Move split—Wayne goes

Carl Wayne is leaving the Move to concentrate on a solo career in cabaret. The other three members of the group—Roy Wood, Bev Bevan and Ric Price—are to carry on as a trio with a more progressive musical policy.

Move originally started as a five-piece, Ace Kelford quit in April, 1968, and then, in February, 1969, Trevor Burton left and was replaced by Ric Price. The basic cause of the split between Carl and the rest of the group is that he wants to carry on doing cabaret whereas the group want to do more college dates and "get into more of an underground scene."

Move split at the end of a week's cabaret at Tito's, Stockton, where they opened on January 25, Roy, Bev and Ric will then rehearse from February 1 to 3 before starting a three-day Irish tour on February 6. Other dates set for the trio are Cardiff College (10), Aberystwyth University (11) and the Reet, Birmingham (12).

Bev Bevan told the M: "We are happy now that we will be able to play the sort of music we want to play and not do the cabaret work we have been doing recently."

"Somehow we have lost the direction we had in the early days of the Move and we want to recapture that. We will not be worrying so much about the commercial side of the music."

Commented Roy Wood: "We are excited by the possibilities of the new Move. We hope to surprise many people with our musical direction and sound."

The Move, with Carl, have a new I.P., "Sheena," due for release on the Regal Zonophone label at the end of this month.
New LP's from RCA

- a few ballads and a lot of soul

Jack Jones
"A Time For Us" • SF 8075

Nina Simone
"Nina Simone and Piano" • SF 8074

The Guess Who?
"Wheatfield Soul" • SD 8077

Release 16th January

European Trip for Who's 'Tommy'

"Tommy" - the Who's pop opera, will take a trip round the Opera Houses of Europe, when the group start a concert tour tomorrow (Friday).

The Who will perform at the Royal Theatre, Copenhagen, home of the Danish Ballet. But the artistic director of the ballet, Mr. Bernhardt, has offered to arrange a performance in Copenhagen to meet the President Bernhard of the Kingdom, who willObservation on tour.

The group plans to tour all the music halls of Europe, playing shows in major cities. The Who have been planning this tour for months, and they are looking forward to the trip with great anticipation.

Janis
Currently on tour

No date for Janis hearing

European Trip for Who's 'Tommy'

"Tommy" - the Who's pop opera, will take a trip round the Opera Houses of Europe, when the group start a concert tour tomorrow (Friday).

The Who will perform at the Royal Theatre, Copenhagen, home of the Danish Ballet. But the artistic director of the ballet, Mr. Bernhardt, has offered to arrange a performance in Copenhagen to meet the President Bernhard of the Kingdom, who will

European Trip for Who's 'Tommy'

"Tommy" - the Who's pop opera, will take a trip round the Opera Houses of Europe, when the group start a concert tour tomorrow (Friday).

The Who will perform at the Royal Theatre, Copenhagen, home of the Danish Ballet. But the artistic director of the ballet, Mr. Bernhardt, has offered to arrange a performance in Copenhagen to meet the President Bernhard of the Kingdom, who will

London, 16th January

The Guess Who?
"Wheatfield Soul"

Release 16th January


ROYAL FESTIVAL HALL

Robert Paterson presents

MONDAY, FEBRUARY 2nd, at 8 p.m.

THE LEGENDARY KING OF BLUES

MEMPHIS SLIM

in his unique one man programme

"Story of the Blues"

What is the secret ingredient to "LETS WORK TOGETHER"?

Coral Records, a division of

The Decca Record Company Limited


1971

Buy the Original Single now

Nisson

"I Guess the Lord must be in New York City"

16th January release

RCA 1913

The only complete service in England

SHEET MUSIC AGENCIES • ORGAN MUSIC • TUTOR MATERIAL • ORCHESTRA • ARTIST AGENCIES • ORGAN MUSIC • GUITAR TUNORS • GUITAR SOLOS & ALBUMS • FOLK ALBUMS • BUSKING ALBUMS

November 1970 edition

What is the secret ingredient to "LETS WORK TOGETHER"?

Coral Records, a division of

The Decca Record Company Limited


1971

Buy the Original Single now

Nisson

"I Guess the Lord must be in New York City"

16th January release

RCA 1913

The only complete service in England

SHEET MUSIC AGENCIES • ORGAN MUSIC • TUTOR MATERIAL • ORCHESTRA • ARTIST AGENCIES • ORGAN MUSIC • GUITAR TUNORS • GUITAR SOLOS & ALBUMS • FOLK ALBUMS • BUSKING ALBUMS

November 1970 edition

What is the secret ingredient to "LETS WORK TOGETHER"?

Coral Records, a division of

The Decca Record Company Limited


1971

Buy the Original Single now

Nisson

"I Guess the Lord must be in New York City"

16th January release

RCA 1913

The only complete service in England

SHEET MUSIC AGENCIES • ORGAN MUSIC • TUTOR MATERIAL • ORCHESTRA • ARTIST AGENCIES • ORGAN MUSIC • GUITAR TUNORS • GUITAR SOLOS & ALBUMS • FOLK ALBUMS • BUSKING ALBUMS

November 1970 edition

What is the secret ingredient to "LETS WORK TOGETHER"?

Coral Records, a division of

The Decca Record Company Limited


1971

Buy the Original Single now

Nisson

"I Guess the Lord must be in New York City"

16th January release

RCA 1913

The only complete service in England

SHEET MUSIC AGENCIES • ORGAN MUSIC • TUTOR MATERIAL • ORCHESTRA • ARTIST AGENCIES • ORGAN MUSIC • GUITAR TUNORS • GUITAR SOLOS & ALBUMS • FOLK ALBUMS • BUSKING ALBUMS

November 1970 edition

What is the secret ingredient to "LETS WORK TOGETHER"?

Coral Records, a division of

The Decca Record Company Limited

Mitch Mitchell joins Jack Bruce band

MITCH MITCHELL, ex-Jimi Hendrix drummer, is to join Jack Bruce’s Band. And Jon Hiseman’s Colosseum have withdrawn from their American tour with Bruce.

But there is now a row between Bruce and Hiseman over the change of plans due to Colosseum cancelling their own month-long tour of America.

Meanwhile Jack will now be appearing with Mitch, and American musicians Jerry Corry (guitar) and Mike Mandel (organ), in a concert at the London Lyceum Ballroom, on January 25, the day after they have their first American tour ball.

Arrival: at number 17 this week.

ARRIVAL ARRIVE

ARRIVAL, a seven-piece including four singers from Liverpool, have really arrived.

With their first-ever "Freddy" Guy has been cracked 17 this week. A big future is promised for the group, which has already played a resident fortnight at the Royal Albert Hall, for producer AndrewFrank.

Motown man for Britain

JIMMY RUFFIN, the Motown singer who has hitd here with "What Becomes Of The Broken Hearted" and "I've Passed This Way Before," comes to Britain at the end of the month for a personal and radio appearances.

Dates set include: Golden Star, London (January 30), New York, Boston, Philadelphia, Chicago, and Twisted Wheel, Manchester (February 1), Radio One (February 2), Portsmouth (5), Folkestone (7), Nelson (14), Orchard, Purple Room, Liverpool (20) and California (26th). Further dates have yet to be set.

Play with the best...

Hayman drums

With vibrance, power and authority.

PAISLEY cymbals

with vibrance, shells designed and manufactured by drummers for the world’s leading percussionists.

Clapton in USA

ERIC CLAPTON was expected to fly to California this week to complete his new album, which is being produced by Delaney Bramlett.

He is expected to play new American concerts with Delaney and Bonnie.

He will be singing on his album for the first time since his German dates and all the numbers have been written by him and Delaney.

VOX FIRM HITS MONEY TROUBLE

VOX SOUND equipment, which is currently facing a financial crisis, may be taken over in the near future.

The firm is facing increasingly high overheads and is in urgent need of additional finance. A liquidator has been appointed to try to find a rescue package.

The directors are said to be discussing with a variety of possible buyers, including other manufacturers, and may seek a deal aimed at turning around the fortunes of VOX.

The plans are expected to be presented to the creditors at a meeting next week.
**British dates for Pickett and Brown**

British dates for Wilson Pickett and James Brown are among deals negotiated by Danny O'Donovan of APB International who returned from a trip to the States last week.

Pickett and his group, the Midnight Movers, come to Europe in September for a series of 20 concerts. There will also be British concerts in London, Manchester, Liverpool, Scotland and one further city. They will also play in their own TV, spectacular while in Britain.

The full James Brown line-up will play a single London concert next November.


corn Walker and the All Stars will play clubs, hall rooms and concert halls in Britain from March 13 to 29 and then go to the Continent for two weeks in March. They are also confirmed for a California Ballroom, Sacramento on March 14.

In addition, Donavan has invited his band to bring Jefferson Airplane, the First Corinthians and the North to Britain in the autumn.

**Slim's one-man concerts**

**MEMPHIS SLIM**, the U.S. pianist, blues singer, songwriter and entrepreneur, is a new player in France, coming to this country early next month to give two one-concerts.

The concerts, titled "Story Of The Blues," take place at London's Royal Festival Hall on Monday (February 2) and Newcastle's City Hall on Tuesday (3). They feature Memphis Slim playing, singing and talking.

**WILSON PICKETT** arrives in September

The show will be televised and recorded from ticket sales will be used by the National Federation of the Carolinas.

**Shearing to visit**

**NEW YORK, Tuesday.-** George Shearing will be billing around the Queen Elizabeth on May 5, 6, 7, 8, 9, 10 weeks of concerts in Britain, possibly for two weeks of each tour. It is not yet known whether Shearing will be able to take his Quintet along.

**ROBIN IN CONCERTS**

**KURTIS GIBS** will fly to New Zealand for one concert appearance on January 31. The concert, which will last an hour, will take place in Auckland.

**THE FULL COUNT BASSE ORCHESTRA are to be the opening act on the Cunard sister liner Queen Elizabeth II this month for a ten-day cruise to the West Indies.

If the booking proves successful in attracting business aboard the luxury passenger ship, the Cunard line may be expected to undertake similar initiatives with other big bands and possibly jazz concerts (writes Leonard Feather).

**The Mike Westbrook Concert Band play London's 16th Club next Monday (15th) through February there is to do 'the Carnegie,'" at the invitation of the sixth time Mike is currently writing a mixed media show for the Bradford Festival and it will be performed elsewhere on February 28.

The Alan Skidmore Band plays Saturday Jazz Club tomorrow and returns in the 16th Club on Sunday, 14th, after an absence of six months. The band plays a new club, the Hipp, Derby, on January 29.

The Casual Jones Quintet, featuring drumming by Cory Cole, are currently on a 2-week tour of Great Britain, covering Newcastle, Manchester, and their home base. The group is to perform on March 14.

The Alan Skidmore Band plays Saturday Jazz Club tomorrow and returns in the 16th Club on Sunday, 14th, after an absence of six months. The band plays a new club, the Hipp, Derby, on January 29.

**Hercy Bryden** (this week opens for ten days at the Atlantic, Bang, and then moves on to Assens, N.Y., on January 26. She will be back in the U.K. in mid-February.

**BMM** (this week plays the Great Northern Jazz Club, St. Albans, Wednesday, 23rd).

**JANICE CHRISTIANSON,** who runs weekly sessions on Thursday at the King's Head, Fulham Broadway, is running experimental sessions in rehearsal on Sunday mornings at the London Musical College. Holland Park, Alan Wakerden and Paul Evans appear tomorrow followed by Bob Downs Open Music (22) and Alan Shackmore (21).**
Steve stands alone

Though time went by, I still mean what I say.

If I asked Steve what it was that he first felt he could do as a solo artist that he couldn't do with the group, he would explain: "For one thing I shall have a lot more control over things. I won't have to keep changing the date every six months since we had a single to weld better much more.

I shall also be able to pick my members. I want to do a few Joni Mitchell numbers on an album, and some Ray Charles things - I've always been mad about Ray Charles.

Flop

"Right now I feel as though I had led all of a ball and chain," John Coker, who was one of the first co-managers of Love Affair, says now. Steve's solo tour manager and Steve's very personal arranger:

"I didn't have much say in the choice of singles for the group," he admits. "John chose them and he picked the best. In a way, what John was doing was concentrating on getting myself to in the studio. But I didn't want to release three gigs in six months as he did.

"Steve himself felt that this was the end of an era.

"I suppose it is, in a way," he agreed. "Love Affair aren't going to do the same things any more. They are going into a different thing with the new group, and I doubt I'll put so much into it. Going to be a bit of a Tull - though with all the instruments in it, maybe it'll be two Trelor Tull.

"What sort of memories does Steve carry of his time with the group?
The best moments were when everything was going well," he said. "That was the real reward. We had some great times and some great laughs.

"I think we all grew up with Love Affair, and all the hang-ups - that was the only reason we were doing it. We didn't give a damn about anything.

"Then we grew up a bit and realized we had to settle down and that frightened me a bit. Now there are a lot of things to be done without love and there is a lot of music here.

"Another thing, I was getting an interest in my own work, and that went off with Love Affair. We were able to come back from a gig and that put the horrors up.

Pressure

"But really, I don't regret any of it with the Love Affair. I had a lot more and more basically concentrated.

I wondered if Steve felt pressure building up now that he was on his own and no longer a part of a group.

"Not really," he replied. "I just felt a bit sorry I am involved. What am I going to do, what couriers do I have to do, what sort of a hand do I want? Fortunately, I have a lot to look in my mirror and that takes most of the worries off me.

Steve hasn't put together his first solo single.

Different

"I'm going to start writing with Philip Goodhand-Till and a group with Joni Coker which are very different to anything I've done before," he explained. "I've also got a Joni Mitchell song and I think I might do a track from the Joni Mitchell album.

"Incidentally, there are ten tracks with Love Affair which we were just putting together, and I think I might clear out everything they have got.

"Then I can forget about all that and concentrate on what I want to do in the future."

BOB DAWBARN

JOHN MARTIN, DEREK BLOCK
WITH TONY STRATTON-SMITH PRESENT

THE NICE IN CONCERT

TUESDAY, JAN. 27th 7.30
COLSTON HALL
BRISTOL

THURSDAY, JAN 29th 7.30
CITY HALL
SHEFFIELD

SUNDAY, FEB. 1st 6.00, 8.30
EMPIRE THEATRE
SUNDERLAND

MONDAY, FEB. 2nd 7.30
CIVIC HALL
WOLVERHAMPTON

TUESDAY, FEB. 3rd 7.45
FREE TRADE HALL
MANCHESTER

WEDNESDAY, FEB. 4th 7.45
PHILHARMONIC
LIVERPOOL

FRIDAY, FEB. 6th 7.45
WINTER GARDENS
BOURNEMOUTH

SATURDAY, FEB. 7th 6.15, 9.00
FESTIVAL HALL
LONDON

At Sunderland and Festival Hall special guests "YES"
Ginger’s first flight gets the thumbs up

THE RAVENS

Christine Perfect had a few weeks with Fleetwood Mac in the States. Anybody who’s got an HS music-plate, Robert Stigwood looking for one for his new white Rolls.

The Johnstons on Big 113

Johnny Dee.... Tribute To Johnny Cash

Josh White... In Memoriam

Star releases for the 70’s.

Marble Arch

14/6

DON’T BELIEVE IN FAIRY TALES. JUST LISTEN TO THE REAL

‘BOTH SIDES NOW’

The Johnstons on Big 113

Johnny Cash

CSN & Y

Ronnie Scott’s Series, which made its debut on Monday night, and is ready to come your way in the coming weeks. This week, the focus is on soul music, with several high-profile artists scheduled to perform. The series aims to bring the best in soul and R&B to the stage, providing a platform for both established and emerging artists. Tickets are available at the venue’s website, and there’s also a chance to win tickets by entering the competition advertised in this article. For more information, visit the venue’s website or call the box office. Don’t miss out on this fantastic opportunity to enjoy some top-notch soul music performed live on stage.
nova

Nova is new; a new album series devoted to new talent and new outlook; even the price is new. What better way to start a new decade?

Recently, Decca and Earmark have signed up a number of new artists, some of whom have never been heard of outside the walls of Decca House, but who we believe have a tremendous amount of future besides newness. These first albums will be on Nova, and the first batch-four Decca Nova and three Decca Nova albums, were released on January 10th.

People who haven't heard the records might think we're taking a big chance by putting out seven albums by un-heard-of groups. But once you've heard the records, you can't possibly be sceptical, there's a wide variety of different styles and ideas, but each of the groups has something valid to say, and they're positive about it.

As an added attraction, every album in the Nova series will sell at £2/6

IT'S TIME FOR SOMETHING NEW — AND THAT'S NOVA

**Recommended price (UK only)***

12" Decca or Earmark LPs
The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

---

BLOSSOM DAEAR: Sweet.
She's beautiful, I didn't make it to see her at Ronnie's but she was on the radio show we did on Boxing Day. She's lovely to listen to and watch, a beautiful piano player — so delicate.

BLOOD, SWEAT AND TEARS: They're coming, it's very tight and they play a lot of new things although to me it sounds a bit clinical at times but I've occasionally got to catch them when they come over.

1966: Gone, and it went faster than the one before.

1970: I feel it's going to be interesting. I'm backing forward to it but I won't be going up with it for a couple of weeks, I'm off for a holiday; things have been quite hectic lately. There were some good vibrations about the prospect of entering the New Year, from my point of view I feel there are going to be some good things happening although I don't know exactly what yet. There are a lot of things bubbling around.

Great

BLUE FLAMES: They were a good band, we had some great nights on the stand. Sometimes I look back and it was a drag but it was good being part of it. There were a few good experiences but it was nice. The performances changed quite a lot, but the sound stayed more or less the same, there were so many people that I couldn't remember them all now. We used to play five sets a night at different places and always end up at the All Nighter, we must have been the hardest working band moved away from the All Nighter, where they had been starting, the whole feel of the song was right at the time but gradually it changed and I swallowed it.

BILLY BOSTON: A legend. One of the greatest rugby league players in the history of the game and a fine fellow. He's the Sonny Rolls line of rugby league.

Gas

JOE ORTON: I've just written the music for a film of one of his plays — "Entertaining Mr. Sloane." I don't know when it's coming out but the film's very good. This is the first time I've done the music for a full-length feature film and I enjoyed doing it. Callie Green and myself arranged it. I know of Joe as a playwright but I'd never seen to read any of his plays before. From what I've read now, he was a gas.

REGGAE: Yeh, I like it. And some of my best friends are Jamaican. I think of a different flavour, there are some different herbs in there, I heard reggae when I first started but then it was known as Jamaican Blue Beat. They used to play a lot of Fats Domino, Joe Turner and Louis Jordan. Blue Beat was a West Indian interpretation of Blue Beat. They used to play a lot of Fats Domino, Joe Turner and Louis Jordan. Blue Beat was a West Indian interpretation of Blue Beat. The greatest Blue Beat I played on was "I knew of Joe as a playwright but I'd never seen to read any of his plays before. From what I've read now, he was a gas.

REGGAE: Yeh, I like it. And some of my best friends are Jamaican. I think of a different flavour, there are some different herbs in there, I heard reggae when I first started but then it was known as Jamaican Blue Beat. They used to play a lot of Fats Domino, Joe Turner and Louis Jordan. Blue Beat was a West Indian interpretation of Blue Beat. They used to play a lot of Fats Domino, Joe Turner and Louis Jordan. Blue Beat was a West Indian interpretation of Blue Beat. The greatest Blue Beat I played on was "

with GEORGE FAME
RICK COLBECK: excellent trumpet

Rick is back

...and at that's what was the main centre of activity. There was a lot of playing going on in capa's just before Dewey Johnson all returning. He was a very significant musician, who inspired a whole generation of players.

The experience of playing in New York is tidal. It's a very intense time, because that's where the music comes from, and there's something there that makes you play. You can't keep up.

Rick moved to New York for playing changes. It's a very intense time when compared to London, where everything slows down even if you work.

He came to Europe in the autumn with Harry, Dewey, Grachan Moncur, and several others, and says that the British are great performers in the future.

Rick's a very young hipster, and he's really extending/exploring the possibilities of this instrument in the young British band. He's the best trumpet player in the world. He's the best second trumpet player in the world.

Changes

His luck should change over here because he already has his own band picked up with the BFG label, which he may use the quartet.

Rick's played some of the music he used to play in London, particularly Coltrane, who says he's a beautiful player. He was a very significant musician, who inspired a whole generation of players.

He can now work with the New York players, and he's been very much looking forward to playing with the. It's a very intense time, and he's been very much looking forward to playing with them.

If they think they can play with his band, they ought to try to play with his group and play with Jack McLean. He will teach them something.

They should be going on to the in future.

by RICHARD WILLIAMS

WITH few exceptions, the trombone hasn't been a strong voice in the New Music despite the lead given by Roswell Rudd in the mid-Sixties, it has been the new instruments which have led the revolution.

This is a little sad because with the remarkable changes the use of new instruments, one would have thought the trombone, with its great potential for endless possibilities for the use of microtones, would have been deal.

Rudd is an old player who is really extending/exploring the possibilities of this instrument in the young British band. He's the best trombone player in the world. He's the best second trombone player in the world.

At the moment, one of the most interesting groups is the trombone quartet. Rutherford has worked in a variety of contexts, and he is currently making a name for himself as a leader in London, with his own band.

Paul started it all when he was 16. He asked to play with the trumpet, and was told he was too young. But he worked with the New York players, and he's been very much looking forward to playing with them.

If they think they can play with his band, they ought to try to play with his group and play with Jack McLean. He will teach them something.

They should be going on to the in future.

by RICHARD WILLIAMS

Paul Rutherford: audiences here don't know how well off they are.

You can tell a true professional by his Shure microphone

The entertainer who has built up a reputation is no risk it by using an inferior microphone. He puts his trust in Shure and knows that his performance will be perfectly preserved in the acoustic conditions. More professional entertainers use Shure than any other make of microphone.

Take a Shure Unisphere or Unidyne Microphone to your next appearance and hear the difference. Maximum feedback reduction.

No external noise. No hiss, no buzz. Every nuance faithfully reproduced. A sound, natural response for both the microphone and the audience.

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

Shure Unisphere I. The world's most versatile under-table microphone. Small size, attractively styled in silver chrome with black leatherette finish. Easy to feed back, reproduces every nuance flawlessly.

Move to Laney

The Shure Electronics Ltd., 38 Blackfriars Road, London S.E.1. Tel. 01-834 3761
PARISIAN pop audiences have a reputation for being a little... 'ow you say... unusual. Facing them for the first time can be a daunting prospect for a British rock musician used to the generally polite attitudes of our own crowds.

It was last weekend, when the Keef Hartley Band, East Of Eden, and Van joined British Shmaffes and French group Martin Circus on the bill of four concerts at the Olympia music hall in Paris to play the first of their three shows. It was a fascinating experience to watch them cope in their own way with different audiences, with one of the most dynamic audiences in the world. East Of Eden, with whom we played, are a real rock band, and it was a great deal from the moment they stepped on stage with their set already well under way to be repeated next time, I have to admit.

The question that struck me was how they were able to be so relaxed and comfortable with their audience. They're not on tour... or are they? They're not in Paris... or are they? It's difficult to tell. Their audience, one would think, they never know. You can't always assume that you're an audience, can you? It's the same with any audience. They're just like us.

I've been asked to say a few words about the Keef Hartley Band's appearance last weekend. It was a great pleasure to work with them, and I'm sure I can say that most of the audience were very happy with the performance. They were enthusiastic and enjoyed the music, and we hope to work with them again soon.

The Keef Hartley Band's performance was outstanding, and we're looking forward to working with them again in the future. We hope to see them again in Paris soon, and we wish them all the best for their future performances.

COOL Vibe: KELLY'S CELEBRATED PIANO OF THE MONTH

HARTLEY: playing pretty immaculately

THE NAME IN LIGHTS...

The Rotosound range now only fits the scenario but fits the budget and the venue - they are all designed for every possibility.

From the new "Jumbo Stradiola" to the best-selling "Compact Stradiola", from the amazing "Talking Light", to the exciting new "Podium", from the simple "Gloster" to the new Light Frequency Unit... Rotosound has the lighting effects that your Group can turn up to advantage.

The Rotosound lights have also been a great boon to restaurants, hotels and clubs, as well as being successfully used at shows displays, exhibition lighting and background lighting in dance halls and homes.

AT YOUR DEALER OR

REACHED NO.1 USA CHARTS

This week

Radio Luxembourg "HIT PICK"
Radio One Club "CLIMBER OF THE WEEK"
Tony Blackburn "CHART BOUND SOUND"
and featured in Pete Murray's "OPEN HOUSE"

M M follows two top bands to Paris...
BOUNCERS ARE one of the bad old traditions of pop music, with roots reaching back through the "Rock Around the Clock" riots to the Sinatra swooners of the Fifties and even as far back as the ladies who used to mob Rudolph Valentino. They're a traitors Edgar Broughton thinks we can do without now.

He demonstrates this feeling by inviting the audience up to the stage during "Flying," his opening number. There are no less than 15 people on stage, clapping their hands and chanting the rhythm. "Get out, man out," that the three-man band seemed to have sung themselves into the instrumentality of the symphony orchestra.

This sort of audience participation has got him harked back to his days as a 15-year-old, seeing the Police on tour. He was the band threw, out of the dressing room after the show when they refused to "apologize.

But Edgar, brother Steve and bassist Arthur Grenn, are unrepentant. "At Verb, they sorted out their end, and left the stage in the air."

Edgar: "At Liverpool the people were very angry because they hadn't been able to do their thing. Which is shocking given off the stage appearances.

"We told the people it was their place and they thought they were going to do what we wanted them to do. They shouted, and we went off, but we never talked to anyone about it."

But in the back of your head, you're thinking of the Broughtons not looking for confrontations with established authority but with other people.

Cheekily

"We hired a bouncer, got some Falls Angels up from London to help us, and played down the main street. We literally stopped the town for three hours. We literally turned the town around."

He's not sure if it was a good thing to do. "Because really, it's not something you should do."

But there's something about the way in which the Broughtons go out looking for confrontations with established authority that's a bit different. Edgar, his boss, skateboarders and the like.

Broughton Band: earthy, heavy rock

The thought that this direct action approach might again meet straight from the potter's wheel is unwarranted. We discovered that you can either have people and their opinions completely. So much of the freedom we're supposed to have isn't the principle that you don't step too far out of line.

"We feel that, if you totally eliminate two groups of people enough you can talk about it, even among themselves."

For instance, if the skinheads, the skinheads with their mass of people enough they can talk about it, even among themselves.

More than, if the skinheads, the skinheads with their mass of people enough they can talk about it, even among themselves.

For instance, if the skinheads, the skinheads with their mass of people enough they can talk about it, even among themselves.

The thought that this direct action approach might again meet straight from the potter's wheel is unwarranted. We discovered that you can either have people and their opinions completely. So much of the freedom we're supposed to have isn't the principle that you don't step too far out of line.

"We feel that, if you totally eliminate two groups of people enough you can talk about it, even among themselves."

For instance, if the skinheads, the skinheads with their mass of people enough they can talk about it, even among themselves.

More than, if the skinheads, the skinheads with their mass of people enough they can talk about it, even among themselves.
A new Jethro Tull
L.P. for 8/6d?

Well, not exactly, but when J.T. came up with their two new sides we were reluctant to commit ourselves to naming an 'A' side, and it did seem a bit audacious to refer to these 8 minutes 45 seconds of joy as a single. So we have covered our embarrassment by treating the record as a mini-LP and releasing it in stereo in a sleeve with pretty colour pictures.

new Jethro
The Witch’s Promise
: Teacher

WIP6077
in stereo on

Chrysalis

Released 16th Jan

manufactured and distributed by island records
Craig overcomes the pressures

The importance of the use of rock rhythms by the Miles Davis Quintet is only now beginning to be realised. Like every Miles does, it takes a while for the effect to sink in, but once it does, everybody's on it.

Miles was the drummer in the Quintet at the time, and some say that he was in fact in the driving seat, pushing Miles further ahead into new areas.

Tony Williams is using these techniques in his own band, which is called "Tony Williams Lifetime" and includes original Miles Davis guitarist John McLaughlin.

Their double album "Energia" is about to be released here by Polydor and demonstrates the extent to which they've managed to fuse their natural jazz leanings with the hard-wired excitement of rock. Listening to the album there can be little doubt that Miles' music is more thrilling than the hinges which come from music's other way round, coming from rock to jazz.

Williams, however, doesn't appear to see it in those terms. When I talked to him on the phone a few days ago, he refused to discuss the question of categories.

When I asked him if he found the rock rhythms more interesting than the old thing, he replied that "I can't really say, because I'm not thinking of it on those terms. I'm thinking of what it's doing in the music, and whether whatever sounds good."

I know what you're saying, it's really better not to talk about it. There's a lot to be said in both music, and that's why I'm doing what I'm doing.

How long has he wanted to lead his own band, and when did he decide on the line-up?

For the thought about it all my life, I guess I decided on the lineup the night I called John and asked him to come to New York. I heard some tapes he'd made with Steve Holland, and I knew then what I wanted to make. I hadn't played much with Larry before but I knew how he sounded and I dig it.

The trio has played many rock clubs as well as the more conventional dance places. Does Tony enjoy one more than the other?

"It doesn't matter — it doesn't matter what the other is. If the people are enthusiastic it's great. If they aren't it's no good because everybody's got something to hide and nothing comes back."

"I think it's the people who are doing it that's the important thing."

Tony Williams is a natural leader and a natural band leader, and as a result he has been able to bring out the best in his bandmates. He may not have all the answers, but he knows what he wants and how to get it.

The music is more spiritual and raw, and even beyond that, it's maturing. And so, at the same time it's helping to create a new sound.

The rock audiences profit more energy and playing with the Who, the sound of this was remarkable. Larry's playing on organ in the song is something which cannot be said to have been acquired any of that approach.

The Who's success in the Village Vanguard and the Village Stages in the last year with Miles Davis have led to a new interest in the band's playing in a variety of settings.

"Of the jazz pieces we've done in this country and in Europe, and in particular in London, the band's playing has been a very important part of our lives."

Then, the only thing is that I'm not sure about the basis of the record. I've got a few ideas which I'm developing, but it's a little too soon to talk about it.
Dissent in the court of King Crimson

Interview by Royston Eldridge

ROCK MUSIC in the Sixties saw the formation — and the break up — of many exciting groups. King Crimson, one of the brightest aggregations of talent, came into being just a year ago but have already split. Why?

During the year they were together Crimson, whose hype, as someone said, was not being hyped, toured America and produced some of the most powerful music heard during the year of the super groups.

On their return from the States drummer Michael Giles and multi-instrumentalist Ian McDonald announced their departure. What went wrong and what happens now to King Crimson in 1970? Giles and lyricist Pete Sinfield came together to give their views.

Mike: "We felt that we were holding up KC and that, to a certain extent, KC were ready to split. We didn't feel we could do this within King Crimson and they seemed to feel the freedom to follow through what they need to do."

Pete: "I also dislike all the travelling because it takes up so much energy. I saw Ian and I feel that we'd rather have less money and do more interesting composing and fulfilling things with all the travelling. The main thing is for Ian and I to write and record using musicians of similar attitude with an accent on good music — really doing what we feel we should be doing with a lot of emphasis on production. Part of the reason for the split was that I didn't feel I could do this within King Crimson and they seemed to feel the freedom to follow through what they need to do."

Pete: "The relationships with the two newcomers it is back to the rehearsal room under a café in London's Fulham Palace Road where King Crimson first held court.

Michael Giles and Peter Sinfield

bring Ralph McTell into your life

My Side of Your Window/Tra 209
Spiral Staircase/Tra 177
Eight Frames A Second/Tra 165

Transatlantic
Where Trends Begin
THE MOST IMPORTANT POP GROUP OF THIS DECADE?

BLOOD, SWEAT and Tears, the amazing jazz-oriented rock group whose second album has sold a million and a half copies in less than a year, made musical history in late December in Las Vegas. The nine-piece band played three days in the Circus Maximus at Caesar's Palace. No rock combo had ever before headlined a main room in the famous entertainment and gambling city. The reaction was sensational: every show on every night was completely sold out.

Leonard Feather reports on the impact
BLOOD, SWEAT and TEARS have on the industry.

With FENDER--it happens...

when a cool player, a legendary artist, a hot FENDER guitar get together!

Fender Telecaster

275.00

Fender Stratocaster

320.00

Fender Precision Bass

189.00

Fender Bassman

64.00

Fender Guitar Amplifiers

65.00

Hard drug users won't need me or anybody else to spell out the destructive effects on their health and playing ability. Enough once brilliant molecules and bodies are spoilt to death, things are simply too mind-expanding for anyone to know.
on the latest sounds in Blind Date

The MAgical Moon

sounds like David Ackles. It's quite nice. It's not too happy or too sad. This was indeed a bit heavier. I thought it was too happy or too sad. That was very catchy.

On "Sugar" (Elektra). It's quite nice. It's not a sort of instrumental Lisa and thing. It's a bit more complex. The arrangement was the one thing that stood out in my mind. I noticed very little of the lyrics and the way he sang them. All that violin thing has been done before. I feel he should work up a head-line-up of, say, gospel, guitar and drums, and not hang on to those strings behind him.

MICK ABRAHAMS

of Blodwyn Pig

The only thing has been to do this modern underneath reggae light. CHARLES MINGUS JAZZ WORKSHOP: "New York Skateboards and Slippers Special" LP, 1961. This all sounds very middle-of-the-road to me. I can't hear anything. The trumpet player on the first track, Kenny Dorham, is very nice. He has been a big influence on me. These, the featured Trumpets were Kenny Dorham, U. Smith, Hal Cutting and Clarence Shaw (USA).

STEVE AND ALBERT: "Follow the Bouncing Ball" (Bell). The Red Army Choir! It sounds like a rock and roll song. Quite possibly it has commercial potential, but it's not in my frame of reference.

THE ILLUSION

Together

Dot DOT 133

Susan Keeley and Bobby Shaw
Clockwork Man
Columbia DB 860

Balloons Corps
Muddy Water
Stations NS 803

TYRANNOSAURUS REX

By the Light of the Magical Moon
Regal Zenoophone RZ 3025

Brilliant New Act from the U.S.A.
The Jackson 5
I Want You Back
Tamla Motown TMG 724

STEVE & ALBERT
Follow The Bouncing Ball
Bell H.L. 1089

THE TEMPTATIONS
Cloud Nine
Tamba Motown TMLJSTML 11109

Temptations are getting it all together at London's Talk of the Town

Congratulations to Cliff & Hank on their Highly Rated Television Show

CLIFF RICHARD
Sincerely
Columbia SN/SCX 655

HANK MARVIN
Haywire
Columbia SN/SCX 653

THE TEMPTATIONS
Greatest Hits
Tamba Motown TML/STML 11002

RICHIEHAVENS
Rocky
Racoon
Verse VS 1591

EMI
THE GREATEST SELLING ORCHESTRA IN THE WORLD

MELCAY MAKER, January 17, 1970—Page 15

CHRIS WELCH looks at the growing use of drugs and their effects on the community and the individual.

But it should be reiterated that all stimulants are a red herring if anybody imagines for one minute that they help creativity. And as for being a release or an instrument of pleasure—the long term agony outweighs the short term benefit.

As bad as the plight of the players who become involved, is the sad reality that those who follow suit. One only has to read any local newspaper and inquire reports.

The most those in the music business can do is to try and make drugs un-fashionable and show how corny and boring they have become. A bit of owning up might help save a lot of lives, and a lot of talent.
Dave's Days on the Road Are Over

BY LAURIE HENSHAW

Most people dream of it, but it never happens. If it does, then you just adjust to it.

Some of course don't. But our Dave is a bad who obviously has his head screwed on the right way. He also has a pretty firm philosophy for success.

"Believe in these things," he says. "First, you must believe in yourself and in what you are setting out to do.

Secondly, you must be prepared to work hard and never give up when things go against you. It's a temptation to fake the easy way out and give up but you must strive for success all the time.

Thirdly, you've got to have luck on your side. It doesn't matter how much talent you've got, you must get the right breaks.

Dave carefully admits the luck helped him on his way. But he could have added that the other invisible obstacles he mentions made him overcome the inevitable setbacks that bedevil any group trying to make the grade.

Fortunately, he and his group get off to such a flying start on the record and touring scene — both in Britain and America — that he could, if he so wished, take it easy from now on.

"I'll never tour again," says Dave firmly. "We haven't toured for three years." Dave those days more involved in producing shows for American TV. But he is still happy, of course, to make the charts.

One feels, however, that he now has a strong ambition to become a record producer.

He was doing work as a producer before he became a star recently and he has just been appointed to the Board of Directors for British TV. "I think I can do it from now on," he says, "I don't have to go round with my hat any more."

"It's a bit lamer," he says. "But I enjoy it."

Dave's total record sales now total 80 million. And Dave's total record sales in the UK alone total 30 million. All of this, of course helps to explain the penthouse pad and all the frivillies. A recent foray of the houseboy was for a private party, where Dave's guests included the Duke of St. Albans.

Most interesting, however, was the fact that he has carried his old guitar with him on all his tours, and that he could, if he so desired, go back out on the road again.

"The thing is," says Dave, "I'm not too sure I want to do it."

Lou Slips Quietly In and Out of Britain

Lou Rawls, the persuasive and soulful American soul singer, came quietly into Britain for a week's holiday after appearing at the Atlantic City Festival in America. He has been described as "the new Sam Cooke" by the New York Times and as "the new James Brown" by the Los Angeles Times.

The programme was recorded, will probably go on for a few more weeks, and we are told to expect it to be released when the singer is available. He is already scheduled to appear in London and to make a record for the Ember label.

And now I have a film coming back soon which has been filmed in London and which is coming out in the UK soon. It is about the life of a man who is a jazz musician and who is living in London.

"It's a bit lamer," he says. "But I enjoy it."

The film is called "The Life of a Man Who is a Jazz Musician." It is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.

"I still have my own band," he says. "But I enjoy it."

The film is about the life of a man who is a jazz musician and who is living in London.
Happy Hoople

Fluke

Thanks

It was a very good year...

One Stop Twenty — 1969

Personal choice

Beattles

Apple

Atlantic

Polydor

Reprise

CBS

Warners

Capitol

RCA

S. Fort

ArplC

Atlantic

Mercury

CBS

Regal

Eiletra

Buffalo S.

Savoy Brown have recently released one of Britain's biggest discs in the States. With the new album, Savoy Brown are not only one of the most successful American groups on the charts, but also one of the leading American groups on the covers. This success has been achieved through hard work, dedication, and a strong will to succeed. The band has been together for over five years and has released five albums to date. Their most recent album, "Honky Tonk Blues," was released in 1969 and has since become a classic of the blues genre. The band has been praised for their innovative approach to the blues, incorporating elements of rock and roll into their music. The band's lead vocalist, Kim Simmonds, has been a prominent figure in the blues world for many years and has been known for his powerful vocals and his dedication to the blues genre. The band's success has not only been limited to the United States, but has also spread to other parts of the world, with their music being played on radio stations and in clubs around the globe. The band has also been praised for their live performances, which are known for their energy and enthusiasm. The band's success has brought them much success, but they have also faced their fair share of challenges. The band has had to overcome financial difficulties, personal changes, and the pressures of the music industry. Despite these challenges, the band has remained committed to their music and has continued to produce some of the best blues music of the 20th century. The band's success has been recognized with numerous awards and nominations, including several Grammy nominations. The band's success has also been recognized by their fans, who have supported them throughout their career. The band's future looks bright, and they continue to inspire and entertain audiences around the world. The band's message of resilience and determination is one that is sure to resonate with fans for years to come.
VICTORY IN EUROPE

HANN BENNNIK: unorthodox style.

JAY MCESHANN: the James Brown Band

JAY MCESHANN was the last of the big hands out of Kansas City — following Andy Kirk, Count Basie and the late Leonard and had the same blues-based, soulful approach, if you like, as an old bluesman.

DAVE SHEPHERD: Shere, England's foremost Jazz Guilliam

JAY MCESHANN was the last of the big hands out of Kansas City — following Andy Kirk, Count Basie and the late Leonard and had the same blues-based, soulful approach, if you like, as an old bluesman.

In brief

Benny Goodman: the king of swing

Benny Goodman, the king of swing, has released a new album this year, "The Best of Benny Goodman.

Famous January Sale!

Large Selection of Secondhand Records

2 for £1 or 1 for 50p

Jazz Record Shop

77 Charing Cross Road, London, W.C.3

SALE NOW ON!
New pop singles by Chris Welch

CHICKEN SHACK: Mashed (Blue Horizon). Stan Webb and friends have unleashed a beautiful rock and soul sound that should quickly leap to the top. With funky Everley Brothers-type vocal harmonies and a superb back-up band, this should prove the first hit of 1970. Stan takes a nice electric guitar solo and there are breaks for acoustic and drums that slot into place with natural precision.

Boogie

TYRANNOSAURUS REX: By the Power of the Horns (Rim Donizetti). Mick Rocker has another crack with the singles. This time with a typical Rock'olaid vocal but an antipatico, almost comic appeal to some nice jazz organ and unison horn changes. This is one of the most disposed-to pop in 1970, and it would be nice to see them on our screens this time. Let's hope the songwriters caught up with some plays. Alphabet.

NEWHAM AUDIO means the best in DISCOTHEQUE EQUIPMENT

Visit our showrooms for a demonstration of our standard range or to discuss your own personal requirements. Write or phone now for further information.

MELODY MAKER, January 17, 1970—Page 18

New pop albums by Chris Welch

VANILLA FUDGE: Magnificent

ROBIN GIBB: Interesting Songs

ESTHER O'FARRELL: Beautiful

DAVID ACKLES: Distinctive Voice

RAW TEXT START

New pop singles by Chris Welch

CHICKEN SHACK: Mashed (Blue Horizon). Stan Webb and friends have unleashed a beautiful rock and soul sound that should quickly leap to the top. With funky Everley Brothers-type vocal harmonies and a superb back-up band, this should prove the first hit of 1970. Stan takes a nice electric guitar solo and there are breaks for acoustic and drums that slot into place with natural precision.

Boogie

TYRANNOSAURUS REX: By the Power of the Horns (Rim Donizetti). Mick Rocker has another crack with the singles. This time with a typical Rock'olaid vocal but an antipatico, almost comic appeal to some nice jazz organ and unison horn changes. This is one of the most disposed-to pop in 1970, and it would be nice to see them on our screens this time. Let's hope the songwriters caught up with some plays. Alphabet.

NEWHAM AUDIO means the best in DISCOTHEQUE EQUIPMENT

Visit our showrooms for a demonstration of our standard range or to discuss your own personal requirements. Write or phone now for further information.

MELODY MAKER, January 17, 1970—Page 18

New pop albums by Chris Welch

VANILLA FUDGE: Magnificent

ROBIN GIBB: Interesting Songs

ESTHER O'FARRELL: Beautiful

DAVID ACKLES: Distinctive Voice

RAW TEXT START
FOCUS ON FOLK

The life and times of Johnny Silvo

THE PASSING of one decade into another has special significance for Johnny Silvo, the evergreen folk singer. For Johnny was born when the sixties took over from the fifties—and a few years before that, following the trends of the day which have ultimately led him onto the folk scene.

In fact Johnny Silvo can now in knowledge that not only is he one of the most popular folk club attractions, but he is also on the up. Having run the panel at the Folk Centre for radio and television, he can only expect his audiences to increase by music exuberance. In 1956 he was playing with a skiff - group in Walthamstow, but this disbanded, and Johnny formed a folk band with Humbird and Frank Armstrong.

Johnny seemed almost the complete folk personality when I spoke to him this week, and out of his mouth emerged a slogan: "Listen to Johnny Silvo—his music has a meaning to it!"

Johnny Silvo, the evergreen folk singer, was born on the 10th of May in 1932, in Southend on Sea. He was brought up in Walthamstow, and it was here that his love of music was first awakened. Johnny was a very serious little boy, and his love of music was something that he always felt a part of. He loved to sing, and he would often be found wandering around the streets, singing his heart out. His mother, a very kind and loving woman, saw his talent and encouraged him to pursue it. She took him to see various concerts and music performances, and it was here that he discovered his love for folk music.

Johnny's love for folk music continued to grow, and he soon became involved in various folk clubs and groups. He was a very talented musician, and he quickly became known as one of the best folk singers in the area. He was a very hard worker, and he would often spend hours practicing his songs, perfecting his craft.

Johnny's talent did not go unnoticed, and he was soon discovered by the music industry. He was signed to a record label, and he began to record his songs. His first record was a huge success, and it quickly established him as one of the top folk singers in the country. Johnny continued to record and perform, and he quickly became a household name.

Johnny's music was very much a reflection of his own life. He sang about the struggles and triumphs of ordinary people, and his songs were filled with a deep sense of empathy and understanding. He was a very caring and compassionate person, and his music reflected this.

Johnny's music has a timeless quality to it, and it continues to resonate with people today. His songs are filled with a sense of hope and possibility, and they continue to inspire and uplift people. Johnny Silvo is a true musical genius, and his legacy will continue to live on for generations to come.

Every week, Johnny Silvo continues to perform, and his music continues to touch the lives of people all over the world. He is a true folk legend, and he will always be remembered as one of the greatest singers of all time.
**LEGEND**
- **STUDIO 51**
  - KEN COLLYER CLUB
  - THAMES HOTEL
  - JAZZ CENTRE SOCIETY
  - COUNTRY CLUB
  - GREYHOUND COUNTRY CLUB
- **CLUBS**
  - THE Nighthawks
  - SAVOY BROWN
  - STRAY
  - JAZZ AT THE TORRINGTON
  - THE STAR HOTEL
- **ARRIVAL**
  - THE TEMPEL
  - THE VILLAGE ROUNDSMEN
  - BULL'S HEAD
- **MOTT THE HOOPLE**
  - GREYHOUND COUNTRY CLUB
  - MOTT THE HOOPLE
- **RARE BIRD**
  - THE STUDIO 51
**Farx**

The Sunday Lyceum Welcome

Sunday, January 25th

The Robert Stigwood Organisation

**Jack Bruce** & Friends

in their London debut

Sunday, February 1st

Stratham-Smith Presentations

**Spirit**

Sunday, February 8th

Chrysalis Presents

**Deep Purple**

Supported by ALICE and REFLECTION

**Boudoir Longlegs**

Respect * Discs * Explosive Spectrum Lights

Adm: B. adv: 10/-; door: 6/-

**Brunel University**

Kingston Lane, Uxbridge (Uxbridge College)

**Kingsland Hotel**

KEITH RELF'S

RENAISSANCE

Treatement

**Dunstable Civic**

Monday, 19th January

**Deep Purple**

7.45-11 p.m. - Limited Box - Open every Monday

**Imperial College Charity Carnival** present
in concert

**Al Stewart**

Bridge St, John Gasworlks

in Great Hall, College Block

at 8 p.m. on Thursday, January 29th

Tickets 5/-, 7/-, 10/-, obtainable from Carnival Office, Prince Consort Road, S.W.7

All proceeds to Westminster Society for Mentally Handicapped Children

**The Barn Club**

MOTT THE HOOPLE

plus MUSIC GROUPS

PLUS SUPPORTING GROUP

The Saturday Evening Club, 12a Finchley Road, N.W.11

**Hornsey Town Hall**

Tuesday, February 3rd, 8 p.m.

from the States

**Spirit**

plus Supporting Group

In Tickets in advance 10/- - from Refield College S.U. and One Stop Records 12/- or more

Highgate Tube nearest station

**Farx**

**Potters Bar**

Elm Court Youth Centre, Station Road

Tickets 7/-, 9/-, 11/-

**Imperial College Charity Carnival**

SATURDAY, JANUARY 17th, 8 p.m.

THE SUNDAY LYCEUM WELCOMES

RESPECT DISC

DADDY LONGLEGS

Kingston Lane, Uxbridge (Tube Uxbridge)

JACK BRUCE

IMPERIAL COLLEGE CHARITY CARNIVAL

DEEP PURPLE

BRUNEL UNIVERSITY

Adm 70 P

10/-Advance

7K

I

THE KENSINGTON ART MUSEUM

Primary, 153, 159, 242, 414

TALLEY HO HOTEL, LONDON W.1

62-63, 127, 214

THE KENESINGTON ART MUSEUM

Primary, 153, 159, 242, 414

TALLEY HO HOTEL, LONDON W.1

62-63, 127, 214

THE STAGE 

SOUNDS AND YOUNG

TALLY HO BIG BAND

JOHN BEDINGFIELD

BIG BAND

DENNY OGDEN OCTET

BILL NILE

PLEASE CUT THIS OUT & PUT IN YOUR MANOORC OR HEALTH

**Notice**

To everyone at MOTHERS, BIRMINGHAM

Test Saturday

Would be grateful for a few hours to get Path 2 ready for show on Saturday

(evening is the one to show) - 9th May

**THE CURZON CINEMA**

HATFIELD, HERTFS

Telephone: Huddersfield 65001

Park Entertainments (West Drayton 2242) present

Saturday, January 24th

**Deep Purple**

Supported by ALICE and REFLECTION

Starts 11.45 - Tickets £1.10, available in advance

**The Live**

At the Fairfield

FAIRFIELD HALL, CATERHAM

Tickets £1, £2, £2 50, £3, £3 50, £4, £5, £6

Saturday, January 25th at 7.30 p.m.

**Canned heat**

PLUS THE HITS

KEITH RELFS

RENAISSANCE

TREATMENT

**The Barn Club**

MOTT THE HOOPLE

plus MUSIC GROUPS

PLUS SUPPORTING GROUP

The Saturday Evening Club, 12a Finchley Road, N.W.11

BRIAN TOOGOOD REGGAE REGGAE

**Valhalla**

**Stewart**

Phone 3354

City of London Poly S.U.
London, W.C.10

10/-; advance

**West End**

of London

Zoot Money

Wildmouth

**Glive 70 Manfred Mann Chapter III**

plus PINK CHEEKS

Saturday, January 30th

Chester College of Science

Meron View, S.W.3

7.30-11.30

Tickets £1, 60/-, 10/-

The Golden Star Club

64 Westbourne Road

all Night Special, N.W.1

Tel: 607 6573

Stern's Discotheque

64 Baker Street

Reggae Show

New Years Night at the Reggae Show

Leeds Tube in Celebration Rd, M.P.
**POWERHOUSE BLUES CLUB**

**10/-**

**THE WARWICK POWERHOUSE BLUES PHONE**

**Humphrey Scene**

**ISLEWORTH WEDNESDAY FRIDAY, JANUARY 16th 8-11 B.U.**

**Tel:** 510-2772

**AND NO LATER THAN 1.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF ENGAGEMENTS.**

** Classified Advertisement Department**

**MELODY MAKER** 161-166 Fleet Street, London, E.C.4

**Enquiries, 121 Fleet Street, E.C.4.**

**PRESS DATES.** Every effort will be made to include classified advertisements received after 5 p.m. on the Friday previous to week of publication.

**CLASSIFIED ADVERTISEMENTS BROUGHT INTO THE OFFICE WILL BE ACCESSED UP TO AND NO LATER THAN 1.00 p.m. ON THE MONDAY PREVIOUS TO DAY OF PUBLICATION.**

**ALL CLASSIFIED ADVERTISING MUST BE PRE-PAIRED.**

The Publishers reserve the right to refuse or withdraw advertisements at their discretion. Although every care is taken to avoid mistakes, they are not responsible for printer's errors.
CLASSIFIED ADVERTISEMENT DEPARTMENT
"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4
Enquiries: 01-353 5011, Ext. 171, 175 & 234

PRESS DATES
Every effort will be made to include Classified Advertisements received after 10 a.m. on the FRIDAY previous to week of publication.

ALL CLASSIFIED ADVERTISEMENTS MUST BE PREPARED
The Publishers exercise the right to refuse or withdraw advertisements, of their own accord, and will not be responsible for clerical or printers errors.

SITUATIONS VACANT

BASS GUITARIST and DRUMMER

ENGAGEMENTS WANTED

BASS (DOUBLe)


SITUATIONS WANTED

VARIOUS INSTRUMENTS

WANTED for use in various capacities. Tel. 957 45 17.

SITUATIONS WANTED

DRUMMER

TV, radio, recording
Young pro. Best offers only. Tel. 2490 255, 2558 192.

SITUATIONS WANTED

BASS WANTED

To form new band with lead singer who will advise on style, etc. Phone Jim Rombley, 707 99 30.

ENGAGEMENTS WANTED

LEAD GUITAR/ VOCALIST

For use in various capacities. Local area only. Telephone for details. Tel. 945 23 45.

LEAD TRUMPET


GUITAR/ ORGAN PLAYER

Wanted by Arthur Brown, Tel. Puddletown, 327.

ALL MUSICIANS wanted

1/- per word

MUSIcIANS WANTED

ACCORDION VOCALIST wanted

for local use. Must be English. Telephone for further details.

GUITARIST/VOCALIST wanted

for local use. Must be English. Telephone for further details.

ALL MUSICIANS required

Residency

JACK HAWKINS OXFORD GALLERIES NEWCASTLE UPON TYNE

ADMITTED TO HIGHER MUSIC EXAMINATIONS 1972


KEYBOARD ELECTRIC water damage. Write for details.

LEAD GUITAR/ VOCALIST required for local group. Telephone for further details.

LEAD TRUMPET


CHICAGO COCO

CLEVER COCO DRUMMER, stylish technique. Should organisational ability. Opportunities for young and experienced. Tel. 788 52 15.

WANTED DRUMMER, BASS VOCALIST

for Pro. Engagement. Young, energetic, all original. Write for details. Telephone 997 32 15.

WANTED BASS, LEAD DRUMMER

To form new band with lead singer who will advise on style, etc. Phone Jim Rombley, 707 99 30.

WANTED ORGANIST

for local group. Write for details. Telephone 997 32 15.


CRAZY SPACED OUT ORGAN PLAYER

Wanted by Arthur Brown, Tel. Puddletown, 327.

MOBILE DISCOTHEQUES
1/4 per word
MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free

MOBILE DISCOTHEQUES
1/4 per word

MOBILE DISCOTHEQUES
PLUS TWO 12" LPs
AND A TUNER
BY TOMMY REILLY
AND JIMMY MULCAHY
FOR ONLY 98s
BELL MUSIC
Dept. H.C.S.
157-159 Ewell Road
Surbiton, Surry.

LEARN THE TECHNIQUES
OF THE DISC-JOCKEY
THE SCHOOL OF BROADCASTING
offers you professional training in
this exciting and dynamic field.
Full details obtainable by completing
the coupon below.
School of Broadcasting
Box H24
Free
WE SELL
Premier
DRUMS
and back our sales with the finest after-sales service. All colours and sizes and fullest range of accessories stocked.

MANY OTHER TINE MAKES, TOO, INCLUDING:
- Ludwig, Gretsch, Sonor, Mapex, Adams, Pearl, Tama. Also Percussion Equipment.

EVERY WEEK TUE-SAT, SATURDAYS TIL 5

FAST HANDLING

WE BUY INSTRUMENTS FOR CASH

Guaranteed prices paid

EVERY WEEK TUE-SAT, SATURDAYS TIL 5

CHAS. E. FOOTE LTD.
17 GOLDEN SQUARE, W.1. 01-437 1811

JANUARY SALE

BARGAINS

GALORE

FROM JANUARY 5TH FOR TWO WEEKS ONLY

WE OFFER KEEN PRICE REDUCTIONS ON ALL DEPARTMENTS. EXAMPLES:

DRUM KITS FROM £2011 GUITARS FROM £100 100-WATT AMPS FROM £751

PRICE CUTS ON ALL SECONDHAND STOCK, PLUS TOP PART EXCHANGE ALLOWANCES DURING THE SALE PERIOD.

KINGSTON ROAD 40 W.1.

114-116 CHINGING CROSS ROAD, W.2. 01-340 3866

OPEN 9:30 MONDAY - SATURDAY (TIL 7 P.M.), (TIL 6 P.M. SUNDAY)

Parent exchanges

1970s music store
Super/progressive groups? Miles' is the only one

CANNED HEAT
Royal Albert Hall, W.1, Thursday, 25th January

Why should we be greeted on the morning of a New Year, not by the traditional tides of good joy but by news to make an already gloomy day even gloomier? I refer to the course of your headline about the virtual split of King Crimson.

Although a new King Crimson will eventually appear, how can anyone be expected to believe that they will match up to the King Crimson we all know and love so much?

Many people (not least of all myself) were eagerly awaiting the first opportunity to see the group after their return from their highly successful tour of the States. Much valuable material could be lost if another year is wasted in not putting on a show. Such is the case with King Crimson and I really can't bear to hear anyone say that "this is probably the most original organist in Britain, and is doing the most exciting and sensitive alto-saxophone work of anyone at present." In the press.

Moving indeed if anyone has consistently listened to any of the recent albums, especially "Red". They cannot fail to hear the easy moving, beautifully cloaked, improvised notes that flow from his instrument. Proof - "I can't get it out of my mind." He also soloed from "Reel to Reel" and some of the cadenzas he plays with his band."

Why no mention of Scott at all? He was one of the most outstanding selections of new rock and roll material I've heard. Other than his glowering wider public attention and a wider press, he has been seen for the same reason by the majority of "progressive" rock fans because they are society majoring in the depth of the creative arts. Isn't there anyone important enough to write about him? He always had something to say, whether the band was in "R深加工" or "Serafina". I saw one side of the band playing "Serafina" down in London and really enjoyed it.

I HEREBY DECLARE THAT I THINK OF "Red" as my favorite album of all time. And I tend to be a hard taskmaster with this type of music. I can give us a lot more such reviews. It's a pity that the BBC doesn't give us more such ratings."

What has happened to "Crimson"? I'd like to know. In particular, I'd like to know how much progress has been made since Miles moved away."

LOT'S BE FAIR TO FAIRPORT

On the lookout for new and original material, have put the beautiful Robert Amiss given "Two Little Boys" to music. It is one of the finest tracks on their current album "Larks and Larks".

I was shocked to hear Fairport's Flora White say that the Roman Dog Band is nothing but "Stoned out at the Lutons." I say that they are the most fascinating and versatile entertainers in the world. I have always admired and appreciated their music and not only because of their music -- or the quality of their music."

I WAS SUGGESTED TO WRITE THIS WEEKEND THAT FAIRPORT HAVE ONLY one "Lark" and one "Lark" to write."

What a pity!"

So why not give us some more of the "Faithful"?"

Harold Davison & Skip Taylor

CANNED HEAT DEEP PURPLE RENAISSANCE

Royal Albert Hall, Friday, 30th January, at 7.30 p.m.

Tickets now available from all usual Box Office and Ticket Agencies.