



SOLO SINGLE

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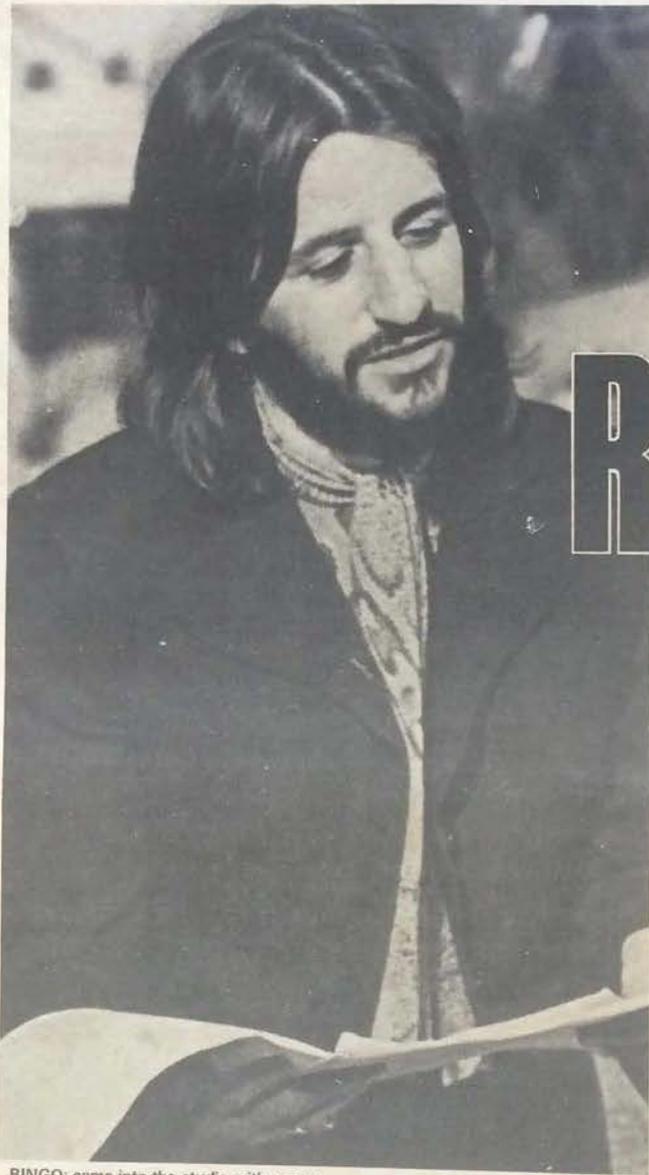
RINGO?

INSIDE



1970 JAZZ POLL RESULTS

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RINGO: came into the studio with a song

Harrison, Stills and Voorman at Apple session

MIDNIGHT recording sessions at Apple last week may produce a surprise first solo single from Ringo Starr.

The sessions took place last Wednesday and Thursday nights, and Ringo was accompanied by George Harrison, Klaus Voorman, and Steve Stills.

They recorded a song written by Ringo, which was worked on and elaborated during the session by the musicians and George Martin, who was producing.

Ringo sings on the number, as well as playing drums, and brass may be added to the tracks already laid down as a result of a suggestion by Stills.

Stills, who is in London to record his own first solo album, told the MM: "Ringo came in with this little song — that is, he sat down and played eight bars and said 'That's it.' So we all made suggestions . . . and it came along very nicely.

"George told me that the session was for Ringo's 'surprise single,' and I guess that could be right."

Apple press officer Derek Taylor commented: "They were just making music, man, just making music. Seriously though, that's all I can say."

Bomb outrages won't scare Nice

BOMB SCARES won't stop the Nice going to Israel, if they accept an invitation by conductor Zuben Mehta to perform there with the Israeli Philharmonic in June. Despite recent bomb outrages on Israeli subjects and property, Nice manager Tony Stratton-Smith told the MM on Monday: "We have been to a few places where there has been trouble like Uster and Czechoslovakia and if they can offer reasonable security we will take the chance. Fans in these countries are hungry for music and we want to give it to them. We're not worried about the bomb scare."



EMERSON

The group flew out to record the Bell Telephone Hour show called Switched On Symphony, which was produced by Jack Good and will be networked in America by NBC on March 14. The Nice and orchestra gave a version of Leonard Bernstein's "America" and took part in a jam session

with Santana and the L.A. Philharmonic on Santana's "Soul Sacrifice," conducted by Zuben Mehta.

Also taking part were Ray Charles, Jethro Tull, Daniel Barenboim and comedian Jack Benny.

It was the Nice's first major U.S. TV appearance and as a result of the show they were asked by Zuben Mehta to perform with the Israeli Philharmonic. They are to perform with the Los Angeles Philharmonic at the Hollywood Bowl on August 25. A concert with the Royal Philharmonic at London's Festival Hall on March 6 has already sold out.

They give their last British performance before leaving for a four week American college tour at Fairfield Hall, Croydon on March 22.

Melody Maker POP 30

- 1 (5) I WANT YOU BACK Jackson 5, Tamla Motown
- 2 (8) WAND'RIN' STAR Lee Marvin, Paramount
- 3 (3) LET'S WORK TOGETHER Canned Heat, Liberty
- 4 (1) LOVE GROWS Edison Lighthouse, Bell
- 5 (2) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros
- 6 (17) INSTANT KARMA Plastic Ono Band, Apple
- 7 (4) TEMMA HARBOUR Mary Hopkin, Apple
- 8 (7) VENUS Shocking Blue, Penny Farthing
- 9 (14) MY BABY LOVE'S LOVIN' White Plains, Deram
- 10 (6) WITCH'S PROMISE/TEACHER Jethro Tull, Chrysalis
- 11 (24) UNITED WE STAND Brotherhood of Man, Deram
- 12 (21) YEARS MAY COME, YEARS MAY GO Herman's Hermits, Columbia
- 13 (12) BOTH SIDES NOW Judy Collins, Elektra
- 14 (9) I'M A MAN Chicago, CBS
- 15 (10) COME AND GET IT Badfinger, Apple
- 16 (13) TWO LITTLE BOYS Rolf Harris, Columbia
- 17 (16) I CAN'T GET NEXT TO YOU Temptations, Tamla Motown
- 18 (28) NA NA HEY HEY — KISS HIM GOODBYE Steam, Fontana
- 19 (25) ELIZABETHAN REGGAE Byron Lee, Duke
- 20 (—) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 21 (18) HITCHIN' A RIDE Vanity Fare, Page One
- 22 (11) REFLECTIONS OF MY LIFE Marmalade, Decca
- 23 (—) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel, Warner Bros
- 24 (20) WEDDING BELL BLUES Fifth Dimension, Liberty
- 25 (15) FRIENDS Arrival, Decca
- 26 (30) DOWN ON THE CORNER Creedence Clearwater Revival, Liberty
- 27 (19) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the 1st Edition, Reprise
- 28 (—) SOMETHING'S BURNING Kenny Rogers and the 1st Edition, Reprise
- 29 (26) TRACY Cuff Links, MCA
- 30 (29) JUST A LITTLE MISUNDERSTANDING Contours, Tamla Motown

pop 30 publishers

1 Jobete/Carlin; 2 Chappell; 3 United Artists; 4 Mustard/Schroeder; 5 Harmony; 6 Apple; 7 Major Oak; 8 Page; 9 Full of Beans; 10 Cookaway Music; 11 Chrysalis; 12 Milla/Belwyn; 12 Cyril Shane; 13 Essex; 14 Island; 15 Northern Songs; 16 Herman Darewski; 17 Jobete/Carlin; 18 United Artists; 19 Copyright Control; 20 Pattern; 21 Intone; 22 Welton; 23 Blue Sea/Sea; 24 20th Century; 25 Carlin/Encore; 26 Burlington; 27 Southern; 28 Carlin; 29 Maurice; 30 Jobete/Carlin.

top thirty albums

- 1 (1) LED ZEPPELIN II Led Zeppelin, Atlantic
- 2 (3) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 3 (2) ABBEY ROAD Beatles, Apple
- 4 (12) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
- 5 (8) EASY RIDER Various Artists, Stateside
- 6 (10) BASKET OF LIGHT Pentangle, Transatlantic
- 7 (15) TIGHTEN UP Vol. 2 Various Artists, Trojan
- 8 (20) PAINT YOUR WAGON Soundtrack, Paramount
- 9 (4) LET IT BLEED Rolling Stones, Decca
- 10 (6) A SONG FOR ME Family, Reprise
- 11 (8) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 12 (7) TOM JONES LIVE IN LAS VEGAS Tom Jones, Decca
- 13 (13) CHICAGO TRANSIT AUTHORITY Chicago Transit Authority, CBS
- 14 (11) AMERICA Herb Alpert, A & M
- 15 (15) THE BEST OF THE CREAM Cream, Polydor
- 16 (14) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold
- 17 (25) PUZZLE PEOPLE Temptations, Tamla Motown
- 18 (20) CANNED HEAT COOKBOOK Canned Heat, Liberty
- 19 (16) LIEGE AND LIEF Fairport Convention, Island
- 20 (18) HAIR London Cast, Polydor
- 21 (30) THE SOUND OF MUSIC Soundtrack, RCA
- 22 (17) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 23 (—) FUNNY GIRL Soundtrack, CBS
- 24 (28) THE BEST OF THE SEEKERS Seekers, Columbia
- 25 (—) THE WORLD OF JOHN MAYALL John Mayall, Decca
- 26 (—) MONSTER Steppenwolf, Stateside
- 27 (23) NICE ENOUGH TO EAT Various Artists, Island
- 28 (19) HAVE I TOLD YOU LATELY THAT I LOVE YOU Jim Reeves, RCA
- 29 (23) ON THE BOARDS Taste, Polydor
- 30 (—) ALICE'S RESTAURANT Arlo Guthrie, Reprise
- (—) HOT RATS Frank Zappa, Reprise



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ROUNDHOUSE POP PROMS

THE 1970 Pop Proms, banned from the Royal Albert Hall, have found a new home at London's Roundhouse, Chalk Farm, and will be staged by NEMS for six nights from April 20 to 26, inclusive.



INCREDIBLES
Roundhouse shows

No names have yet been finalised for the shows. Says Roy Guest, co-promoter of the Proms with NEMS chairman Vic Lewis: "This year's format will give us the chance to be much more ambitious and experimental with lights and sounds. The Roundhouse gives us the ideal atmosphere and the Pop Proms will be more fun there."

And admission prices will be cheaper. There will be no seats so up to 2,000 people can attend each show in a genuine 'prom' setting.

The Pop Proms follow almost immediately upon a series of special shows being created by the Incredible String Band and Stone Monkey at the Roundhouse between April 8 and 18.

The shows will be a "new-concept musical" with a storyline and dancing. The title of the show will be U, and the show will take off on a coast-to-coast American tour after the Roundhouse presentations.

u.s. top ten

- As listed in Cash Box:
- 1 (5) BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia
 - 2 (2) HEY THERE LONELY GIRL Ed Holman, ABC
 - 3 (1) THANK YOU Sly & Family, Epic
 - 4 (4) NO TIME Guess Who, RCA
 - 5 (6) PSYCHEDELIC SHACK Temptations, Motown
 - 6 (8) RAINY NIGHT IN GEORGIA Brook Benton, Cotillion
 - 7 (13) TRAVELLIN' BAND Creedence Clearwater Revival, Fantasy
 - 8 (3) VENUS Shocking Blue, Colossus
 - 9 (7) RAINDROPS KEEP FALLIN' ON MY HEAD Elton Thomas, Scepter
 - 10 (14) MA BELLE AMIE Tea Set, Colossus

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Chuck Berry, Bill Haley in rock show

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ONO MAN FOR GINGER

PLASTIC ONO band drummer Alan White has joined Ginger Baker's Airforce which started rehearsing again this week following Ginger's recovery from nervous exhaustion.

White, who plays with Griffin and worked with Blind Faith star Rick Grech, is a highly rated session musician. Also joining the Airforce is Eleanor Barouslin, a vocalist with America's Dr. John group.

Ginger started rehearsing with the Air Force this week after leaving the London nursing home completely recovered from the nervous exhaustion which forced him to stop work two weeks ago. The group release a double album in the States on March 20.

BEE GEES ALBUM

A NEW Bee Gees single and album, featuring Barry and Maurice Gibb, are to be released shortly. The single will be chosen from two numbers and will be released on March 13.

Both the numbers "Sweet heart" and "If Only I Had My Mind On Something Else" were written by the two Gibb brothers and recorded at their last session together. They also have enough tracks recorded for an album which manager Robert Stigwood plans to issue three weeks after the single. The album is titled "Cucumber Castle" which is also the name of the comedy film the Bee Gees made last year for television.

CHUCK BERRY, the veteran rock and roll guitarist who caused a sensation at London's Royal Albert Hall last year which resulted in a ban on rock and roll at the hall, is to tour Britain again in June.

He is part of a rock and roll revival show package promoter Paddy Malynn is bringing to Britain and the Continent.

The show will be in Britain for four days after 10 days on the continent. Also in the package are Bill Haley, Jackie Wilson and Britain's Wild Angels.

BURROWS' SINGLE

TONY BURROWS, who currently has chart hits with three different groups — Edison Lighthouse, White Plains and Brotherhood Of Man — is to have his own single release.

The single will be "Melanie Makes Me Smile," which is, in fact, one of the tracks on the Edison Lighthouse LP, "Love Grows With Edison Lighthouse," which will be released in early April at the same time as the group's second single, "She Works In A Woman's Way."

The single, and all the tracks on the LP, are Barry Mason-Tony Macaulay songs. The single and six of the LP tracks will feature Ray Dorey as lead singer.



NEW YORK, Tuesday: Folk singer Judy Collins (above) was censored on the ABC-TV Dick Cavett Show when she attempted to discuss her recent appearance as a witness on the trial of the Chicago Seven, who were charged with inciting a riot during the 1968 Democratic National Convention.

Judy was asked by defence attorneys to sing "Where Have All The Flowers Gone?" during her testimony, but the judge would not allow this.

Stars line up for Montreux festival

GERRY MULLIGAN, Clark Terry, Junior Mance, Dexter Gordon and Garry Burton star in one of Europe's finest annual jazz festivals, at Montreux, Switzerland, next June.

It will be the town's fourth international festival and there will be ten concerts in five days, including two pop concerts which may feature the Who and America's Santana.

Among the many attractions of the festival held in the lakeside casino are jam-sessions, record exchanges and shops, a drum clinic, film shows, and a photographic exhibition.

A festival pass which costs £24 entitles the holder to drinks, a festival book, poster, an LP, free swimming pool, and admission to all concerts and jam sessions, plus accommodation during the festival in a tourist class hotel.

Other artists on this year's concert will be Benny Golub, the Bill Dobson quartet, University of Texas Band, the Gary Burton Quartet, Art Farmer, Herbie Mann, Chuck Shack, Champion Jack Dupree, John Mayall, Yusuf Lateef, Bill Evans, and the Festival Big Band with Clark Terry and Gerry Mulligan.

BEDROCKS HIT AGAIN

BEDROCKS, the Leeds group involved in a bad car crash on New Year's Day, suffered another blow on Saturday.

While returning from a gig in Eastbourne, their van burst a tyre and crashed into a tree. Road manager Ian Masson was rushed to hospital in Aldershot with severe leg injuries. Manager Paul Terence Baker suffered only slight injuries. In the earlier crash, Bedrocks lead guitarist Caswell Hixon had one of his legs amputated. He is still in hospital.

CHRISTIE COMING

AMERICAN singing star Lou Christie arrives in Britain on March 19. During his two week stay Lou will undertake a nationwide tour of Britain of which dates have yet to be fixed. The visit will coincide with the release of Lou's next single.

A MOOG FOR THE MOODIES

THE MOODY BLUES' American tour has been set to open at the Fillmore East, New York, on March 20. On March 23 they appear on David Frost's New York TV show and they finish their tour at Phoenix, Arizona, on April 6.

Mike Pinder (Mellotron) is to set up the Moodies' Threshold label on the West Coast during their trip, and he plans to buy a Moog Synthesizer to bring back to England and feature in the group's art.

He is also producing an album of electronic music. Ray Thomas and Justin Taylor are to release a solo album of acoustic music.

LIVERPOOL SCENE LP

LIVERPOOL SCENE'S new LP "St. Adrian Co. Broadway & 3rd" has now been set for release on April 17 on RCA.

Running a total of 54 minutes, one side is "live" and was recorded during a performance at Warwick University. The other side is a suite, entitled "Made In USA" including Ian Carr, Karl Jenkins, Ian Whitman and John Mumford. Andy Roberts, their lead guitarist and vocalist has a solo LP released on March 6.

A HAMMOTH pop festival with a capacity of 100,000 is planned by Harry Margolis, Scottish band leader, MD and cabaret artist. The festival would be staged at Hampden Park, Glasgow, on June 5. Harry Margolis is negotiating to present some of the top British groups, plus a top display to compare the show, which would last for six hours.

THE KINKS have had to cancel the remaining dates on their current U.S. tour following the illness of drummer Mick Avery. Mick, who is suffering from a liver complaint, was flown home on Friday and is compelled to rest for "two or three weeks," according to Kinks manager Robert West. But the Kinks will return to America in May.

HARD MEAT have signed with Warner Bros. for worldwide release. Their first album is out on April 10. The group makes an eight-week tour of America in April.

SHOCKING ALBUM arrives in Britain on March 16. From March 17-20 they tour Scotland. Dates include Dundee (17), Glasgow (18 and 19), and Aviemore (20). Later dates include Bolton Glider-drome (21), Bull, East Shree (22), Orchid Ballroom, Purley (23), Speakeasy, London (24) and Rebecca's, Birmingham (25).

NUCLEUS appear on the bill with Sergio Mendes and Brazil '66 in two concerts at London's Royal Festival this Saturday.

TRAFFIC, whose reformation was reported in last week's MM, start work on a new album immediately. Jim Capaldi is on drums and Chris Wood on tenor and flute.

A NEW recording company has been launched in Bristol by Ian Anderson and John Turner, called The Village Thing. First signings are Pigsty, Hill Light Orchestra, The Sun Also Arises, John James and Ginny Richmond.

LULU flew to America last week for further recordings on Atlantic. She returns in about 10 days' time.

YES make their first American tour early in April. They appear at Fillmore East on April 10.

PAUL CHRIS, prominent West Norfolk drummer-leader, died in Kings Lynn General Hospital last Friday (20). He was in his late thirties. Paul had led his own band for 20 years.

CANNED HEAT make a return tour of Britain later this year.

New Singles

Jon Ford
Yesterday when I was young
BF 1633

Louisa Jane White How does it feel
BF 1634

Dusty & Tom Springfield
Morning please don't come
BF 1635

Hit Picks

Steam
Na Na Hey Hey Kiss him goodbye
TF 1098 Climbing Fast!

Nana Mouskouri
Day is done (Mon enfant)
TF 1071

Dave Dee My woman's man
TF 1074

Albums

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Blue Mink Melting Pot
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TOM: "Elvis is singing to the same audiences as I am."

TOM JONES is today's superstar. The Pontypridd salesman of sex and songs, he occupies a unique if somewhat confusing position among the Big Three of the world's solo singers.

With a mixture of blue-eyed soul and country ballads, spiced with an earthy sex appeal, he's outgrown any teenage appeal to stand today somewhere between Presley and Sinatra. He himself is not sure of his identity to the pop masses.

"When Elvis stopped working he was replaced as a teenage idol by the Beatles. I'm not so much of a teenage idol as he was and my audience isn't the typical Sinatra audience either. It's somewhere between.

"Now Elvis has made a comeback and he's singing to the same type of audience as I am. The bulk of them are between twenty and forty years old I would think but it has an appeal to any age from sixteen to sixty.

"I think the reason for so much of my success is that I don't just sing one type of song. People like to come into

a night club not to just see, say, a ballad singer but to hear popular music which isn't in any one particular category. This is what groups don't do."

Jones' virile appeal, which earns almost a middle aged groupie reaction among the women who make up his audience, is expressed mainly through soul music. An influence that the Welshman readily admits.

"Nearly all the records that I listen to are by black artists. Jerry Lee Lewis is one of the few white singers that I like. Soul is bigger than it's ever been, it's become more acceptable, the arrangements are better and the records are better now than they've ever been.

"Some people in Britain don't like me singing soul, I know. The strange thing is they accept me more in America than they do here. In this country people try and narrow everything down, music is put into different bags, but in America soul fans and the black singers themselves like my records.

"People think a white man shouldn't sing soul. What they don't realise is that a lot of soul musicians are white; most of Aretha Franklin's musicians are.

"It's not a quality that just black people possess, there are a lot of black people in this country but there aren't many soul singers. Soul is very much a Southern influence, it's what the black man added to the white country singers."

Tom makes his first British tour since the autumn of 1968 in two weeks' time when he has completed filming the final TV shows.

"I'm looking forward to touring again very much. It'll be the same type of act but the songs will be different. Most of the songs we'll have done on the television shows so we've got all the numbers, it's just a matter of putting them in order.

"There'll be a big band of about twenty-five musicians with me. Jimmy Tarbuck will be on the bill and we may try and get another musical act as well. It won't be a wild type of group but on the other hand the audience won't want to see anything too square.

"I enjoy working. I don't like having a long time away, you get out of touch and you feel nervous about starting again."

Aside from the television series, Tom is currently working in the studios on enough material to produce two albums and a new single.

"We're doing about thirty songs, half of which will be soul, up-tempo numbers and the other half ballads. The album will be a mixture of the both and the single will be chosen out of the thirty."

It's during the past eighteen months that Tom has really conquered America to reach superstar status. The next year and a half should see him consolidate that success.

"We plan about a year ahead. I might tour again next year but I think I'll be moving more into film and doing less personal appearances . . ."

THE GIANTS— WHERE DOES TOM JONES STAND ?

Royston Eldridge talks to Tom Jones in the star's private caravan at Elstree

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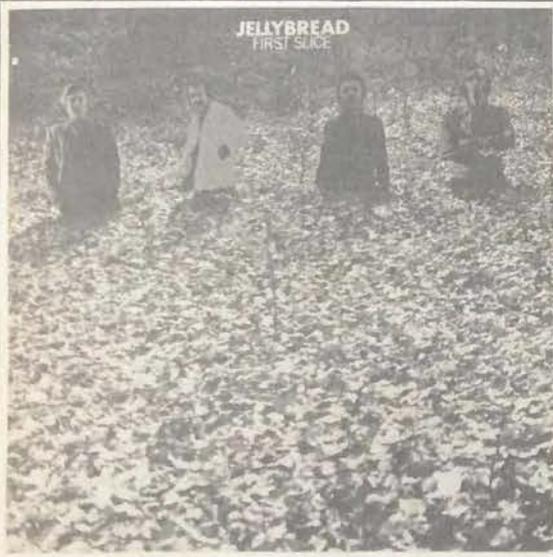
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THE SOUND OF THE SEVENTIES

COLLEGE COLUMN

LOVE, one of the original West Coast progressive groups who started their first British tour last week, are to record part of a live album at two of their college appearances.

First session for the album takes place at East London's Waltham Forest Technical College tomorrow (Friday) night where they appear with Skin Alley. They continue recording at London's Roundhouse on Saturday and hope to complete the album at Lanchester Polytechnic in Coventry on March 5.

Waltham Forest, one of the smaller colleges, feature another big draw in April when they have secured the opening date on American bluesman Taj Mahal's tour. He appears at the college on April 17. The college also promote at the Lyceum where they have Fairport Convention, the Humblebums and Mandragora on March 15.

LEEDS UNIVERSITY continues to book the biggest names in rock. They've already had the Who, Led Zeppelin and Ten Years After this year and have now managed to capture Ginger Baker's America on March 21 and America's Chicago on May 9. Further proof, if any was needed, of the importance of the college scene in Britain.

Tonight (Thursday) there's a further attempt to get jazz going at OXFORD UNIVERSITIES where they have joined forces with the Polytechnic Jazz Club to book British musician of the year, John Surman. The difficulty with presenting jazz here is that there is no students union on the lines of provincial universities to give financial backing, although this may be remedied next year. Oxford's John Blandford explained. Anyone wishing to see Surman at Oxford will be welcomed by the organisers.

John Warburton's plea for better entertainment at Edinburgh could be answered by Martin Baker of Edinburgh's NAPIER COLLEGE who hopes to set up a student "agency" who will liaise between colleges throughout Scotland to get groups at cheaper prices.

Tomorrow (Friday) WOOLWICH POLYTECHNIC feature Heavy Jelly, John Dummer's band, Sweet Thunder and Comus. Cliff Charles and Colin Smith, an acoustic band, make their first appearance at the LONDON SCHOOL OF ECONOMICS. Colosseum are at London's IMPERIAL COLLEGE. Jan Dukas De Gray are at the UNIVERSITY OF BRADFORD. On Saturday Steamhammer and East of Eden appear for PORTSMOUTH COLLEGE at South Parade Pier, Southsea, and Quintessence and Mott The Hoople appear at the LSE.

Love is the message from Love

WHEN a legendary American group who have never performed in Britain finally visit these shores, there is always a feverish hum of excitement throbbing throughout the group.

The hum escalated into an undignified mumble when Love made their long awaited debut at London's packed Speakeasy on Thursday last week. By pretending to be ill I managed to lurch a way through a star laden crowd sitting on tables, and the floor to the front of the pocket stage and waited resolutely until 2.55 am when Arthur Lee stepped up to the microphone to start a long and enjoyable set.

Lee, with a fringe of black hair and the sensitive, haunted look of Neil Young, was the focal point. His voice was intense but gentle, and the band treated his songs with respect. While not the original members who made those trail blazing albums in long ago, George Suranovich proved a worthy replacement. Contributions from Gary Kowles (lead guitar) and Frank Fayad (bass) were constructive, tight and more together than many US bands tend to be on "live" recordings.

Arthur strummed brightly on acoustic and poured forth the lyrics of "Stand Out," "Drain," "Dreams," "Orange Skies," "August, and My Little Red Book," with pained passion. In many respects it was quite a restrained performance instrumentally, but all to the good, and the message of Love seemed stronger among the audience than has been noted since the days of UFO.—CHRIS WELCH

BOOKER T

BOOKER T. JONES and his group of Memphis musicians don't belong in any bag. You have to forget the categories where they are concerned and the result is beautiful music. It was no soul concert that they played at London's Hammersmith Odeon on Friday. The music of Steve Cropper (guitar), Donald "Duck" Dunn (bass), Al Jackson, Junior (drums) and Booker T (organ and piano) is as much jazz as rhythm and blues. And the Hammersmith crowd, bored by the banalities of Jimmy Ruffin and Sweet Blindness, rose to the Memphis music makers.

Gershwin's "Summertime" was the highlight of the evening although it was the MC's own hit "Green Onions" that earned the greatest response. They are the tightest band in the world, they play soul with subtlety and are funky but tasteful. "Hang Em High," "Time Is Tight," "Greenie" and the Beatles' "Something"



ARTHUR LEE: intense but gentle

CAUGHT IN THE ACT

which featured Booker on piano each spotlighted the tremendous individual talents of this band, each of them is a master technician. Before them, Blue Mink, making their first ever tour, rescued an otherwise disastrous first half with surprisingly good act. They have no weaknesses—Barry Morgan (drums), Herbie Flowers (bass), Roger Coultman (piano and organ) and the excellent Alan Parker (guitar) are fine musicians. And in Madeline Bell and Roger Cook, Blue Mink have two excellent vocalists who excelled on their new single "Good Morning Freedom", and the old Marvin Gaye hit "I Heard It Through The Grapevine". They are a real little hand, one of the best in the country, but the night belonged to Booker T and his Memphis Group. ROYSTON ELDRIDGE.

BIG BOY CRUDUP

ARTHUR BIG BOY CRUDUP finally made it to the Angel, Godalming, on Sunday, where he was due to appear on the opening night of his tour, but failed to arrive in time. Unfortunately, owing to a particularly heavy schedule (he had played at Studio 51 the same afternoon), he only gave one fairly short set at Godalming. At quick set revealed that while his guitar style is certainly limited, it is very distinctive and is easily recognisable from his early recordings. But what he lacked in technical skills he made up for in vocal occurrence. The sheer power used to put over such immortal numbers as "My Baby Left Me" and "That's Alright Mama" both made famous by Presley, made the occasion a very moving one.—JEREMY GILBERT.

CUFF LINKS

"THEY were too good for some of you," said the deejay at Rebecca's in Birmingham on Friday, almost admonishing the crowd for their lack of enthusiasm at the start of the Cuff Links' first British tour. The Cuff Links got on the wrong side of the audience before they had even done their first song by spending too long tuning up and getting the microphones right. The impatient audience started chanting "Oh, why are we waiting?" It was then up to the group to show they were worth waiting for. The way the audience thinned in front of the stage after the opening

numbers seemed to suggest that they were not impressed. The trouble was the Cuff Links were neither one thing nor another. One minute they were serving up "Tracy"-style bubblegum, the next, when bass-man Andy Donno had taken over the vocals from Joe Cord, they were on a Blood Sweet and Tears kick.—DENNIS DETHERIDGE.

JULIE DRISCOLL

FOOLS the chart-topper has been hiding Julie Driscoll the singer-songwriter from us. This much is obvious from her return appearance, minus the Auger Trinity, at the Institute of Contemporary Art where Auger appeared for the first time without her, not so very long ago. Her songs are highly personal statements, whether they are recollections, or angry reaction to the Soviet invasion of Czechoslovakia, with melodies that she bends to her purposes with that incredible voice of hers.

If there is a sameness about them, it is because Julie is Julie all the way through and the face she wears is no public mask that changes with each song. The world she describes is her own personal landscape, in which the blues speak with a Cockney accent. The first part of the show was taken by the excellent Keith Tippett group, whom I could have appreciated better had it not been for evening-suited attendants who kept pushing their way through the crowds who had paid 15 for the privilege of sitting on the floor, telling them to stand up, move to another part of the hall, force non-existent gangways and in various ways make allowance for the busy seating arrangements. Can't ICA get this together?—KARL DALLAS.

CHAPTER THREE

THERE were 500 customers on Sunday in the 2,750-capacity Usher Hall for Manfred Mann Chapter Three. But Manfred wasn't brought down. "It's a good thing," he told me, "and we wanted to be seen in a decent environment. This isn't a mistake. It's just an exercise in realism." Most of their music, particularly the power house blowing of the trumpet, also, two tenors in a baritone section, was brutally distorted. Otherwise I believe I could have savoured much of their efforts, particularly "The Opener" and

DON'T CALL BOB, HE'LL CALL YOU THE RAVERS weekly tonic



BOB DYLAN may tour America in April

It is rumoured by April-American - tour - for - Bob Dylan - rumourmongers. Since Dylan has moved back to Greenwich Village from Woodstock, "getting back into the swim" with his old buddies, nobody dares ring his door bell for fear of disturbing the master. On a recent visit, Paul McCartney is said to have made many calls - trying to find who had to be reached for permission to call Dylan.

Jiving K. Boots may be coming back from retirement and is expected to reform his old group Jet Team.

But nobody dares ring him at his gold plated country cottage in case guard dogs tear fans, journalists, philosophers and world statesmen who crave an audience, to pieces... Is Reggae losing its grip? Over to our expert John Bover: "Ere, want bover? Well yus, and we are going more for Stockhausen, Berio and Boulez, ever since that Russell Unwin started his monthly feature—like. It's got more of a beat. You know what I mean?"

MM's Richard Williams, taking great exception to a recent anti-Welsh nationalist remarks by your cheery Raver says: "Cymr Am Byth! Why do acid heads sound as if they are punch drunk?"

MM's folk expert, Jerry Gihbeel, seen surrounded by bearded folkies night and day... Max Jones' forthcoming biography of Louis Armstrong should be great reading. No truth in rumours that Satcmo is

writing a history of Max Jones... So Stevie Winwood won't be with Airforce then... When they found Heinz for the rock revival show at the Roundhouse, he was working at Fords, Dagenham, and wanted to know if he had to dye his hair again. Back to the roots? Love Affair played extremely well with new singer Auguste Eadon at a Revolution Club reception. Mo Bacon blew drums and silenced the critics... Montreux Jazz Festival must be the world's best.

A Ravers Award to the Nice and Led Zeppelin for giving value-for-money concerts... It's far too complicated to explain how "Elizabethan Reggae" by Boris Gardner came to be put out under the name of Byron Lee. Save that the tapes got mixed up.

Sascha Distel sang "Raindrops Fall On My Head," not once but three times on telly last week. What a shower... Well known Chinese nationalist pop star Li-Gro Ning has been arrested for contempt of court and blowing up reservoirs. He claims all road signs on the Isle Of Wight should be printed in Cantonese.

Sheffield reader Andy Ellis demands to know the correct steps for the Krango Dance. "I am disturbed by the variety of positions danced by Sheffield Kwangers," he says. Briefly, one should wave a raised finger in admonishing fashion, as if balancing a plate on the index and hop from foot to foot, while yelling: "Hey, Kwango like me, around the town at half past three."

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ARTHUR LEE, mastermind and founder member of American west coast group **Love**, seemed surprised when I suggested that the band had faded into oblivion after their third album "Forever Changes" came out in Britain in 1967.

BY JEREMY GILBERT

Little was heard of them until the recent release of their "Four Sail" album, other than strange rumours which leaked across the Atlantic.

"We've been working consistently all the time. Why, haven't you been getting the albums?" Arthur enquired.

I explained that they had been released irregularly.

"Although we cut them at regular intervals, I think the recording company were withholding the release to tie in with the two tours we'd planned originally but which never happened," he explained.

"We were scheduled to come here a few years ago; but on both occasions ends didn't meet, and in between times I didn't feel like coming. The whole thing's long overdue and I'm really glad I decided to come now, as I've got to work with better musicians than in the past."

Love, although not catching on in Britain, have always been ahead of their time, and as a result were probably considered too avant garde until recently. As one of the original west coast groups they were producing some superb music three or four years ago which hasn't been matched to this day.

And in spite of frequent personnel permutations

they have always managed to retain the same distinctive sound which revolves around Arthur Lee's very unusual and poignant voice.

"You're right man," Arthur retorted. "Our whole trip has been ahead of its time. We set out as the Grass Roots but didn't have the name legally drawn up; someone capitalized on this, and instead of retaliating we decided to call ourselves Love."

How big is the group in America?

"To start off with, we were big in Hollywood and now we're pretty well accepted generally; we always hit Top 50 with our singles. When our contract with Elektra expired we got a better offer from Blue Thumb and the new "Out Here" album is on that label. Elektra have just released a single over here and I think Blue Thumb are doing likewise through EMI."

"We only arrived in yesterday and played the Speakeasy last night. We got a great reception and played several encores. I think we're being recorded for a live album at Waltham Forest, The Roundhouse and Birmingham."

Why had so many different musicians appeared on the group's albums?

"I started out with people like Brian MacLean, who wrote some of the early numbers, also Johnny Echols and Snoopy Pfisterer. Then I decided to add Michael Stewart on drums and Snoopy moved to harpsichord. Then in came Jay Cantrell and we added flute, alto and soprano

saxes which was the first time we'd used any brass. I decided to drop Snoopy for the third album, and so on. I kept altering the group to create the sound I wanted while others left.

"We did 'Four Sail' and I then got Frank Fayad on bass, Jay Donnellan on lead and George Suranovich on drums. The only difference now is that Gary Rowles is on lead; this is the group as it stands, and I hope it'll be permanent."

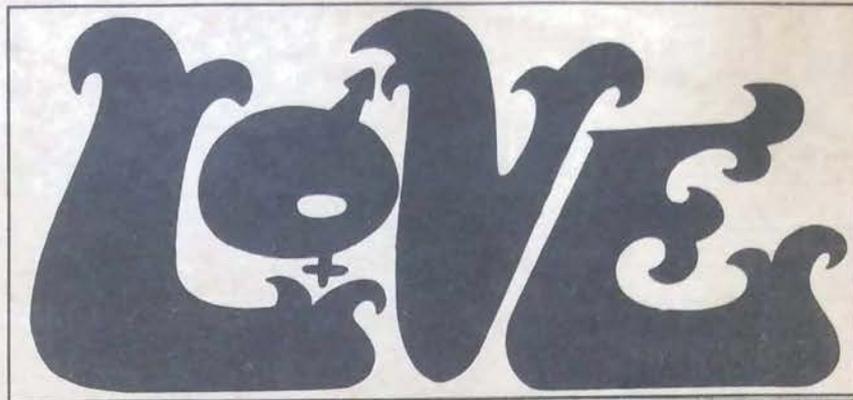
"I don't know whether I'll add any more members or not. I'm completely aware of what I'm doing now, and our sound's beginning to be really tight. I'm still moving, musically speaking, and I should say that in the same way as Blood, Sweat & Tears are an extension of the blues bands, our music now is a take off of all the early things we were doing."

"I don't really want to extend beyond a five piece as I don't think it's necessary as I've now got a group that's capable of playing in the style of music that's been done in the past as well as what's being done now."

"Although I know what sounds I want, when I write a song, I just sit back and let the boys do their own thing. I only wrote the charts for the 'Forever Changes' album because it required an orchestra."

What were Arthur's influences, and their effect upon the group in general?

"Miles Davis, Tony Williams, The Beatles and Stones — also Jimi Hendrix. The first album was definitely influenced by the



ARTHUR LEE: our visit is long overdue

Byrds and Manfred Mann. Everything I dig has to be turned up real loud and played on a good system. I guess that I just want to be able to do my own thing — and that means combining the east and west coast sounds with the European sound, plus a few of my own ideas.

And the result? Who knows? I believe that Euro-

pean musicians are generally overrated; the people they get their thing from aren't getting a fourth of the credit and it's just like a huge echo. Certainly the Moody Blues are out on their own and I'd also include bits of the Beatles, Stones, Led Zeppelin, Jethro Tull, Eric Clapton and Stevie Winwood. But we were playing hard rock

even before the Yardbirds were.

How did the west coast sound evolve?
 "The groups on the west coast were all influenced by blues, rhythm and blues, rock and the basic back beat whether it was folk or whatever; but they were simple, natural uncomplicated sounds. On the east coast it's quite the reverse;

it's heavy rock and jazz based.

"What I can't understand though" said Arthur looking perplexed, "is how the new breed of American bands are going down so well in Britain while we've had five albums out and have been going for six years, and yet there appears to be little of a build up for us."

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Superman of the year

IF THERE was a Superman of the Year award for a pop singer, no one could touch Tony Burrows.

Suddenly within the past two weeks he has found himself in the charts—THREE. With Edison Lighthouse, White Plains and the Brotherhood Of Man. All this and a lot of studio work toiling with vocal backing tracks or television commercials is a good indication of the demands that are made on an established and very professional singer. Exhausting?

BY RAYMOND TELFORD

"Yes," agreed Tony. "The past six months have been pretty hectic but I'm enjoying it. Most of the time has been taken up by session work because I'm not making live appearances with any of the groups."

With the tremendous success that has followed "Love Grows" for Edison Lighthouse the temptation to throw up studio work and join the group full time instead of doing only television appearances and recording dates must have availed itself to many decisions.

"Of course I gave it a lot of thought," he says, "but apart from previous commitments, I'd been touring for so long, about seven years altogether, that I couldn't face going out on the road full time again."

"I knew 'Love Grows' was going to be a hit but the rate that it took off took us all by surprise. I originally became involved with the record when Tony Marcauly asked me to record the song

as a demo but at the same time he was looking for a group to record it as a single release. When he found Edison Lighthouse we recorded the song together."

I asked Tony if he thought the song would suffer on live performances without him.

"I don't think the song will be affected at all. Edison Lighthouse are a good group and they're quite capable of doing it by themselves. We haven't conned or deceived anyone."

"I would agree that 'Love Grows' and Edison Lighthouse have been manufactured in a way, but they have worked for success. Anyway people buy sounds and records not the artists. In America especially they've been making the records and then putting the groups out and it's been going on for years

Still on America, Tony says that he will be going to the States with Edison Lighthouse later this year. Last week "Love Grows" entered the American charts at number seventy and looks like becoming one of the fastest climbing British singles so far this year.

In the future Tony sees himself spending even more time in the studios — but without the three records in the charts. It could also be much healthier. "My intake of cigarettes has doubled in the last three months," he says.

TONY BURROWS



RONNIE HAWKINS is an ebullient thirty-five year old rock and roller who smokes nothing but the biggest Havana cigars. He is the epitome of an Arkansas country dweller, has the most impossible accent and stock of phrases and likes nothing better than to talk over old times.

Last week Ronnie was in London to promote "Down in the Alley," a number which has been selected for a single release in Britain from his latest LP and which has caught the attention of no less a person than John Lennon. Lennon first heard "Down in the Alley" when he and Yoko Ono were in Toronto recently to publicise their Peace Festival and during the visit stayed at the Hawkins household.

"I didn't know what to expect because you hear so many stories about the Beatles—rumours and things like that, but I found him very sincere. We had fun in the snow on the "Jigger" and we generally had a ball but that guy works so hard. One of the most impressive things about Ronnie Hawkins is his complete individuality and his obvious ability to take the rough with the smooth. During the middle and late fifties he was one of America's biggest rock 'n' roll stars with no shortage of hit records."

"Rock and Roll is all I've ever known," says Ronnie. "Like most people I started singing as a teenager. That was back in 1952 and that's when I got thrown out of school for growing sideburns. They were the hoopin' an' holerin' days when all the kids went to see Marlon Brando in "The Wild Ones."

Ronnie's much talked about association with The Band started when he was demobbed from the Army in 1958. "All through my army days I kept on singing and when I got out, Levon Helm and I formed the first generation Hawks. There were about five generations of Hawks altogether and Levon who is still with The Band is the only original first generation Hawk still playing."

The latest set of Hawks, Ronnie says, are the most talented musicians he has ever got together. "If the single is a success in Britain, I'll be coming back with the group but right now I'm going back home to blow out about forty pounds of weight and get myself in good shape. "All the boys in the group have been group leaders themselves and I know I've got the best."

"There's none better," Ronnie says of his harp player King Biscuit Boy, "and that includes Little Walter. When I



HAWKINS individuality Ronnie and the rock revival

get hold of him he would play nothing but blues but I managed to change his style. I'm right in the middle of rock 'n' roll. I started playing hopped up versions of Hank Williams numbers and listened to the hillbilly musicians and the blues. My style has been influenced by them all but I don't lean towards any one side."

With a typical disarming sincerity, Ronnie names Led Zeppelin as being the hottest band in the world in hard rock.

"Led Zeppelin sell well all over the world but they're very hard. Carl Perkins is the opposite and I'm in the middle. I suppose you could say I'm of the old school."

When his last generation of Hawks left him in 1965 to start a very fruitful partnership with Bob Dylan, Ronnie made the trip back to Canada where he had often worked before. But this time he got married.

"After that I never recorded for a long time. When you're married you have to do some real work and the music business just wasn't secure enough."

"I couldn't go back to playing the skid row bars. I'd done all that before and that's where I paid my dues."

Is there a concrete future for a music that really belonged to the fifties?

Ronnie: "There is a real revival in the States just now. I mean people like Chuck Berry are making more money now with their playing than they were when they were supposed to be in their heyday." And you can't argue with a statement like that.—M.T.

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EVA VON ZEPPELIN, a relative of the German airship designer, was "considering legal action if the British pop group Led Zeppelin play in Copenhagen on Saturday," it was reported last week. "They may be world famous," she said, "but a couple of shrieking monkeys are not going to use a privileged family name without permission."

Zeppelin, flieg!
Hilf uns im Krieg,
Fliege nach England,
England wird abgebrannt.

Zeppelin, flieg!
Thus sang German children marching to school during the Great War. A rough translation goes!

Fly, Zeppelin,
Help us in the war,
Fly to England,
England shall be destroyed by fire.

Fly, Zeppelin!
On October 13, 1915 the Zeppelin LZ 15 commanded by Joachim Breithaupt, in a raid on London, bombed the Lyceum Theatre in the Strand.

On October 12, 1969, 54 years later almost to the day, the all-British Led Zeppelin blew a triumphant fanfare of free, peaceful and democratic rock and roll in the same Lyceum, a building which escaped onslaughts by machines more deadly still than the old Count's gas bags.

Jimmy Page reacted with little surprise and considerable amusement when told of the new German threat this week. "Then we shall call ourselves the Nobs when we go to Copenhagen," he announced.

"The whole thing is absurd. The first time we played in Copenhagen she turned up and tried to stop a TV show. She couldn't of course, but we invited her

to meet us to show we were nice young lads. We calmed her down, but on leaving the studio, she saw our LP cover of an airship in flames and exploded! I had to run and hide. She just blew her top. So — it's shrieking monkeys now! But she is quite a nice person.

"They wanted us to fly in an airship over Montreux, Switzerland. That's tempting fate isn't it? I told them to fly without us and say we were inside."

Apart from legal threats, newspapers have made unsolicited suggestions for a new name for Britain's most popular group.

One Scottish national called them "Ned Zeppelin." Hearty laughter from Mr Page. "On our next LP sleeve we were planning to print all the weird comments that have been made about us. That would have been great — Ned Zeppelin!"

On my second visit to his Thames-side boat house,

Jim was in cheery mood. The group had just completed some highly successful concerts. Builders were forging ahead with some cunning alterations to hearth and home. His manager had presented him with a Bentley — and just to brighten up the day — the ancient penny peep show installed in his bedroom had decided to work.

As gales beat about the wooden walls and a rowing eight struggled manfully upstream past the living room windows, Jimmy strummed a merry guitar.

"I've been practising three hours a day. Unfortunately there has been a great lack of practice in the last year or so. I play a long improvised solo to get fluency and then attempt a difficult phrase to see if I can pull it off."

"I'd like to be able to play piano. It sounds strange. I can play guitar with finger style independence, but I can't play piano. I'd like to play violin, but

that's not as easy as it looks.

"When I use violin bow gimmick as people think. It's because some great sounds come out."

"You can employ legitimate bowing techniques and gain new scope and depth. The only drawback is that a guitar has a flat neck, opposed to a violin's curved neck, which is a bit limiting."

Jimmy's career has differed from many musicians in that he has worked backwards. Musicians who start out in bands often end up as session players. More lucrative. Less itinerant. Yet Jimmy began as a top man in a field regarded as a closed shop. How did it happen?

"Everyone likes to play around with different people, and it can be stimulating to do sessions with other groups. But the kind of work I was doing before proved completely stifling. Never being involved with the artist, it was like being a computer."

"Originally I used to jam with a group at the old Marquee when Cyril Davies was still alive. One day someone asked me if I wanted to play on a rock session — and that's how it started. At that time only Big Jim Sullivan was around and if there were three sessions, he could only do one, and the others would end up with — well, no names mentioned. Without them they were desperate. From then on, work for me escalated."

"I was at art school and had to leave because I couldn't do both. When I first joined a group the scene had become completely stagnant, and I lost all faith in music and myself. It was about the time the Beatles were beginning to break."

"I really wanted to be a fine art painter. I was sincere in that aim and when I went to college I kept quiet that I played guitar or else they would expect me to play in the lunch hour. A conflict between music and art arose and it came to the point where I had to make a decision."

"I enjoyed playing and the R&B revival restored my faith in music. The Rolling Stones were playing a lot of Muddy Waters numbers and the Beatles were doing things by the Beatles and the Shirelles."

Did Jimmy take lessons? "Just picked it up. When I was at school, I had my guitar confiscated every day. They handed it back to me at 4 p.m. I didn't have any guitar lessons because there was nobody to teach me, and I couldn't get up to London."

"I couldn't read at all



PART THREE

about "getting it together," and in fact spend most of their time falling about in a fog of indecision. Led Zeppelin work hard at living up to their reputation.

Next week they will be satisfying Zeppelin addicts in Europe before returning to their millions of American fans. And for British fans?

"We want to do some free concerts this year. We may be doing one at Glastonbury at the time of the Summer Solstice. But I'm not so sure about Hyde Park. I know in the States they can't have any more because of the Stones thing at Alhambra. They won't grant licences because everybody is frightened. It's a shame because this type of concert is valuable and legitimate."

Okay — so when are Jimmy Page, Robert Plant, John Paul Jones and John Bonham going to split up?

"There is no reason to split up. There is nothing inherent musically in Led Zeppelin to harm or destroy it. There is variety, great freedom and no restrictions on the players whatsoever. It's good from a head point of view. In our band everybody respects each other. Everybody plays something to knock each other out."

"I can't see any split coming. People say to us — 'now you are established, when are you going to break up?' That's a terrible attitude."

"I heard recently that Crosby, Stills and Nash are going to split up. Fans develop loyalty to a group and that becomes impossible when groups break up so often."

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when I started session work, I had to teach myself on a crash course. There was no individuality involved at all. The arranger said: 'This is what you play,' and that's what I played."

"I got fed up. It began to be a pain in the neck. When the Yardbirds came up — that was it. I was a good friend of Jeff Beck who had replaced Eric Clapton. I was there when Paul Samwell-Smith had a great row and left the group, so I had to take over on bass. I had never played one before. Then Chris Dreya swapped from rhythm guitar to bass and the idea was for me and Jeff to get a stereo guitar sound."

"With two lead guitars it worked really well. Lots of people have done it since, but I think we must have been the first. When we took them to the States we took them by storm. The funny thing was the Yardbirds didn't mean anything as a group in England. There was no magic attached to the name. In America it was different."

"The mystique formed because they liked Jeff and knew. There was the whole raver thing as well. English bands liked to loon and

Hollywood went wild. Anyway — it was an exciting group."

"The Yardbirds appeared with their cacophony of sound. That's what an English paper said when they reviewed a show we did at the Albert Hall. But in those days groups used the Albert Hall PA system and you know what that's like. The guitars were really loud — and bad!"

"Eric had always used a little amp and that was Keith Relf's big complaint about Jeff and me. 'Eric used to play through an AC 30 and you've got 300 watts each!'"

"He got more and more reticent, but nobody was trying to drown him out. Obviously there was a lot of tension and that's why he made two solo records. I've heard Renaissance are great and I'm pleased Keith is doing well."

Was Jimmy surprised at the news of Traffic reforming? "Not really a surprise is it? He was always happier with them. I always thought of Jim Capaldi as Steve Winwood's drummer, and Chris Wood can play anything. They are a good combination."

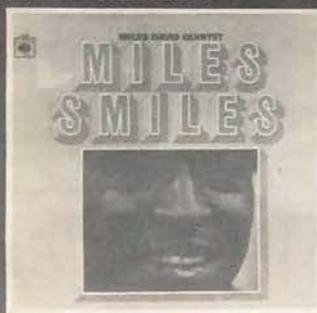
"You know, it wouldn't surprise me if Eric didn't go back to the blues and form a little group. I'd like the Stones — they went through a lot of changes and came up with 'Jumpin' Jack Flash' and the Beatles went through 'Sgt. Pepper' and 'Get Back'. They all want to go back to their roots." While many groups bubble

Miles' audience isn't where it used to be but then neither is his music

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new pop albums

FACES: "Faces" (Warner Bros). Back with a bang are the Faces with Ronnie Wood (guitar) and Rod Stewart (vocals) added to the old line-up of Ronnie Lane, Ian McLagan and Kenny Jones.

They have retained much of their original appeal, with a much heavier overall sound. While it is rather patchy, there are some great moments particularly on "Around The Pythia" by Rod and Ron, "Flying" their current single and Bob Dylan's "Wicked Messenger." The band take off on a funky instrumental "Pineapple And The Monkey" and Kenny Jones drumming is a powerhouse throughout. Nor is their material all in one mood. Some tracks have a strong country feel. Occasionally they sound a little ragged, but there is drive and strong emotion to compensate. —C.W.

RICHE HAVENS: "Stonehenge" (Verve Forecast). The best possible souvenir of Havens' recent and beautiful Albert Hall gig, and I'm pleased to say that it contains only three songs not written by Richie or Mark Roth. One is the Bee Gees' "I Started A Joke," which is a great deal better than any previous versions. But it's on his own material that Richie excels, like the brief and pithy "There's A Hole In The Future" or the affecting "Prayer." "The Little Blues" has some far-out tricks with backward-running tapes, "Minstrel" is one of his best songs, and "Shouldn't All The World Be Dancing" is a hard-swinging tear-up with plenty of typical guitar. For the first time strings are used on most of the tracks, but they don't get in the way, and Bill Shepherd's arrangements are done with taste and sympathy for the music. Those who already dig Havens will lap it up. To those who don't, this might just convert you —R.W.

MOVE: "Shazam" (Regal Zonophone). The Move's last album with Carl Wayne and it seems to display some uncertainty of direction. There seems, in fact, to have been rather a surfeit of ideas and the result is rather a hodge-podge. "Cherry Blossom Clinic Revisited," for example, has baroque jazz sazes, quite from "Teddy Bear's Picnic" and other familiar themes, bells and an opening that — all nice for the background to TV images, but rather confusing to the listener. In fact the changes of mood and texture throughout the LP tend to leave me a little dizzy. The opening "Hello Susie" is so heavy it almost becomes bogged down. For me, the best track is "Beautiful Daughter," a Roy Wood composition which exploits his gift for melody and

the group's lighter touch against nice string writing. There are a lot of good things here, but as a whole, a somewhat mixed offering.—B.D.

THE CARNIVAL (Liberty). Tremendous two-boy, two-girl group that has fairly sprung into prominence recently. There's a touch of Sergio Mendes and Fifth Dimension about them, but they are far from being copyists. The singing, ably demonstrated here, especially by the girls, is fantastically high. The arrangements are clever and, with people like Bill Holman in the team, no wonder. Among the musicians on the session were Dennis Budimir, Larry Knechtel, Pete Jolly and Jimmy Kowles. The songs include "Sweets For My Sweet," "Hope," "Walk On By," "Son Of A Preacher Man," and "The Word." Finally, the 16-track recording is tremendous.—J.H.

EDWIN HAWKINS SINGERS: "He's A Friend Of Mine" (Buddah). Their appearances here haven't been entirely successful, but then we've seen only half the choir. This album has the full line-up of 40 or more voices, plus musicians, and it's simply magnificent. They build up a spine-tingling atmosphere — whether soaring majestically behind a simple, moving hymn, or walling soulfully on a handclapping song. Original and traditional songs are included — most of which were performed on their tour — and Mr Hawkins proves to be a sensitive composer and arranger. It's just beautiful, inspiring music, and the soloists here would put some soul singers to shame for sheer excitement. —A.L.

STEVE MILLER BAND: "Your Saving Grace" (Capitol). Somehow, Steve Miller manages to touch the pulse of a great number of people. Through the kind of subconscious contact which is what rock's all about. The album is as tight, compact, and joyous as any of his previous records, and it's full of the sort of things that make the ground move underneath you. There's nothing here to blow your head off, but that's not where the Miller Band is at; they're more concerned with playing music to move you and make you happy. The last half of the title track, for example (with Miller wailing funkily on the great back-up assist on several tracks, and the ubiquitous Hopkins piano) is magnificent on a profound, searching track called "Baby's House." Lonnie Turner's bass and Tim Davis's drums are impeccable — the bedrock of an album which is among the best for months.—R.W.

THE DILLARDS: "Copperfields" (Elektra). You like country-rock? Well try a drop of the real stuff from a group who were playing it long before it came into vogue. The Dillards make virtuosic, rocking

good music with heart-lifting harmonies and beautiful playing on guitars, dobro, banjo, mandolin and drums. The songs, mostly originals, are irresistibly tuneful and the production is faultless. Really it's just honest, mature American folk music, without a trace of cowboy corniness, and should appeal to anyone who dug Area Code 615 or even The Band.—A.L.

GENE VINCENT: "I'm Black And I'm Proud" (Dandelion). One of the great surprises of the age is the appearance of the High Priest of Rock on the happy jumbo John Peel label previously a catalogue of macro-biotic seeds and petals. But everybody has reason to be proud of this Kim Fowley production. Far from being a sad attempt to recreate past glories, this is first class modern rock and Gene and his associates can hold up their heads in the album stakes. With original Blue Cap John Meeks on guitar and Jimmy Gordon on drums, recently in Britain with Delaney & Bonnie, the backing is musician and hip. Some of the numbers like "Rockin' Robin," naturally have a "fifties" flavour, but the main influences of country, boogie and rock engender a timeless quality. Gene sings better than he has for several years, obviously inspired by a sense of occasion.—C.W.

THE FIFTH AVENUE BAND (Reprise). This pleasant unpretentious album has given me as much pleasure as anything over the past couple of weeks. It's nothing "special," just bloody solid American rock and roll music, like a slightly less devious "Lovin' Spoonful" — which isn't surprising as it was produced by Erik Jacobson, Jerry Yester, and Zal Yanovsky. Group members Kenny Altman and Peter Galloway wrote most of the material and it has probably been released six months too early. It's full of that tee-shirt bleached Levi's driving-in-the-country feeling which means summer. It's an exceptional record which won't fade.—R.W.

GARY PUCKETT AND THE UNION GAP: "The New Gary Puckett and The Union Gap Album" (CBS). Nothing really new from Puckett and his band. It's the same formula that brought him success with "Young Girl" — although there's nothing as strong as that in this collection which includes his recent international hit "This Girl Is A Woman Now" and "Don't Give In To Him." Average material, however well arranged and orchestrated.—R.E.

RONNIE HAWKINS: "Arkansas Rock Pile" (Roalette). Embellished across the album cover is the boast — "featuring the Band," which is probably Ronnie's justification for releasing this collection of old rock and roll. Side one, which includes the almost laughable "Horace," was recorded by Hawkins in 1959. Side Two



RICHE HAVENS: best possible souvenir

was recorded four years later when Hawkins backing band were Helm, Robertson, Hudson, Danko and Manuel—now known as the Band. Robertson, only 19 at the time, plays some nice lead guitar but the whole album is not outstanding. It's like finding a demo made by the Quarrymen and saying, "...the Beatles." The result is, probably, disappointing.—R.E.

JUDITH DURHAM: "Gift Of Song" (A&M). When Judith split from the Seekers it was reasonable to expect her to make something of a solo name for herself remembering the almost universal acclaim which the Australian group received, but this hasn't been the case. In an attempt to remodel her style, she has escaped from the tambourine bashing, singalong style she used in the group but the album as a whole is not completely convincing. She sings

sweetly through compositions by Nilsson and Mason Williams and "The Light Is Dark Enough" is the best track. Recorded in California and backed by a battery of guitars, trumpets and woodwind etc the album is well produced but only confirms what we know already. Judith Durham is a pleasant singer.—R.W.

RAY STEVENS: "Have A Little Talk With Myself" (Monument). Ray is a remarkable man who plays piano here, writes all the arrangements, sings lead and overdubs ALL the vocal sounds which include an imitation of the harmonica. He got the sound by overdubbing five times and throwing in a vibrato so you can see he takes trouble. It's a staggering amount of work and talent on display and you can't help but feel a little overawed at the end of it all. Songs include "Games People Play," "Help," "Hey Jude," "Acquarius," and "The Fool On The Hill."—J.H.

HARMONY GRASS (RCA). When I was a lad I did my groovin' at Burton's, Usbridge, where Tony Rivers and his band of West Ham merry-makers, used to fill everyone's ears with good pop. Professionalism was the Castaways trademark, a virtue they possess still as Harmony Grass. Seven songs from Tony himself, their big hit "Move In A Little Closer" and others all equally well tackled by the group.—R.E.

VARIOUS: "Boy Meets Girl" (Stax). Stax can boast a great array of soul talent and they're all involved in this funky collection. Vocals are various but girl combinations of William Bell, Eddie Floyd, Carla Thomas, Cleotha Staples, and Johnnie Taylor. Memphis-tamed teams of Isaac Hayes and Dave Porter and Huey P. and Steve Cropper were involved in the writing and production and it all adds up to a highly satisfying soul album. Buy it.—R.E.

ACKER BILK: "Blues 'Em All" (Columbia). Tremendous natural singing and players you can find. He exhibits both qualities on this album in such a way that it's capturing "The White City" Two songs as "South Of The Border," "Well Meet Again" and "Home To Me." He hits a note of nostalgia allied to genuine jazz feel that all adds up to a winner. It sounds terribly

corny but it isn't. He's a knockout. And his "Sweet Lorraine" is a classic.—J.H.

GEORGE FAME DOES HIS THING WITH STRINGS (CBS). Three nude birds strangled instruments on the cover are a good end off to this groovy album. It's beautiful. Full of feeling and emotion. George always brings a sensitive and jazzy feel to his albums. This one drips with the aforementioned nuances. One of the best years. Try "Anxieties and "What's New?," "A House Is Not A Home," and "Everything Happens To Me."—J.H.

GEORGE SHEARING: "The Fool On The Hill" (Capitol). Latin treatments by George's Quartet and Quintet of beautiful songs such as the Lennon-McCartney little track plus "The Gentle Rain," "Easy To Love," "A Man And A Woman" and "Meditation." Tasteful and highly rhythmic.—J.H.

FUGS: "The Fugs II" (Fontana). Originally available on ESP Disk, a lot has happened since this was first issued. The Fugs could still cause a few coronaries in Worthing beach territory. As protest obscenity rock it has served its purpose and Ed Sanders and friends were well ahead. They laid foundations of anti-hypocrisy for today and tomorrow. The music is good rock and roll, the "Group Grope" type lyrics aren't particularly clever but as long as musicians like the Fugs keep asking questions and prodding establishments, pop or otherwise, then we are a little safer. There is suitable bilge by Allen Ginsburg for a sleeve note, which shows he doesn't know the answers either.—C.W.

ASHTON, GARDNER AND DYKE: (Polydor). Previously thought to be a dull and tedious group with little going for them, an ambitious set proves they have a flair hitherto considered unlikely. They're powerful brass section, an ambitious set proves they have a flair hitherto considered unlikely.

Keep asking questions and prodding establishments, pop or otherwise, then we are a little safer. There is suitable bilge by Allen Ginsburg for a sleeve note, which shows he doesn't know the answers either.—C.W.

ROGER JAMES COOKE: "Study" (Columbia). A tasteful and sensitive album by the man who wrote "Meeting at the Moon" and who is an important member of Blue Mink. Many of the songs here are composed by Roger and his partner, Roger Greenaway. They are thoughtful and intelligent as well as being commercial. Roger Cooke's singing is positive and direct but it packs a lot of power. A compelling album. Includes "Something." Today I Killed A Man I Didn't Know" and "Ain't That A Wonderful Thing."—J.H.

THE BOX TOPS: "Super Hits" (Bell). Yes, indeed. Well named, such as "The Letter," a knockout and one of the memorable pop hits in recent years. Others on this excellent album include "Everything I Do," "A Whiter Shade Of Pale," "A Shillee," "I'm A Man," "Turn On A Dream." Highly recommended.—J.H.

VAN DER GRAAF GENERATOR: "The Least We Can Do Is Wave To Each Other" (Charisma). This is one of those rare and precious albums which occasionally arrive to knock you flat on your back and make you think really hard for once, about music. VdGG is not a name, but this is their first album to be released in Britain, and words like "stunning," "mesmerising," and "too much" don't tell the half of it. The first thing that will strike you is the sound, which varies from track to track but which, like the overall mood, has an essential continuity which unifies the album. Then you'll get into Pete Hammill's songs, like "Refugees," which is a terrifyingly euhphoric vision of a modern Exodus, and "White Hammer," one of his White Magic songs. Then you'll realise his voice is like a male Nico, scarcely empty of average emotion, superficially alienated yet somehow committed as well. Then you'll listen to the superbly economic back-up work of the band, and you'll be very, very glad you bought this record.—R.W.

BUTTERFIELD BLUES BANDS: "Keep On Moving" (Elektra). They have come a long way from the days of "Shake Your Money Maker," in terms of improved playing ability and sophistication in material and production. This ranks with all the other great US epic album jobs with some hot flute, trumpet and saxophone blowing alongside the lead guitar. Bright, inventive and free of freak out mood, they retain a feel for the blues. American music — that's all that needs to be said.—C.W.

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AMERICA'S MUCH vaunted Chicago and Blood, Sweat And Tears outfits have been credited of late as the band who are breaking down the barriers between jazz and rock. Before both those groups were in existence, however, another group of American musicians were quietly ignoring whatever barriers exist.

...and the group that really broke down the barriers

Booker T. Jones, an Indiana University graduate, formed his Memphis Group back in 1959. From contrasting musical backgrounds, Jones, bassist Donald Dunn, drummer Al Jackson Junior and guitarist Steve Cropper started working together as a staff band for the then newly formed Stax record company which came out of Jim Stewart's small Satellite label.

"I had a combo in High School which used to play at proms around the South," said Booker this week. "It was pretty much the honky-tonk type of stuff that was going on in the late Fifties. At that time I was playing piano and baritone sax, which I learnt to play in high school along with French horn as I had plans to join a symphony orchestra. Those plans sort of changed when I got hooked up with Stax."

"The MG's started in 1959 when we met Jim Stewart. We were the staff band at Stax until 1961 when we recorded 'Green

Onions" as the other side to "Behave Yourself" but it was "Green Onions" that sold a million.

"I think being in Memphis certainly had an influence on us and our music. There's a blues environment. Like New Orleans it's a blues town. "Green Onions" represented quite a change for Jones and his group. It was the first time he had played organ on a record and yet it became the top-selling instrumental record in America.

The group continued to make instrumental hits during the next five years culminating in their selection as the top instrumental group in the world in the 1967 Billboard poll.

As well as acting as session musicians for Stax, the group branched out into writing and production. Guitarist Cropper wrote with Otis Redding and also came out with such soul standards as "Knock On Wood," "634-5789," "Don't Fight It" and the Wilson Pickett soul classic "In The Midnight Hour."

"We've cut down on the studio and production work and concentrated more on the MG's of late although

I'm still working with William Bell and Eddie Floyd. I produced with them and Judy Clay and Mavis Staples on the 'Boy Meets Girl' album.

"I think in the future we'll be doing more writing and performing and less production. We've played with other people and I think it would be good for us to work apart from each other at times. We did a television special with Creedence Clearwater which we enjoyed very much. The MG's will stay together but we're all searching for other things to do."

Booker and the MG's have never worried about musical categories and they find the current trends in rock music interesting.

"There's definitely some kind of transformation going on at the moment. People are just playing and the music is evolving from that, there's less definition, all forms of music are coming together.

"I can't really say how it will develop. Perhaps R&B will move more into a jazz thing as happened on Isaac Hayes' album — which I think is the best album for a long time — but I wouldn't really like to say what will happen."

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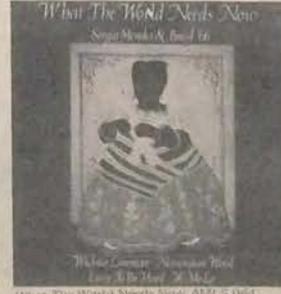
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THE BLUES

SLIM HARPO: THE KING BEE

THE NEWS of the death of Slim Harpo was indeed sad. Richard, my brother, received a phone call from Bud Howell, President of the Nashboro Record Company, in Nashville, Tennessee, to inform us that on Thursday February 5, James Moore, known to the blues world as Slim Harpo, had suffered a heart attack and had died that same day. Exact details of his whereabouts at this tragic time were not revealed, although such details will be available shortly.

A TRIBUTE BY MIKE VERNON

with Jay Miller, as there was another Slim working the Southern night spots — and the latter had been working the circuit for some time. Miller, from Crowley, Louisiana, was then, responsible for the discovery of Moore, in a local club in 1957.

His first record was released on Excello (2113) that same year, entitled "I've Got Love If You Want It" backed with "I'm A King Bee." In fact, it was this "flip" side that proved to be the big seller. More than that, The Rolling Stones heard it on an American duh (you will recall that this was the period of Yardbirds, T-Bones, Baldry, Davies etc) and they recorded it on an album and before you knew what had happened, every blues outfit in the country was singing and playing, "well, I'm a King Bee, honey, buzzing around your hive."

Singles

But it was "Rainin' In My Heart," recorded and released in 1961 that broke Slim Harpo in the States. This record hit the number one spot on the rhythm and blues charts. Harpo put together a road band and went to work, six and seven nights

a week. In fact, he became the strongest competition for Jimmy Reed, B. B. King and Lowell Fulson on the Southern club circuits.

Then there was a period of little action: his singles were selling but not in such quantities as to guarantee hits. "Baby Scratch My Back" (released in 1966 (Excello 2273) broke the bad-luck spell, for this record was to prove his biggest yet. "Shake Your Hips" and "Tip On In" followed in the next ten months, and then recently two more big successes, one with Johnny Cash's "Folsom Prison Blues" and his latest release, "I've Got My Finger On Your Trigger."

Tragic

Steady work was assured too for many months to come. More than that, a tour was being arranged in conjunction with Blue Horizon, to take place in April and May, to cover Britain and some Continental countries.

Terms of a deal to represent Excello Records in this country had also been completed and arrangements had been made with Bud Howell to record Harpo on his second return to the UK at the end of May. Musicians had already been booked to make the dates: Colin Allen (drums); John Best (bass); Paul Butler, Rick Hayward, Top Topham and Laurie Sanford (guitar) and Pete Wingfield (piano) and I was to produce the sessions. Pete Wingfield and Duster Bennett had already written songs for Slim to record.



HARPO: born in West Baton Rouge

Back in the States, Nashville had a set of six sessions booked for next week to cut some new sides on Slim to complete an album and for his next single. And then like a thunderbolt from the sky, the news of his tragic death. In the last eight months the blues world has lost Magic Sam, Billy Stewart and now Slim Harpo. Howlin' Wolf suffered another heart

attack; Muddy Waters just escaped a fatal car crash; so sad. From all at Blue Horizon, Melody Maker and all those true blues fans, our sincere condolences to widow, Mrs James Moore and family, Dick Allen, his personal manager, and Bud Howell, head of Nashboro. We shall never know truly how sad a loss this has been.

Nothing special from Jack Dupree

ALL THE material on the DUPREE album (Sonet SMTF 615) is released for the first time, and the recordings were made between 1960 and 1963 in Copenhagen. Champion Jack Dupree, resident in England and one of the great barrelhouse pianists, is unmistakable on this album; plenty of humour and excitement but it's a pity about the redundant guitarist in the background who comes across to himself, but not sufficient to augment Dupree in any way. Jack Dupree has produced some interesting material, notably a "President Kennedy Blues," "He World Over," "Rock Me Mama," "Going To Look The World Over," "Don't Worry." It's a good bag for admirers of Dupree, but blues enthusiasts seeking something special are seeking something special are seeking something special are seeking something special are seeking something special. — J.G. in Tor



CHAMPION JACK interesting material

NEW ALBUMS

FROM READING comes Derek Holtway and Roger Barnes, known collectively as Blue Blood. They are prodigies of Mike Raven who produced their first album, "BLUE BLOOD" (Sonet SMTF 615), on which he describes them as being entertaining and adds, "Of course, in purist blue circles this would hardly be considered a recommendation." And that just about sums up the nature of the album. It is very entertaining and both musicians are extremely versatile, featuring guitar, piano, harmonica and washboard. Fourteen straight, twelve bar blues from a Sonny Terry / Brownie High-type outfit would probably be unbearable. But this is certainly not Blue Blood, who draw from a much wider source, country blues, field hollers, ragtime-jugband, material, New Orleans jazz, rock and roll and so on. There's always room for a record such as this (even if the sick nature of the sleeve tends to offend). But it is important to accept the record in the spirit in which it's been made. — J.G.

Young, Wilbert Jenkins, Robert Nighthawk, John Wrencher, Big Walter Horton (Shaky Horton), Maxwell Street Jimmy and John Lee Granderson share out the vocals and there's some worthy harp playing from Slim Willis, Shaky Horton, and John Wrencher. Young's mandolin work is also extremely effective. Among the featured tracks are "Monkey Takin' Woman," "Blues Before Sunrise," "Back To Chicago," "Bad Blood," "Crawling King Snake" and "Hard Hearted Woman." — J.G.

WHEN B. E. King played live at the Village Gate in New York last March, he claimed it was his best ever session. Fortunately it was recorded, and forms side one of a great new album entitled "LIVE AND WELL" (Stateside SSL 3237). And who am I to argue with the boss? King is backed by a fine group of musicians — Sonny Freeman (drums), Lee Gatling (sax), Vai Patillo (bass), Pat Williams (trumpet) and Charlie Belles (organ). King remains humorous, exciting and a great dictator of guitar styles. Blues moody in "Sweet Little Angel" and "My Moody" is full of contracts, and the session closes with the provocative "Please Accept My Love." Side two was recorded at "The Hit Factory" with Paul Harris (piano), Hugh McCracken (guitar), Herb Lovelle (drums), Gerald Jemmett (bass) and Al Kooper (piano). While creating a different effect from the live, J.G.

OTIS SPANN, Big Walter Horton, Maxwell Street Jimmy, Johnny Young and Robert Nighthawk are among the artists featured on "MODERN CHICAGO BLUES" (Polydor Special 845 03). And the album (featuring sixteen tracks at budget price) gives deserved recognition to many unknown artists who are certainly not lacking in talent. There's a good variety, too, as well as some new material. Johnny

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Alan White — mystery man with the Plastic Ono Band

APART FROM John Lennon's rock and roll vocals, one of the most distinctive sounds on "Instant Karma" is the funky drumming of Alan White.

Alan has suddenly found himself much in demand by Apple artists who like his heavy, solid approach and keenness to work on session.

But apart from being a semi-permanent member of the Plastic Ono Band, Alan, aged 20, is also loyal to his regular band, the much rated and under exposed Griffin.

While Griffin have not been blessed with a lot of work, he is determined to stay with his old friends from Newcastle — Graham Bell and Pete Kirtley.

Said Alan this week: "I've been so busy doing sessions recently that I've been on Top Of The Pops twice in one night with different bands, I was on with Jackie Lomax and with John Lennon. People must wonder who I am!"

"I worked on sessions with Doris Troy, Rhadna Krishna, Rick Grech and Johnny Almond."

"I was on all the Plastic Ono sessions except 'Cold Turkey.' It all started for me one weekend when all the work I had with Griffin had been cancelled. I was sitting around at home with nothing to do and feeling down, when the phone rang and a guy asked if I wanted to go to Canada the next day with John Lennon and Eric Clapton."

"Later that day I heard it was cancelled because John was ill; then it was on again and two days later I found myself in Toronto playing with the Plastic Ono Band on the Peace concert."

"The show was great and there were only a few scuffles by the rockers — nothing as bad as the Stones' thing at Altamont. After two days we were back in England and I was stunned by it all."

"From then on I did more and more sessions with John and George Harrison. They are such nice people to work with and nothing is too much trouble."

"I was on the Plastic Ono concert at the Lyceum in London and while I thought 'Cold Turkey' was good, the other number went on far too long and it began to sag. Me



ALAN WHITE: much in demand

BY CHRIS WELCH

Session

and Jimmy Gordon, the other drummer, from Delaney and Bonnie began to speed up to bring it to an end. But we just got faster and faster and nobody wanted to stop. It was so fast our muscles were aching. I was just about thinking — for Chrissake stop it — when it just sort of finished."

"I thought Yoko was singing really well and we had all sorts of people sitting in — Keith Moon, Legs Larry Smith and Dino, the drummer from the Raspals. Sometimes the Plastic Ono Band fills up a whole stage!

"The story of 'Instant Karma' was I got a phone call at 4 pm asking if I could be at EMI by 7 pm. John has just come back from Holland. He wrote and recorded the number in studio in six hours."

"Phil Spector produced the session. He was a great person. He spent a long time fiddling around with my drums to get the right sound and in fact he got one of the best drum sounds I have ever heard. He just took over and made the whole session."

"There are five pianos on the record as well — Klaus Voorman and John on electric piano, and me and George Harrison on some grand pianos!"

Phil Spector really got into the number and at one time he wanted to bring down an entire big band. But eventual-

ly it ended up with mainly John's vocals and the drums." But while sessions can be lucrative and fun, nothing equals the satisfaction that can be obtained from working with a regular band, especially one which has such promise as Griffin.

During their infrequent bursts of activity they have consistently caused raised eyebrows among the most blasé of group fans. Their broadcast on Top Gear caused considerable interest and explosive appearances at London's Marquee, Lyceum and Speakeasy have rocked managements back on their heels.

A major cause of lunacy is lead vocalist Graham Bell, a thin, smiling, but demonic figure from the North who lashes himself into a frenzy and has one of the most electrifying voices heard since the days of Winwood, Burdon and Co.

"I want to stay with Griffin because they are such a great band," says Alan. "It's a personal thing as well. I used to know Graham in Newcastle when he was in Skip Bifferty and I was with Pete Kirtley in Happy Magazine, which was Alan Price's old group."

"Griffin's music is just in a different class from most groups. It's got something with real depth. Although we haven't been working too well I'm going to stay because whenever we have played — we've blown everybody else off stage!"

Genius, hard work and Steve Stills

GENIUS, SAYS the old adage, is an infinite capacity for taking pains. If that's so, then Stephen Stills must be pretty close to it.

Because Steve is a very painstaking guy, much more so than the general run of pop musicians, who like to get it down on tape and get off home.



DAVE CROSBY asleep over his guitar

Los Angeles. In San Francisco I'd get up at five in the afternoon, have breakfast, go to the studios and stay there till noon the next day, and then go home and collapse. That went on for three weeks.

"Sometimes I have to work to persuade the other guys to do that too. On one of Dave's songs from the new album, I made him play it over and over again until he was dropping asleep over his guitar — then he played it in time, and that was it — finished as far as the playing went."

"Our new album, 'Deja Vu,' took weeks to record, in San Francisco and Los

Angeles. Neil's songs, too, don't sound the same as the stuff he's done on his own. I worked hard at those, because although that album with Crazy Horse was groovy, you can tell it was cut quickly, with not too much time taken over the sweetening."

"We managed to cut the first album fairly quickly though, in about a month, because it was still a new experience then and everybody was amenable to suggestions and didn't mind working hard at it."

"But something like 'Suite, Judy Blue Eyes' still took a lot of time, because we did all the parts separately and there was a lot of splicing and overdubbing. I spent many hours on the guitar part of 'Marrakesh Express,' finding the right harmonies to go along with the lead line on the guitar."

Stills is in England at the moment because the group are having a short break after six months of touring. During this break they are all due to record solo albums, and Stills has found it impossible to get studio time in the States.

"I've been looking around here, and if I can get some time in Island's new studios I'll cut it there. The situation with time in the studios is really ridiculous — all the places I want to work in the States are booked up through the summer, like Wally Heider's. He's got some sort of a deal now with Bones Howe, and Bones gets most of the time at Heider's."

"This album'll only take me about a month because I've been juggling the ideas around for some

time. Maybe I'll only need a drummer, and do all the other parts myself, but I know that if I do need somebody else, there're a lot of heavy people around here — like Eric, who'll be back soon."

There's also a chance that Steve might use Ringo Starr on drums, to return the favour that Steve has done him in the past week by playing on Ringo's most recent session.

"That was a gas. There was Ringo, me, George Harrison, and Klaus (Voorman), plus George Martin. George said the session was for Ringo's 'surprise single,' and I guess that could be right."

"Ringo came in with this little tune — that is, he sat down and played eight bars and said, 'That's it.' So we all made suggestions, like how about adding a bridge here, and playing this little intro, and this little tag, and it came along very nicely. I could see why George Martin has been so important to the Beatles — particularly in the form of the songs, in the more sophisticated elements."

"I thought he was tremendous, and I'd love to have him doing my own album, but I guess I'll use Bill Halverson, because he's so relaxed and he doesn't mind me taking my time."

"I can say to him 'Look, can you switch track 15 to track 7, mix in tracks 9 and 12, and put the guitar through the board' and he doesn't turn a hair. He just does it."

"To get back to the session, though, I suggested this thing where we should use a Major 7th chord, and it sounded strange at first and the other guys couldn't hear it — but Martin could, and he made another suggestion which made it work perfectly."

"I guess he's had a lot of effect on them, particularly Paul. I started listening to them at the time of 'Beatles For Sale' — that's still where I'm at, incidentally, and so is everybody else — and were at that time they were at their biggest and most isolated, and thus at their closest. So many times John would come in with some intuitive idea for a song, and Paul and George Martin would kick it around, and the finished product would come out really neat."

"The whole scene is getting a lot looser. In a little while there'll be maybe 15 guys who can all play together in any combination, which is a real antidote to atoneness. It's not just a question of just being a lot freer and less competitiveness because whether somebody's better



STILLS: a very painstaking guy

BY RICHARD WILLIAMS

than somebody else doesn't count for anything any more. Competitiveness is what kills music."

Crosby, Stills, Nash, Young, Taylor and Reeves' recent Albert Hall concert came in for some of the most mixed criticism ever received by a rock concert, with no two critics seemingly able to agree. Stills confirmed the impression that the band, too, had mixed feelings.

"That was the first time we've ever really been affected by nerves," he said. "We've played to audiences who've been much more unfriendly at the outset, but they've given us a standing ovation after the first number."

"At the Albert Hall we felt somehow as if we were on trial, as if we'd come to judge us rather than to enjoy our music. The people in front were friendly, and the people above, were friendly, but all around the boxes were full — of hands."

"There's nowhere else in England I'd rather play than there, but people do seem to go to a concert at the Albert Hall in a set frame of mind. Oh, I can't intellectualise about that. I only know what I feel about it."

"We got criticised for spending a long time tuning up, which is partly justified because I like to tune up while I'm playing a little bit of music, so that it doesn't sound unpleasant."

"But when Neil gets nervous he plays very hard and puts his guitar out of tune and then has to tune it back again."

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TREVOR BRICE OF VANITY FARE

on new sounds in Blind Date



...king guy

BEATLES: "Let It Be" (Apple).

I'm very bad at guessing people. I don't know who it is, but he's not a coloured singer. When the piano started and I saw the Apple label I thought it was Billy Preston. Now let's think — who can it be? Not Jackie Lomax?

A nice song, but it could have been sung better by the Edwin Hawkins Singers. Love those big bashing piano chords. Is it a new singer? Doesn't sound Beatleish so it can't be them. Who is it? **WHAT!** Good God, well I'll be blowed. That's the most un-Beatleish thing they've done. Obviously a gigantic hit. Well that's a bad start. I bet I don't guess any of them.

TREMELOES: "By The Way" (CBS).

Like the guitar. Sounds a bit like Marmalade in the middle, but it's not them. They sing well. Is it the Orange Bicycle? I like this very much, but it has a sound that could fit a lot of people. That wasn't the Tremeloes? Well again I'm completely surprised. I'm glad they've got off that in la la Rick. They've done a lot of that and this has a slightly more sophisticated rhythm you might say. I wonder if they've got the Marmalade's lead guitar on this! I admire the Tremeloes because they have worked hard for their success and they are a good entertaining band. They've come up the hard way. The Marmalade changed their style with "Reflections" and in the end it paid off. Unfortunately this depends on

how many plays it gets. We had "Hitching A Ride" out the same time as "Reflections" just before Christmas. We both thought — "Oh God, it's not going to go." Then we went into the chart about a week after each other. Hey, I haven't got one of these records right yet!

DORIS TROY: "Ain't That Cute" (Apple).

Not Joyce Bond? Doris Troy! Nice, but not a hit. It has nothing special. Apple always have great productions and an unusual drum sound. It's not so much the ability of the drummer as the sound they get — like a piece of wet cod slapping on marble — lovely!

MOVE: "Hello Susie" from the LP Shazam (Regal Zonophone).

Not the Trogs is it? It sounds like old Reg Presley doing his thing. It's the old Amen Corner number "Hello Susie." I like the cockney accent. I don't like that phrasing — it sounds a bit old hat, and detracts from the song completely.

I liked it by the Amen Corner, but this is a bit of a drag. It sounds as if it has all been done in a rush. This is bloody horrible. Who is it? Well I'm surprised — I would have thought the Move would do something better.

We've just got their roadie and he's pretty good so it must have been a good group. I wouldn't have put that as a first track on side one of an album.

FACES: "Wicked Messenger" and "Nobody Knows" from the LP Faces (Warner Bros).

Are they an English group? Underground? The lead singer sounds as if he is having a bit of a struggle to make it most of the time. Don't recognise him. It's a cacophonous noise and I don't like it much. This sounds like four or five

narcissistic guys standing in front of their amplifiers and bashing it out to prove how much better they are than each other. Who was it? Well I should have known. I don't really rate that a lot.

Who is it actually singing? Well they haven't got what they had when Steve Marriott was in the group.

MERRILL E. MOORE: "Red Light" from the LP Rock Blast From The Past (Ember).

Sounds as if it was recorded in 1958. Genuine, natural rock and roll with twangy guitar. I don't recognise the group, but it's nice to bring back memories. Quite scuzzing and you can't beat rock and roll for dancing. In the ballrooms we have noticed lots of kids going back to jiving.

TYRANNOSAURUS REX: "Prelude" from the LP "Beard Of Stars" (Regal Zonophone).

Sounds like somebody testing out a new guitar to see if it works properly. Owch — there goes that noise again! I'm sure he can play the guitar, but it doesn't sound like it there. I recognise that voice. I think it's horrible. It's like an old age pensioner singing. Bleugh! Blodwyn Pig? Tyrannosaurus Rex? I can't see their attraction.

I always look for something in this kind of performance to find some meaning or depth — and I can't find it here. One of the biggest indictments of John Peel was when he had Tiny Tim on his show and said he was going to be the big new underground sound. He turned out to be a pure entertainer! He builds up a big myth about Tyrannosaurus Rex and it's all so feeble. They must have great fun playing, but it's terrible listening. I don't have anything against them, but it ain't for me.



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Readers poll—British section

**Melody
Maker**



JAZZ POLL

70



TONY OXLEY

TOP MUSICIAN

1. JOHN SURMAN
2. TUBBY HAYES
3. MIKE WESTBROOK

BIG BAND

1. MIKE WESTBROOK
2. TUBBY HAYES
3. STAN TRACEY

SMALL GROUP

1. ALEX WELSH
2. SPONTANEOUS MUSIC ENSEMBLE
3. TUBBY HAYES

MALE SINGER

1. GEORGIE FAME

FEMALE SINGER

1. CLEO LAINE
2. NORMA WINSTONE
3. ANNIE ROSS

BLUES ARTIST

1. JOHN MAYALL
2. GEORGIE FAME
3. JO-ANN KELLY



JOHN SURMAN



MIKE WESTBROOK



SANDY BROWN

TRUMPET

1. KENNY WHEELER
2. IAN CARR
3. HENRY LOWTHER

TROMBONE

1. MALCOLM GRIFFITHS
2. CHRIS PYNE
3. PAUL RUTHERFORD

CLARINET

1. SANDY BROWN
2. TONY COE
3. DON RENDELL

ALTO SAX

1. MIKE OSBORNE
2. JOE HARRIOTT
3. PETE KING

TENOR SAX

1. TUBBY HAYES
2. ALAN SKIDMORE
3. RONNIE SCOTT

BARITONE SAX

1. JOHN SURMAN
2. RONNIE ROSS
3. JOHNNY BARNES

FLUTE

1. HAROLD McNAIR
2. TUBBY HAYES
3. BOB DOWNES

PIANO

1. STAN TRACEY
2. MIKE PYNE
3. GORDON BECK

ORGAN

1. ALAN HAVEN
2. GORDON BECK
3. BRIAN AUGER

GUITAR

1. JOHN McLAUGHLIN
2. CHRIS SPEDDING
3. TERRY SMITH

BASS

1. JEFF CLYNE
2. RON MAT HEWSON
3. DAVE HOLLAND

DRUMS

1. TONY OXLEY
2. JOHN MARSHALL
3. JOHN STEVENS

VIBES

1. FRANK RICOTTI
2. BILL LE SAGE
3. TUBBY HAYES

MISCELLANEOUS INST

1. JOHN SURMAN (Soprano Sax)
2. KARL JENKINS (Oboe)
3. TREVOR WATTS (Soprano Sax, Stritch)

ARRANGER

1. MIKE WESTBROOK
2. JOHNNY DANKWORTH
3. STAN TRACEY

COMPOSER

1. MIKE WESTBROOK
2. STAN TRACEY
3. JOHNNY DANKWORTH

NEW STAR

1. KEITH TIPPETT
2. JOHN McLAUGHLIN
3. ALAN SKIDMORE

LP OF THE YEAR

1. EXTRAPOLATION John McLaughlin Marmalade
2. ALEX WELSH AND HIS BAND '69 Alex Welsh Columbia
3. MARCHING SONG Mike Westbrook Deram

Sonny Rollins

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Readers poll—world section

**Melody
Maker**



JAZZ POLL

70

TOP MUSICIAN

1. MILES DAVIS
2. DUKE ELLINGTON
3. ROLAND KIRK

BIG BAND

1. DUKE ELLINGTON
2. KENNY CLARKE /FRANCY BOLAND
3. THAD JONES / MEL LEWIS

SMALL GROUP

1. MILES DAVIS
2. GARY BURTON
3. CECIL TAYLOR

MALE SINGER

1. JON HENDRICKS
2. RAY CHARLES
3. FRANK SINATRA

FEMALE SINGER

1. ELLA FITZGERALD
2. SARAH VAUGHAN
3. CLEO LAINE



B. B. KING

BLUES ARTIST

1. JIMMY WITHERSPOON
2. B.B. KING
3. JOHN MAYALL

TRUMPET

1. MILES DAVIS
2. DON CHERRY
3. RUBY BRAFF

TROMBONE

1. ROSWELL RUDD
2. J.J. JOHNSON
3. BOB BROOKMEYER

CLARINET

1. JIMMY GUIFFRE
2. BENNY GOODMAN
3. ROLAND KIRK

ALTO SAX

1. ORNETTE COLEMAN
2. JOHNNY HODGES
3. JOHN HANDY

TENOR SAX

1. SONNY ROLLINS
2. STAN GETZ
3. ARCHIE SHEPP

BARITONE SAX

1. JOHN SURMAN
2. GERRY MULLIGAN
3. HARRY CARNEY

FLUTE

1. ROLAND KIRK
2. HERBIE MANN
3. HAROLD McNAIR

PIANO

1. CECIL TAYLOR
2. OSCAR PETERSON
3. HERBIE HANCOCK

ORGAN

1. JIMMY SMITH
2. WILD BILL DAVIS
3. LARRY YOUNG

GUITAR

1. KENNY BURRELL
2. BARNEY KESSEL
3. JOHN McLAUGHLIN

BASS

1. RICHARD DAVIS
2. CHARLES MINGUS
3. RAY BROWN

DRUMS

1. BUDDY RICH
2. ELVIN JONES
3. TONY WILLIAMS

VIBES

1. GARY BURTON
2. BOBBY HUTCHERSON
3. LIONEL HAMPTON

MISCELLANEOUS INST

1. ROLAND KIRK
2. JEAN LUC PONTY
3. JOHN SURMAN

ARRANGER

1. DUKE ELLINGTON
2. GIL EVANS
3. THAD JONES

COMPOSER

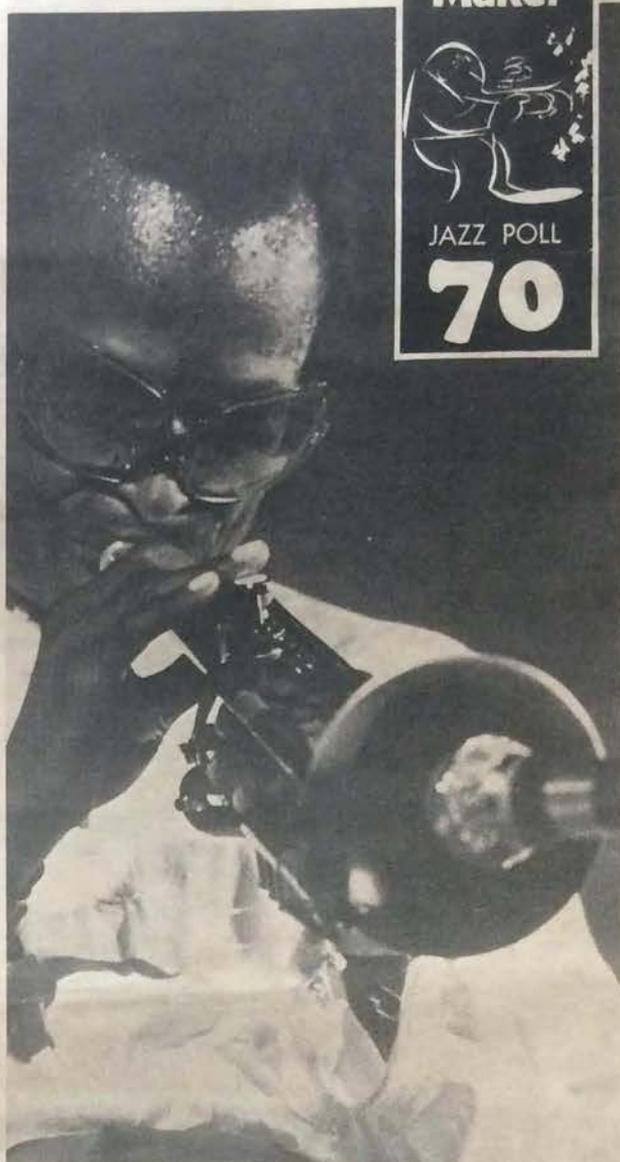
1. DUKE ELLINGTON
2. MIKE WESTBROOK
3. ORNETTE COLEMAN

NEW STAR

1. CHICK COREA
2. JOHN SURMAN
3. CECIL TAYLOR

LP OF THE YEAR

1. FILLES DE KILIMANJARO Miles Davis CBS
2. OLIV Spontaneous Music Ensemble Marmalade
3. MONDAY NIGHT Thad Jones / Mel Lewis Orchestra United Artists



MILES DAVIS: top musician, top small group, top trumpeter, top album.

Davis is Miles in front...

MILES DAVIS is the world's top jazzman. That is the verdict of MM Readers in the 1970 Jazz Poll.

Miles has topped Duke Ellington as the world's Top Musician as well as retaining his Small Group and Trumpet titles. And he also netted the award for the best LP of the year with his "Filles De Kilimanjaro."

New winners in the International Section this year were: Jimmy Witherspoon who came top in the Blues Artist section, from which last year's winner, Muddy Waters, disappeared; Roswell Rudd, who changed top places with J. J. Johnson, among the Trombones; Jimmy Guiffre, third last year to Jimmy Hamilton and the late Pee Wee Russell; John Surman, taking over as top Baritone from Gerry Mulligan; Cecil Taylor who won the Piano section, with last year's winner, Bill Evans, unplaced; and Richard Davis, who took over the Bass crown from Charles Mingus.

International New Star was Chick Corea who particularly impressed with Miles Davis' Quintet.

Duke Ellington (Big Band, Composer, Arranger), Jon Hendricks (Male Singer), Ella Fitzgerald (Female Singer), Ornette Coleman (Alto), Sonny Rollins (Tenor), Roland Kirk (Flute and Miscellaneous), Jimmy Smith (Organ), Kenny Burrell (Guitar), Buddy Rich (Drums), Gary Burton (Vibes), retained their titles.

There were changes, too, in the British Section — notably John Surman finally ending Tabby Hayes' long reign as Top Musician. Surman retained his Baritone and Miscellaneous Instrument titles, the latter for his soprano playing.

Mike Westbrook was another who finally gained recognition. He came third behind Surman and Hayes as Top Musician, retained his Big Band title and took both the Composer and Arranger crowns for the first time, pushing John Bonkewich and

Stan Tracey off their pinnacles.

John McLaughlin's "Extrapolation" was voted the British jazz LP of the year and he also won the Guitar section for the first time.

Other new winners were Alex Welsh (Small Group), Kenny Wheeler (Trumpet), who changed places with the 1968 victor, Ian Carr; Malcolm Griffiths (Trombone) who pushed Chris Pyne down a place; Mike Osborne who came in at the top of the alto; Jeff Clyne (Bass) and Keith Tippett (New Star).

Those who retained their titles included Georgie Fame (Male Singer), Cleo Laine (Female Singer), John Mayall (Blues Artist) — Eric Chapson, who came second last year, dropped out of this section — Sandy Brown (Clarinet), Tabby Hayes (Tenor), Harold McNaire (Flute), Stan Tracey (Piano), Alan Hovav (Organ), Tony Oxley (Drum) and Frank Rosato (Vibes).

British Section



- STAN TRACEY
ALEX WELSH
GEORGIE FAME
IAN CARR
DON RENDELL
JOE HARRIOTT

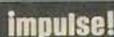
International Section



- DUKE ELLINGTON
ROLAND KIRK
ELLA FITZGERALD
J. J. JOHNSON
JOHNNY HODGES
SONNY ROLLINS
STAN GETZ
GERRY MULLIGAN
OSCAR PETERSON
JIMMY SMITH
KENNY BURRELL
RAY BROWN
BUDDY RICH



- RAY CHARLES
JIMMY WITHERSPOON
B. B. KING



- ORNETTE COLEMAN
ARCHIE SHEPP



CONGRATULATE ALL THEIR ARTISTS ON THEIR JAZZ POLL SUCCESSES

Melody Maker



JAZZ POLL

70

DUKE ELLINGTON is back at the top of the jazz pile — voted Musician Of The Year in the annual MM Critics' Poll, conducted among Britain's jazz writers.

Duke last held the title in 1967, being beaten by Miles Davis in 1968 and vanishing from the top four last year when the winner was John Surman. This time, Surman has vanished from the top placings, although retaining his crown as the world's top Baritone player.

Ellington notched up four victories in all, retaining his titles as number one Big Band leader, Composer and Arranger.

A newcomer in the top three Musicians Of The Year, is Cecil Taylor, who so impressed the critics at the 1969 Jazz Expo. He also switched places with the 1969 winner to come top of the pianists as well as making second place in the New Star category, won by British alto saxist Mike Osborne. Taylor shared his second place with tenorist Joe Farrell.

The critics were, as usual, asked to vote for up to three musicians in order of preference in each category. Three

Duke's back on top



DUKE ELLINGTON



JIMMY KNEPPER



ORNETTE COLEMAN

was the late, lamented Pee Wee Russell; Elvin Jones is back at the top in the Drums category ending Max Roach's reign of a year; Lionel Hampton took the Vibes crown from Gary Burton; Larry Young has displaced Jimmy Smith from what seemed a sinecure as boss Organist.

Miles Davis retained his Combo title with an easy win against the Elvin Jones Trio and also came out top of the Trumpets again.

Others who clung on to last year's titles were: Sarah Vaughan (Female Singer), Ornette Coleman (Alto), Sonny Rollins (Tenor), Roland Kirk (Flute), Kenny Burrell (Guitar) and Richard Davis (Bass).

It's pleasing to see recognition coming to Britain's Kenny Wheeler who tied with Don Cherry for second place behind Miles among the Trumpets, and also figured in the top five Musicians Of The Year and Arrangers.

Other Britons who made

the top three of their sections were: Cleo Laine (third equal Female Singer), Malcolm Griffiths (third equal Trombone), Sandy Brown (Second Clarinet), Tony Coe (third Clarinet), John McLaughlin (second Guitar), Derek Bailey (third Guitar) and Mike Westbrook (second Composer).

Closest battles, with only one point separating the winner from the runner-up came with B. B. King and Muddy Waters (Blues / Gospel), Ornette Coleman and Johnny Hodges (Alto), Sonny Rollins and Wayne Shorter (Tenor) and Mike Osborne against Joe Farrell and Cecil Taylor (New Star).

Another close fight came for the runner-up to Duke Ellington among the Big Bands. Those arch-rivals, and Ronnie Scott Club favourites, the Thad Jones-Mel Lewis and Kenny Clarke-Francy Boland bands had only one point between them, with Jones-Lewis coming out on top.

Critics poll

ALEX WELSH

FRED • LENNIE • JIM
JOHNNY • ROY • AL
• HARVEY •

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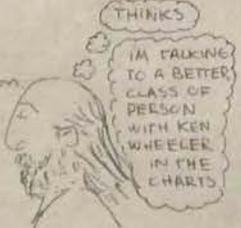
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support over
the last few
years"



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AND ALL THE BAND

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BIG BAND

- 1 DUKE ELLINGTON 33
- 2 THAD JONES-MEL LEWIS 17
- 3 KENNY CLARK-FRANCY BOLAND 16
- 4 Mike Westbrook 13
- 5 Count Basie 9
- 6 Sun Ra 5
- 7 John Warren 4

MALE SINGER

- 1 JIMMY WITHER-SPHOON 18
- 2 LOUIS ARMSTRONG 13
- 3 JON HENDRICKS 12
- 4 Joe Williams 6
- 5 Joe Turner 6
- 6 Mark Murphy 4
- 7 Jimmy Rushing 4

FEMALE SINGER

- 1 SARAH VAUGHAN 19
- 2 ARETHA FRANKLIN 12
- 3 ELLA FITZGERALD 11
- 4 CLEO LAINE 11
- 5 Nina Simone 8
- 6 Blossom Dearie 7
- 7 Norma Winstone 5
- 8 Carol Sloane 4

TRUMPET

- 1 MILES DAVIS 41
- 2 DON CHERRY 13
- 3 KENNY WHEELER 12
- 4 Ruby Braff 10
- 5 Freddie Hubbard 5
- 6 Clark Terry 5
- 7 Lester Bowie 4
- 8 Bill Coleman 4

TROMBONE

- 1 JIMMY KNEPPER 17
- 2 ROSWELL RUDD 17
- 3 VIC DICKENSON 8
- 4 MALCOLM GRIFFITHS 8

individual voting lists, though none of the Continentals have yet made the top three, with the exception of Jean-Luc Ponty, the French violinist who pushed Roland Kirk into second place among the Miscellaneous Instruments. It seems that a trend is under way which could see the Continentals, particularly the more avant garde, figuring high in future polls.

New winners this year

included Jimmy Witherpoon who swapped places with Louis Armstrong at the top of the Male Singers; B. B. King, up from third last year, to beat Muddy Waters, last year's winner in the Blues / Gospel section; Jimmy Knepper came in to share the Trombone crown with last year's victor, Russell Rudd; Ellington clarinetist Russell Procope, unplaced last year, took his section — last year's winner

CLARINET

- 1 RUSSELL PROCOPE 17
- 2 SANDY BROWN 12
- 3 TONY COE 11
- 4 Roland Kirk 10
- 5 Perry Robinson 6
- 6 Jimmy Hamilton 5
- 7 Albert Nicholas 4

ALTO SAX

- 1 ORNETTE COLEMAN 22
- 2 JOHNNY HODGES 21
- 3 PHIL WOODS 13
- 4 Roscoe Mitchell 9
- 5 Mike Osborne 7
- 6 Trevor Watts 6
- 7 John Handy 5
- 8 Ray Warleigh 5

TENOR SAX

- 1 SONNY ROLLINS 20
- 2 WAYNE SHORTER 19
- 3 PAUL GONSALVES 10
- 4 Eddie "Lockjaw" Davis 8
- 5 Stan Getz 8
- 6 Albert Ayler 6
- 7 Evan Parker 6
- 8 Archie Shepp 5

BARITONE SAX

- 1 JOHN SURMAN 41
- 2 HARRY CARNEY 28
- 3 GERRY MULLIGAN 12
- 4 Pepper Adams 7
- 5 Jerome Richardson 4
- 6 Sahib Shihab 4

PIANO

- 1 CECIL TAYLOR 30
- 2 EARL HINES 14
- 3 DUKE ELLINGTON 13

FLUTE

- 1 ROLAND KIRK 34
- 2 YUSEF LATEEF 14
- 3 JAMES MOODY 10
- 4 Norris Turney 7

GUITAR

- 1 KENNY BURRELL 28
- 2 JOHN McLAUGHLIN 18
- 3 DEREK BAILEY 6
- 4 Jerry Hahn 5
- 5 Barney Kessel 5
- 6 Sonny Sharrock 4

BASS

- 1 RICHARD DAVIS 33
- 2 CHARLIE HADEN 17
- 3 CHARLES MINGUS 10
- 4 Ray Brown 9
- 5 Jimmy Garrison 7
- 6 Steve Swallow 6
- 7 Henry Grimes 5
- 8 Barre Phillips 5

DRUMS

- 1 ELVIN JONES 23
- 2 MAX ROACH 15
- 3 TONY WILLIAMS 9
- 4 Ed Blackwell 7
- 5 Buddy Rich 7
- 6 Kenny Clarke 6
- 7 Jack De Johnette 6
- 8 John Marshall 4
- 9 John Stevens 4

VIBES

- 1 LIONEL HAMPTON 31
- 2 BOBBY HUTCHERSON 27
- 3 GARY BURTON 26
- 4 Milt Jackson 8
- 5 Karl Berger 8
- 6 Red Norvo 7
- 7 Frank Ricotti 7

FLUTE

- 1 ROLAND KIRK 34
- 2 YUSEF LATEEF 14
- 3 JAMES MOODY 10
- 4 Norris Turney 7

ORGAN

- 1 LARRY YOUNG 20
- 2 WILD BILL DAVIS 12
- 3 JIMMY SMITH 7
- 4 Richard "Groove" Holmes 5

MISCELLANEOUS INST

- 1 JEAN-LUC PONTY (Vln) 25
- 2 ROLAND KIRK (Manzello, stritch) 16
- 3 JOE VENUTI (Vln) 13
- 4 John Surman (sop) 10
- 5 Karl Jenkins (oboe) 8
- 6 Wayne Shorter (sop) 6
- 7 Willem Bruker (bass ct) 4

SMALL GROUP

- 1 MILES DAVIS 35
- 2 ELVIN JONES 11
- 3 ORNETTE COLEMAN 8
- 4 GARY BURTON 8
- 5 Cecil Taylor 7
- 6 Buddy Tate 5

ARRANGER

- 1 DUKE ELLINGTON 26
- 2 GIL EVANS 8
- 3 CARLA BLEY 7
- 4 Thad Jones 6
- 5 Neil Ardley 5
- 6 Mike Gibbs 5
- 7 Kenny Wheeler 5

COMPOSER

- 1 DUKE ELLINGTON 20
- 2 MIKE WESTBROOK 12
- 3 CARLA BLEY 14
- 4 Cecil Taylor 8
- 5 Mike Gibbs 5
- 6 Mike Mantler 5
- 7 Graham Collier 5

BLUES ARTIST

- 1 B. B. KING 13
- 2 MUDDY 12

WATERS 12

- 3 JOE TURNER 9
- 4 Jimmy Witherpoon 7
- 5 Fred McDowell 6

TOP MUSICIAN

- 1 DUKE ELLINGTON 17
- 2 MILES DAVIS 14
- 3 CECIL TAYLOR 12
- 4 Mike Westbrook 8
- 5 Kenny Wheeler 6
- 6 Mike Mantler 4

NEW STAR

- 1 MIKE OSBORNE 10
- 2 JOE FARRELL 9
- 3 CECIL TAYLOR 9
- 4 Mike Westbrook 6
- 5 Tony Oxley 5
- 6 Keith Tippett 5

THANK YOU
HAROLD McNAIR

SINCERE THANKS
JEFF CLYNE

THANK YOU FOR YOUR VOTES
FRANK RICOTTI

Thank you very much

KEN WHEELER

Invaluable link in the Coltrane saga

JOHN COLTRANE: "Selflessness" (a) My Favourite Things; (b) I Want To Talk About You; (c) Selflessness. (Impulse AS-9161).

(a)—Coltrane (soprano), McCoy Tyner (piano), Jimmy Garrison (bass), Roy Haynes (drums). Recorded Newport Jazz Festival, 1963.

(b)—same, but Coltrane plays tenor. Same date.

(c)—Coltrane, Pharoah Sanders (tenors), Donald Garrett (bass clarinet, bass), Tyner (piano), Garrison (bass), Elvin Jones (drums), Frank Butler (drums, percussion), Juno Lewis (percussion). Recorded Los Angeles, October, 1965.

THIS, the latest post-humous instalment of the Coltrane Saga, provides yet another invaluable link in the chain of man's development. As such, it is an essential purchase.

Much of the interest will centre around the appearance on two tracks of Roy Hays, who held the drum chair in the quartet for brief periods at various times during its life, but whose only previous recordings with Trane were on "After The Rain" ("Impressions") and "Dear Old Stockholm" ("The New Wave In Jazz").

Haynes is Haynes, not Elvin Jones, so the difference is readily apparent. There is naturally more emphasis on linear motion, less vertical complexity, but Roy drives Trane on "Things" almost as hard as Elvin ever did. The rhythm section is somehow rather tighter, and not quite so prone to sudden energy surges, but it's still very exciting.

"Selflessness" comes from the "Kulu Se Mama" session,



in Los Angeles, and opens with free interplay between the two tenors (and possibly Garrett on bass clarinet). It's noticeable that as Pharoah gets harsher and harder, so Trane recedes into the distance, playing some kind of far-out counterpart to Sanders' heavy raving.

Tyner's solo here is one of the album's highlights. Very much in the fleet vein of his performance on "Meditations," its ceaseless eloquence is quite stunning.

Garrison's playing is well recorded on all these sides, particularly the quartet tracks, and his contribution is for once open for all to see.

Anything from Coltrane's horn is valuable, and it's nice to see Impulse keeping their promises. Now how about that cut from the "Love Supreme" session with Shipp and Art Davis, or something from the "India" period, when Dolphy was in the band? — R.W.

ROLAND KIRK

ROLAND KIRK QUARTET WITH THE BENNY GOLSON ORCHESTRA: Ecclasiastics. By Myself. A Night's Sleep In Berkeley Square; Roland Speaks; Variations On A Theme; (b) I've Got Your Number. Between The

Fourth And Fifth Step; April Morning; Get In The Basement; Abstract Improvisation (Mercury SMWL 21943).

Kirk (tenor, manzello, strich, flute, siren) with: (a) large orchestra dir. by Benny Golson, including Richard Williams (trumpet), Harold Mabern (piano), Richard Davis (bass), Albert Heath (drums). Recorded June, 1963, NYC.

(b) Mabern (piano), Abdulah Rakib (bass), Sonny Brown (drums). Probably same date.

THIS FINE album was cut in 1963, at about the time when Mercury were running out of ideas about what to do with Roland.

Of course, you don't need to get up to any A&R tricks with Kirk. You just let him be, and marvel at the results. Anyway, the collaboration with Golson, which takes up the first side, was an unusually happy idea.

The two men have affinities in that they both stand roughly in the middle of jazz, although Roland reaches further back and forward than Golson. But their conceptions are largely complementary in this context, and it's a shame they couldn't have done the full album.

My favourites are "Ecclasiastics," a fine reading of the Mingus tune which, while it may not reach the spectacular emotional peaks of the bassist's original version, is decidedly invigorating, and "Roland Speaks," a typical Golson number which might

have been written as a "second strain" to something like "Just By Myself."

The second side presents Kirk in a more conventional context, and has plenty of the rousing callisthenics we know from his club appearances. "I've Got Your Number," for instance, is a pleasant but routine manzello feature until the coda — when Roland bungs in his tenor as well and starts doing the bagpipe bit.

This is probably one of Roland's best records, and although it doesn't have some of the anarchic wildness of his later work, it can safely be recommended to his many admirers. — R.W.



BOB DOWNES

BOB DOWNES: "Bob Downes Open Music" (a) Dream Journey; (b) Birth Of A Forest; (c) Integration; (d) Contact; (e) Ghosts In Space; (f) Desert Maze; (g) Electric City. (Philips SRL 7932Z).

(a) — Downes (flute, tenor, Chinese bells); Nigel Carter, Henry Lowther, Butch Hudson (trumpets), Chris Payne (trombone), Jim Gregory (flute), Clive Stevens (tenor), John Warren (baritone), Harry Miller (bass), Dennis Smith, John Stevens (drums), Derek Hogg (vibes, percussion).

(b) — Downes (flute).

(c) — Downes (bamboo flute), Stevens (drums).

(d) — Downes (flute), Miller (bass), Stevens, Smith (drums).

(e) — Downes (alto flute), Miller (bass), Stevens, Smith (drums).

(f) — Downes (tenor, alto, voice), Chris Spedding (guitar), Miller (bass, guitar), Smith (drums). All London, 1969.

JAZZ is still short of strong voices on flute. Most of the musicians who have been able to say something on the instrument



JOHN COLTRANE: invaluable link in his development

have been primarily saxophonists, and have not been able to give the instrument the study and concentration it demands.

Bob Downes is a rare exception, and although he, too, plays alto and tenor saxes, there's little doubt about where his real passion lies.

Some of the music on his first album isn't really jazz, partly because the whole of the first side is a piece of music composed for a ballet called "Blind Sight," which was premiered by the Ballet Rambert last November. But it is still suffused with the spirit of jazz, even when the notes are written and the phrasing classical.

"Dream Journey" as the ballet music is called, is a fascinating experience. The two flutes blend beautifully on a number of lovely themes, while the brass arrive for a long middle section which is driven by the drummers and Miller's implacable bass lines.

The second side is more akin to what Downes is likely to play at the Crucible or the 100 Club. The presence of Stevens, an ideal partner, sparks him, particularly on "Integration," and the two solo flute outings will be of interest to people other than fellow practitioners of the instrument. "Electric City" is a gamble which came off: a programmatic piece — which depicts the sound and fury of

it lacks a little of the impact of the earlier record.

The use of voices and extra percussion stems greatly from Coltrane's late period, and the question must again be asked which was the innovator, Trane or Pharoah? I'm inclined to plump for the former.

But Pharoah is a wonderful player with a broad and raucous tone stemming from the R&B honkers, and a fine sense of rhythmic balance. He has learnt from Trane the way to emphasise a melody by giving it weight and simplicity, and some of his statements are truly gorgeous.

Watkins' horn and Spaulding's flute are used mainly for colouration on the long "Creator," which, contrary to the sleeve, takes up most of both sides. But Thomas's voice is featured frequently, singing his own quasi-pantheistic lyrics over Pharoah's beautifully simple themes.

"Colours" is very similar, sounding once again like a Coltrane coda. It lasts four or five minutes and has more pleasant singings. Thomas really has a very nice voice, and there are some nice moments when Watkins adds embroidery behind him. R.W.

KEN MOULE

KEN MOULE: "Adam's Rib Suite" (Sweet Nell, Helen Of Troy, Zsa Zsa Gabor, Becky Sharp, Aphrodite, Cleo Laine, Miss Lulu White, Lucretia Borgia, Marilyn Monroe, Lady Marybeth, Mae West (Ember CJ582Z)).

Moule (piano), Kenny Wheeler (trumpet, flugelhorn), Roy Wilcox (flute, alto flute, piccolo, alto), Louis Stewart (sax), Lennie Bush (bass), Bonnie Stevenson (drums), Patrick Halling, Eric Bowles (violins), Kenneth Essex (viola), Francisco Gabor (cello).

THIS IS music that is totally impossible to categorise and it finds its way on to the jazz page largely because of the strong line-up of jazz soloists.

It must be ten years since Moule's admirable Wind In The Willows suite, "Jazz At Toad Hall" and it seems incredible we have had to wait so long for another. This time he has combined Jazz String Quartet — a plan fraught with danger, but which he has handled so skilfully that the results are a delightful record.

Each track is a tribute to a different lady, ranging from Nell Gwynne and Helen Of Troy to such contemporaries as Cleo Laine and Zsa Zsa Gabor. I imagine that each of the ladies would be delighted with Moule's view of her.

The soloists, notably Wheeler, Wilcox, Stewart and Moule, all acquit themselves with much credit, but this is really a composer's album and Moule's writing has lost none of its cunning wit or colour-sense. The string quartet has lengthy passages to itself and Moule passes himself one of the few contemporary writers who knows how to handle them.

Much of the writing is romantic with a capital R, but it never descends to sentimentality and at times shows a sharp cutting edge beneath the pastel shades.

An album of great charm which reveals more and more of interest with each playing. — B.D.



PHAROAH SANDERS

PHAROAH SANDERS: "Karma" (a) The Creator Has A Master Plan; (b) Colours. (Impulse AS-9161).

(a) — Sanders (tenor), Julius Watkins (French horn), James Spaulding (flute), Lonnie Smith (piano), Richard Davis, Reggie Workman (bass), Billy Hart (drums), Nat Bates (percussion), Leon Thomas (vocals, percussion). Recorded New York, 14/2/69.

(b) — Sanders (tenor), Watkins (French horn), Smith (piano), Workman, Ron Carter (drums), Freddie Waits (bass), Thomas (vocals, percussion). Recorded New York, 15/2/69.

THIS ALBUM suffers slightly from being an obvious follow-up to Sanders' brilliant and big-selling "Tashid," and despite some wonderful moments I feel

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POP SINGLES by Chris Welch



BEATLES: in nostalgic, sombre mood.

BEATLES: "Let It Be" (Apple). As some tribes mark the passage of the years by carving marks on ancient oaks, or piling high mounds of human skulls, so the pop reviewer calculates by the annual release of Beatle singles. It seems a long way from "Love Me Do" and much magnetic tape has flowed under the recording head. There is a nostalgic, almost sombre mood to this piece by John and Paul, and a gospel hymn feel that makes one of the best Beatles songs in many a crop of Apples.

BOB AND MARCIA: "Young, Gifted and Black" (Harry). One of the best records in the Reggae idiom to emerge. A good production and more than competent vocals make up for much of the undoubted bludge that has been released in the past. With a good stirring hook, phrase Bob and Marcia can expect a hit.

BETTY EVERETT: "Sugar" (UNI). A warm and soulful performance by one of the great stars of soul. Ideal for the more exclusive discotheques where Lord Gnome the well known newspaper magnate can often be seen "freaking-out" in the company of doe-eyed dollies.

GENE PITNEY: "A Street Called Hope" (Stateside). A Greenaway-Cook song given an emotional treatment by Gene who retains his catch in the voice and build up from low mutterings to full-scale belting. A hit, and coupled with "Think Of Us" by Tony Hazzard, excellent value for eleven sided guinea notes, or whatever they charge for singles these days.

TREMELOES: "By The Way" (CBS). Maintaining their high standard of material, performance and production, the Tremes get better with every single release. While it has an inconclusive coda, the lead vocal is attractive and the backing singers, and the backing has some interesting surprises.

LOVE: "I'm With You" (Elektra). One of the best groups in the world, and Arthur Lee's work as composer, arranger and leader made Love a pioneer of what has become known as progressive rock.

MICHAEL CHAPMAN: "Fully Qualified Survivor" (Harvest SHVL 744). Chapman, who wandered in and out of the pop world before arriving on the folk scene, continues to lead the band with his latest album. He would probably gain more recognition if aspiring guitarists could get to grips with this complex guitar work, and it's sad that his record, which has become known as the impact it deserved. Chapman is an introvert who plays

Back in 1966 the Beach Boys were about the most ahead sound in America, but Love, with their first Elektra album blazed a trail for beautiful, sophisticated and meaningful music. This is a typical Love performance with a kind of magic difficult to detail. While the personnel has changed many times, the genius of Mr Lee remains strongly in evidence.

ANDY WILLIAMS: "Can't Help Falling In Love" (CBS). Andy seems to have brightened up that TV show of his with Laugh-In type humour which is a relief. One of the main problems of the Andy Williams show is that Andy Williams insists on singing throughout. Even guest stars are interrupted by him bobbing up at their elbow with a grin and a song. Perhaps he is trying to beat Roland Kirk's two-hour record for non-stop bobbing.

MRS MILLS AND HER HAPPY PIANO: "The Champs Elysees" (Parlophone). What an amazing sound Mrs Mills obtains from the keyboard. If only we could get her away from pub material and into a heavy group like The Band, we would surely hear some mean boogie.

GRASS ROOTS: "Back To Dreamin' Again" (Stateside). A nice relaxed, post-forman, which reminds one of the early work of the Lovin' Spoonful.

FOUNDATIONS: "Take A Girl Like You" (Pye). This is not where they're at — man. But by jingo this film theme certainly fills one with the joys of living and could take the lads to the bottom of the chart. Did I say something wrong?

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MERLE HAGGARD: "A Portrait Of Merle Haggard" (Capitol ST 23533). Haggard is one of the great American country and western singers, and his voice is matched by a unique talent for writing. Compare "This Fine Munksgaard" and "Workin' Man's Blues" — the first a lighter-hearted look at life, the second a serious record on the life of a working man. — J.G.

Folk albums

for himself — thrashing a Gibson guitar which is almost as big as he is. His unrefined Northern accent breaks through his obscure guitar sounds as he businesstotaly involved in the material. Chapman is now in the process of forming a group, and playing

on the album with him are Rick Ross, Barry Morgan, Rick Kemp, Gus Dudgeon, Paul Buckmaster and Johnny van Derk. The moody "Stranger In The Room" stands out above the rest while "Postcards of Scarborough" and "Typical Complexity" — J.G.

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EDDIE ON FOLK

Is John Martyn still a folk singer or not?

This is a totally irrelevant question and one which I'm glad I didn't bother to ask. For in this age of musical categories, John draws only one dividing line which is only slightly less formidable than the Iron Curtain — the difference between honest and dishonest music.

In spite of his reticent disposition John mines no words and is downright invidious when it comes to selecting his beautiful people. The new album is called "Stormbreaker" and the song which reconciles all John Martyn's musical ideals is "Sweet Honesty" which was written three years ago by his wife Beverley, the other side of the partnership.

And the guy who reconciles John and Beverley is son Wezzy, who's only eighteen months old and a good deal more ostentatious than either of his talented parents.

It's true that John Martyn has made a diversion from his first two albums "London Conversation" and "The Tumbler" in going to the States to record with excellent musicians like Levon Helm (The Band), Billy Mundi (Mothers of Invention) and Harvey Brooks (Electric Flag). And the big question is "Why?"

Simply that John and Bev wrote some songs which they realised demanded more than



JOHN AND BEVERLEY

two acoustic guitars to be fully exploited. And Joe Boyd of Witchseason decided that the States was the obvious choice for getting together one of the most natural and affluent albums possible. As John modestly puts it: "It's the best of what we could do at the time, and we couldn't have done it any better. It was just a case of running through the tracks two or three times. Next time I'd like to bring them all over here to record, particularly John Woods, the guy who engineered the album, although I don't really believe that the recording environment matters."

Why does John and Bev work with American session men than British?

"Simply because all the British musicians I like are working with other people. We shall be going to the States again this year for a concert tour. Woodstock's the best place I've found so far. I detest New York but upstate it's OK."

"We've tried to be perfectly honest on this album like Dylan and Steve Stills, who are so tasteful and never effete. We did a concert in Woodstock in aid of the Hudson River Sloop and Dylan was in the audience. It was a treat to see him sing and well; he seemed really beautiful."

Although John claims he would never return to his birth place of Scotland other than to visit his family or to play a gig in Dundee, he is equally as unhappy about London.

"I've been playing here about a year too long, and I'd realised that before I'd put a foot in it. It breeds constant paranoia."

"I don't really think there's anything new for the contemporary singer-songwriter here. In America, people like Nilsson and Laura Nyro are over the past ten years has been addicted to a particular kind of music. There's a whole section of the industry devoted to giving the public its daily fix. There's some really good music in Britain but it's not really good honest music which people like John James produce. Not this so-called heavy stuff. My idea of "heavy" music comes from Zappa and Dylan whereas Led Zeppelin just make a noise."

To me Jimmy Page is just an ego trip guitarist producing smelt music (a combination of smelt and "meth"). It's the same with Kooper and Bloomfield, who give the impression of "Let's get turned on and let's see if we can't make it in the cans, man." It's like music is being turned into a freak show, and you go and watch a spectacle — a phenomenon. It's so far divorced from reality... and yet it's real."

John and Bev believe that the memory distills all the sounds ever heard and nothing produced is ever original but he is a highly original and distinctive songwriter. Beverley, who contributed four numbers, denies that she is a prolific songwriter, and admits that her material is drawn over a long period of time.

John and Bev have only ever played three gigs together, but are quite willing to fulfil the role of the album catch on as it deserves to. "Stormbringer" is hardly recognisable as a British album which reveals a playing point. That the British standard of songwriting and the American session and recording levels combine to produce a natural, funky acoustic sound, a good deal more tasteful than that used by Wezzy to our conversation. — JEREMY GILBERT

FOLK FORUM

THURSDAY

AT PRINCE OF WALES, West Brompton Station
DEREK BRIMSTONE
Peter Darling, Brian Hooper.

BEDFORD COLLEGE, Inner Circle, NW1, Bar 8 pm 44 Baker Street Tube.

THE TINKERS

JOHN MARTYN
BLACK BULL, High Road, N20 HAMISH IMLACH, CAMERA Host: DENNIS O'BRIEN.

FOLK CENTRE HAMMERSMITH
ALEX CAMPBELL
ROD HAMILTON, DON SHEPHERD, THE HAMMERFOLK AND THE ANDREWS, Prince of Wales, Daring Road, 2 minutes' Raven Court Park Tube.

MELIUS, NAGS HEAD, North Street, Clapham.

LEVER

HOCKERILL COLLEGE, BISHOP'S STORTFORD; MORGAN.

KENNETH LOVELESS with Bill St. Crispin's, Southway Park Road, SE16 (junction Penner Road).

TROUBADOUR, 9.30 an evening with
IAN MCCANN
(Orange Blossom Sound)

THESEUS PLUS GUESTS. Next week ANN BRIGGS & JOHNNY MOYNIHAN

WHITE BEAR, Kingsley Road, Hounslow

MO KENNEDY-MARTIN CHAS UPTON — DAVID COUSINS

FRIDAY

ALL THE WAY FROM DURHAM, 3 NIGHTS ONLY IN LONDON
THE FETTLERS
ALSO THE STRANGE ORCHESTRA

THE GROSVENOR, GROSVENOR AVE, N5, opposite Cannonbury Station

AT COUSINS, 49 Greek St. 7.30-11

MIKE CHAPMAN

Singer, Songwriter

CONTACT FOLK CLUB, 49 Great Peter Street, S.W.1

PADDY HUSSEY

DR. HOBBS at 8 pm, The Gloucester Hotel, King William Walk, S.E.10

THE SOUTHERN RAMBLERS present
DIZ DISLEY

FRIDAY, MARCH 6, CONCERT, LEWISHAM TOWN HALL, 8.30. DAVE COOPER, JENNY BEECHING, RICHARD DICANCE, DIANA CLEMENTS, LEGACY, RAY STILES, QUARTERBACK, CELIA CONGDON, RICHARD REEVE, BREXTON BERT, ONLY 5!

OPENING TONIGHT, THE STRATFORD FOLK CLUB, John Faulkner, Sandra Kerr, Terry Yarnell, Phil Coughlan, Railway Tavern, Angel Lane, Stratford, E15 (near Stratford rail and tube).

PETER BELLAMY

General Haverlock, Ilford

ROVERS FOLK CLUB, Boats Head, Bishop's Street, Stratford

JEREMY TAYLOR

SATURDAY

ANGLERS; TEDDINGTON, SUE & MOSES SKYPORT ADE TUCKER

ASYLUMINAL PEANUTS, Kings Arms, 213 Bishopsgate, Singers welcome. 10 pm MICK HARRISON in a nervous breakdown

AT COUSINS, 49 Greek St. 7.30-11

THIRD EAR BAND

AT THE CELLAR, Cecil Sharp House, Camden Town. 8 pm. COME ALL, YE, DAVE COOPER AND JENNY BEECHING.

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M.I.C.R.A. St. Josephs Hall, Highgate Hill, N.19 Saturday, February 28.

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Thanks to the Dabblers and all who performed last week

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THE FETTLERS

SUNDAY

BARLEY MOW, Horseferry Rd, SW1

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THE FETTLERS

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DIZ DISLEY

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JOHN JAMES

HOME BREW, TOWER HOTEL, opposite Walthamstow Central.

JACK WARSHAW BUFF ROSENTHAL CROYDON, COME-ALL-YE, Blue Anchor, South Croydon

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JOHN BREEZY BULLY WEE Host JOHN TIMPANY

SUNDAY cont.

RAILWAY HOTEL, DARTFORD BOB ROBERTS AND THE SUFFOLK COUNTRY DANCE BAND Residents: CRAWFOLK

ST. MARTINS-IN-THE-FIELDS Trafalgar Square, 8.30 pm CRYPT FOLK CLUB Liquid Light by RON HENDERSON

LONG JOHN BALDRY

PAUL ROWAN, CONTINUUM

THE ENTERPRISE, Hamstead COLIN CATER and ROGER WATSON with Residents: The Folk Enterprise opposite Chalk Farm Station, 7.45 pm.

TROUBADOUR, 9.30

JOHNNY COLLINS

MONDAY

AT CATFORD RISING SUN
TIM & ANNA LYONS LEGACY, DAVE COOPER

CLANFOLK: Marquits of Clan-Ricarde, Southwick Street, Paddington

MARK SMITH GEORGE HARRISON

ISLEWORTH ARTS LAB presents

GORDON GILTRAP

plus BLUE CONDITION AND SOUNDS by Paul Charles at the Northumberland Arms, Lower Square, Newarth

MIMOTAU, Nags Head, North St., Clapham SESSION CLUB Musicians and singers welcome

PUTNEY HALF MOON

ALEX CAMPBELL

Gerry Lockran, Cliff Augier, Next Week: STRAWWS

SEVENTH BIRTHDAY CELEBRATIONS, HERGAL ROYAL OAK WEALDSTONE, 7.30 pm. JUG TRUCK, PASTIE BYRNE, BOB & CAROLE PEGG, ROY HARRIS, ROBIN & BARRY DRANSFIELD plus many others.

WALTON - ON - THAMES, 15b Church Street STAN ARNOLD introduces

DIZ DISLEY

TUESDAY

HOUNSLOW ARTS LAB

DAVID BOWIE

AND HIS NEW ELECTRIC BAND SEGG, BOB & CAROLE PEGG, ROY HARRIS, WITH MAGGIE NICHOLS

White Bear, Kingsley Road, Hounslow

THE ROEBUCK, Chiswick High Road, PAUL HERTT, Hosts: CONTEMPORARY VERSE

THREE HORNSHES FOLK CLUB, Heath Street, nr Hampstead Heath, 8 pm

BOB AXFORD ROSEMARY HARDMAN and your hosts, THE EXILES.

WEDNESDAY

ABUNDANT CROYDON Folk Song Club, Waddon Hotel, Stafford Road, Croydon's own

DAVE SMITH Pete Twitchell, Tony Powell

ANYTHING ACOUSTIC

SUN FOREST

HUNTER MUSKETT

Marquise, 90 Wadour Street, LICENCED BAR

IAN RUSSELL with Ralf, York and Albany, Parkway, Camden Town

NEW HOLY GROUND, 36 Bishops Road, Hammersmith
RONNIE CAIRDUFF DENNIS O'BRIEN

NORTHERN POLY Bar Lounge, Holloway Road Tube

GERRY LOCHRAN

KING'S HEAD, Upper Street, Islington. Sing, and dance around

SURBITON Assembly Rooms, DEREK SARJEANT FOLK TRIO, MICK ABSALOM.

TROUBADOUR, 9.30
CHRIS DAVIES PAT MILLER

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ALEXIS KORNER

MARCH DATES AVAILABLE

Worldwide management: Philip P. Roberge Associates Inc., 7 Kemble House, 58 Dean Street, London, W.1. 01-437 9444

FISHMONGERS ARMS

WOOD GREEN, N.22 (WOOD GREEN TUBE)

Saturday, February 28th 7.45 p.m.

MAGNA CARTA

COLIN SCOTT

WYCHWOOD FOLK

18 Shipton Road, Ascott/U. Wychwood Oxon

invites all Folk Artists interested in working in South Midlands area to send terms, publicity, etc.

Also welcomes enquiries from all club secretaries, etc.

IAN ANDERSON 3rd 10 March, Festival

KEITH CHRISTMAS 2nd 14th March

PIGISTY HILL LIGHT ORCHESTRA new recording

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AL JONES and others

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CONCERT ON FRIDAY, MARCH 6th 8 p.m.

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THE BARROW POETS

at Greenwich Theatre

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Coombs Hall, London, S.E.10. 858 7733

Sunday, March 8th, 1970, 8 p.m.

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Don't just envy your mates who can play a musical instrument, join 'em.

Don't stay on the outside listening in, get yourself an instrument and play man play.

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With a little help from somebody who knows how, most musical instruments are fun and easy to play even if you don't aim to become a star.

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Drop in to your local music shop today. Stop that yearning. Start that learning. MAYBE soon you might start earning.

Musical Instruments Promotion Association

FOLK NEWS

BASSIST John Dunkerley has been referred to the Metropolitan Police following the departure of Dave Pegg to Fairport Convention.

Herga Folk Club Harrow celebrate their seventh birthday on Friday, Festival of New Talent in Folk at Islington Town Hall (Saturday afternoon), Troubadour (Saturday evening) and The Barlow Mow, SW2 (Sunday).

The Jones Jug Trust, Sheilah McDonald and Roger Moss appear on concert at Waltham Forest College on March 6 & 7. The Bridge House, Elephant and Castle, introduce Roger Hubbard and the Newport Folk Club (March 6) followed by Chris Ford Davis (13), Gerry Lockran (20), Pigisty Hill Light Orchestra (27), Brett Marvin and the Thunderbolts (April 3), Gordon Smith (10) and Jo-Ann Kelly (17).

Paddy Howsey plays the Concert Club (tomorrow, Friday) followed by St. Martin in the Fields (March 3), and Cardinal Club (3).

an evening with

John Renbourn Bert Jansch Terry Cox
Danny Thompson Jacqui McShee

Pentangle

watford town hall
monday 9th march

DOORS OPEN 7.30pm TICKETS 15 (14 1/2)

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Artists booked thru' College Entertainments 01-437 4000

PUBLIC NOTICES

1/4 per word

DEREK F. HOLLOWAY and Michael E. Webb intend to apply to the Waltham Forest Town Council to carry on an employment agency for persons in the entertainment industry at 155 Howard Road, London, E12, such agency to be known as Disc Management Agency. All objections and grounds therefore, must be submitted in writing to the Town Council, Waltham Forest Town Council, London, E.11; within 14 days from date of publication of this advertisement.

EMPLOYMENT AGENCY LICENSES: DON LAWSON ASSOCIATES LTD intend to apply to the Westminster City Council for a Licence to carry on an Employment Agency for persons in the entertainment industry at No. 51 Charles Street, Mayfair, London, W.1. Such agency, as known as Lawson Associates, the directors of the company are: Don Lawson, known as Don Lawson, 51 Charles Street, Mayfair, London, W.1. All objections and grounds therefore,

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thursday, February 26th
IMPOSITION AT THE 100
(see Melody Maker Advertisement)

Friday, February 27th
KEN COLYER'S JAZZMEN

Saturday, February 28th
BILL NILE'S GOODTIME BAND

Sunday, March 1st
TERRY LIGHTFOOT'S JAZZMEN

Monday, March 2nd
ALAN SKIDMORE QUINTET

Tuesday, March 3rd
JAZZ AT THE TANKERVILLE, HOUNSTOW, BLOWER'S WELCOME.

Wednesday, March 4th
MISSISSIPPI FRED McDOWELL

Thursday, March 5th
MONTY SUNSHINE'S JAZZ BAND

Friday, March 6th
WHITTINGTON, PINNER, KENNY BALL, Bar to midnight

Saturday, March 7th
BLUES LOFT

Sunday, March 8th
BRETT MARVIN & THE THUNDERBOLTS

Monday, March 9th
KEN COLYER'S JAZZMEN

Tuesday, March 10th
TED POTTER'S BIG BAND

Wednesday, March 11th
THE YARRA YARRA JAZZ BAND

Thursday, March 12th
KEN COLYER'S JAZZMEN

Friday, March 13th
TED POTTER'S BIG BAND

Saturday, March 14th
ALAN SKIDMORE QUINTET

Sunday, March 15th
JOHN DANKWORTH ORCH.

Monday, March 16th
TONY ROBERTS FOUR

Tuesday, March 17th
ALAN SKIDMORE

Wednesday, March 18th
TOMMY WHITTLE QRT.

Thursday, March 19th
ALAN SKIDMORE

Friday, March 20th
ALAN SKIDMORE

Saturday, March 21st
ALAN SKIDMORE

Sunday, March 22nd
ALAN SKIDMORE

Monday, March 23rd
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Tuesday, March 24th
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Wednesday, March 25th
ALAN SKIDMORE

Thursday, March 26th
ALAN SKIDMORE

Friday, March 27th
ALAN SKIDMORE

Saturday, March 28th
ALAN SKIDMORE

Sunday, March 29th
ALAN SKIDMORE

CLUBS

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Sunday, March 29th
ALAN SKIDMORE

SATURDAY cont.

BEFORD COLLEGE, Inner Circle, Regents Park, Baker St. Tube, 8 p.m. £2. Bar

MIKE OSBORNE AND PAUL LYTTON QUARTET

BLACKBOTTOM STOMPERS, Greenman, Blackheath

DOLPHIN HOTEL, MAIDENHEAD, Blues and Progressive Club opening on the 7th March under PAUL STRIKER PRODUCTIONS.

KINGSTON POLY, Penrhyn Road BRUCE BATHOL (X-COUNTRY JOB)

FORMERLY FAT HARRY AUDIENCE

NEW ERA Jazzband, Ship Ground, Lea Bridge Road, Clapton.

RED DEER, South Croydon JAZZ DISCIPLES

SOUND ASYLUM — see Page 28

JAZZ CARDINALS, Cellar Bar, Brewery Tap, High Street, Ware

VAUGHAN COLLEGE ST. NICHOLAS CIRCLE, LEICS. TOGETHER IN CONCERT

MISSISSIPPI FRED McDOWELL ARTHUR "BIG BOY" CRUDDUP

BLACK PRINCE HOTEL, Besley, Kent, Trille.

BLUES DISPENSARY, Station Hotel, Sidcup, Blues and beyond.

BOTTLENECK BLUES CLUB Tavern, Angel Lane, E.15

PLUS DUTCH HENRY BROWN

BRISTOL TROUBADOUR ARTHUR "BIG BOY" CRUDDUP

CHEZ CHESTERMAN, Crown 2nd Anchor, Cross Street, Illington (Lunchtime)

CHEZ CHESTERMAN, Peacehaven, (Evening)

COOKS CHINGFORD ROYAL FOREST HOTEL Where beer was once tuppence a yard

ALEX WELSH & GEORGE CHISHOLM

WHITE BEAR, Sinsley Road Hounslow

PAT EVANS SEXTET at Oval House, 8 pm, 34 Kennington Rd, SW5 2RE, 2/6

SOUND ASYLUM — see Page 28

SWING FIVE, Lady Margaret, Lady Margaret Road, Southall Free

100 CLUB 300 OXFORD ST. LONDON, W.1 GREAT MISSISSIPPI BLUES JAM

MISSISSIPPI FRED McDOWELL AND BY DEMAND ARTHUR "BIG BOY" CRUDDUP

MEMBERS 7/6. GUESTS 8/6 NEXT SUNDAY

SUNDAY cont.

KEITH SMITH BAND, Madingley Club, Richmond, Every Sunday Free. All welcome

NEW LOUISIANA Jazzmen, Fighting Cocks, Kingston

GREATEST SHOW ON EARTH! KEITH TIPPETT GROUP GREYHOUND, REDHILL, BRIGHTON RD, FROM 8

HORRITON SIR ROBERT PEEL MAX COLLIE Guty Jazz

SOUND ASYLUM — see Page 28

AT PLOUGH, STOCKWELL, SW9 NORMA WINSTONE

BLACKBOTTOM STOMPERS, Ship, Beading

BLACK PRINCE HOTEL, Besley, Kent, Alex Welsh

COOKS FERRY INN ANGEL ROAD, EDMONTON LIVERPOOL SCENE

GOTHIC JAZZ BAND, Lord Ranelagh, SW5

HATFIELD, RED LION MAX COLLIE Guty Jazz

IPSWICH YMCA MISSISSIPPI FRED McDOWELL

ISLEWORTH ARTS LAB, present

GORDON GILTRAP plus Blue Condition and Sounds by Paul Charles at the Northumberland Arms, Lower Square, Isleworth

JULIAN'S TREATMENT MARQUEE

CHELSEA, LORD NELSON Kings Road

MAX COLLIE Guty Jazz

"GEORGE" MORDEN, YARRA-YARRA JAZZ BAND

HOUNSLOW ARTS Lab DAVID BOWIE AND HIS NEW ELECTRIC BAND

WITH MAGGIE NICHOLS White Bear, Sinsley Road Hounslow

PAT EVANS SEXTET at Oval House, 8 pm, 34 Kennington Rd, SW5 2RE, 2/6

SOUND ASYLUM — see Page 28

SWING FIVE, Lady Margaret, Lady Margaret Road, Southall Free

100 CLUB 300 OXFORD ST. LONDON, W.1 GREAT MISSISSIPPI BLUES JAM

MISSISSIPPI FRED McDOWELL AND BY DEMAND ARTHUR "BIG BOY" CRUDDUP

MEMBERS 7/6. GUESTS 8/6 NEXT SUNDAY

WEDNESDAY

BLACKBOTTOM STOMPERS, Greenman, Blackheath

CHEZ CHESTERMAN, Park Tavern, Mitcham Lane, Streatham

JAZZ AT NEW MERLIN CAVES MARGERY ST., W.C.1

A JAZZ CONCERT IN HONOUR OF JOHNNY PARKER WEDNESDAY, MARCH 4, 8 P.M. COMPERED BY GEORGE WALLY

MELLY FAWKES JOHNNY HUMPHREY CHILTON

DIZ DISLEY The Admission is 5/- EVERY SUNDAY LUNCHEONE

JAZZ AT THE CAVES WALLY FAWKES, JOHNNY CHILTON

THE CAVES SUNDAY BAND There is no admission charge but we pass the hat round for the band — a minimum of 2/6 is required for its continuing success.

JIMMY HAYDEN and BRIAN DEE TRIO, plus guest Every Wednesday, Queens' Head, Alnvaive St, Clerkenwell, W.C.1

QUEENS, TOTENHAM LANE, Crouch End, The FRANK TOMS BAND, FREE.

JAZZ AT THE TORRINGTON HIGH RD., NORTH FINCHLEY Tel. 445 4710

DICK MORRISSEY & TERRY SMITH

NEXT WEEK: GRAHAM COLLIER'S MUSIC

Sunday, March 1st LONDON JAZZ FOUR

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES

JAZZ AT THE PHOENIX CAVENDISH SQUARE

Wednesday, March 4th

Last British appearance JOHN SURMAN TRIO

ON TOUR JOHN SURMAN TRIO

Born Phillip (Sax) Sir Martin (Drums) Tour started Feb. 2nd, Royal Festival Hall

19th, 14th, Fox Inn, Dublin

15th, 16th, E. Anglo, Norwich

16th, 17th, Oxford Street

18th, 19th, Southside, Glasgow

19th, 20th, Oldham

22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st

2nd Mar, 3rd Mar, 4th Mar, 5th Mar, 6th Mar, 7th Mar, 8th Mar, 9th Mar, 10th Mar, 11th Mar, 12th Mar, 13th Mar, 14th Mar, 15th Mar, 16th Mar, 17th Mar, 18th Mar, 19th Mar, 20th Mar, 21st Mar, 22nd Mar, 23rd Mar, 24th Mar, 25th Mar, 26th Mar, 27th Mar, 28th Mar, 29th Mar, 30th Mar, 31st Mar

2nd Mar, 3rd Mar, 4th Mar, 5th Mar, 6th Mar, 7th Mar, 8th Mar, 9th Mar, 10th Mar, 11th Mar, 12th Mar, 13th Mar, 14th Mar, 15th Mar, 16th Mar, 17th Mar, 18th Mar, 19th Mar, 20th Mar, 21st Mar, 22nd Mar, 23rd Mar, 24th Mar, 25th Mar, 26th Mar, 27th Mar, 28th Mar, 29th Mar, 30th Mar, 31st Mar

2nd Mar, 3rd Mar, 4th Mar, 5th Mar, 6th Mar, 7th Mar, 8th Mar, 9th Mar, 10th Mar, 11th Mar, 12th Mar, 13th Mar, 14th Mar, 15th Mar, 16th Mar, 17th Mar, 18th Mar, 19th Mar, 20th Mar, 21st Mar, 22nd Mar, 23rd Mar, 24th Mar, 25th Mar, 26th Mar, 27th Mar, 28th Mar, 29th Mar, 30th Mar, 31st Mar

2nd Mar, 3rd Mar, 4th Mar, 5th Mar, 6th Mar, 7th Mar, 8th Mar, 9th Mar, 10th Mar, 11th Mar, 12th Mar, 13th Mar, 14th Mar, 15th Mar, 16th Mar, 17th Mar, 18th Mar, 19th Mar, 20th Mar, 21st Mar, 22nd Mar, 23rd Mar, 24th Mar, 25th Mar, 26th Mar, 27th Mar, 28th Mar, 29th Mar, 30th Mar, 31st Mar

2nd Mar, 3rd Mar, 4th Mar, 5th Mar, 6th Mar, 7th Mar, 8th Mar, 9th Mar, 10th Mar, 11th Mar, 12th Mar, 13th Mar, 14th Mar, 15th Mar, 16th Mar, 17th Mar, 18th Mar, 19th Mar, 20th Mar, 21st Mar, 22nd Mar, 23rd Mar, 24th Mar, 25th Mar, 26th Mar, 27th Mar, 28th Mar, 29th Mar, 30th Mar, 31st Mar

2nd Mar, 3rd Mar, 4th Mar, 5th Mar, 6th Mar, 7th Mar, 8th Mar, 9th Mar, 10th Mar, 11th Mar, 12th Mar, 13th Mar, 14th Mar, 15th Mar, 16th Mar, 17th Mar, 18th Mar, 19th Mar, 20th Mar, 21st Mar, 22nd Mar, 23rd Mar, 24th Mar, 25th Mar, 26th Mar, 27th Mar, 28th Mar, 29th Mar, 30th Mar, 31st Mar

marquee

90 Wardour St., W.1 01-437 2375

Thursday, Feb. 26th (7.30-11.00)
*** WRITING ON THE WALL**

* From Hungary
*** RED STAR**

Friday, Feb. 27th (7.30-11.00)
*** HARD MEAT**

*** SWEET WATER CANAL**

Saturday, Feb. 28th (8.00-11.30)
*** DANCING TO THE FABULOUS**

*** FOUNDATIONS**

*** CARDBOARD ORCHESTRA**

Sunday, March 1st CLOSED

Monday, March 2nd
Rob Neale Presents
*** JULIAN'S TREATMENT**

Tuesday, March 3rd (7.30-11.00)
*** THE TASTE**

*** ANO DOMINI**

Wednesday, March 4th (7.30-11.00)
*** "ANYTHING ACOUSTIC"**

An Evening of Music and Song
*** SUN FOREST**

Thursday, March 5th (7.30-11.00)
*** CARAVAN**

*** GRIFFIN**

marquee studios

High St. Erdington 'B'ham.

Phone: 021-373 514

THE HOME OF GOOD SOUNDS

FRIDAY, FEB. 27th

PETE DRUMMOND with GUEST GROUP

SATURDAY, FEB. 28th

MARSHA HUNT

SATURDAY, MARCH 7th

HUMBLE PIE

BIRMINGHAM TOWN HALL, TUESDAY, MARCH 10th FROM U.S.A. IN CONCERT

LOVE

Tickets 25/-, 20/-, 15/-, 10/-, 8/- Available from Town Hall Box Office Phone 021-236 2382

SUNDAY, MARCH 1st

GROUNDHOGS

MISSISSIPPI FRED McDOWELL

SUNDAY, MARCH 8th

PINK FLOYD

with

COLOSSEUM

THE STAR HOTEL * W. CROYDON

MON. MARCH 2nd

ALEXIS KORNER

and MY CAKE

NEXT MONDAY: WRITING ON THE WALL AND EASY LEAF

The TEMPLE 33/37 Wardour St., London W.1.

FRIDAY FEB. 27th

ALL-NIGHTER, 9 p.m.-6 a.m. 12/6

SAM GOPAL

BLACK CAT BONE

TITUS GROAN — FOREVER MORE

YOUR STABLE DIET SIMON STABLE

Location filming of "Now Child" for General Release

PALE GREEN LIMOUSINE LIGHT SHOW

Next Friday: DADDY LONG LEGS

SATURDAY FEB. 28th

ALL-NIGHTER, 9 p.m.-8 a.m.

PETE BROWN & PIBLOKTO

ELMA MARTYA — EASY LEAF & SHARK

THE VILLAGE

ROUNDDOUSE

COME FLY WITH US!

The **MARQUEE** and the **100 CLUB** are planning a joint scheme of members' low cost charter flights to

NEW YORK THIS SUMMER!

If you are interested in visiting the United States around the time of the NEWPORT, MONTEREY or WOOD-STOCK FESTIVALS or in seeing FILLMORE EAST where it all happens

WRITE NOW TO THE CLUB SECRETARY, at 90 Wardour Street, or 100 Oxford Street, London, W.1.

We believe that some mail has gone astray—if you haven't had an acknowledgement to your letters by now, please try again—Sorry!

THE PHILHARMONIC HALL, LIVERPOOL

Saturday, February 28th, 7.30 p.m.

DEEP PURPLE

IN CONCERT

Featuring: RITCHIE BLACKMORE
IAN GILLAN, ROGER GLOVER
JON LORD & IAN PAICE
and ASHTON, GARDNER & DIKE

Tickets 15/-, 12/-, 8/- from Box Office Tel. Liverpool 709-3788

BRUNEL UNIVERSITY
Kingston Lane, Uxbridge (Tube Uxbridge)
Buses 204, 223, 207

FRIDAY, FEBRUARY 27th, 8 p.m.-12 midnight

IN CONCERT FAIRPORT CONVENTION

GENESIS
SOUNDS * EXPLOSIVE SPECTRUM
Adm. 10/- (Men need S.U. Cards)
March 6th at Acton: EAST OF EDEN

Groups booked through College Entertainments 01-437 4000

DE MONTFORT HALL LEICESTER
MONDAY MARCH 9th at 7.30
INTER CITY ARTISTES LTD. PRESENT IN CONCERT

JON HISEMAN'S COLOSSEUM WITH TASTE

Tickets 15/- 12/- 10/- 8/- from MUNICIPAL BOX OFFICE
CHARLES STREET LEICESTER
PHONE LEICS. 27632

KINGSTON HOTEL WOOD ST. (opp. Kingston Bus Stn.)
KINGSTON, SURREY 7.30-10.30

Sunday, March 1st CRAB NEBULA LIGHT SHOW

AL STEWART + STACKERIDGE

Next Sunday: Return of GRAHAM BOND & COMUS
Many thanks to Trader Horne for last Sunday

IMPERIAL COLLEGE PRESENTS

IN CONCERT

TUES., MARCH 3rd

LOVE BLODWYN PIG

Tickets 20/-

FRI., MARCH 6th

PINK FLOYD JUICY LUCY

Tickets 25/-

Send s.a.s. with P.O. to: Social Secretary, Imperial College
7 Prince Consort Road, S.W.7

On Sat., Feb. 28th (Prince Consort Rd., S.W.7, rear of
Albert Hall), at 8 p.m.

YES WEB

Tickets of door 10/-
Tube: South Ken. Bus: Albert Hall

FARX

THE NORTHCOTE ARMS, NORTHCOTE AVENUE
OFF SOUTHALL BROADWAY (UXBRIDGE ROAD)
SOUTHALL, MIDDLESEX.
BRITISH RAIL: SOUTHALL
NUMBERS: 533, 190, 907, 105 OR 193

SUNDAY, MARCH 1st

MOTT THE HOOPLE

plus GENESIS

D.J. TERRY WILLIAMS - LIGHTS BY APHRODITES RAINBOW

Next Sun. DADDY LONGLEGS

MUSIC EVERY NIGHT

and Sunday Lunchtime, 12-2 p.m.

THE KENSINGTON

RUSSELL GARDENS, ROLLAND ROAD
KENSINGTON, W.14
Buses 27, 73, 31, 9 (Olympia)

Thursday: Dave Shepherd, Stan Orlop,
Roger Wake, Barry Richardson, Terry
Fletcher

Friday: TONY LEE TRIO

Saturday: JOHN WILLIAMS TRIO

Sunday Lunchtime: 12-2 p.m.

Sunday Night: 8.10-10 p.m. FAT JOHN COX
WITH GUEST SINGERS

Monday night: 8.11 THE JOHN WILLIAMS TRIO

Tuesday: 8.11 p.m. PHIL SEAMAN TRIO

Wednesday: 8.11 p.m. PHIL SEAMAN TRIO

Thursday: 8.11 p.m. PHIL SEAMAN TRIO

Friday: 8.11 p.m. PHIL SEAMAN TRIO

Saturday: 8.11 p.m. PHIL SEAMAN TRIO

Sunday: 8.11 p.m. PHIL SEAMAN TRIO

View: PHIL SEAMAN QUARTET: PHIL
SEAMAN (Drums), BRIAN LEMON (Piano),
JUDG PROCTOR (Guitar), BOB PETTIT
(Bass), RONNIE BOSS (Sax) 8.11 p.m.

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

THE TALLY HO!

FORTRESS ROAD, KENTISH TOWN
N.W.5
Buses: 63, 134, 137, 214 or
Kentish Town Tube Station

Thursday: 8.11 p.m.

BRIAN GREEN NEW
ORLEANS STOMPERS

Friday/Saturday: 8.11 p.m.

PHIL SEAMAN (Drum)
BOB PETTIT (Bass)
BRIAN LEMON (Piano)

Sunday Lunchtime: 12-2 p.m.

and Sunday Night: 8.10-10 p.m.

TALLY HO! BIG BAND

Monday: 8.11 p.m.

ALAN WEST TRIO

Tuesday: 8.11 p.m.

DENNY OGDEN OCTET

Wednesday: 8.11 p.m.

BILL NILE

ROBIN HOOD

LONGBRIDGE ROAD
DAGENHAM, ESSEX

SUNDAY, MARCH 1st, 7.45

RAW MATERIAL

plus BOB STEVENS

SUNDAY
MARCH 8th

BLACK CAT BONES

Booked by Carrington-Sharp Associates, 437 0959

EALING TOWN HALL

FRIDAY, MARCH 6th, 7.30-12 midnight, IN CONCERT

BLACK AUGUST

+ SUPPORTING GROUPS

LIGHTS - DISCS - LICENSED BAR

CALIFORNIA BALLROOM

Wilsons Road, Dunstable 62004

SATURDAY, FEBRUARY 28th

THE PIONEERS

Car Park Supporting Groups Bar etc.

Saturday, 28th Feb., 8 p.m.

CIVIC HALL, GUILDFORD

COLOSSEUM

WHITE TRASH

+ Lights - Dance
No admission after 10 p.m.

BLACKHILL ENTERPRISES

are pleased to announce that they have been
retained to exclusively represent

FORMERLY FAT HARRY

BLACKHILL ENTERPRISES LTD.
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A division of S.F. WHAT INTERNATIONAL CORP.

IMPLOSION

ROUNDHOUSE SPRING FESTIVAL

WEDNESDAY, FEBRUARY 26th, 7.0-12 midnight, 8/-

FLEETWOOD MAC

HEAVY JELLY
GORMANGHAST

FRIDAY, FEBRUARY 27th, 7.0-12 midnight, 8/-

JULIE DRISCOLL & FRIENDS

NEW DAY

GYPSY COMBINED FORCES NETWORK
WITH THE PARANOID STATE CHOIR

BRONCO
BIG SURPRISE GUESTS
JEFF DEXTER

EXPLOSIVE SPECTRUM
LIGHTS, FILMS, STALLS, ETC.

THURSDAY, FEBRUARY 26th, 7.30-11.30 p.m., 8/-

100 CLUB, 100 OXFORD ST.

NEW SOUNDS 70

KEITH TIPPETT GROUP

JOHN STEVENS
SPONTANEOUS MUSIC ENSEMBLE

Records from MUSICLAND, 44 BERWICK ST., W.1

FARX POTTERS BAR

BLM COURT YOUTH CENTRE, MUTTON LANE
POTTERS BAR, MIDDLESEX
BUSES 298, 303, 305A, 308, 312, 330,
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BRITISH RAIL: POTTERS BAR

SATURDAY, FEBRUARY 28th, 7.30 p.m.

BLODWYN PIG

plus MY CAKE

D.J. & P. FALLON - LIGHTS BY APHRODITES RAINBOW

'LIVE' AT THE FAIRFIELD

FAIRFIELD HALLS, CROYDON

Manager THOMAS J. PIPER, M.J.A.E.M.

SUN., 8th MAR., at 7.30 p.m.

JOHN & TONY SMITH PRESENT

MANFRED MANN CHAPTER III

IN CONCERT
WITH EGG

SEATS: 17/-, 15/-, 12/-, 10/-, 8/- Bookable in Advance from BOX OFFICE,
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Adm. 8/- or 7/- before 8.30 & S.U. Cards • Bar

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NEW PRISAGE WATSON ST

Monday, March 2nd

WRITING ON THE WALL

OPTIC NERVE LIGHTSHOW

Andy Dunsley, 7 years (the funny magazine), People Animals, Everybody is a Star, Arkus next week Hot Cars and 4/4

DUNSTABLE CIVIC

MONDAY, 2nd MARCH, 7.30-11 p.m.

JON HISEMAN'S

COLOSSEUM

Plus FARM LIGHT SHOW D.J. LEE

Next week: JUICY LUCY

LYTHAM COLLEGE OF TECHNOLOGY

RAG WEEK - 2nd March - 7th March

Monday, 2nd March

AARDVARK

Friday, 6th March

MIKE COOPER

RAG BALL: Saturday, March 7th

CLOUDS

PRINCIPAL EDWARDS MAGIC THEATRE

ROUNDHOUSE

CHALK FARM

Tonight, Thursday, February 26th, 7.11.45 p.m.

ROCKIN' AT THE ROUNDHOUSE, 1970

EMPEROR ROSKO introduces

MARTY WILDE & THE WILDCATS

BERT WEEDON

ROY YOUNG BAND

WILD ANGELS • TOMMY BRUCE

VINCE EAGER • HEINZ

DAVE TRAVIS • LEGEND

Saturday, February 28th, 5.11.45 p.m.

LOVE

CRAZY WORLD OF ARTHUR BROWN

JODY GRIND • MATTHEWS SOUTHERN COMFORT

MAY BUTZ • JEFF DEXTER

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LADIES' FREE NIGHT

Wednesday

GENT'S FREE NIGHT

Thursday

LADIES' FREE NIGHT

Friday, February 27th

THE MOHAWKS BAND

Saturday, February 28th

DEMON FUZZ BAND

Sunday, March 1st

A NEW BAND & LADIES' FREE
NIGHT

Club open 8 nights a week
Licensed Bar

PLEASE APPLY FOR MEMBERSHIP

Coming attractions from America
Saturday, March 14th
JONAS WALKER & HIS ALL-STAR

UNIVERSITY OF ESSEX
BLUES CLUB

presents

FRED McDOWELL

ARTHUR "BIG
BOY" CRUDUP

THE GROUNDHOGS

Fri., 6th March, 8.30 p.m.

Admission 10/-

THE GOLDEN STAR CLUB

46 WESTBOURNE ROAD
off Mackenzie Road, N.7

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proudly presents a dynamic

D.J. SHOW

Friday, Saturday, Sunday,
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Free admission for Ladies

Licensed Bar - Restaurant for
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Booze & Tulle to Caribbean Rit

FIRE

Sole representation:

Steve Laine

Hoo-ray Productions
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MARCH, 1970

2nd: Henry's, Birmingham

7th: Star Centre, Chatterbox

14th: Southall, Oxford

20th: FESTIVAL, St. Ives, Cornwall

28th: Free Concert

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the big company
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Only free admission before 7 p.m. at
TREMAYNE MUSIC BAR
THREE HOLE GROVE, BANBURY

Tracy Wednesday... featuring the Red
Sounds in Royal

with SIMON BARON and CARL TROMAN
Reserve Adm. Tues. Early & Baby Show
and Drinks each week
Number 51, Clarendon St.

HAWKWIND

LONDON NEW
ARTS LAB

Robert Street, N.W.1

FRIDAY, FEB. 27

DEBUT APPEARANCE

**CLIFF CHARLES
and
COLIN SMITH**

FRIDAY, 27th FEB.

**LANCHESTER
COLLEGE
COVENTRY
RAG BALL**

Thursday, March 5th, 8 p.m.-2 a.m.

LOVE

**SPIRIT OF JOHN MORGAN
MIGHTY BABY**

TICKETS 16/- & 20/- at door (R.O.A.R.)
BAR EXTENSION 1.30 LATE TRANSPORT
ARTISTES' BOOKING CONSULTANTS
BRON AGENCY, 29/31 Oxford St., W.1
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MARCH 1st
SUNDAY LYCEUM
STRAND, W.C.2



First London Performance

FACES

with

SILVER METRE

AND — A SPECIAL SUNDAY SURPRISE
Doors open 7 p.m.
Tickets: 15/- from the Lyceum. Tel. 01-836 3715
A FACES-SILVER METRE PRODUCTION
SUNDAY, MARCH 1st

Sheffield University Students' Union
Western Bank, Sheffield

LOVE

10/- MARCH 7th
8-11.30 p.m.

SPECTACULAR ALL-NIGHTER

NIGHT ANGEL CLUB
21 HANWAY PLACE, W.1 (Opp. Dominion Cinema Tot. C. Rd. Behind Blue Posts Tavern)

SAT., FEB. 28th, from 8 p.m. - 4 a.m.
Special Performance by the one and only...
TONY SHERIDAN & HIS FRIENDS
Press and Many Guests. Supporting Group "PITY"
(Pop-Film Unit will be present at this unique event)

COME EARLY

Licensed Bar & Snacks
Door £1. Members 10/-

Escorted "Angels" Free (with copy of this ad.)

(Tickets can be obtained in advance from Club Office, daily from 3 p.m. on)

NORTH STAFFS. POLYTECHNIC presents
Saturday, February 28th, at the Queen's Hall, Burslem, Stoke-on-Trent
In Concert

THE PENTANGLE

Tickets: 7/6, 10/-, 12/6, 15/-, 17/6 available from: Social Sec. c/o Students' Union, North Staffs. Poly., College Road, Stoke-on-Trent
Booked through McLeod Holden Ltd., Hull 642241

mandrake

01-520 8282.

LEEDS POLYTECHNIC UNION
Friday, February 27, 8 p.m.

IN TECH FACULTY HALL

**DEEP PURPLE
BLONDE ON
BLONDE**

Tickets 7/- before
8/- at door (S.U. cards)

Obtainable from:
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FASCINATIONS
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INTER-CITY ARTISTES LTD.
HENLEY HOUSE, 80 STRATFORD RD., BIRMINGHAM, 11
021-772 4113

READING RAG COMMITTEE
present

Wed., March 4th (8 p.m.-12 M. night) **NITE PEOPLE** 5/-

Thurs., March 5th (8-11 p.m.) **AL STEWART** 7/6
+ others

Sat., March 7th (8 p.m.-2 a.m.) **BONZO DOG
CRAZY WORLD OF
ARTHUR BROWN
ATOMIC ROOSTER** 17/6 (in advance) £10.0
+ others

In advance: Dave Brewster or Barry Cronin, 8 Clarendon Road, Reading, P.O. Change created, payable Reading Rag Committee, S.A.E. Groups — David Milton, at Roger Savour Agency, 01-722 8111

ASSEMBLY HALL, TUNBRIDGE WELLS
IN CONCERT
The Authentic

GLENN MILLER
ORCHESTRA
WEDNESDAY, APRIL 15th

Two performances at 6.30 and 9.15 p.m.

Tickets 15s., £1, 30s., £2 from the Advance Ticket Booking Office, Telephone Tunbridge Wells (0892) 30613
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KEITH TIPPET GROUP
ANDY DUNKLEY
EXPLOSIVE SPECTRUM

Sat. Feb. 28th, 8 p.m. 10/-



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Nearest Tube: S. Wimbledon, S.E. Station, Wimbledon

Back by demand

MOTT HOOPLE
+ BOTTLE
HEADSOUNDS - JERRY FLOYD
LIGHT SHOWS - STALLS

**SUNDERLAND
EMPIRE THEATRE**
RESTAURANT — LICENSED BARS, ETC.

Saturday, 7th March, at 7.30 p.m.

THE
PENTANGLE

PRICES 15/-, 10/-, 7/6

Booking now — send S.A.E. with cheque
Booking Office, High Street, Sunderland
Tel: 73274/5, 73766

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Representation:
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WALTHAM FOREST, FRIDAY, 8 p.m.

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18/- on door (Victoria Line, Walthamstow Central)

EXETER UNIVERSITY CONCERT HALL
March 3, 8 p.m.

**FLEETWOOD MAC
CRESSIDA**

Tickets: 1 guinea. Advance from University — 25/- night

ENFIELD COLLEGE STUDENTS UNION
present

ALL-NIGHTER

at the
LYCEUM - STRAND - W.C.2

FRIDAY, MARCH 6th, Midnight-6 a.m.

**KEEF HARTLEY'S BIG BAND
CRAZY WORLD OF ARTHUR BROWN
FREE • EAST OF EDEN • MANDRAKE**

Buffet & Bar. Tickets 20/- in advance. S.A.E. to Enfield College Students Union or One Stop Records 31 Derby Road, Enfield

Groups booked through College Entertainments 437-4000

WIN YOURSELF
AN ADDITION

Winners of the Stage and Musical POP & ROCK competitions will receive Recording facilities with P.M. Closing date for entries 18th March. Competition 12th-17th April. Further details from: General Secretary, Stage and Musical, Community Centre, Tottenham Road, Stage, Radio.

Even at OXFORD'S TECHNICAL AND ART COLLEGE
Station East Croydon Station

on SATURDAY, 28th FEBRUARY, begins 7.45 p.m.

**The GRAHAM BOND Initiation
STRAY**

LIGHTSHOW AND DISCOTHEQUE TICKETS 10/-

LEATHERHEAD SCHOOL PRESENTS
AT THE REDHOUSE
KINGSTON ROAD, LEATHERHEAD, SURREY

OVERSON

LICENSED BAR 8-11

West London College Students' Union presents
**BRIDGET ST. JOHN
WILD WALLY SMOCK & ROLL BAND
ORNO BUTTERBY**
All Entertainers

at Kensington Town Hall
Lambeth Road, S. Kensington, London
Friday, February 27th, 8 p.m. 7.30-11.30
Telephone: 01-491 5115, 5116, 5117

PRESS TIME

for all advertisement copy is 1 p.m. on the Monday preceding publication. All advertisements should be accompanied by a remittance covering the cost of insertion. Advertisement rates available on application.

Address your correspondence to:
MELODY MAKER ADVERTISEMENT DEPT.
161-166 Fleet Street, London, E.C.4

SATURDAY, 28th FEBRUARY, at 8 p.m.

**CHRISTINE PERFECT
SAM APPLE PIE**
310 CARDS PLEASE
UNIVERSITY COLLEGE, GOWER ST., W.C.1

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MARCH 8th
SUNDAY LYCEUM
STRAND, W.C.2

British debut

CAPARIUS

Presenting Six Months Fruition
with London Concert debut

SPENCER DAVIS
ALUN DAVIES
with SAM APPLE PIE

PRINCIPAL EDWARDS
MAGIC THEATRE
+ ROOM
Doors open 7 p.m.

Tickets 20/- on night; 10/- from Town Records, 402 Kings Road, Chelsea; also 10/- from Lyceum next Sunday

CHELSEA COLLEGE BLUES SOCIETY
"MISSISSIPPI" FRED McDOWELL
with Simon and Steve, Bob Hall
8.30 p.m. Wed., March 4th Adm. 6/-
Manresa Road, S.W.3

THE DYNAMIC SIR WASHINGTON
and **THE RATIO GROUP**

I was at the Golden Star Club on Sat., 21st, to see Sir Washington. In my opinion, Sir Washington is one of the greatest showmen. It was a fantastic show, and the crowd were asking for more. With so many requests, Sir Washington had to go back on stage and do another show. Sir Washington sang his new number which will be released soon. Title: Wings of a dove! I think Sir Washington deserves a break in the show business. I am writing this to let everybody know. If they haven't seen Sir Washington they are missing a lot. I wish him luck.

Miss Christina

There is **SOUND ASYLUM**
in place of **CRUCIBLE** 6a New Compton Street (near Orange)

with **WORLD BAND, Thurs. & Sats.** (Grass Rock/Rage)
FREE FOLK together — Tues. & Sats.

There is **CHRIS McGREGOR'S JAZZ WORKSHOPS — Suns.**
We open at 8 p.m. Music from around 9 p.m. and we are open until you split. Bar till 12. Food and refreshments continuous.
OPEN ALL NIGHT SATURDAY
Phone: TEM 3003 or 328 5277

BARN CLUB LT. BARDFIELD
N. THAXTED, ESSEX
Licensed Bar Country Club facilities at 14th Century Mansion

Sat. Feb. 28th, 8 p.m.

EARTHQUAKES

Saturday, March 14th
Reduced rates S.U. Cards and Members

EIRE APPARENT

CITY UNIVERSITY, ST. JOHN STREET, E.C.1
FRIDAY, 27th FEB.

BRIAN AUGER + TRINITY
JODY GRIND
PORTRAIT
→ ANGELO - E.O. 8 p.m. - 10/-

FAMILY

DEFINITELY APPEARING —
THE VILLAGE - DAGENHAM
Saturday, February 28th
Last Appearance Prior to American Tour
Doors Open 7.30 p.m.

LICENSED BAR **NEW PENNY** RESTAURANT
QUEENS ROAD, WATFORD
8 p.m. till 2 a.m.

THURSDAY, 26th FEBRUARY

GRAHAM BOND

INITIATION

PLUS

P.C. KENT

Wednesday, 25 February
Thursday, 26 February
Friday, 27 February
Saturday, 28 February
Sunday, 1 March
Monday, 2 March
Tuesday, 3 March

Revolution
Blaises
Brunel University, Uxbridge
Essex University, Colchester
Farx Club, Southall
Mistrale Club, Beckenham
Upstairs at Ronnie Scott's

Marcus Bicknell
01-937 3793
No sole agency

"Whispers"
an evening in concert with the
music and mime of **Trader Horne**
and **Mike Cooper**

At the I.C.A. Nash House, 12, The Mall, S.W.1.
on Wednesday 11 March 7.30 p.m. - 11 p.m.
Tickets obtainable from Musicland and
Soho Record Centre. Enquiries: 262 5502
A Dawn Presentation

ucnw bangor ents
present in concert
TASTE
FAT MATTRESS
Saturday, March 7th, at 8 p.m.
Tickets: 13/-, 11/-, 9/-
From Ents. Sec., c/o Students' Union, Deiniol Road
Bangor

GUILDFORD CIVIC HALL
CHICKEN SHACK
+ HEAVEN in Concert
SUN., MAR. 8th, 7.30 p.m. ADV. TICKETS HARVEYS, GUILDFORD

promotions presents
EAST OF EDEN
SOLAR PRISM LIGHT SHOW
STEREO LAB SOUNDS
Bletchley Youth Centre, Derwent Drive, Bletchley, Bucks
SUN. MAR. 1st 8 till 11 ----- members 8/- guests 10/-
next week JUNIORS EYES

THE CASTLE CLUB TOOTING BROADWAY
S.W.17

SUN. 6th MAR.	EDWIN STARR	WED., MARCH 11th BLACK CAT BONES
---------------------	--------------------	--

PIED BULL
1 Liverpool Road, Islington (2 minutes Angel Tube)
UNDER NEW MANAGEMENT
SUNDAY, MARCH 1st

WILDMOUTH
Next week: OVERSON

THE CASTLE CLUB TOOTING BROADWAY
S.W.17

WED. 4th MAR.	THE TASTE
---------------------	------------------

's GYPSY
Wednesday, March 4th
VICTORIA ROAD HALL CHELMSFORD D.O. 8 o'clock

CARAVAN
MARQUEE CLUB
THURSDAY, 5th MARCH

THE FACTORY GAS STREET BIRMINGHAM
presents SATURDAY, FEBRUARY 28th

*** TRAPEZE ***
Contact venue, send the free show letters. Tickets 10/-
NEXT SATURDAY, MARCH 7th, GALLIARD

HYPE IS DAVID BOWIE'S NEW ELECTRIC BAND.

RASSIDON ARTS CENTRE FEB TICKETS 7/- (also unguilt)
RASSIDON ESSEX 28th SU. ARTS LAB CARDS VALID
(LAINDON #8 Italian) 7.00-11.00pm Enquiries: 6. T. 262 2953
& A BLOODY GREAT GROWING LIGHT SHOW (EAR)

SUNDAY LYCEUM
WALTHAM FOREST COLLEGE PRESENTS
FAIRPORT CONVENTION
HUMBLEBUMS
and introducing
MANDRAGON
Sunday, March 15th, 7.00-11.30

Tickets 15/- in advance, send money and s.o.e. to: Social Sec., Students' Union, Forest Road, Walthamstow, E.17 (01-527 7317), or call at the box office, Lyceum, Strand.
ARTISTS BOOKED THRU' COLLEGE ENTS., GER 4000

FIRST-CLASS AGENCY in association with
GRAHAM WARNER
Present at Joint Concert

GREATEST SHOW ON EARTH | **WARM DUST**

LYCEUM, STRAND, W.C.2. Wednesday, March 11th
8-11.30 p.m.
Tickets at door 10/-
in advance from any Discal Record Shop 8/-

FIRE RAT
MANIAC MOUSE
N.U.S. 7/- - GUESTS 9/-
SLOUGH COLLEGE
SATURDAY, 28th FEBRUARY

PANTILES London Road, Bagshot
Mondays, 2nd and 16th March
from the Simon Dee Show

MAYNARD FERGUSON
& His 14-piece Band
RESTAURANT LIC. BAR 8 p.m.

FROM U.S.A.
JOHNNY JOHNSON & THE BANDWAGON
Few vacant dates

BEDROCKS! PEPPERMIN CIRCUS!
NEW, EXCITING SOUND! 'COMUS'
CLAYMAN AGENCY - 01-247 5531

LEGEND: ROCK

at the Roundhouse, February 26 & Country Club, March 8
Management: David Knights, 01-272 8561

BOROUGH ROAD COLLEGE - ISLEWORTH
(Oxley Tube)
Friday, FEBRUARY 27th

BLODWYN PIG • HELMET
plus DONT LOOK BACK (Film starring Bob Dylan and Joan Baez)
10/- adm S.U. Cards

NOTICE
The Management of the 'Village Club' Dagenham, wish to thank 'MORNING' for their great performance on Saturday, February 21st and hope to see them back in the near future.

THAMES ENTERPRISES (Midlands) present at the
CO-OP HALL, ILKESTON, DERBYSHIRE
(4 miles from M1, A52 exit point)
SATURDAY, FEBRUARY 28th, 1970

LIVERPOOL SCENE
+ MEDICINE HAT + CASTLE CIRCUS
POLYTECHNIC DISCO + LIGHTS + GIRLS
DANCE STARTS 7.30 p.m. Late Bar - ADMISSION 10/- (10/- N.B.U. and Mon. Disco card holders)

NORTHERN POLYTECHNIC DANCE
with **JUICY LUCY**
and **PLAYGROUND**

APHRODITES
RAINBOW LIGHTS

Disco - Bar
6/- advance, 8/- door

Friday, 27th February
8-11.30 p.m.
Holloway Road Tube
Holloway Road, N.7

TREMAINE MUSIC BAR
at the Roebuck Hotel
Corner of University Street
Tottenham Court Road

Every Saturday Night
Dancing, Drinking, to the
Best sounds with top D.J.s
Simon Barron & Carl Tremaine
Adm. 5/-, Girls free before 9
Students 2/6

RECORDS FOR SALE
1/- per word

ALWAYS IN STOCK, over 2,000 quality guaranteed used LPs Catalogue: 15/- C66 Record Center (CM), Portmadoor, Carnarvonshire.
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AVAILABLE NOW the following lists of deleted 45 LPs: 1) Past Pop 45; 2) Past LPs; 3) USA soul 45; 4) Collectors 45. Many rare deletions included. Send in plus large sum for each list required. Moore, 2 High Street, Leighton Buzzard, Bedfordshire. We also operate a Collectors Wants Service for all those hard to find 45 LPs.

BRAND NEW LP's and ex-juke box singles at bargain prices. Send w.a. for list: R. Newton, 8, Dredon Road, Cloughanger, Brownhills, Walsell, Staffs.

DO YOU LIVE IN SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, YUGOSLAVIA, etc.? Then try **TANDY'S** (atomic mail order export service) and get all your records quickly and cheaply — Details and free lists of new releases from **TANDY'S** (M) 26 Wolverhampton Road, Walsley, Worcestershire.

OVERSEAS customers supplied Free of British Purchase Tax. Orders over £10 are Post Free. All British orders supplied Post Free. — Ron's Music Shop Ltd, Pioneer Market, Hord Lane, Hord, Essex.

RECORD BAZAAR, 30/40 from 2s. Write for lists 11/48 Argyle St, Glasgow.

RECORD LENDING LIBRARY (postal). Pop, blues, progressive, underground, folk, rock, etc. Save money, send 50s for details — 17/17, Park View Court, Putney High St, London, S.W.8.

UNDERGROUND - PROGRESSIVE, 500 record sale, 50s for lists. J. Barland, 2 Mulredge Street, Uddingston, Glasgow.

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GOOD PRICES PAID for your unwanted 45s. LPs. Must be in good condition. High prices paid for rare records. Send details. Moore, 2 High Street, Leighton Buzzard, Bedfordshire.

WANTED FOR Sam Sebastian - album - City, 14 Blithem Road, Crayford, Surrey.

UNWANTED LPs bought or exchanged for new — See Bob Records (PM) Portmadoor, Carnarvonshire.

WANTED for spot cash, LPs, singles, records, 20/- record players, radio, record cases, and acoustic guitars. Arrangements to call day or evening — Morrell, 91-500 5286.

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TOP PHOTOGRAPHERS offer special service: interviews, group, sitgins, etc. — Walton 2855.

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1/4 per word

LARGE HALL, 4000 sq. ft., available. Free and temporary for club, ping pong, Liverpool Rd, Edgware, W.8. 4711.

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Phone 01-240 2118/2347

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FENDER Jaguar, red, no amp. £100

GIBSON Firebird 5, 12-string electric. £175

7 Humbucker p/p's. £143

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GIBSON E.S.O. Bass, Immac. £175

TOP GEAR SPECIAL 11

DIRECT IMPORT FROM U.S.A. 11

GIBSON Firebird 7, 3 gold. £275

Humbucker pickups. £200

GIBSON Firebird 5, 3 Hickory. £200

pick-ups. £200

GIBSON Firebird 3, 3 pickup. £200

GIBSON Thunderbird 4 Bass, £225

7 Humbucker pickups. £225

ALL BRANDS NEW WITH CASES

FENDER Precision Bass, white. £100

FENDER Jaguar, red, no amp. £100

FENDER Telecaster, maple neck. £110

FENDER Stratocaster, white, case. £90

FENDER 5-00 Bass, white, new. £145

DANIELLECTRO Langham Bass, case. £60

RICKENBACHER 2 p/p, case, good. £100

BURNS Black Swan Bass, 17 1/2. £65

BURNS 5 Scale Jazz, perfect. £45

HORNER Precision Bass, no amp. £35

GRETSCH Hollow Bass, bargain. £75

TOP GEAR SPECIAL 11

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GIBSON Firebird 7, 3 gold. £275

Humbucker pickups. £200

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BURNS 5 Scale Jazz, perfect. £45

HORNER Precision Bass, no amp. £35

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Beat out that rhythm on our drum

Beat it out on YAMAHA
The kits with the big, big sound and the rich, rich tone.
Superlative kits, magnificently made to take any good beating in their stride.
But you won't beat the price for this quality!



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THE FABULOUS SHAFESBURY 'OO' GUITARS NOW IN STOCK

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8-88 and SLINGERLAND Drums
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New Import catalogue now available. Send 4d stamp for Selection of secondhand Amplifiers and Speaker Cabinets at bargain prices

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BASSES
GIBSON ES2 £95
FENDER Precision, sunburst, new £180
VOX Cougar, 2 p/p, new £45
SHAFESBURY, new £35
ZENTA, solid, new £38
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AMPS
WEM 100w P.A. System, new £190
WEM 20w plus 2 18in. cols £120
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SIMMS-WATT Amps in stock
1 VORTICOX 30w P.A. Amp £35

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PREMIER 5-Drum Show Kit, 2 x 16in. Bow Tom, chrome snare, cymbals, etc. £145
PREMIER 4-Drum Kit £95
1 VORTICOX 30w P.A. Amp £35

3 CROMWELL ROAD, KINGSTON, TEL: (01) 546 9100

CLASSIFIED ADVERTISEMENTS WILL BE FOUND THIS WEEK ON PAGES 23, 24, 25, 29 & 30

BALDWIN

CENTRE POINT
SELECTED PRE-OWNED BARGAINS

GIBSON EB.111 BASS, cherry red with Gibson case £180
2 BAE CABINETS, 1 18in. in each £70
STAGE III AMPLIFIER, 6 inputs, all reverse, on/off master controls £90
PREMIER DOUBLE KIT, 7 drums, fittings, etc. £130
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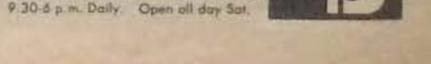
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IMPOSSIBLE TASK FOR BBC RADIO



ALVIN LEE
Think in comment

BBC SOUND radio has an impossible task to perform — to please the whole nation all the time on a limited budget. Obviously they must compromise. But Alvin Lee's comments in Pop Think In are none the less valid. There must be thousands of people in the country who have bought expensive stereo tuners and who, because their taste does not turn to Radio 3, will possibly never even hear a stereo programme.

People who like pop yet have an ear for hi-fidelity, are very poorly served. AM (short, medium and long waves) is just not capable of producing hi-fidelity, yet hardly any pop is put out on the vastly superior VHF.

Could not, for instance, the Saturday sports programmes on Radio 3 be broadcast on medium wave only, and Rosko, Peel and Drummond be put out in its place on VHF alongside medium wave 247? Why waste good VHF music time on the voices of sports commentators?

I would, however, like to compliment the BBC on the new Sunday John Peel show, particularly the Keef Hartley one, which was a knockout. The Pentangle and Moody Blues shows were good too. This is the way to beat needs time. There are a good many groups who are capable of producing good live shows.—G. K. SMITH, Staines, Middlesex.

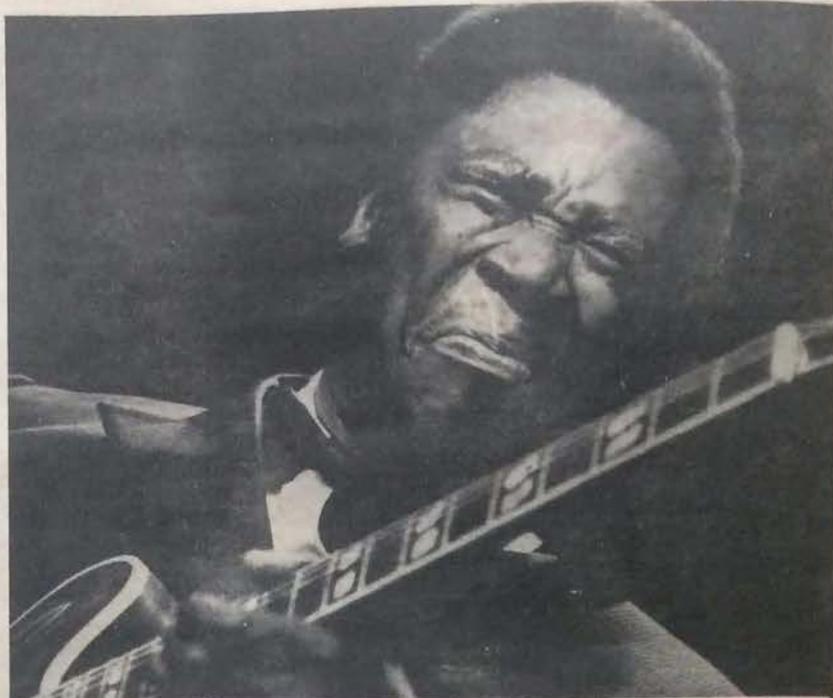
AT A time when LP prices are about to go up again it would be well to spare a thought both for the technicians of the leading record companies, who have wrought such a vast change in the quality of the product we receive (just listen to "The Rolling Stones"), and for the leading groups whose care and attention to the LP form have produced so many fine results, and even caused a major swing from singles to LPs. Per minute, per £ s d, LPs are still cheaper.—STUART SMITH, Aylesbury, Bucks.

MORE AND more good bands are jumping onto the "heavy" music wagon. The situation is getting so ludicrous that I'm convinced that if Eric Clapton was to form a group devoted to playing hymns acoustically, the majority of British groups would follow suit and articles in the MM would be full of quotes like "We're playing music we really dig" and "Heavy music is just not my bag" from the same groups. Is it too much to ask for something new? The wailing guitar sounds of most of Britain's new progressive groups have had their day as far as I'm concerned.—A. J. GORE, Corby, Northants.

AFTER READING of the much publicised Tom Jones tour, I contacted the Odeon, Manchester with a view to postal bookings, only to be informed that persons other than I only was the case. I think this is a disgraceful state of affairs, not giving everyone a fair chance. If this is an idea of Tom Jones and Co. I'm really disgusted.—M. HOWSON, Accrington, Lancs.

I WOULD like to take this opportunity to thank Island Records for their brilliant "Nice Enough To Eat" sampler. As regards its edibility, I don't know, yet, I haven't tried, but one thing I do know is that it's "nice enough to listen to." My reason for that statement is that the playing time lasts for just over fifty three minutes. And at far less than half the price of a full price album.

If we can get such value from a sampler then surely we should be allowed the same amount of playing time for current progressive albums.—BERNIE CASSIDY, Raheny, Dublin.



B. B. KING: 'more feeling than Jimmy Page'

Goodbye Blossom

WE WOULD like to express our regrets at the breaking up of Blossom Toes, the most underrated and one of Britain's best top bands. We would also like to thank them for one of the best, if not the best, LP of 1969, and for their brilliant gig at Hendon Technical College. We wish them success in their future careers.—BRIAN WEBSTER AND STEVE BRANLEY, London NW9.

I READ the article on Jimmy Page and I don't see why you waste so much space on such a trite guitarist. Just listen to the LP Led Zeppelin 2. Nothing but flashy guitar all through it. Even a good blues track — "Bringing It On Home" — cannot last without the show offy fuzz box guitar Page uses on every track. If you have as much space in your paper to use why not do a write-up on blues guitarists.

WHY WASTE SPACE ON PAGE?

You get more feeling from one Muddy Waters, Earl Hooker or B. B. King than a hundred Jimmy Pages.—F. SHUSTER, London NW8.

CONGRATULATIONS! Yet another "bleep-bleep" reader is converted. Your splendid article on Jimmy Page was a refreshing change from the formality of its forerunners, and I hope that this sets the pattern for the series.

It highlights the pleasant personality of one of the world's greatest guitarists and gives some of his massive following some all-too-rare worthwhile reading material. Keep it up!—K. SKIPP, Cheshunt, Herts.

MAILBAG

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

WHY DON'T people get their facts straight? Sandy Denny, reviewing Simon and Garfunkel's "Bridge Over Troubled Waters," states, "I didn't know he (Paul Simon) had so much power in his voice." If anybody had ever listened to any of S & G's records they would know that it's Art who is singing the lead and Paul only comes in on the "sail on silver girl..." bit.—G. A. SMITH, London N1.

I READ your article about Steamhammer with great in-

terest, after having heard their new LP. I am middle-aged and would probably be considered "square" because I grew up appreciating to the full the big bands of Count Basie, Artie Shaw etc, which I still like, but if groups like Steamhammer can compose such good numbers as "Contemporary Chick Con Song" and "Down Along The Grove" with such inspiration, enthusiasm and talent, let's hear lots more.—KERRY LAWRENCE, Worthing, Sussex.

'BIG BOY' AT HIS BEST

BEING AN Elvis Presley fan I went along to see "Big Boy" Crudup at the 100 Club. He was really tremendous and won deserved acclaim from the audience, working hard on stage with an energetic performance belying his 65 years.



I hope that after his present tour is finished, it won't be long before this legendary and unassuming man of the blues once again brings his music to Britain.—TONY NEALE, London W2.

LAST THURSDAY we had the honour of playing with U.S. blues man Arthur "Big Boy" Crudup. Without men like Crudup rock 'n' roll could never have been what it is in the fifties or even become what it has today. Elvis Presley has recorded two of his songs "My Baby Left Me" and "That's All Right Moma," and these songs have sold a lot of records.—SHAKIN' STEVENS AND THE SUNSETS.

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