Jean Terrell is new Supreme

THE NEW Supreme is to be Jean Terrell who replaces Diana Ross in the famed Motown vocal group when Diana leaves to start a solo career in January. Jean Terrell, no relation to Motown singer Tammi Terrell who was reported to be taking Diana's place in the group, is the sister of former heavyweight boxer Ernie Terrell.

Official confirmation of Diana's leaving came from New York this week to end nearly two years of speculation about the split and subsequent replacements. Both Diana, Supreme's Mary Wilson and Cindy Birdsong confirmed that Diana is leaving to take another role. Mary Wilson, one of the original Supremes, added: "No one has ever replaced Diana Ross but we have a few surprises and we won't let our fans down." Diana Ross is now earning $20,000 a week in Las Vegas as a headliner at the Frontier and is said to be the right time for her to make way for a third Supreme.

Diana Ross is now earing $20,000 a week in Las Vegas as a headliner at the Frontier and is said to be the right time for her to make way for a third Supreme.

Tommy "the Who's pioneering pop opera will be performed in its entirety at London's home of opera and ballet, the Coliseum - on December 14.

Nationwide

They will perform a two-hour show, similar to their concert at Croydon's Fairfield Hall last September. And it will be part of a nationwide British tour on their return from America. The group - Peter Townsend, Roger Daltrey, John Entwistle and Keith Moon are currently in America and return to Britain on November 18.

They open at Bristol Hippodrome on December 4, Manchester Palace (9), Liverpool Empire (12), London Coliseum (14), Newcastle City Hall (19), and on December 9 to 11 they go to Paris to record a TV show.

Acclaimed

"Tommy," the opera written by Pete Townshend has been acclaimed by music critics and is high in the U.S. album chart.
Everybody’s wild about “Harry”

That’s the title of the latest LP from the ‘Everybody’s Talkin’’ man

NILSSON

And don’t forget the LP “Aerial Ballet”

eSF 7973 4RD 7973

—which includes his current chart breaking hit “Everybody’s Talkin’” RCA 1876
JEFF BECK, who was due to fly to New York this week to finalise arrangements for his new group, is in hospital with serious injuries following a car accident.

Beck should have flown to the States with manager Peter Grant to meet drummer Carmine Appice and bass player Tim Bogert from Van-illia. Fudge to discuss the formation of his new group.

But at the weekend Beck crashed his first Ford hot rod, lie is now in hospital suffering from a broken nose, suspected broken pelvis and facial lacerations. A spokesman for Peter Grant said that it is likely that Beck will be in hospital for three months.

FLAMING YOUTH LIIVE

FLAMING YOUTH are to give their first live performance of their new line-up (The original line-up) 'Tonight,' a release tonight (Friday), at the Brick Lane Arena, London, on November 14. They will be supported by the Anarchists. The group will be interviewed and have excerpts from their new album played.

Marsha walks off in Birmingham

MARSHA HUNT walked off the stage when students started abuse comments during her performance at the University of Aston, in Birmingham. She made her exit 20 minutes for fear that her act was due to end after a missile launched in a hearing and calling for her to sing.

NEW LABELS LAUNCHED

JOEY MAIDA, Jackie Edwards, and the Doo Gees all launch their own record labels in Britain during the coming weeks.

Prefisa, from Maxall's label, to be called Crystal, will go to Mrs Ellis Louise, London, widow of America's singer Jerry L. Lewis who died two years ago, to record on the new label. He is looking for other artists for the label. A tribute to Lewis appears in Maxall's new album "The Turning Point.

Jackie Edwards's new label "The Factory" will launch "The Factory label."

Joe Maida — will launch his own label "The Joe Maida label."
JOSE FELICIANO

Child genius?

Only JOSE FELICIANO could make a recording at the age of ten which would still be a hit sound 13 years later. You don’t believe it? Well, take a listen to his latest LP, “to do my thing”. He has ten year old Jose on the first track! And, if you don’t like what you hear, I’ll eat my 78s!

1981, “And the Sun will shine”.

In the ripe old age of 23, Feliciano hits the charts with this one. Easy to hear why.

Hands up who hasn’t heard of Harry? HARRY NILSSON.

“WHERE IS LOVE?” asks JACK JONES on his latest LP & SF 8036. You might well ask Jack—but you sing it beautifully all the same! The greatest ballads of our time—sung by today’s greatest ballad singer.

What’s the better your favourite TV programme is “Father Dear Father” or “Ringo”? And your man of the moment, PATERSON CARLIG, Hear Patrick sing on his first record, also called “FATHER DEAR FATHER” & SF 8060. It may give you some surprises, guaranteed pleasant ones.

“I know you can’t lose” says KEITH CHRISTMAS. That’s one of the tracks on his new LP, STIMULUS & SF 8069. And there’s plenty to stimulate you here including, “Trial & Judgement” and “Bed It Two Step”. Every one written and composed by himself. You can’t lose, Keith—if you carry on writing songs like these.

If you can pronounce it you’ll buy it “SYNTHESIS” that is. The man who wrote, “Without Her”. The man—“Everybody’s Talkin’” about! Now hear him as he should be heard. Singing his own compositions—on his own album. “HARRY” & SF 8046.

Here’s one for all the fans (and there are plenty) of the late, always great JIM REEVES. “JIM REEVES ON STAGE” & SF 8047. A live recording from the man who is very much alive in everyone’s memory.

DEE JAY Alan Freeman now has his own record shop. He holds two Grand Opening parties to open the shop in Leyton on Saturday, and among the guests will be P. F. Anderson (above).

DEE JAY Alan Freeman now has his own record shop. He holds two Grand Opening parties to open the shop in Leyton on Saturday, and among the guests will be P. F. Anderson (above).

DEE JAY Alan Freeman now has his own record shop. He holds two Grand Opening parties to open the shop in Leyton on Saturday, and among the guests will be P. F. Anderson (above).
WHAT HAPPENS when the superstars get together for a recording session? Answer — not much.

As a spectator sport, recording is probably the most boring experience on the globe apart from reporting on the annual general meetings of rate-paying societies. Even when the participants are George Harrison, Eric Clapton, Rick Grech and Denney Larue, a song may not be recorded if it doesn't seem to fit; the small hours and the long tedious process of “getting it together” rarely becomes anything more than a tiresome process.

It was with any expectancy that I was invited to hear them play at Olympic Studios, Barnes last week.

It was one of a series of sessions towards producing a Rick Grech solo album, which apparently had to be recorded at a slow pace. The policy of that well-known group Blind Faith.

Instead of an atmosphere of happy, casual excitement there was a determined gloom of fixed union management planning a return to work. The project later seemed no more than a gesture of itself and unable to give much to the momentum and the basic boredom.

Eric said, “Those have been about four sessions so far with different people each night. Eric has been on every session. I've only been to two and the only things we don't know what sound we're aiming at. There are one or nine other country things. We do different movements on each track. There will be different sounds for each tune.

You'll have heard of play was just an idea I had for a couple of tunes. Yes, it's a long way round of getting things, but when you just can't make a good album, with songs that sound pretty. The people I have got together will be probably the recording you want for a popular band. As far goes on the road again — I'll have to wait and see. I think playing a lot I expect won't be meaning much until the New Year. I think it goes without saying that the minimum of concentration. A dream, between giving the dirty looks,ermal, doing well.

The Fillers

The Fillers are a project in which the members of Blind Faith, Eric Clapton, George Harrison and Rick Grech have been involved. The Fillers is a project that aims to create a new sound for the group and to give the members an opportunity to explore their individual talents.

For one, they're versatile. On them you can reproduce almost any sound, flute, clarinet, strings—or block in the middle eight while the sidemen take wing. Two; you have control. These organs are powerful, soaring instantly from whisper to wonderwall. Once soft and palace, now shrilling and demanding. The Fillers's moods are infinite. And all at your fingertips.

And three; they're light. Portable. Far from heavy to get around — they're in the case as soon as the lights come up.

One of these three must fill the bill for you. We can supply matching amplifier — the ABM-73. That's amp, speaker, extension and "Sound Spheres" cabinet for that lush dwelling sound — stacked column fashion, or spread around. Either way it's what you want. The wrap-round sound that fills any hall.
News in brief

The Rolling Stones have a new album, "Let It Bleed," released in the States next week. Two days after they open their sell-out 14-city tour in Los Angeles on November 10. The nine-track album includes two previously recorded Stones songs, "Country Honk" — a country and western version of their million-seller "Honky Tonk Woman" — and "You Can't Always Get What You Want." The LP features the first solo recorded vocal by Keith Richards, on "You're Gonna Feel The Silver Now."

There are no plans to release the LP in Britain.

Presley

RCA are to release a single in a full-colour sleeve for the first time when they put out Elvis Presley's current American single, "Suspicious Minds," for release in the States on November 10. The 7-inch single will have a four-colour picture of Elvis, George Fane's new single, for release at the end of this month, will be the title track from his forthcoming album "The Seventh Son." After recording the album in London, George and Alan go on with the singles this month to begin recording their new TV series "The Price Of Fame." The Bay Quay, Who, Cream, Booker T Group, the Family Stone, the Fifth Dimension, Edgar Winter, Stevie Wonder and the Who, all featured on an album to be released on November 13 in aid of the National Society for the Mentally Handicapped.

Sammy Fynn, drummer with the Yardbirds, died in a Los Angeles hospital on Sunday (9). He was 25. Fynn, who had been playing with the band since last October, was hit by a car in Hollywood last week and was taken to hospital by police car. He was in a critical condition and passed away shortly after."}

NEW STONES ALBUM RELEASED IN THE STATES

STONES: American tour

REGGAE STAR Max Romeo is hoping for the approval of the Director of Public Prosecutions for his new single "Lily Skin Vision." Max thinks action may be taken by the DPP over the release of his last hit "West Coast Fever."

He told the Ravell: "I received a visit from some policemen from Scotland Yard, asking on behalf of the DPP who knew what I had received complaints from record buyers and had been asked to prosecute on their behalf. I hope they'll change his mind before he's been given a new single. I've sent him a copy."

Pete Clayton

THE RAVERS' weekly column..."The Medleys are in trouble again. Jack Ham — we need you. New super group Dead Pudding, not getting it together in a country village in Berkshire. They are spending money recording a triple album for release in..."
They gotta hear you

"Monday Tuesday Wednesday Thursday Friday Saturday Sunday OK"


FREE OFFER!
To all owners of Marshall Equipment —
Get your group auditioned by a top A & R man at the famous MORGAN RECORDING STUDIOS
Send for latest Marshall brochure — with it will come our booklet — HOW TO MAKE A DEMO AND GET IT HEARD!

Rise, Morris & Co. Ltd.,
32-34 Gordon House Road,
London, N. W. 5.
In June 1969 the Manfred Mann pop group disbanded after 5½ years of successfully making hit records. Manfred Mann Chapter Three was formed by Manfred Mann and Mike Hugg, who had originally formed the Manfred Mann pop group in 1963.

Our first LP on the new Vertigo label is released this week. It was recorded between June and October of this year at Maximum Sound Studios, Old Kent Road, and represents in general what we have been wanting to do for some years.

Management: David Joseph, 55 Queen Anne Street, London, W.1. WEL 0965
Publisher: Carlin Music, 17, Savile Row, London, W.1.
From showband to avant-garde

SOUL GROUPS and an Irish showband are hardly the traditional grounding for a jazz musician, but that was the route taken by Elton Dean,altoist with the Keith Tippett Group.

Born in Nottingham, he came south early enough to consider himself a Londoner and took piano and violin lessons until he was 12. At 17 he took up clarinet, a bit too late and wanted to quit, but his dad told him, "If you really want to play, I'll never be basically increased in size, but I think it was good enough to play it." Elton doesn't see anything odd in the way his career has developed.

"I think the new generation of jazz musicians are more going through the pop, but they will find the way to be able to play it. It's been basically increased in size, but it didn't think it was enough to play it."

Asked about his generation influences on his music, he said, "It's too big for me to control."

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"The switch ('I'm going to do it') with a great deal of freedom and rock and roll."

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.

"It's important to create a new, it's not just in pop. It's too big for me to control."

Elton plays anything with a great deal of freedom and rock and roll.
JIM WEBB ’70

AND BRAZIL ’69

BY LEONARD FEATHER

THE FANTASTIC

CREEDENCE CLEARWATER REVIVAL

ARE GONNA HIT YOU AGAIN

GREEN RIVER

LBF 15250

POP WRITER WANTED

Must be young. Must be in the N.Y.U. Must have newspaper experience. Must be knowledgeable about music. Write: "Music sections, the Editor. Melody Maker. 181 Fleet Street, London, E.C.4."
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—world leaders in magnetic tape recording.
Ampex Great Britain Limited,
73 Berkeley Avenue, Reading, Berks. Tel 84412

For further information on the Ampex Videotape Recorders, send this coupon today.
Name:
Company:
Address:

For Cecil Taylor, it’s just beginning...

EMERGING from the stage door of the Odeon, Hammarsmith after his triumphal Jazz Expo concert on Friday night, the diminutive figure of pianist Cecil Taylor was immediately surrounded by a crowed of admirers.  

"Hey Cecil, can you autograph these albums for me?"

"Are you coming over soon?"

"What's Sunny Murray doing now?"

"Those sleeve notes you did for the "Unit Structures" album...oh man, I really UNDERSTOOD you."

It was a poignant moment, made more meaningful because, at that moment, the tall and majestic figure of Coltrane himself stood on the door and disappeared into the back of a large black Daimler limousine which whisked him off into the night.

There were so many waiting to talk with Miles, who, it's years ago, occupied the same constellational position in the jazz hierarchy that is Taylor's now. But vitally, Music has...reverted into a mental fortress from which he plays only what is expected of him. For Taylor "it's just beginning," as he told me.

Thus the milking, mulling, and that the oration which he was given for his quartet's performance, an ovation which had grown through many European concert halls this year, instead of returning to his hotel in a massive coach, Cecil kindly accepted a lift back with me in my car. Although visibly dejected at the prospect both during and after the concert, he was obviously livid from the shaky physical exercise his style demands. But when I asked him if a concert took a great deal out of him, he answered with an agitated sort of notice. Let's go find a description adequate for the sentiment.

But I always knew how to say "no" to him. These people, who organise festivals, they always have really bright ideas about what they will give you and you, so forth."

"That's what happened to Sunny (Murray) that year...although..." It's important that you know the music, but get those thoughts out of your mind when you go into something else."

By this time, we had arrived at Cecil's hotel, where the first concordation was (you guessed it) eating. On Cecil's small portable record-player was a Tania album by Steve Wonder. Was this the music he listened to for relaxation?

"Well, it's a rather Keadulles dancing music, but if you let yourself go it's nice...

I'd love it, and one day I may happen. It is not that something..." It was only then that we realised that Cecil's own album, the first to come out of Dizzy's old band.

"Let's show you how it goes, and then I'll do a new album. He's got a lot of records, but he's down..."

In the hotel, the interior relieved of the bulk of Cecil's own projects, he was acting the acting the act of an artist and of a man. Cecil has come into his own, in the Paul Whiteman is..."

I'd love it, but it is a sort of thing. Music has to have that..." It was then that I understood that Cecil was not some sort of a misanthrope, in the sense of being untouched by his art. He was just stating his case as a..."

"But I don't know any of the things that Miles doesn't..."

He was a member of the Jazz Explorers, a group formed about five years ago, which concentrated, surviving only with that many..."

"But I don't know any of the things that Miles doesn't..."

He was a member of the Jazz Explorers, a group formed about five years ago, which concentrated, surviving only with that many..."
melody maker reviews jazz expo 69

HAMPTON sensational on Wednesday

TUESDAY

Looking over the page like an eagle scanning for prey, Buddy Rich found the rhythm with a vengeance. The drummer had come to the New York Times Jazz Pass which the mayor of New York City himself had opened the doors to. Rich was being introduced as a new talent by the New York Times. His name appeared in the paper along with his photograph. The New York Times had even requested that Buddy Rich perform at the Jazz Expo on Thursday.

WEDNESDAY

Now we know what has been going on in New York City and we can confirm that Buddy Rich is the new talent being introduced by the New York Times. He has been spotted on the streets of Manhattan, carrying a black leather jacket and a white hat. People have been asking him if he is really Buddy Rich, and he has been saying yes. It appears that he is on a mission to make a name for himself in the jazz world.

THURSDAY

John Coltrane's music started to fill the air as the band got into their groove. The saxophonist was on fire, playing a solo that had the audience on their feet. The band included John Coltrane on tenor saxophone, McCoy Tyner on piano, Jimmy Garrison on bass, and Elvin Jones on drums. The performance was a testament to the power of jazz.

FRIDAY

Cecil Taylor's improvisation on Friday was reminiscent of nothing much. His performance was full of energy and passion, and he pushed the limits of what was possible on the piano. The audience was on the edge of their seats, waiting for his next move.

SATURDAY

Many bands have been playing at the Expo all week, but this weekend was the best yet. The Allman Brothers Band played a set that left the audience in awe. Their music was a perfect blend of blues and rock, and they had the crowd dancing in the streets. The audience was on their feet, cheering and shouting for more. It was a night they would never forget.
MOTT THE HOOPLE

produced by Guy Stevens
IT HAS taken a long time for Albert King to get to this country. But now he is among us there can be little doubt that the big blues Power guitar player is going to make a King-size impact.

Albert, who is an imposing figure, about 6ft 4in tall and otherwise subtractive, has a voice that is clearly expert down to the last hint of a bit on his Gibson "Flying V." Nothing wrong or uncustomary about the axe or the amplifier, but it's when he sides with the "King's Medicine" immortal rhythm section, I市场经济 from what the troubles had been: "I hate you, I said, what woe it was. No, they're not mine, I don't bring anything down and I don't like this. That's the way to do it. I found it, I might as well as tell you the truth, but it's not quite true for what I'm doing. I won't give you what I want, I don't mean any harm, no business, but you can't get the sound I want.

And it wasn't only the amp. Albert was working without Luci, his regular rhythm and lead guitars, on his "Flying V" model. "My guitar, Luci, got stolen. It's a couple of weeks ago in San Francisco, with the rest of the equipment." Albert added, "Of course, I was upset, then with me 42 days.

Lucy
And the instrument's priceless!

"It's a "Flying V" like the best, but a tad body! They had to find now. I was the top of these three. In the factory, you know, that's the trouble, I had it especially made for me.

We talked a little about styles and influences and since then identified the number of guitar players who had tried it. So I was interested in the materials. The sound and obviously didn't care.

"I'm glad if anyone can get anything from me, because I picked up something from different ones who came before me. That's how the tradition carries on.

Talking to the King

Blues

"No," he said, "I aim to continue what I'm doing. When I get out of the house, I aim to play for the blues kids. I'll get out of the house, I'll not."

Had he already his programme or approach at all? Not British blues. For the first time he considered the implications and shook his head.

Walker

"No, nobody in particular except you. I don't know what he had but he was the last. The other one. He had given us the idea to alter it, but I always what he did. I'd eat his fences."

"There was no special reason by King's "Flying V" in Britain and had been derived from the blues."

Female

His manager, Hardy Newton, observed the question and then turned it around, "No, he did not? He said that the blues were

Busy

"I can't come here that may be. I am here, with other things, I was having. I was trying to come at the same time."

"I am trying to come with all the possible people who have the blues mind."

MAX JONES
COLOSSEUM
VALENTYNE SUITE

Juicy Lucy

Manfred Mann Chapter Three

ARE ON

COLOSSEUM
VALENTYNE SUITE V01
JUICY LUCY V02
MANFRED MANN CHAPTER 3 V03

A PHILIPS RECORDS PRODUCT
THE GRANDFATHER GOES WEST

Leonard Feather reporting from America

THE CASUAL observer would see in John Mayall a tall, thin man with tangled shoulder-length hair, a neat blond beard and clothes as informal as his manner. Probing more deeply, one finds a sensitive, versatile and articulate artist. In our youth-oriented society he has been called "the grandfather of British rock."

For the past two months Mayall has had two albums riding high in the Billboard charts, "Looking Back," his final LP for London, is an anthropological glance at the various groups he has led, "The Turning Point," his first for Polydor, was recorded live at the Fillmore East. On it he introduces the quartet that has been playing concerts in the U.S. for the past four months, Ginger, organ, harmonica player, writer of thoughtful, non-violent and even romantic lyrics, Mayall is first and foremost Britain's leading blues guitarist. The London album, for which he assumed both the visual and musical responsibilities, displays a montage of photos and drawings, all of the man who passed through his ranks between 1964 and 1967. Eric Clapton, Mayall's 1965-6 guitarist started a whole generation of guitarists. His nod at guitarist Jack Bruce worked with Mayall and later formed with Ginger Baker, the Cream line-up. Rick Taylor, another product of Mayall's R&B comedians, later joined the Rolling Stones. Mayall's present quartet is as likely as the others to find its own off-beat. It is a ragged bunch by most rock or blues standards. There is no drummer. There is none of the hype-amplification, electric Nederland and the like that makes it impossible for many performers to reproduce in person a reasonable facsimile of what they synthesize on records.

As an ultimate heresy, the foursome includes a mod era, unaccompanied swirling jazz soloist. The remarkable 35-year-old Johnny Almond plays a dozen instruments, saxes, flutes, vibes, organ, you name it.

Was the move toward jazz acceptable? "Sort of, but "not really," says Mayall. "If I have a head and it seems to be sagging, I just try for something fresh, and it doesn't matter what the instrumentation is or what label people put on it."

"It's true that most of the blues I listen to these days seems to be on jazz albums. Cannonball Adderley has impressed me as a very emotional horn player, a man who communicates with his audience, verbally and musically."

A mixed reaction greeted the new Mayall lineup when it toured Germany last spring. "We had a steady element who kept crying out for Clapton, or asking where the drummer was. It was a bit disturbing for a while, but we really got through to them without breaking down any walls."

Mayall has since offered demonstrations from the Newport Jazz Festival to Hollywood's Whisky-A-Go-Go, that he may yet restate the unorthodox hard-rockers who tested on the threshold of pop. Asked whether his present group represented a return for some music, he replies, "No, because things have gone dangerously out of hand. Besides, I don't believe that people really enjoy having their ears bleed."

Not only in his "blues without boredom," but also in his lyrical subjects matter, Mayall has defined the concept of "The Laws Must Change," a song in the Polydor LP, includes the line "You're screenin' at policemen, but they are only doing a job."

Mayall and his band move next week for a British tour. He says he "can't wait" to get back to the home in Hollywood's verdant Laurel Canyon area where he now spends half of each year.

"It's hard to explain why I like America. But I remember that from the day I arrived in London, somewhere I forgot Manchester had ever been my home. I felt more comfortable, less alienated. As for the London crowds - I liked the architecture, the whole feeling of the town."

"I'll be back home coming to Los Angeles I identified with American personalities in the way I did with the English. But with the California climate my soul has been getting dangerously out of hand."

The new 50pence piece is the only seven-sided coin in the world

The new Pentangle LP is Basket Of Light TRA 205

Four unique coins buy one unique LP

Transatlantic
Where Trends Begin
Colosseum 1st birthday: a comment on pop's progression

By Bob Dawbarn

"I'm very happy with the way things have gone," he agreed. "But we've really only scratched the surface yet. I think we have laid the foundations for something we will go on to do. We are going to keep just as hard as we can."

"But we've had no hope of making an album," said John Mayall. "We're just too busy and I'm not interested in working with the band again."

"I'm not interested in making an album," said John Mayall. "I'm more interested in improving my work."

"But I'm still interested in improving my work," said John Mayall. "I'm not interested in making an album again."
SPOTLIGHT ON REGGAE

Reggae—is it a new art form?

ONE OF the more intriguing aspects of the current popular music scene is the amount of Reggae, Ska and Bluebeat that has gotten into the Pop Top 30.

To many observers of contemporary music this development of interest in what appears to be an extremely primitive form, seems like a serious case of lowering standards in public taste and a dangerous assault on the cause of progression.

The common belief is that Reggae music is a throwback to traditional African music, which was brought together by those who were sold into slavery and then freed. Many of the sounds of Reggae are "music of the streets," a kind of "cassette" that occurs when the Reggae is played by a "dub" or an "elevador." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe".

For this is pure African music that we hear, the sweep and slash of the bloodstream, the bloodrich sound of the drums and the drums." There are absolutely no European influences in Reggae at all. This is one of the reasons why people are fascinated by this music. When Dr. Reinhard "Ska Face" Krugoski recorded them in Africa as late as 1968, he was stunned by the unique quality of their out of time guitar, saxophone and trumpet playing, together with a unique quality of the rhythm and percussion, which is the "N'Gongo tribe". 
WEDDING ALBUM

JOHN & YOKO

SAPCOR 11 OUT NOW
Will the real Archies stand up

MAYBE IT'S not surprising that one favorite London Daily newspaper coined the Archies with The Archies when re-printing a pop chart.
A misprint, perhaps. But until the Archies hit the stereo with "Sugar, Sugar," hardly anyone had heard of them.
In Britain, that is. For the Archies are pretty much a fixture in the States. They were inspired by the Archie everyman character created some 20 years ago by John L. Goldwater, and are seen everywhere. Saturday morning in an animated series fully networked on TV.

CARToON

The Archies, in fact - Archie Andrews, Betty Cooper, Veronica Lodge, Reggie Mantle and Jughead Jones - are the terrible cartoon teenagers seen in the series. And they have won as big a following as those other legendary Americana stars: Popeye, Bluto, Dick Tracy and Popeye.
It was the success of the Saturday morning cartoon "Archie" that inspired Don Kirshner - the mastermind behind the Archies' recordings - to form a musical version on the series.

Laure Henshaw

THE FAMILY have already had two hit albums but have yet to make the Top 30 with a hit single.

Now, in judge by sales figures, it looks as though they are going to make it with "No Mule's Food." And the fact is giving them enormous pleasure.

ROGER CHAPMAN: "Whatever Family writes is Family material"

THE FAMILY have already had two hit albums but have yet to make the Pop 30 with a hit single.

Now, in judge by sales figures, it looks as though they are going to make it with "No Mule's Food." And the fact is giving them enormous pleasure.

ROGER CHAPMAN: "Whatever Family writes is Family material"

You can tell a true professional by his Shure microphone

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more professional applications than any other microphone system through the years.

Shure Incorporated, the world's most versatile professional microphone system, has been used in more profes...
America brings the Move together

RUMOURS—and threats by members of the group—that the Move might break up at any moment have been as frequent on the British scene over the past couple of years as the noughts ticking over on the end of Lennon and McCarney's royalty cheques.

It was, therefore, something of a surprise to hear Carl Wayne, back from the Move's American tour, telling me: "America has straightened us out as a band. There is great harmony in the group now. We realised our potential for hard work in the States."

By Bob Dawbarn

First

Carl, in fact, was pretty excited at being in the States, especially after the way things had gone on their last tour, which had been so far from the success he had hoped for. He said: "I wouldn't say we have really looked at it yet, " he admitted. "But other people who have been there a lot, like Jim and Joe Cocker, say you have to go back several times before it begins to pay off.

Great

"But the trip was great, residential. It's a wonderful place to work in. It has such wonderful facilities for musicians. Though it might be frightening for anyone who hasn't anythin g different than the way of life, people, buildings, transport attitudes of the country. It's hard to take in the vastness of it all. I'll have to go there a few more times before I could make up my mind whether I'd like to live there.

Drove

"We drove from New York to California, which seemed to come alive. The people were friendly and the difference in the pace of life from New York to the other side."

At one thing about the West Coast, that we all noticed—nobody ever seems to mention the word 'work'. People there always seem to be living, if something is going on then they are all there. The whole thing did us a lot of good as people. And it has given us great enthusiasm for our second tour, which looks like being in February." "Mentally, this word 'underground' is ticking over the whole music business over there, even financially. And if you are going through the American underground scene as we did, then you have to be so good. I don't believe you have to do anything musical, but you have to be good at what you are doing. They hate lighthearted and phoney. If you make the effort it is appreciated.

Period

"We played a lot of the major underground places like the Fillmores in New York and San Francisco, the Granada in Detroit and the Whisky A Go-Go in Los Angeles. Carl believes that America is still very much pro-British groups and looks like he's partly because of the superior presentation of British bands.

People talk about English groups like the Who or Led Zeppelin, " he said. "And this can is to have become not too much a group as a period of time that the world was turned off. If they ever get together again they would push the world apart.

Reason

"I think one reason for the lack of British groups is that the Americans always sound basically, musically connected whereas the English groups are very different—" I mean there is great difference between, say, the Who and the Nice. Another good thing is in the way they don't prejudice you. We were on a hill in San Francisco with Joe Cocker and Little Richard—there, very different acts. What is great is that they only accepted Cocker but Richard was equally as well.

Easier

"In a way, things were easier for us in the States because we didn't have the commercial things behind us. In fact we seemed to end up with the image of a sort of rock-and-roll Byrds and we aren't complaining about that.

Night

"On three, nobody said this is a group who are commercial you, good pop. They liked our brand of rock 'n' roll. They didn't. We booked us to that. They judged us on that. We did the night, we went out and we found that wonderful. They are lucky to have such magnificent places to play. The Fillmores in San Francisco, for example, has an unbeli evable light show and then for five days you get Joe Cocker supported by a really attractive full band.

Places

"I believe this will happen in Britain eventually. The small places will close down and hall areas will have one huge, respectable venue.

Freak

Another thing, you don't find the mediocrity in the States that you get here, or the harshness. Or other they other way you say they don't."

The Move were too busy to do much talking. But, said Carl: "We went to the Experience in Los Angeles and we were cramped to various branches of the Mothers who had broken up. It was nice to hear Jim Black's new group.

There, we played with a knock-out band, a five-piece in Los Angeles, called Gipsy. Every night we were given all the side of the stage to watch them. Then we would receive glowing reviews of a full page in the papers and they just had a couple of lines saying they were at the same time stage to be criticised. It seems to us to be completely out of proportion.

CRYBABY!

I CAN MAKE YOUR BASS GUITAR SOUND FUNKIEST, HELP YOU IMITATE AN ON-OFF MUTED TRUMPET, BROWL, SOUND LIKE A STAR, PLAY ARCOOVER BLUES, BOOST TREBLE... JUST PLUG ME IN!

CRY BABY COSTS £15-6-0 COMPLETE AND IT'S JUST ONE OF THE BRIGHT IDEAS IN THE ROSETTI ELECTRONIC BROCHURE...

SEND FOR IT AND SEE THE TORNADO ELECTRONIC ORGAN TOO. IT'S THE BIG NOISE AT JUST 100GNS.... A GREAT BUY.

To Rosetti

138 Old Street London EC1

To The House of Music

138 Old Street London EC1
A PRIL 23, 1970 ... is the date when Frank Zappa, the Incredible All-American Composer, takes over the Albert Hall.

Judging by Frank’s achievements with the late Mothers of Invention over the past four years, and by the three concerts and six albums they have bestowed on a grateful if slightly bemused British public, it will be a date worth remembering by all music fans, as well as Mothers freaks.

For Frank has plans which, if they materialise, will set London back on its ears.

“T’m trying to get Pierre Boulez over to conduct the concert,” Frank told me in London this week.

“The largest composition, which is a ballet, needs a one-hundred-piece orchestra, and I want to get dancers to leap about all over the audience.”

“Also, if it’s possible, I want to get the musicians so well rehearsed that they can memorise the parts and go out into the audience while playing them. But that will need a lot of time and it may not happen.

Has he completed all the music for the concert?

“Sure — it’s all in my braceface upstairs. We’ll do some of the things from the ‘Lumpy Gravy’ album. You know —the stuff that people say sounds like Henry Mancini? It might be expanded for the concert.

“There seems to be a certain amount of pressure on me to get myself or some of the Mothers to play in the concert. They’re concerned about selling tickets and paying the orchestra.”

Why did he choose to stage this concert, the first at which his music has been performed by an orchestra, in Britain?

“Because it would be impossible in America. Hiring the orchestra would cost a fortune.

Mothers fans will be glad to hear that Frank has, at last, found a backer who will give him a budget to finish the Uncle Meat movie, the soundtrack from which was issued in this country a few months ago.

The film is about the Mothers, and among many interesting episodes is footage of a couple of their British concerts, plus a sequence which shows them trying on the dresses they wore for the “We’re Only In It For The Money” album.

Frank’s latest record, which should appear in this country shortly is “Hot Rats,” about which he says: “It’s surprisingly easy to listen to. Some people have even been known to tap their feet to it.”

“The emphasis is split between the composing, arranging, and playing. I play guitar, and Ian Underwood plays all the reeds and all the keyboards on it — including a real pipe organ, with a lot of special effects like percussion sounds and tin whistles, which was in the studio.

Frank has just finished an album with French jazz violinist Jean-Luc Ponty on World Pacific, for which he did the arrangements.

I just hired me as an arranger. People used to do that, you know, when the Mothers were young. They hired me instead of one of the usual Hollywood hacks — I did a couple of songs for the Animals, and I played on them, too.”

I asked Frank about the Actual Pop and Jazz Festival in Belgium, from which he had just returned.

“I guess it was more of a political than a musical success. The festival was moved around so much that it was a triumph to get it on at all.

“IT was so disorganised that when all the lights and amplifications worked on the first night, the organisers looked at each other in amazement. They couldn’t believe that it was really going to happen.

“But I was there. Six to 12 hours a night. I was there.

“IT was very difficult because it was so cold, and in that temperature several things happen to musical instruments: guitar-players’ fingers get cold, which makes it hard to play, and the strings go out of tune at different levels.”

Did any of the groups or musicians impress him?

“Yeah, I really like the Nice. They were good musically, and they’ve got a very exciting stage act, too. And I dug Colosseum — particularly Dick, the guy who plays the tenor and sopranos. Does he do sessions in London? I ought to — he’s really a bitch.
CAPTAIN BEEFHEART: deceptive simplicity

Chuck. His aim was to launch the British end of his record label, and he was the wondrous Captain Beefheart, star of one of the "Braving Zappa's sharp and accurate wit, the amiable enigma Vinko's RICHARD WILLIAMS spoke to both gentlemen.

THE legendary Captain Beefheart is a large, comfortable man of deceptive simplicity. He also has a grey top hat and a warm smile.

It was Beefheart's "Safe A Milk" album, of course, which led the Rock Revolution in the balmy days of 1967, shortly after which he made a visit to Britain, received with mingled horror and adulation.

Since then he's been fairly quiet, and there has been only one record, which he considers a failure, to remind us of his presence.

Last week, however, he visited London again - on his way home from the Actual Festival, in the company of Frank Zappa, with whom Straightlabel his amazing new double-LP gets "Trout Mask Replica," is shortly to appear.

Beefheart is friendly and approachable, but occasionally obscure. This is, I'm sure, unintentional, but it does tend to make communication difficult.

When I asked him if, as rumoured, he intended to make his home in Britain, he replied: "I already have one person in Britain and one in the States. Astral bodies - you understand?"

Err well, maybe, but did this intention arise from a disenchantment with American life? "Over here you don't have guns - there isn't that kind of sexual hang-up."

"At home I live in a house where raccoons come up to the door to listen to the music - I really do, raccoons and coyotes.

I told him I'd heard that, while making "Trout Mask Replica," the group were shut away in his house for weeks on end.

"I didn't shut them away. There's no leader in the band; everybody's not responsible for anything."

The entire double-album, which has to be heard to be believed, was conceived, written, and recorded in just eight and a half hours, according to Beefheart.

One of the tracks, "Orange Claw Hammer," has a tune which bears an uncanny resemblance to the old Bob Dylan song, "North Country Blues."

The Captain doesn't seem to have given many live performances in the recent past. Would he like to go on the road and play more?

"I'm sorry that they put these obstructions up... or down... or whatever, so that people can't hear me giving..."

"It costs a lot of money to go on the road. It really does. I can't afford it. You don't make any money for playing."

Surely, I replied, there are plenty of people who are making a lot of money from going out and working.

"Yes, but they're WORKING. Can you name anybody who's making money from PLAYING?" Then I lie, apparently, the basis of the Captain's beliefs.

Beefheart is justifiably annoyed at the way his first two albums, "Safe A Milk" and "Strictly Personal," were produced.

"Hank Scott did a beautiful mix on the first album, but they wouldn't let it out because it was too real. Then the tapes for the second album were taken away and ruined.

I really wonder about mixing. I don't like the idea of it. "Trout Mask Replica" has a natural sound - as natural as you can get from amplifiers."

He's known Zappa for a long time - in fact, at one time they contemplated forming a group together - and I asked him, naively, if he trusted Frank more than any other producer.

"I don't trust anyone - it puts too much of a burden on them. But you might say I'm happier with this arrangement.

Did he have plans for a new album?

"I haven't started anything yet. But it's there... it's almost there. There'll be more playing in the next LP. The group had only been together six months when we made this one."
LETS MAKE MUSIC

PART THREE - GUITARS AND AMPLIFIERS

MY FRIENDS and I are
amazed at the brilliance of
BERRY GRIMSHAW of the
Finnish. What equipment
does he use and how does
he get that legendary
ANDRE DUBOIS, Brussels.

There are many players
and yet few can be
impressed by their playing.
Of course, I am thinking
not only of myself but also
those others who are
inspired by the courage to
make music.

There is no need to
consider who is the
major or who is the
minor, although always
aspired to develop some of the
most
expressive and
glorious sound.

The sounds of new
classical guitar are far
away from the depth of
classical guitar.

There was a time when
there were no teachers
and students. A time of
improvisation at the time
when music was
originally created.

ROBEY CALLAGAN

WHAT IS a guitarist doing
today with his guitar and
which guitars and amplifiers
do you recommend?

Indulge in the world of
guitarists.

SELECTED TUTORS

HUGH WHITE GUITAR
ARTIST with Bob and
call its influence on
BRITISH CIVILIZATION, FOLK
GUITAR, CLASSES and
courses.

ROBERT GRANT
BEGINNER'S GUITAR
FOLK MUSIC AND READER

HARRY LEE GUITAR
BEGINNER'S GUITAR
FOLK MUSIC AND READER

How to develop a
guitarist as a
professional.

Three guitarists. Three
cultural personalities. And,
expectedly, three differing approaches to
their music.

Sessions

The players are Barney Kessel, Grant
Green and Kenny Burrell. All three
members of the Guitar Workshop
featured on the recent Jazz Expo '69 shows.

Barney Kessel, one time member of the
Oscar Peterson Trio, is an old hand on the
British jazz scene and has been Europe-
wide for some time. Kenny Burrell was
also with Peterson's and Barne Kessel
played the Scott Club. Also like Barney, he
doesn't part in the manner of emotions.

Newcomer

Newcomer to Britain was Grant Green.
Though he, too, is a familiar figure through
his many recordings, individually, they
have all been recorded in Rome. He
began his career on the one stage at London's
Hotel Diplomat. And it was
immensely
in contrast to their style.

True

Barney Kessel, om tim ely a member of the
Oscar Peterson Trio, is an old hand on the
jazz scene and has been European
during some time. Kenny
Burrell was also with
Peterson's and Barne
Kessel has been with Grant
Green.

With such differing styles, it
would be interesting to
catch the different approaches
of these three.

Laurie Henshaw

"Whatya mean, offener guitar? You
mean they're played more often
than any others."

"No, I didn't mean that, but it's
probably true. I mean that's what
they're called-offener."

"Oh, I see. You're droppin' your
hatitches again. You mean Hoffner."

"O.K., then Hoffner, if that's
what you say, I say.

"Playin' one does!"

Hofner

Hofner Guitars-Tube in sound
and beat in value.

PARK

Write for free Park Brochure and the
good life in the world of Park.

Please send me free Park brochure.
Address

Cleatone Musical Instruments Ltd.
29 Severn Street, Birmingham 2
Telephone 021 643 3942

A

P I C AT O S TRING S

NEW NYLON STRINGS

FOR FLAMENCO STYLE AND GENERAL USE
ON CLASSICAL GUITAR

All My Strings Wound on 2nd 3rd and 4th set on Nylon 4th 5th 6th Silver-
iplied on Nylon Ref. No. 765 41/4 per set, 64s. P.T.

General Music Strings Ltd.

For all good Musical
Merchants & Retailers
Let's Make Music

Part Three - Guitars and Amplifiers

Keep it simple says Fleetwood's McVie

John McVie, bass guitarist with Fleetwood Mac, took up his instrument because the members of the group he first played with "all seemed to play guitar." John feels that a guitarist just needs to read, be able to play bass guitar - just as he tells the others about the instrument - and have a good ear. His standard is finding suitable riffs, such as plenty of guitar and piano lines. McVie says that there's very few on the bass guitar.

"You can, however, tune your guitar, and there's also an LP available by Harvey Barratt, which he played with the Electric Prunes. The best way to learn is to listen to other players and play along with them."

Choose an amplifier to suit your scene

No matter how good your group might be - no matter how clever your material without first-class amplification it would all be a waste of time. When starting a new group, the initial cost of the equipment you will need can often be a big problem, but it can be very foolishly avoided if you spend some time in your personal generation. After all, there are a lot of locations around where you can afford to spend some time in the right place, and you can within your financial limits.

Gigs

But there are several broad principles that you can follow. The first is the importance of the choice of venue. To find the best possible ideas of some of the main factors to bear in mind, try to follow these:

1. Location: The venue should be in a central location.
2. Access: The venue should have easy access.
3. Sound: The venue should have good sound quality.
4. Lighting: The venue should have good lighting.
5. Audience: The venue should have a good audience.

By Brian Hogwood. Lead guitarist with the Manchester Band, and amplifier and guitar maker at Barratts of Manchester Ltd. Sounds, University dates, open concerts, or fayre - anything will do if you do it well.

There are two types of amplifier, the solid-state and valve. The solid-state type is the most popular, and it's the one we'll look at today. It uses transistors instead of valves, and it's much simpler to use.

You can pay all prices for a solid-state amp, but it's a matter of personal preference. As is whether you play with your fingers or with a pencil. A solid-state amp is better suited for use as a practice amplifier, and the better models have a definite click in the output section. A good solid-state amp should have a separate output for the speaker, and the cleaner note with the solid-state amp is much better than with the valve.

This is important for all levels of equipment, and the best results are achieved with valve amplifiers.

Money

And add this to your costs money. A 20-watt set of amplifier, two ten-inch speakers, suitably matched, would cost around the £35 mark. Add a £20 speaker, and the total would be around the £50 mark. And of course, a 5-watt dram, that you would like to add to the latter output, since amplifiers can be added up to 400 or even 1,000 watts, and this would only be necessary if you were to use the biggest bands.

Finally, don't forget that even if your amplifier is loud, and you are likely to lose your ears, you may have to carry your own Public Address system - which is another way of saying that you may have to carry your own amplifier-sound engineer.

The Guvnors

Solid-state bricks in a wild wall of sound

It's the Guvnors. The nineteen strong sound amplifying band that turn sounds into music and sounds into music. What's new? In a word - transistors. The solid-state amplifiers that give instant warm-up with less weight, cost, and bulk in sound effects. Four-channel, four input, treble and bass amp with ready-switch sound switches. Changing the mind as you play. And setting up a wild wall of sound. Find out more today. Send for your copy of The Guvnors.
Breaking into the session circle

LETS MAKE MUSIC
PART THREE - GUITARS AND AMPLIFIERS

DO NOT BE SHOCKED!
The electrification of pop music means that very few musicians are without equipment which can kill at a touch. So it's not surprising to find that there has been a great deal of progress in testing equipment. For instance, many of the session musicians who use Drogheda's Demon Electronics make very good use of their gear. The company's equipment is designed to give maximum flexibility in recording sessions, and is already being used in some of the most successful records being recorded in the world. The company has just announced the release of a new range of amplifiers, which will be available in April.

THEY SAY in some embittered circles, that it would be easier to break into the Bank of England than crack open the session circle. That is, become a member of the small group of professional musicians who are regularly called upon to accompany the making of recordings. And the radio "gigs." There are also the usual attractions that sessions offer: a happy, relaxed working environment, and as a rule, a return engagement. None of these things can be guaranteed, but when attending it is the usual rule that it doesn't come to nothing.

A Great New Book for Guitarists!

JOHN PEARSE
SATURDAY NIGHT
20 tabulated folk songs for guitar

John Pearse has wandered all over the world for the traditional songs that have been banned from our generation of musicians, and even country folk. He recently told me that he was planning to publish a book of tabulated folk songs for guitar. This is the kind of music that makes the guitar a truly versatile instrument. John Pearse has also been working on a book of tabulated folk songs for electric guitar. This is a very exciting project, and I'm sure it will be a great success.

DON'T BE SHOCKED!

THE ELECTRIFICATION of pop music means that very few musicians are without equipment which can kill at a touch. So it's not surprising to find that there has been a great deal of progress in testing equipment. For instance, many of the session musicians who use Drogheda's Demon Electronics make very good use of their gear. The company's equipment is designed to give maximum flexibility in recording sessions, and is already being used in some of the most successful records being recorded in the world. The company has just announced the release of a new range of amplifiers, which will be available in April.

THEY SAY in some embittered circles, that it would be easier to break into the Bank of England than crack open the session circle. That is, become a member of the small group of professional musicians who are regularly called upon to accompany the making of recordings. And the radio "gigs." There are also the usual attractions that sessions offer: a happy, relaxed working environment, and as a rule, a return engagement. None of these things can be guaranteed, but when attending it is the usual rule that it doesn't come to nothing.

THEY SAY in some embittered circles, that it would be easier to break into the Bank of England than crack open the session circle. That is, become a member of the small group of professional musicians who are regularly called upon to accompany the making of recordings. And the radio "gigs." There are also the usual attractions that sessions offer: a happy, relaxed working environment, and as a rule, a return engagement. None of these things can be guaranteed, but when attending it is the usual rule that it doesn't come to nothing.

THEY SAY in some embittered circles, that it would be easier to break into the Bank of England than crack open the session circle. That is, become a member of the small group of professional musicians who are regularly called upon to accompany the making of recordings. And the radio "gigs." There are also the usual attractions that sessions offer: a happy, relaxed working environment, and as a rule, a return engagement. None of these things can be guaranteed, but when attending it is the usual rule that it doesn't come to nothing.

They are the guitar heroes who have taken over the John Pearse line in England. John Pearse is a great friend, and he tells me that he is planning to publish a book of tabulated folk songs for guitar. This is the kind of music that makes the guitar a truly versatile instrument. John Pearse has also been working on a book of tabulated folk songs for electric guitar. This is a very exciting project, and I'm sure it will be a great success.
# LET'S MAKE MUSIC

For expert advice on purchasing and playing—see your local dealer

<table>
<thead>
<tr>
<th>BEDFORDSHIRE</th>
<th>DERBYSHIRE</th>
<th>ISLE OF WIGHT</th>
<th>MIDDLESEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>TERRY WHITE MUSIC</td>
<td>J. LONG</td>
<td>MARSHALL</td>
<td>HOUNSLOW</td>
</tr>
<tr>
<td>LUTON</td>
<td>SELMER music centre LTD.</td>
<td>BARGAIN CENTRE</td>
<td>DOVER</td>
</tr>
<tr>
<td>CAR LISLE</td>
<td>SELMER</td>
<td>NORTHCAMBRIDGE</td>
<td>NORTWICKSHIRE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BRIGHTON</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>WARWICKSHIRE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>KAY WESTWORTHS</td>
</tr>
<tr>
<td>BERKSHIRE</td>
<td>BRUIN</td>
<td>NORTHERN</td>
<td>DERBY</td>
</tr>
<tr>
<td>WINDSOR</td>
<td>THE MUSIC STUDIO</td>
<td>WIZARD (DERBY) LTD.</td>
<td>DERBY</td>
</tr>
<tr>
<td>HUNT'S MUSICAL</td>
<td></td>
<td>138 HIGH ST. NEWPORT</td>
<td></td>
</tr>
<tr>
<td>SUPPLIES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36-29 ST. LEONARD'S RD.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WINDSOR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BRISTOL</td>
<td>CLEMENT PIANOS LTD.</td>
<td>MARSHALL</td>
<td>MARSHALL</td>
</tr>
<tr>
<td>BROWNS &amp; BRISTOL LTD.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36 ST. STEPHEN'S ST.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAMBRIDGESHIRE</td>
<td>NORTHERN</td>
<td>MARSHALL</td>
<td>SUFFOLK</td>
</tr>
<tr>
<td>COLCHESTER</td>
<td>WIZARD (DERBY) LTD.</td>
<td>MARSHALL</td>
<td>MARSHALL</td>
</tr>
<tr>
<td>MARKHAM MUSIC</td>
<td>DERBY</td>
<td>MARSHALL</td>
<td>MELBOURNE</td>
</tr>
<tr>
<td>123 POCY STREET</td>
<td>123 HIGH ST.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>COLEHURST</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KEN STEVENS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manual Instrument Specialists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35 PATTY CARY CAMBRIDGE</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
JACK HAMMER: wrote "Great Balls Of Fire"

Meet the very happy Mr Hammer

HE SINGS, he causes a furore, records that sound like my song. The man looked it up and said: 'It's not mine, yours. It was written by a boy called Earl 'RumVENTORY. It's real name: 'That's my real name. It's real name. I'm the one on the note. Anyway they were real nice and I ended up with a cheque for 14,000 dollars. This before Christmas, which ended all my money ran.

The next hit was 'Great Balls Of Fire' and Jack reckons he has made 700,000 dollars out of that one song in the last nine years. Jack is currently spending time in Britain after a long spell on the Continent where he is a big name in cabarets. He currently has a single, "Juliet", the first hit to be released in Britain and a new LP, "I'm Not "A Rock And Roll" World" in store.

STOP MACHINE: their music has elements of jazz and straight music.

LAST WEEK in Paris the Soft Machine were presented by the French Government with an award.

Even the group seem a little vague about what exactly it was for.

"It was something to do with a selection of the government called Labrador for Youth," band member Hugh Hopper told me. "They give awards for records in every field of music. I don't say what section they found us for, but there was a little note on the award which said apparently was for everyone over 12.

Duke Ellington.

"Fortunately our audiences seem to change too, they follow what we are doing and adapt. Mind you we have never worried about being commercial and have therefore never averted our eyes down the thoughts of 30 records and the rest of it.

We are all writing in the group, although Mike Ratledge, our organist, does the grand volume of stuff. We are all very involved in the writing and are interested in the varied musical backgrounds of our auditions. We have had more work than ever before," said Mike Ratledge. Hugh and Mike are thinking about a new album, "Thrieonics" which has 14 original songs and a new approach. — B.D.

Looks

And now they have become a seven-piece with the addition of the front line of the Ralph Towner Group: Mike Clarke (flute, Elliot Dean (alto) and Nick van derfoort (bass). "Although obviously they all have other gigs we are hoping it will be a regular front line," explained Mike. "There are still technical problems over amplifying the lines and getting the equipment together, but we are looking at ways of doing it right now."

"It gives us the chance to bring out certain things in our music that we have been wanting to do for some time but have never had the chance to do so because of the extra solo voices. We have begun to feel a little restricted by the trio."
THE PEACE SHIP

For almost an entire generation the Mid-East has been torn with dissent. Three wars and countless incidents have served only to deepen hatreds, arrest economic and social development and help only the arms merchants of both East and West. Precious human life and resources have been squandered in an area that desperately requires every hand and all of its wealth to inch forward to a better way of life.

More tragic is the fact that the United Nations, the big powers and leaders of both Israel and the Arab countries have failed in their attempts to bring peace to the region.

Now, as never before, when politicians are in deadlock, people concerned must come forward and help create a "people-to-people" dialogue that could help ease the tension in the area.

---

This 570 ton Dutch coaster "Cito" was built in 1940. Renamed "Peace", she is presently docked in New York at 63rd Street and the East River, adjacent to the Heliport. The people of Holland raised the necessary funds to buy the ship and sail it to New York. Within a few weeks the Peace Ship will be converted into an independent and neutral radio station and will anchor outside the territorial waters of Israel and the United Arab Republic. Under the name "The Voice of Peace", she will broadcast in Hebrew, Arabic, French and English to reach millions in the troubled area. For the first time many listeners will be provided with an alternative to the government controlled stations now being heard. The broadcasts will include news, political commentary and music prepared by an international crew with the participation of both Israelis and Arabs. It is hoped that through these broadcasts the tensions in the area will be reduced and moderation and sanity will prevail. Supervising the broadcasts will be Abie Nathan, the Israeli "peace pilot" who initiated this project. Mr. Nathan, a former pilot has already made three "peace" flights to Egypt. He also helped in the organisation of efforts to feed the children of Biafra. Mr. Nathan will remain on board ship until a more peaceful condition prevails in the area. In order to make this project possible it is necessary to raise the sum of $170,000 -- less than five per cent of the cost of an armed MIG fighter or Phantom Jet -- for the purchase of a 50 kilowatt radio transmitter and other intricate electronic equipment.

If you are concerned about the present dangerous situation and would like to join in this "People to People" effort to bring about understanding between the peoples of the Middle East, please send your contributions to the British Fund For The Peace Ship

District Bank Limited,
47 Old Bond Street,

THIS MORNING, DO SOMETHING NICE.
TRY TO STOP WORLD WAR III.
Clarke—Boland do it again

THREE FACES O' THE BIG BAND: left to right Kenny Clarke, Francy Boland and Kenny Clare

A t first sight, this could have been a disaster. Why put the straight jacket of a suite on to a band whose greatest assets are its uninhibited swing and aggressive jeu-de-vivre? In fact, it’s totally successful and should stop all those hints that Boland is a rather old-fashioned writer of simple, rifting arrangements.

The opening track, “Villa,” runs for close eleven minutes with several changes of pace and tempo. All the fire and swing one expects from the band is there, but Boland has added great slabs of warm sound as springboards for his adventurous, yet insistent, arrangement. The brass are terrific and the solos from Hopkins, flute, and trumpet, have nice moments. One plays some really excellent clarinet, unusually reminiscent of Barney Bigard, even if the ideas are part Go, Boland shows his solo talents. There is a magnificent powerful solo from Scott and the whole thing rides out with swinging square over the roasting vocals.

“Tweed Dusk” reinstates the main theme as a slow ballad, with the band a little reminiscent of jazz at the ten parts. Featured soloists are Scott and Golovick on trumpet, the former making his debut, and the second half logical in melodic invention.

Ronnie Scott’s Album One

Cover design, Malcolm D’Souza, 1969

For the benefit of people who don’t know the music, it’s a good idea to start with Clarke-Boland Big Band. The three faces of the band, Kenny Clarke, Francy Boland and Kenny Clare, have put together a CD that is a masterclass in jazz history. The CD is a celebration of the band’s thirty-year-plus career, featuring performances from throughout their history. The CD includes classic tracks such as “Tweed Dusk” and “Villa,” as well as newer material, allowing fans to hear the evolution of the band’s sound over time.

The CD also features guest appearances from some of the greatest jazz musicians of all time, including Coleman Hawkins, Red Norvo, and Miles Davis. The CD is a must-have for any jazz lover, offering a unique glimpse into the world of one of the greatest jazz bands of all time.
caught in the act

MAYALL
A MOST musical concert by John Mayall at Covent Garden Festival Hall last Friday. The line-up consisted of their last British tour with an American element. The concert consisted of an introduction to the band and some music from their latest album making them an audience. The highlight of the concert was a duet of Jim Jones and Richard Williams. 

JUKE BOY
Juke Boys' first appearance in a club was at the Opportunity Club in London. The band consists of Richard Williams, Brian distinguishing by playing slide guitar, and John Mayall on piano. The audience, which is either very strong or very middle-aged, showed much enthusiasm for the band. The concert was well attended and the audience was enthusiastic throughout.

COLOSSEUM
Technically speaking, John Cameron's Colosseum are a very accomplished band. But often their week's gig at the Marquee I feel that they are playing over a little catchiness with the melody. While the band are not quite as sophisticated as your usual blues band, they have a freshness that makes them very appealing. They are often heard to be playing at a variety of places, including the Marquee, and I have been able to hear about them from various sources. They are not yet well known, but the impression is that they have something special.

SPINNERS
When you look beyond the obvious, there is a lot of excitement in these records. There is a lot of energy in these spinners, and when I asked about these aspects of the music at the close of the show at High Wycombe's Blues Club, the audience was very enthusiastic.

DEEP PURPLE
Mister Bong's grand record to the 12-string guitar, Deep Purple are a very exciting band. Their sound is quite different from other bands, but they have a lot of appeal. The concert was well attended and the audience was enthusiastic throughout.

Prague jazz festival report
This year's Prague jazz festival opened with a bang. The band was led by Big Band in the Round by band leader Udo Jurgens. The band consisted of a variety of big band types, including saxophone and trumpet players. The concert was well attended and the audience was enthusiastic throughout.

EKO GUITARS
Write for EKO leaflet to:

She's real fast, with an action like a hair trigger
Quick on the riff, true on the fretboard
A full tone professional and looks it
Mahogany neck, rosewood fingerboard and pearl inlay

Model 3131 is yours for only £44.18.0
12-string model 3132 Big, big sound, for only £49.14.0

Recommended retail price

EKO GUITARS
Hose-Morris
Unmatched Quality

Melody Maker, November 9, 1969 — Page 32
new pop albums

BRILLIANT SET FROM THE FLOYD

PINK FLOYD: "Ummagumma" (Harvest). The Floyd are currently running against the tide, in that they are more interested in virtuosity. This double album, packed with brilliance and originality, shows just how successful they are.

The inner pages of the album itself is a most interesting fact. The first few months of the few members of the group have been performing on stage for the past couple of years, while the third and fourth sides contain pieces written by four other bands.

The group members were recorded "live" in London, Manchester, and Liverpool, and the new versions of "The Dark" and "A Place For The Heart Of The Sun" and "The Cigarette" from the album "A Saucerful Of Secrets" are really something. On the second side, Richard Wright's "Careless Whisper" is superb, containing a piano solo which sounds conventional but splinters into a passionate reminder of Elton John. Roger Waters' "Piper At The Gates Of Dawn" is a trip of its own. The whole album is a trip of continuous excellence, which can be recommended as an example of exploratory thought at its best.

CHICKEN SHACK: "Ten Cigarets" (Cherry). Chicken Shack aren't the most original group in the world, but they have a certain nastiness of purpose. Their use of electric guitar is worthy of note to the usual pop groups. Playing on a club of your own, the style remains the same, but the true feeling is still there. The songs are not deep, but there are some interesting intervals. The style will be new when British young men get tired of playing the same old jazz as an interval.

JIMMY ALLEN: "Runway" (Seven). Allen is more a jazz musician than a pop group, but this is a pretty good jazz album. Recording quality is good and the group is of interest, and the art of Tommys Ejes jazz piano playing is worthy of note. The group is not entirely serious and has a certain sense of humor which is not achieved anywhere else.

SAVOY BROWN: "A Step Further" (CBS). Side one consists of one cut side two of three cuts. "Savoy Brown" is a threepiece, this is a bonus because it allows me to check out the band. Their use of electric guitar is quite remarkable, step backwards rather than forward, and is the type that is bound to be copied in the future. The band is a bit weaker, but they are still a bit better than the usual pop groups.

TENNY TIM: "For All My Little Friends" (Capitol). Nowadays the pop groups are very varied, and it's difficult to know which to choose. The group is partly jazz and partly rock, but it is the rock which is the star. The music is much better, and it's quite a good album. The group is partly jazz and partly rock, but it is the rock which is the star. The songs are much better, and it's quite a good album.

THE MONO MACHINE: "Albatross" (CBS). An obvious attempt to cash in on the new jazz swing. It has a certain sense of humor which is not achieved anywhere else. The group is partly jazz and partly rock, but it is the rock which is the star. The music is much better, and it's quite a good album. The group is partly jazz and partly rock, but it is the rock which is the star.

THE BROTHER BAND: "In The Night, Baby" (Warner Bros.). Really solid and growing strong. The group is partly jazz and partly rock, but it is the rock which is the star. The music is much better, and it's quite a good album. The group is partly jazz and partly rock, but it is the rock which is the star. The music is much better, and it's quite a good album.

JOHN RONALDS: "Conclusions About A Goldfish" (CBS). Yet another attempt to cash in on the jazz swing. The group is partly jazz and partly rock, but it is the rock which is the star. The music is much better, and it's quite a good album. The group is partly jazz and partly rock, but it is the rock which is the star. The music is much better, and it's quite a good album.
LOVE AFFAIR: "Baby I Know" (CBS). Great hollering toot! Now here is a truly superlative recording in the modern manner.

Master Steve Ellis, striping and soul singer of this Parish proves once again he is the proud owner of an adult and sophisticated voice that belies his ears, or should one say years?

It is my firm belief that given the full plugging treatment by Christopher Stone, that groovy deejay on Radio 2LO, Love Affair will once again soar to the heights with this fine Phillip Goodhead-Talk composition, not forgetting co-writer John Cindell and all at member 21 Beth Street, London E2?

BILL M. LAWRIE: "Both Doors And Rivers And Roses," made their debut as emcees and warming-up the pop singers and turned into a money maker plus- side role of a rock singer with pitch-perfect Maurice Cole at the recording controls, can expect them to turn up on that remake of "Rock F emptied Life.

AMA. CODE: SSR "Baby" (Polydor). Great superstars getting things together. However these kiddies can really play and were responsible for the sales on Dylan's "In The Flesh," and let's face it, they are the future of pop. "Baby" are a part of this thing.

SANTORIUS: "I've Never Been To Indio" (Decca). The lead singer says he's tried it all. "I'll plug up tomorrow's pop and find the pop of today."

The other line is to make a point. The outmoded music and the pop record is dead. The new is coming and it is to be heard on the radio.

He was later asked for a sex. DANGERS: "Today's Talking About Tomorrow." He's a talent to watch. A lot of good voices, a lot of good manners.

GREGGORY: "Not Even Love" (Bang). Too much of a flop for a song with such a great title. It is not a flop.

DANIBOS: Bad, many of their songs are not that good. They want to be "all the rage" and they are not.

Steve's on another winner

LOVE AFFAIR: truly superlative recording

"baby I Know" looking very weakly lately. And as I am saying to old Fred, a new voice is lacking a certain something to it. Don't know, Bobavers, and all at number 21 Beth Street, London E2.

Available to you NOW!
A complete paper for the whole music business

Music Business Weekly
mirrors the music industry
EVERY SINGLE WEEK
GET ALL THE MUSIC NEWS HERE IN DEPTH

‘reliable, well informed’
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.
Fascinating history of the rock revolution

NEVER have so many been proved so wrong.

When rock-and-roll first forced its heavy, ill-bred presence into the mid-1950s on a pop public used to a diet of undiluted sentimental slop, there was an almost unanimous chorus of Jeremiahs shouting "It won't last!"

Pablo Casals, transformed it: "sounded as though it were a rags-to-riches allegory."

A. Southern radio station showed its disapproval by starting stacks of rock records.

Fifty years later, rock is not only here but well and judging by the current crop of articles on the subject, there are attempts to chart the revolution's course of events.

When some of the early names and forms were forced into the public domain, many were otherwise unknown.


RICHARD WALKER

BLACK MUSIC

"BLACK Music by Leeds-based author Black Music and Weil Chaffey"

Richard Walker is one of the foremost authorities on black music. His book 'Black Music' is a comprehensive guide to the forms and the history of black music.


RICHARD WALKER

SHANTIES

SHANTIES AND SAILORS' SONGS by Stan Hugill, illustrated with line drawings and original illustrations and maps. The book is a detailed account of the history of shanties and sea songs, and their relationship to rock music.

RAYMOND FROGGATT

"Hasn't the Lord Blessed Us"

A collection of folk songs and carols, many of which are associated with specific religious or historical events.

RICHARD WILLIAMS

JEREMY GILBERT
SICK IS THE ONLY WORD
FOR 'COLD TURKEY'

Lennon and Yoko: lyrics about 36 hours rolling in pain leave me disgusted

THE FAMILY

Wish to apologise to all patrons of THE VILLAGE BLUES CLUB, DAGENHAM, for being unable to appear on November 15th as advertised owing to sudden sickness of one of the group, but will definitely be appearing on Tuesday, NOVEMBER 18th, and hope to see you all then.

THE ROGER EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.

THE ROGER EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.

THE ROGER EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.

THE ROGERS EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.

THE ROGERS EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.

THE ROGERS EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.

THE ROGERS EVANS BEGINNERS GUITAR BOOK

EVERY WEEK

More colour pictures - portraits of the Stars, tour groups and top action shots

Beet stories of the Stars

Penetrating stories by Gaole top reporters

Plus Bobby Charlton's Diary, exclusive to Goal

THE ROGERS EVANS BEGINNERS GUITAR BOOK

WISH TO APPEAL TO ALL PATRONS OF THE VILLAGE BLUES CLUB, DAGENHAM, FOR BEING UNABLE TO APPEAR ON NOVEMBER 1ST AS ADVERTISED OWING TO SUDDEN SICKNESS OF ONE OF THE GROUP, BUT WILL DEFINITELY BE APPEARING ON TUESDAY, NOVEMBER 15TH, AND HOPE TO SEE YOU ALL THEN.
FOCUS ON FOLK

Martin Winsor and Redd Sullivan talking about today's folk scene

MARTIN WINSOR: lack of liaison in the folk world

REDD SULLIVAN: people get hung up on their background.

While a folk club to their own way of thinking, which is perfectly fair. But I wish people weren't so insecure and arrogant about it. I think there's room for everybody.

There are not a lot of people who can carry that amount of weight of mentality and conviction to put over an entire evening of traditional material, especially one person.

At least with a group handling this sort of material, there's diversity. But even then for the more than a specific amount of time, it's something for the audience to take, to have the particular form put on.

R.K. One of the things that beg me is when they can dispose a category of music. There was a period when we said there was nothing to say from London and people said "London is a cultural desert and has no background." It's like the forming round and saying "There is no character in Wales."

You can't dismiss any group of people. If you ask somebody who is going to see the world as an ethnocentric you can't go anywhere and set up a tape recorder without somebody eventually putting something onto which you will find interesting.

As much as I appreciate people hanging up on their tradition, I find it hard to understand how people can be so insular. You could get away from radio and television and see the other side of the world, a hundred years ago and say that you've never heard anything.

Some people get very hung up on their background, wherever they were born and this seems to immediately give them a springboard to come very much about their particular form of music in this day and age. I find this hard to take.

LOOM

I'm not putting down anybody for whom they come from but there are certain groups who are not able to see at all in the folk world, I'm sure your answer. The trouble is there are a lot of people who can't see because they think the music is because that's the thing, to be an organiser but strictly on a particular basis.

What do people in the folk world are prone to lose music about other things including myself. The trouble is that a whole lot of people identify things that are important in the folk world and often escape a lot from within folk from, I think, people say there are a lot of people who are interested in folk and saying "There is no character in Wales."

It's like the forming round and saying "There is no character in Wales."

WALLY WHYT

FROM CITY HALL, NEWCASTLE

WEDNESDAY, 19 NOVEMBER, at 7.45 p.m.

SEAN MCGOWEN PRESENTS

SEATs: 15/-, 12/6, 10/6, 8/6. Booking advisable from BOX OFFICE, CITY HALL, NEWCASTLE TEL. NEWCASTLE 2007: Open 7.30-9.30 p.m. daily.

QUEEN ELIZABETH HALL

Friday, 21st November, at 7.45 p.m.

BY ROBERT W. FISHER

THE JOHNSTONS and guest rock experience from Canada of BONNIE DOBSON

Today at the Queen Elizabeth Hall, 101-383 314

And Special veinage

THE PENTANGLE

Terry Cox, Bert Jansch, Jacqu McShee, John Renbourn, Danny Thompson

Solo representation: Jo Lustig, P.O. Box 472, London, S.W.7

01-384 2434

MELODY MAKER, November 8, 1969—Page 35
THURSDAY
ADIE'S PLACE OPEN AT 7 PM
BRICKLAYERS ARMS
LOUGHBOROUGH UNIVERSE
552 110 SURREY AVE TOCFORD
NEWPORT 353 110 R.S.
AT FOLK
PETER BELLAMY
BLACK BULL, High Street, NIGEL DENVER
ALEX CAMPBELL
DANNY O'BRIEN, AND FRIENDS.
BORDON COLLEGE: Tewkesbury
RAG WORKSHOP
GAS WORKS
BRIDGE ROAD COLLEGE
JOHN GRAMAN
JERRY ST. CLAIR 3
MARY GRAY COLLEGE
JOHNNY JOYCE & NELL BRETT
PHILIPS FAMILY
GORDON GLITZAR
THE GREENWICH THEATRE
GAS WORKS
FRIDAY
ALEX CAMPBELL
DAVE & TONI, AT THE ANTHERBURN
ALDRIDGE BOWLING CLUB
JIM GRAMAN
ANNOUNCING THE PRESENTS OF THE GUILD TRUST
AT CRUSING, at Greek Theatre
MIKE CHAPMAN
AT FOLK, RAILWAY TUNNELS
NIGEL DENVER
FIGHTING COCK
MAGNA CARTA
GAS WORKS
HAUSDORF FOLK CLUB
THE GREENWICH THEATRE
ACCOLADE
A NEW SOUND FEATURES GORDON GLITZAR
MACKINTOSH DON PARTRIDGE
BRIAN CRRESHWELL
IAN JOYCE
ACOUSTIC ARTS LAB
EALING ARTS LAB
BRIAN HUGHES
HILTON H. LEDGER
MACC HEAD, 99 York Road
BIG THEO
ROGER EVANS
PATTY KENNY
DEAN PUCAI
ST MARTIN'S, St. Pancras
THE JUGULAR VEIN
MUSICIANS WANTED 1/- per word

ENGAGEMENTS WANTED 1/- per word

BANDS

GROUPS WANTED

SPECIAL NOTICES

CHRISTIAN ORGANIST

COUNTRY AND WESTERN

DANCE QUARTET

ECONOMY EXPENSE GROUP

MINDBENDERS DRUMMER

MUSICIANS WANTED

PARTNERS WANTED

PERSONAL

SITUATIONS VACANT

TANGERINE PEEL

ARTISTS WANTED

ATTENTION ALL DRUMMING ENTHUSIASTS

BANDS WANTED

CLASSIFIED ADVERTISEMENT DEPARTMENT
"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

PRESS DATES. Every effort will be made to include classified advertisements received after 10 a.m. on the Friday previous to week of publication. ADVERTISEMENTS Brought INTO THE OFFICE WILL BE ACCEPTED UP TO AND NO LATER THAN 5 P.M. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION. ALL CLASSIFIED ADVERTISING MUST BE PREPAID. The Publishers reserve the right to decline or withhold advertisements of any kind. Although every care is taken to avoid errors, they are not responsible for loss of any nature.
THE SUNDAY LYCEUM

NICE CITY OF LONDON ENSEMBLE
with JOHN MAYER
RARE BIRD
Your chums and gangsters
VIVIAN STANSHALL
Crab Nebula Lights
Admission £2.50 (reduced £1.50). Free over 70s. Cover: £2.30
11 to close. Resident orchestra: Sackville. Requests on the phone. £3.50 for 10 table.

MIDNIGHT COURT
LYCEUM, STRAND, W.C.2
10 p.m. - 2 a.m.
Friday, 14th November
WORLD PREMIERE of
SUPERSHOW
Featuring:
Eric Clapton, Buddy Miles, Bad Zappelin, Buddy Guy, Jack Bruce, Roland Kirk, Miquel Stevie Stidd, Jan Hammer and many more.
Directed by: "The Films of 1969".
First Public Performance of
ARK II
by FLAMING YOUTH
with full Orchestra and Choir

HARDIN YORK
With tracks from their new LP "Tomorow Today".
Crab Nebula Lights - Andy Kennedy Dancer - SOUND OF WIND.
TICKETS £2.50 (reduced £1.50). Free over 70s. Cover: £2.30
11 to close. Resident orchestra: Sackville. Requests on the phone. £3.50 for 10 table.

NATION-WIDE TOUR
OF THE LEGENDARY
JOHN MAYALL
Presented by: JOHN & DANY BART

ON THE ROAD AGAIN
CRIPPLES REIGN SUPREME
SOUNDS INC.
RHYTHM SOUL BAND
THE MOHAWKS
WISHFUL THINKING
ONYX
RAW MATERIAL
VICTOR RAY

BLOSSOM TOES & AARDVARK
Next Sunday, 5th November

THEATRE ROYAL
DRURY LANE, SUNDAY, NOVEMBER 16, 7.30 p.m.
CHRISTINE PROFFITT & P. J. PROBY
Tickets 35p, 30p, 25p, 20p, 15p, 7.5p from Concertour Box Office, 90 New Bond St., W.1, Tel. 499 9957, or post application to Concertour Promotions, Suite 71, 71 Leith Mansions, Gresham Rd., W.9, or from Drury Lane Box Office on the night.
**FLAMINGO**

SATURDAY cont.

SOUTHERN STEPMOTHER SUNDAY, 28th NOV.

FABULOUS SATURDAY, 28th NOV.

TUNI ROCKET DISCITE WEDS.

SATURDAY, 28th NOV.

SCANDINAVIA.

LLOYD WILLIAMS AND THE DOUL CARAVAN

SATURDAY cont.

CENTURY COUNTRY CLUB

CENTURY COUNTRY CLUB.

TNT PELSLETTER.

ROAD SHOW.

THE DELPHIN, MANHATTAN.

THE NEW COLUMBIA SHOW.

MONDAY cont.

LARGE KORENISALS

CENTURY COUNTRY CLUB.

AAZ.

JACK MANNING.

NINETY FOUR.

D.AVE KEND KENT.

TUESDAY cont.

THE ORIGINAL EAST SIDE STEPMOTHERS.

THE ORIGIANL EAST SIDE STEPMOTHERS.

GROOVESVILLE.

GROOVESVILLE.

FRIDAY cont.

BLACK PRINCE BROTHERS, PROFESSIONAL.

TIMBROCK.

TIMBROCK.

THE NATION'S KINDERGARTEN.

THURSDAY cont.

ALBUM, KEITH, TUPPENY, TUPPENY, TUPPENY, TUPPENY, TUPPENY.

JUDE'S FREE.

JUDE'S FREE.

BREKKINS, VIA, LAMINOL.

JUNE 1ST.

BREKKINS, VIA, LAMINOL.

JUNE 1ST.

SATURDAY cont.

CENTURY COUNTRY CLUB.

CENTURY COUNTRY CLUB.

JULIET CORDER, SOUTHAMPTON.

SATURDAY cont.

SHADES.

SHADES.

FRIDAY cont.

WILLIAM BONNER.

WILLIAM BONNER.

WILLIAM BONNER.

WILLIAM BONNER.

SATURDAY cont.

FLAMINGO.

FLAMINGO.

FLAMINGO.

FLAMINGO.
GERRY FLOYD SOUNDS

L.S.E. CONCERT 2
The Jazz Composers
ALAN SKIDMORE QUINTET
MIKE PYNE OCTET
(Wheeler, Pyne, Warleigh, Theman, Mckinney, Jenkins, Wells)
Old Theatre, Main Building, London School of Economics
Thursday, November 19th, 7.30
Tickets 15/-, and E, 2, 5. London School of Economics Union, L.S.E. Union, L.C.S.

RICHMOND ATHLETIC GROUND, RICHMOND
FRIDAY, 7th NOVEMBER
FREE
THE GROUNDHOGS
JO-ANN KELLY
BRETT MARVIN & THE THUNDERBOLTS
Optic Nerve Lights — Gerry Floyd Sounds
Licensed Bar — 8 p.m.
7/- advance (500 0322), 10/- on door

BARKING COLLEGE
Longbridge Road
SATURDAY, NOVEMBER 8th.
AYNSLEY DUNBAR RETALIATION
SAM APPLE PIE
WILDWOUTH
Licensed Bar — 8 p.m.
Bar, Licensed Licence
Room 87, 23, 162, 106, 238

UNIVERSITY COLLEGE
GOWER STREET, W.C.1 01-287 3611
SATURDAY, NOVEMBER 8th
INDO-JAZZ FUSION
PRETTY THINGS
8.00 - 11.30 p.m.
12/-

SUNDAY, NOVEMBER 9th
3rd Mixed Media Concert in CCE Theatre
16 Gordon Street, W.C.1
JOHN PEELE introduces
CIRCUS - S.M.E. - BUSINESS
+ SURPRISE GUESTS
Tickets 10/- in advance from L.C.U.
S.U. cards only

ABRAXAS CLUB
BY BELL 0072 PARK GONS
TITUS GROAN
DISCOTHEQUE-BAR-RESTAURANT
EACH THURSDAY - 8 TIL - 11 O'C.

THE WEB
R O A D    B A R
Admission 8/-

P.W.

WALTHAM FOREST COLLEGE
HORSE ROAD, WALTHAMSTOW
FRIDAY, NOVEMBER 14th
PINK FLOYD
and JAN DUKES DE GREY
8.30 p.m. Bar — Light Show
FRIDAY, NOVEMBER 21st, at 8.30 p.m.

STANMORE CAFE PRESENTS
FREDDIE KING
MIKE COOPER / KILLING FLOOR
Station at 12 noon, Final Tree, Ten
Tues., Mon. & Fri., 8 p.m. Tickets: Remy Acoustics, Stanmore, or at door

AGENCIAS and PROMOTERS wishing to obtain the services of the very professional
Phillips Group
JASON CREST
FOR home and abroad bookings, are invited to contact:
JOHN SULLIVAN, 18/20 LONDON ROAD, TENNIS GREEN WELLS, RENT, PHOENIX, RUGBY, WELLS 27156, or CROWSBOROUGH 4498 evenings and weekends.

CIVIC HALL, GUILDFORD
SATURDAY, NOVEMBER 8th, 6.15-8.30 p.m
HOWLIN' WOLF / FREDDIE KING
Killing Floor and Junco Partners
FULLY LICENSED BAR 10/- Adm.

WALDFORD COLLEGE
Vernon Caven's Old Bar
Caravan & aardvark
SUNDAY BLUES CLUB
CROWN HOTEL, MARLOW
THIS WEEK

JUICY LUCY

SANDBERG PRESENTS
JASON CREST
BRON AGENCY LTD.
22-24 OXFORD STREET, LONDON, W.1.

APRODZIA SUNDAY
NOVEMBER 15-17 ROUNDHAY CHALK PARK
New York Blues Society

ERICA CLARION & MISSION WAVE
6/- each

ALL 3 WINNERS

PEACE POSTER

Mandrake
Mandi

CLASSIFIED ADS
PHILIPS GROUP / AD/H/3

The Classified Ads for the professional agencies and promoters wishing to book for home and abroad bookings are invited to contact:
JASON CREST.

ERIC CLARION & MISSION WAVE
12/10, HAMPSTEAD ROAD, NW1
6/- each

30 x 30: 3 COLOURS
12/10, HAMPSTEAD ROAD, NW1

6/- each

30 x 20
2 colour (1 line) 10/- each
3 colour (1 line) 15/- each

Please send Copy with Order to RICHARD MAYNARD
Dept. G, 113, Richmond Road, Brillsham, Kent
A great medium for all of our classified agencies and promoters.

© 1980 Melody Maker
John Lennon
—is he still a Beatle?

EXCLUSIVE INTERVIEW
WITH JOHN AND YOKO
—START OF A 2-WEEK SERIES
IN TODAY'S ISSUE

John Peel
writes his own column on the music scene, every week in Britain's best-selling colour pop weekly

Christine Perfect
Beginning the fascinating story of the rise to popularity of a new solo star

Read it all in TODAY’S DISC and MUSCIE ECHO
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

AND THE GREAT

CHAMPION JACK
DUPREE

TOUR DATES AND DETAILS

CARLISLE, MARKET HALL 8.00 p.m. Tickets: 10/-, 15/-, 25/-.
Available from Coach House Club, Alnwick House, Heathfield Village.
Also from E. T. Roberts Ltd., Lower Street, Carlisle: and by post only from J. F. Smith Esq.,
17 Knowes Road, Swinwick, Carlisle.

TODAY
THURSDAY

TOMORROW
7th November

NEWCASTLE, CITY HALL 7.30 p.m. Tickets: 7/6, 10/-, 12/-, 15/-.
Available from Box Office, City Hall, Northumberland Street, Newcastle upon Tyne.

SUNDAY
9th November

CROYDON, FAIRFIELD HALL 7.30 p.m. Tickets: 8/-, 10/-, 14/-, 17/-. Available from Booking Office, Fairfield Hall, Croydon (Telephone CR 9291) open 10.0 a.m. to 8.0 p.m. Also from all usual agents.

MONDAY
10th November

PORTSMOUTH, GUILDHALL 8.00 p.m. Tickets: 8/-, 10/-, 14/-, 17/-. Available from Guild Hall Box Office, Portsmouth (Telephone Portsmouth 24396) open 10.0 a.m. to 8.0 p.m. daily except Sunday: Also from Byng Luxury Coaches, Argentia Road, North End, Portsmouth; Marantz, Chichester; Davis World Travel, Fareham; Skinner & Res Ltd., Bognor; International World Travel, West Street Arcade, Havant; International World Travel, Ryde, Isle of Wight; Toogues, High Street, Ryde, Isle of Wight; Lee (Solent) Records, Maritime Parade West, Les-sen-the-Solent.

TUESDAY
11th November

ST. HELENS, THEATRE ROYAL 7.30 p.m. Tickets: 10/-, 15/-, 17/-. 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 28661). Also from Crane’s Blue Pool Pub 1 (Telephone Liverpool Royal 47414) and St. Helens Industrial Co-op Society, Travel Dept, St. Helens House, St. Helens, Lancs. (Telephone St. Helens 20281).

WEDNESDAY
12th November

HEMEL HEMPSTEAD, PAVILION 8.00 p.m. Tickets: 8/-, 10/-, 14/-, 17/-, 21/-. Available from Box Office, Pavilion, Hemels Hempstead, Herts.

PLEASE SEND STAMPED ADDRESSED ENVELOPE WITH POSTAL APPLICATIONS

DON’T MISS OUT – BOOK NOW!