKET PLACE, ROMFORD  
8-12 — 7s. 6d.  
Records — Licensed Bar

**DANCE & ORGY**  
FRI., OCT. 24th, 7.30 p.m.  
at UNIVERSITY COLLEGE  
GOWER ST., W.C.1  
**KILLING FLOOR & GRAPHITE**  
+ DISCO

**ALL SAINTS HALL**  
Powis Gardens, Nr. Portobello Road  
**SKIN ALLEY**  
**TRADER HORN**  
(featuring Judy Dwyll, ex-Fairport Convention)  
**ADMISSION 4s.**  
Clearwater Productions  
01-229 2177/8228

**QUINTESSENCE**  
AGITPROP... C.A.S.T.  
**BRIAN PATTEN MIKE HOROWITZ**  
at the Royal College of Art  
Kensington Gore, 7.30 p.m.  
FRI., OCTOBER 24 Adm 5/-

**MELODY MAKER ADS**  
(MELADS)  
Seek fixtures for Soccer Matches  
Contact: DAVID NEALE or TONY WARD by letter at Melody Maker, 161-166 Fleet Street, London, E.C.4

no membership required

**Van Dike** FRI. 31st OCT **MOTT THE HOOPLE**  
SAT. 25th OCT **BRIAN AUGER TRINITY**  
FRI. 31st OCT **AFFINITY with LINDA HOYLE**  
SAT. 1st NOV **Radha Krishna Temple**  
PLYMOUTH FRI. 7th NOV **THE STRAWBS**

Exmouth rd Plymouth 513267 Sat. 8th Nov

**FX**

**FOUR SEASONS OF GOD**  
CONTEMPORARY MULTI-RELIGIOUS MUSIC  
Written and played by Sidney Carter, Michael Garrick, Edgar Summerlin, Donald Swann  
World Premieres of all works Edgar Summerlin: Summer: Edgar Summerlin and Choir, Donald Swann: Autumn: Donald Swann and Choir, Sidney Carter: Winter: Sidney Carter, Michael Garrick; Spring: Michael Garrick Sextet, Peter Mound Choir  
7.45 p.m. Thursday, October 30th, 1969  
at **FAIRFIELD HALL, CROYDON**  
Tickets: 15s, 13s, 10s, 8s, 6s. Available from: Ker-Roma Productions, 118 New Bond St., London, W.1, 01-493 2166 and 01-624 2856, and from Fairfield Hall, Croydon, 01-688 9291. Chaveaux Management.







# Melody Maker

BY ARRANGEMENT WITH  
HAROLD DAVISON, PRESENTS A  
NATIONWIDE TOUR OF THE—

## AMERICAN FOLK, BLUES and GOSPEL FESTIVAL '69



FOR THE FIRST TIME IN BRITAIN

### ALBERT KING

AND HIS BLUES BAND

### THE STARS OF FAITH

FROM BLACK NATIVITY



BOSS OF CHICAGO BLUES

### OTIS SPANN

THE BLUES GUITAR AND VOCALS OF

### JOHN LEE HOOKER



AND THE GREAT

### CHAMPION JACK DUPREE



### TOUR DATES AND DETAILS

<b>THURSDAY</b> 30th October	HAMMERSMITH, ODEON. 6.45 & 9.10 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-, 25/-. Available from Odeon Hammersmith Box Office (RIV 4081), Harold Davison Limited, Regent House, 235-241 Regent Street, London, W.1. and all usual ticket agents.
<b>FRIDAY</b> 31st October	BRISTOL, COLSTON HALL 7.30 p.m. Tickets: 7/6, 10/6, 12/6, 15/-, 17/6, 21/-. Available from Box Office, Colston Hall, Bristol (Telephone 21768). Also from Lewis's Travel Bureau, Blackboy Records and Bright's Travel Bureau.
<b>SATURDAY</b> 1st November	BRACKNELL, SPORTS CENTRE 7.30 p.m. Tickets: 5/-, 7/6, 10/-, 15/-, 20/-, 30/-. Available from Sports Centre, Bagshot Road, Bracknell, Berks (Telephone Bracknell 3955).
<b>SUNDAY</b> 2nd November	LEICESTER, DE MONTFORT HALL 7.30 p.m. Tickets: 7/6, 8/6, 9/6, 10/6, 13/6, 15/6. Available from The Municipal Box Office, Charles Street, Leicester (Telephone 27632). Also from Arthur Kimbrell, 38 Rugby Road, Hinckley, Leicestershire (Telephone Hinckley 3563 & 4786).
<b>MONDAY</b> 3rd November	BIRMINGHAM, TOWN HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Town Hall Box Office (021-236-2392) also from usual agencies.
<b>TUESDAY</b> 4th November	SHEFFIELD, CITY HALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Wilson Peck Ltd., Box Office, 64-70 Leopold Street, Sheffield S1 1RP (Telephone 27074). Open Monday to Thursday 9.0 a.m. to 5.30 p.m. Friday & Saturday 9.0 a.m. to 6.0 p.m.
<b>WEDNESDAY</b> 5th November	GLASGOW, CITY (GRAND) HALL 6.45 & 9.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from J. D. Cuthbertson & Co., 21 Cambridge Street, Glasgow C.2 (Telephone Douglas 5382-8).
<b>THURSDAY</b> 6th November	CARLISLE, MARKET HALL 8.0 p.m. Tickets: 10/-, 15/-, 20/-, 25/-. Available from Coach House Club, Allenwood House, Heads Nook, Carlisle. Also from E. T. Roberts Ltd., Lowther Street, Carlisle, and by post only from J. M. Smith Esq., 17 Knowe Road, Stanwix, Carlisle.
<b>FRIDAY</b> 7th November	NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/6, 15/-. Available from Box Office, City Hall, Northumberland Street, Newcastle-upon-Tyne 1.
<b>SUNDAY</b> 9th November	CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Booking Office, Fairfield Hall, Croydon (Telephone CRO 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.
<b>MONDAY</b> 10th November	PORTSMOUTH, GUILDHALL 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Guildhall Box Office, Portsmouth (Telephone Portsmouth 24355) open 10.0 a.m. to 8.0 p.m. daily except Sunday. Also from Byngs Luxury Coaches, Angerstein Road, North End, Portsmouth; Morants, Chichester; Davis World Travel, Fareham; Skinner & Rea Ltd., Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, Isle of Wight; Teagues, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Marine Parade West, Lee-on-the-Solent.
<b>TUESDAY</b> 11th November	ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/6, 21/-. Available from Theatre Royal Box Office, St. Helens, Lancs (open 10.30 a.m. to 2.0 p.m. & 5.30 p.m. to 8.0 p.m. — Telephone St. Helens 28467). Also from Crane's Box Office, Crane & Son Ltd., Hanover Street, Liverpool 1 (Telephone Liverpool Royal 4714) and St. Helens Industrial Co-Op Society, Travel Dept., Helena House, St. Helens, Lancs (Telephone St. Helens 26281).
<b>WEDNESDAY</b> 12th November	HEMEL HEMPSTEAD, PAVILION 8.0 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Box Office, Pavilion, Hemel Hempstead, Herts.

PLEASE SEND STAMPED ADDRESSED ENVELOPE  
WITH POSTAL APPLICATIONS

**DON'T MISS OUT—BOOK NOW!**