

Melody Maker

MARCH 7, 1970

Is weekly

USA 25 cents

SIMON AND GARFUNKEL BOUND FOR BRITAIN

SIMON and Garfunkel are bound for Britain! In a great business coup, agent Tito Burns has scooped the Americans on behalf of Gordon Mills' MAM organisation for the world-famous duo to make a brief European tour.

One British date has been set — a performance at London's Royal Albert Hall on Saturday, April 25. And only Simon and Garfunkel are appearing.

Commented Tito Burns on Tuesday: "At the moment I'm in negotiation with Simon and Garfunkel's management on the possibility of their doing TV during their stay in Britain."



CREAM RETURN FOR ONE CONCERT

Isle of Wight plan

CREAM to reform? There is a good chance the legendary group starring Eric Clapton, Jack Bruce and Ginger Baker may get together for one concert at this year's Isle Of Wight Festival, writes MM's Chris Welch.

If this happens, it would be the most startling development of 1970, following hard on the heels of the revival of Steve Winwood's Traffic.

It has always been believed that the group which formed in 1966 and broke up at the end of 1968, would never play together again. Each member has become involved in different projects, including the Blind Faith experiment, Airforce, Delaney and Bonnie and Jack Bruce and Friends.

In its heyday the band sold millions of albums in Britain and America, set a whole trend in "progressive rock" groups, and became the subject of a BBC-TV documentary.

But on the London group scene at the weekend it was widely believed the "impossible" could happen.

Effort

Promoters of the Isle of Wight Festival, Rikki Farr and Ronald Foulk said on Monday: "It would be beautiful for the Cream, if they reformed to play the Festival, but we have not even discussed the matter."

"There are many rumours as to who will appear at the Isle of Wight this year. We have been approached by many of the world's top artists to play the event and we shall make every effort to secure them. As for the Cream, no approaches have been made, but if they were we could not help but say yes."

TUBBY HAYES IN HOSPITAL

POLL-WINNING tenorman Tubby Hayes, who has been ill for the past two months and unable to work in recent weeks, went into hospital on Friday.

Tubby is in the Royal Free Hospital, Grays Inn Road, London, under observation for an unidentified infection.

He is not expected to be back at work for two or three months.

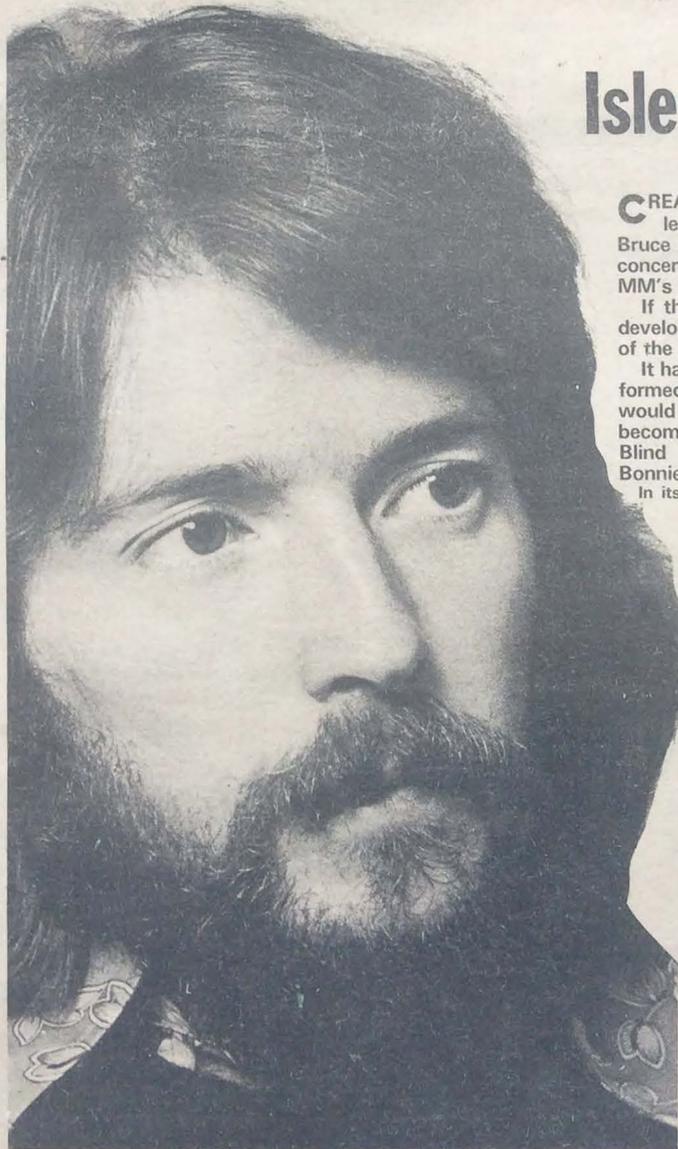
Don Norman, Tubby's manager, told the *BM* on Monday that he was taking no bookings for the tenor star before June. A quartet recording scheduled for Fontana has had to be postponed. Although he will not be in condition to blow for some considerable time, Norman added, Tubby hopes to be able to resume his writing in a few weeks.



DON'T MISS NEXT WEEK'S

Melody Maker

P.S. Tell your friends



ERIC CLAPTON: could get together with Jack Bruce and Ginger Baker.

Melody Maker POP 30

- 1 (2) WAND'RIN' STAR Lee Marvin, Paramount
 - 2 (1) I WANT YOU BACK Jackson 5, Tamla Motown
 - 3 (3) LET'S WORK TOGETHER Canned Heat, Liberty
 - 4 (6) INSTANT KARMA Plastic Ono Band, Apple
 - 5 (4) LOVE GROWS Edison Lighthouse, Bell
 - 6 (5) LEAVING ON A JET PLANE Peter, Paul and Mary, Warner Bros.
 - 7 (9) MY BABY LOVE'S LOVIN' White Plains, Deram
 - 8 (7) TEMMA HARBOUR Mary Hopkin, Apple
 - 9 (8) VENUS Shocking Blue, Penny Farthing
 - 10 (11) UNITED WE STAND Brotherhood of Man, Deram
 - 11 (20) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
 - 12 (12) YEARS MAY COME, YEARS MAY GO Herman's Hermits, Columbia
 - 13 (18) NA NA HEY HEY — KISS HIM GOODBYE Steam, Fontana
 - 14 (13) BOTH SIDES NOW Judy Collins, Elektra
 - 15 (19) ELIZABETHAN REGGAE Boris Gardner, Duke
 - 16 (10) WITCH'S PROMISE/TEACHER Jethro Tull, Chrysalis
 - 17 (23) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel, Warner Bros.
 - 18 (—) THE SAME OLD FEELING Pickettywitch, Pye
 - 19 (16) TWO LITTLE BOYS Rolf Harris, Columbia
 - 20 (—) DON'T CRY DADDY Elvis Presley, RCA
 - 21 (14) I'M A MAN Chicago, CBS
 - 22 (28) SOMETHING'S BURNING Kenny Rogers and the 1st Edition, Reprise
 - 23 (15) COME AND GET IT Badfinger, Apple
 - 24 (17) I CAN'T GET NEXT TO YOU Temptations, Tamla Motown
 - 25 (26) DOWN ON THE CORNER Creedence Clearwater Revival, Liberty
 - 26 (—) YOUNG, GIFTED AND BLACK Bob Andy and Marcia Griffiths, Trojan
 - 27 (21) HITCHIN' A RIDE Vanity Fare, Page One
 - 28 (—) SYMPATHY Rare Bird, Charisma
 - 29 (—) TILL Dorothy Squires, President
 - 30 (24) WEDDING BELL BLUES Fifth Dimension, Liberty
 - (—) BE YOUNG, BE FOOLISH, BE HAPPY Tams, Stateside
- Two titles tied for 30th position.

pop 30 publishers

1 Chappell, 2 Jobete/Carlin, 3 United Artists, 4 Northern Songs, 5 Mustaro/Schroeder/Mason, 6 Harmony, 7 Cookaway, 8 Major Oak, 9 Page Full of Hits, 10 Mills/Belwyn, 11 Pattern, 12 Cynl Shane, 13 United Artists, 14 Essex, 15 Copyright Control, 16 Chrysalis, 17 Blue Sea/Jac, 18 Walbeck/Schroeder, 19 Herman, Darowick, 20 Gladys, 21 Island, 22 Carlin, 23 Northern Songs, 24 Jobete/Carlin, 25 Burlington, 26 Essex, 27 Intune, 28 Carlin, 29 Chappell, 30 20th Century-Lowery.

Two publishers "tied" for 30th position.

top thirty albums

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

FOUR TOPS HERE



THE FOUR TOPS, one of Motown's most successful groups, arrive in Britain tomorrow (Friday) for television appearances.

The group come to Britain from Amsterdam where they appeared at the Grand Gala Du Disque. During their brief stay in Britain they will make appearances on Top Of The Pops, Young Generation and the Julie Felix shows.

The group have a new single released to coincide with their visit. It is a re-release of their "I Can't Help Myself" hit coupled with "Baby I Need Your Loving."

RICK NELSON DUE

RICK NELSON, American teenage singing idol of the late 1950s, arrives in Britain for the first time on Easter Monday (March 30).

He records for Top Gear the next day and plays his first British live date at London's Hampstead Country Club on April 3. On April 4 he sings three numbers in BBC-2's Disco show. Other dates set so far include London's Speakeasy (April 7) and Birmingham's Mothers (11).

Decca is to release a single, the Bob Dylan song "I Shall Be Released," on April 3 and an album, "Rick Nelson In Concert," recorded at the Troubadour, Los Angeles, on April 17.

u.s. top ten

- As listed by "Cash Box"
- 1 (1) BRIDGE OVER TROUBLED WATER Simon & Garfunkel, Columbia
 - 2 (2) HEY THERE LONELY GIRL Ed Holman, ABC
 - 3 (6) RAINY NIGHT IN GEORGIA Brook Benton, Cotillion
 - 4 (5) PSYCHEDELIC SHACK Temptations, Gordy
 - 5 (3) THANK YOU SLY and Family Stone, Epic
 - 6 (7) TRAVELLIN' BAND Creedence Clearwater Revival, Fantasy
 - 7 (—) RAPPER Rappaz, Kama Sutra
 - 8 (10) MA BELLE AMIE Tee Set, Colossus
 - 9 (4) NO TIME Guess Who, RCA
 - 10 (8) VENUS Shocking Blue, Colossus

By SUNDECKER to MOROCCO & SPAIN with discotheque brochures. Suntrekkers Ltd., 2 High St, Sutton Coldfield, Warwickshire 283 weeks



From 38 GNS



at the
**ROUNDHOUSE,
Chalk Farm**

**SEVEN NIGHTS OF CELEBRATION
LIVING THEATRE ENVIRONMENT
GROUPS LIGHTS THEATRE**

7 p.m.-midnight. Admission 10/-

- MON., MAR. 9
QUINTESSANCE, GYPSY, BLACK SABBATH
- TUES., MAR. 10
MARSHA HUNT, AUDIENCE, ALEXIS KORNER
- WED., MAR. 11
DAVID BOWIE, GENESIS
- THURS., MAR. 12
GRAHAM BOND, CLARK HUTCHINSON BAND JUICY LUCY
- FRI., MAR. 13
BRIAN AUGER, FORMERLY FAT HARRY, HAWKWIND
- SAT., MAR. 14
THIRD EAR BAND, LIVERPOOL SCENE, KEVIN AYERS & THE WHOLE WORLD
- SUN., MAR. 15
**ARTHUR BROWN, MIGHTY BABY, JACKIE LOMAX
+ HEAVY JELLY, PETER STRAKER & HAIR BAND
PRINCIPAL EDWARDS MAGIC THEATRE**

Many more Groups unconfirmed at Press Date — stay tuned SURPRISE GUESTS

Advance tickets of the Roundhouse from Wed., March 4



STAR RECORD

Proudly Presents The Dynamic



SIR WASHINGTON & THE RATIOS

with their follow-up to Apollo 12 — WINGS OF A DOVE — already a big demand

SIR WASHINGTON & THE RATIOS, with their SPECTACULAR SHOW will be appearing at THE GOLDEN STAR CLUB, LONDON, N.7, SAT., 28th MAR. Also SAT., 14th MAR., at the GEORGIAN CLUB, EAST CROYDON.

For all Booking, contact:
RAY, 01-607 6573, or 607 1908



- CHICAGO
SANTANA
SPIRIT
STEAM-HAMMER
BLOOD, SWEAT AND TEARS
FLOCK
BLACK WIDOW
ARGENT
BYRDS
SKIN ALLEY
LAURA NYRO
LEONARD COHEN
MOONDOG
AMORY KANE
TREES
AL STEWART
TOM RUSH
JANIS JOPLIN
AL KOOPER
TAJ MAHAL
MIKE BLOOMFIELD
PACIFIC GAS & ELECTRIC
JOHNNY WINTER**
- will
FILL YOUR HEAD WITH ROCK

The latest single from our No.1 girl

CLODAGH RODGERS

"Everybody Go Home"

The Party's Over" RCA 1930
A Kenny Young Production



Flock tour dates set

Melody Maker

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

EDITOR-IN-CHIEF

Jack Hutton
ASSISTANT EDITOR
Bob Dawbarn

NEWS EDITOR

Laurie Henshaw
CHIEF SUB EDITOR
Bill Walker

STAFFMEN

Max Jones
Chris Hayes
Chris Welch
Royston Eldridge
Alan Lewis
Richard Williams
Jeremy Gilbert
Raymond Telford

ADVERTISEMENT DIRECTOR

Peter Wilkinson

ADVERTISEMENT MANAGER

John Jones

PROVINCIAL NEWS EDITOR

Jerry Dawson
Stat Ham House
Talbot Road
Stratford
Manchester
M32 0EP
Tel. 061 872 4211



Beatles may be hit by disc boycott



THE BEATLES' new single, "Let It Be," may be hit by a boycott of EMI records which is currently being made by many record dealers in the North West.

As many as 500 shops are reported to be taking part in the boycott, which is the result of EMI's cessation of the five per cent returns policy which enabled shops to unload back stocks of unwanted singles.

The boycott is a deliberate attempt to make EMI change its mind about the new policy, and EMI managing director Ken East refused to make any comment about it.

A CLIP from the Beatles' "Get Back" film will be shown on Top Of The Pops tonight (Thursday), accompanying their new single, "Let It Be."

HAVENS AT PLUMPTON

RITCHIE HAVENS and Tom Rush are lined-up for a two day pop festival at Plumpton Race Course, in May. Organised by the Mike Rispoli Agency, the festival will be on May 23 and 24 and two day tickets costing 50s. will be available from the agency at 4 Gerrard Street, London W1.

ART FARMER IN

TRUMPET star Art Farmer flew into London specially from Paris last week to take over from Stan Getz at Ronnie Scott's Club. Stan, who had been suffering from pneumonia and had also broken an ankle in a skiing accident, had been rushed to hospital.

French fest at Easter

SOME 40,000 fans from all over Europe are expected to attend the massive three-day Festival Music Evolution '70, being held at the Exhibition Park adjoining Le Bourget airport, Paris, over Easter.

Topping the bill on Saturday (28) will be Ginger Baker's Airforce, Atomic Rooster, Pretty Things and Wild Angels. Sunday afternoon features (29) Cochlise, High Tide, Hawkwind and Skin Alley. The evening concert will star Procol Harum, Renaissance and Trees. Monday's bill includes Bridget St John, Ron Geesin, Al Stewart, Third Ear Band and Edgar Broughton.

Creedence here in April?

NEGOTIATIONS are under way for Creedence Clearwater Revival to play their first British dates in April.

Although nothing had been finalised at press time, the MM understands that they will arrive around April 8 or 9 and do two concerts in Britain before going on to a full-scale Continental tour.

The group's new LP, "Willy And The Poor Boys" is released in Britain by Liberty this week.

Traffic dates...

TRAFFIC'S first appearances on reforming will be at Sheffield Oval May 22, Newcastle City Hall (23), Birmingham Town Hall (29),

Fairfield Hall, Croydon (31).

King Crimson may also join the tour. Traffic are currently recording their next LP.

FLOCK, one of America's top-rated progressive rock bands, make their first British appearance at the Fairfield Hall, Croydon, on April 12. Dates follow at Royal Albert Hall (17), Bournemouth Winter Gardens, with Spirit of John Morgan (18), Lyceum, London (19) and Birmingham with Edgar Broughton (20).

THE JOHNNY CASH film — Johnny Cash, The Man, His World, His Music — is showing at the ABC Futurist, Birmingham (March 18), Adelphi, Slough (April 2), Odeon, Swiss Cottage (14), Granada, East Ham (20), Winter Gardens, Bournemouth (May 11), and Century, Bedford (12).

TEN YEARS AFTER start a British tour at Birmingham Town Hall on May 8. Other dates include Albert Hall, Nottingham (May 9), De Montfort Hall, Leicester (11), Liverpool Philharmonic (12), Royal Albert Hall, London (14), City Hall, Newcastle (15), Usher Hall, Edinburgh (16), City Hall, Sheffield (20), and Colston Hall, Bristol (22).

AMERICAN singing star Jack Jones flew into Britain last week to guest on the Engelbert Humperdinck Show. He also did guest spots on the radio. He may return for live appearances later in the year.

A COLLECTION of early P. J. Proby tracks, made in the 1950s when he was singing under the name Jet Powers, is to be released by Liberty Records in April as part of a series of special Rock And Roll Golden Oldies. Another of the LPs will be an Eddie Cochran set, marking the tenth anniversary of his death on April 27, and titled "The Very Best Of Eddie Cochran."

OPENING date of the Junior Walker and All Stars tour has been switched from Bridlington to a double date at the Flamingo, Hereford, and Bingham Hall, Cirencester, on March 13. Tour runs to March 29.

JOHNNY DANKWORTH and Cleo Laine, John Williams, Carmen Munroe and William Rushton appear at Sadler's Wells Theatre, Rosebery Avenue, London, on Sunday (8) for a concert in aid of the Africa Bureau.

WHAT short hair does for a man! The new look Ringo Starr pictured by MM's Barrie Wentzell, with a 1964 hair style looks younger and a suitable candidate for those "Clean Up America" posters. He follows a trend set by Viv Stanshall and John Lennon. Okay Jimmy Page — who's next?

Apple Records THE BEATLES Let it be



You know my name (Look up the number)
out now

CHARLIE ROUSE has left the Thelonious Monk Quartet after a ten-year stay. He has been replaced by **Pat Patrick**, the former Sun Ra baritone saxist who has now switched to tenor. **Wilbur Ware** is on bass with the quartet and **Beaver Harris** has joined on drums.

MARSHAL ROYAL, who has been lead alto with Count Basie since 1951, has announced that he doesn't plan to return after undergoing an operation. He plans to freelance in Hollywood.

Jazz news



THELONIOUS MONK

MU may lift TV ban on U.S. musicians

A BAN on foreign musicians appearing on BBC-TV may be lifted by the Musicians' Union. The ban, which has prevented such American groups as Chicago, Crosby, Stills, Nash and Young and the Beach Boys from appearing "live" on Top Of The Pops, has been in operation for over a year.

Mel Cornish, co-producer of TOTP, commented this week: "This ban has been very frustrating. It has prevented us from presenting American groups on the show during visits to Britain for concerts or tours."

The ban originated when America's Federation of Musicians — the American MU — barred foreign musicians — including British — from appearing on U.S. TV. Britain's MU in turn imposed a similar ban, though MU assistant general secretary Harry Francis says "there's no question of a battle between us."

MANY HUNDREDS of session musicians employed in radio and TV by the BBC will benefit under a new agreement signed by the BBC and the Musician's Union last Saturday.

The agreement, which came into force on Sunday, means that — generally speaking — a session man who appears on a TV show will have his pay topped up to £18 from £12. A similar musician working on radio will get an increase of approximately £2 — from £6 to £8.

A joint statement issued by the BBC and the MU last Saturday says:

"The new rates which come into force on March 1, 1970, are the first increases for these musicians since July 1962 in radio and April 1964 in TV. The increase in radio is 33 1/2 per cent and in TV approximately 50 per cent.

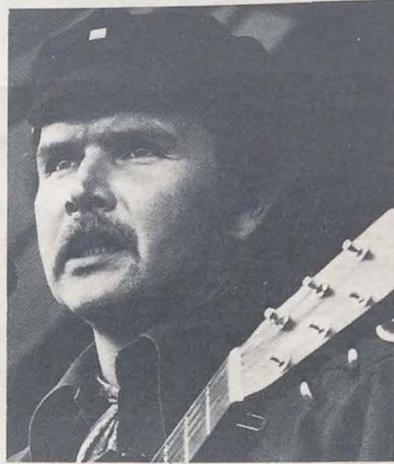
TOM PAXTON TOUR

TOM PAXTON (pictured right) the American contemporary folk singer, is to make an extended tour of Britain.

His first British appearance will be on the Simon Dee show on April 12 and his first concert is on April 30 at London's Royal Albert Hall.

Other dates include: Leicester (May 1), Leeds University (2), Aberdeen (7), Edinburgh (8), Newcastle (9), Sheffield (11), Liverpool (12), Stoke (15), Southampton (18), Bangor University (19), Manchester (20), Birmingham (21), Bristol (22), Bournemouth (23) and Hemel Hempstead (25).

A "Best Of Tom Paxton" album will be released at the end of April.



TOM PAXTON: here in April

SECOND BLIND FAITH ALBUM?

A SECOND Blind Faith album is expected to be assembled from material recorded by the group last year.

A spokesman for the group told the MM on Monday: "There is some forty hours of recording available and tracks will be selected for release later in the year."

Meanwhile Ginger Baker's Airforce are to release a single and give some concerts in England and Scandinavia. The single is the Denny Lane feature "Man Of Constant Sorrow," a track from their "Live" album.

Airforce are now a 13-piece band including new members Trevor Burton (electric piano, guitar), Steve Gregory and Bud Beadle (sax) and Alan White as fourth drummer.

They play Victoria Hall, Hanley, on March 20, Leeds University (21), Le Bourget Festival, Paris (28), and London's Lyceum (29).

DUKE ELLINGTON has written a concerto based on Beatles' songs and it was planned to unveil the work this week on Ed Sullivan's CBS-TV show. . . . drummer Joe Morello is assembling a jazz-rock group for American club and concert dates.

MICHAEL GARRICK's "Jazz Praises" will be performed at the New Methodist Church, Guilford, on Saturday (7) by Garrick's Septet and a choir conducted by Peter Mount. Michael's regular sextet plays Kingston College of Technology on March 8 and the Phoenix on March 11.

BOB RUSSELL, the lyricist who collaborated with Duke Ellington on "Don't Get Around Much Any More" and "Do Nothing Till You Hear From Me," has died in Los Angeles after a long battle with cancer. He was 55.

JOHN WILLIAMS Quintet, with Maggie Nichols, guest at the Albion Modern Jazz Club, Fulham Broadway, today (Thursday), followed by the Dave Holdsworth Band (12), Alan Wakeman Quintet (19) and Chris McGregor (26). . . . Featured at the London Music Club, Holland Park, are the John Taylor Trio and Norma Winstone, tomorrow (Friday), Howard Riley (13), Bob Downes (20) and Mike Osborne (27).

MORE than 1,000 fans and friends of the late Pee Wee Russell turned up at the village of Martinsville, New Jersey, last week for the first Annual Pee Wee Russell Memorial Stomp. A cheque for 3,500 dollars was presented to Rutgers University's Institute of Jazz Studies to start a Pee Wee Russell Scholarship Fund.

TROMBONIST Lawrence Brown and tenorist Harold Ashby have left the Duke Ellington Orchestra. No permanent replacements have yet been set. . . . Trombonist J. J. Johnson has moved to Hollywood after living in New York for 25 years.

THE FULL Johnny Dankworth Orchestra makes one of its rare London concert appearances on March 12 at the Old Theatre, London School of Economics when it closes the current series of jazz Centre Society winter concerts. The band opens the following week at the Ronnie Scott Club for a two-week season.

GENE AMMONS had to cancel bookings at the Village Vanguard and Harlem's Club Baron when he was unable to get a licence to play the club as an ex-prisoner on parole. He was recently released from a narcotics sentence. He did, however, record an album for Prestige with Wynton Kelly, George Duvivier and Rudy Collins.

STAN KENTON has secured the rights from Capitol to distribute his early recordings himself through a mail order organisation known as The Creative World Of Stan Kenton. Kenton fans can get details of releases from P.O. Box 35216, Los Angeles, California 90035.

Barbara quits Goodman tour

BARBARA JAY, British singer signed to tour with the Benny Goodman Band, quit the tour in Munich last Thursday. She flew home to Britain — and to her husband, tenorist Tommy Whittle — on Friday.

Barbara told the MM on Monday: "It was ridiculous for me to continue the tour; I found I was being completely ignored by Benny at times. One night, he would come up and compliment me on my singing, another time he would look right through me when I said 'Hello.'"

"I also found my numbers were being cut down. At first, I sang five songs, then they were cut down to four — then three. At the Royal Festival Hall I sang only two."

"Then, at Munich last week, we played a club in a big hotel, I was expecting to be called — but wasn't. It was being covered by TV and there were some very important people there — but I was completely ignored."

SHOCKING DELAY

SHOCKING BLUE — the Dutch group whose "Venus" reached number one in the States and is still in the MM Pop 30 — have postponed their British visit scheduled for this month.

The postponement is due to "heavy promotional commitments in Europe and the States." The group now plans to come to Britain in June and will promote their follow-up single, "Mighty Joe."

NO McDOWELL

FRED McDOWELL has had to pull out of his scheduled British tour owing to serious illness. But the National Blues Federation have now arranged for Chicago bluesman Johnny Shines to replace him after a series of "yes-no" communications to the States involving various other blues singers.

ALBERT KING DUE

ALBERT KING, the legendary Mississippi blues guitarist, is to tour Britain in May. King with his American band will be in Britain from May 1 until the end of the month.

Unlike other musicals "West Side Story" Grows younger!

WEST SIDE STORY



'BEST PICTURE' Winner of 10 Academy Awards

ROBERT WISE PRODUCTION

STARRING NATALIE WOOD RICHARD BEYMER-RUSS TAMBLYN RITA MORENO-GEORGE CHAKIRIS

DIRECTED BY ROBERT WISE COSTUME DESIGNER JEROME ROBBINS

SCENARIOS BY ERNEST LEHMAN ASSOCIATE PRODUCER SAUL CHAPLIN

CHOREOGRAPHY BY JEROME ROBBINS

MUSIC BY LEONARD BERNSTEIN LYRICS BY STEPHEN SONDHEIM

AND HAROLD S. PRINCE BOOK BY ARTHUR LAURENTS

PLAY DEVELOPED, DIRECTED AND CHOREOGRAPHED BY JEROME ROBBINS

FILM PRODUCTION DESIGNED BY JEROME ROBBINS

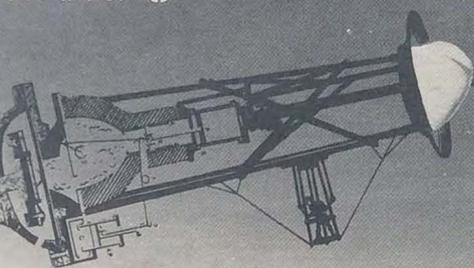
MUSIC CONDUCTED BY JOHNNY GREEN FILMED IN PANAMA CITY TECHNOLOGIA

PRESENTED BY MIFCO PICTURES, INC. IN ASSOCIATION WITH SILVER ARTS PRODUCTIONS, INC. United Artists

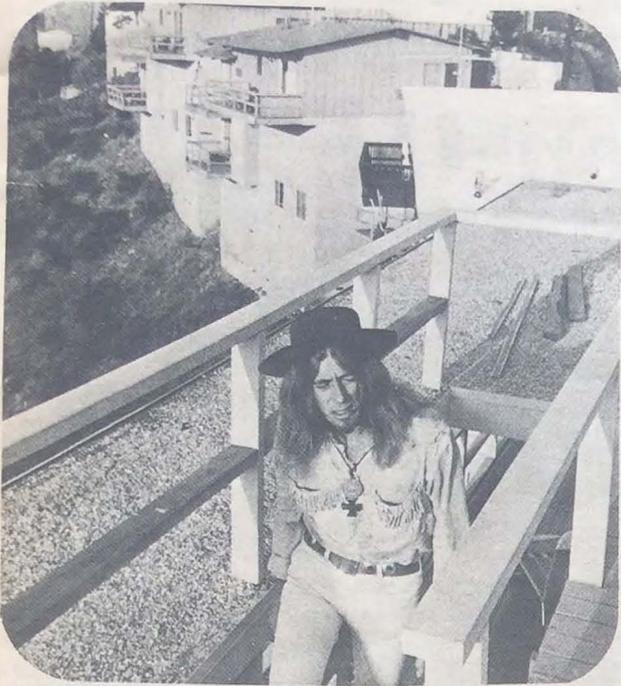
GENERAL RELEASE FROM SUNDAY AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES STILL SHOWING Metropole VICTORIA

STATUS QUO DOWN THE DUSTPIPE

7N 17907



Lewis Carroll turns on



JOHN MAYALL: at home in Laurel Canyon, Los Angeles

The U.S. Mayall

IF the white shade of blues in Britain has run out of a little steam lately it is probably due to the prolonged absences in the States of John Mayall.

Conversely it is probably no coincidence that since he set up home in Laurel Canyon, Los Angeles, there seems to be a rash of white blues bands springing up on America's West Coast.

Though Britain has had its bluesmen for at least 30 years, Mayall probably did more than anyone to bring the music to the level of public acceptance it enjoys today.

Aware

Even five years ago, we at the MM were becoming more and more aware that Mayall had the most fanatical set of fans since the early days of Presley. His Blues Crusade round Britain's halls resulted in an endless flow of letters demanding recognition for blues in general and John Mayall's Bluesbreakers in particular.



At the age of 37, John obviously remains as obsessed with the blues as he ever was, yet he has continually refused to be tied down to any particular formula and his succession of bands have covered an enormously wide range of blues sounds.

Currently touring the States, for something like the eleventh time, he has introduced yet another element by presenting one-man blues band Duster Bennett with the band — John, Johnny Almond (saxes, fute, organ etc), Jon Mark (guitar) and Alex Dmochowski who has replaced Steve Thompson on bass guitar.

I managed to catch John with a transatlantic phone call at home during a very brief lull in the tour. How, I asked, was Duster Bennett making out?

"He's overwhelmed," said John. "We are featuring him both within the band and separately. Our major problem at the moment is containing it all within a one-hour set. The first gig we played here we did one set and got through about everything in one and a half hours. The next night we really got into it and it lasted two hours. The whole thing needs cutting back and we are working on it."

"We do a bit and then Duster comes on and joins in. First he solos with three of the band, then they disappear and he is left on his own. Then he calls on different members of the band to do numbers with him. Finally we all join in. It's quite interesting and, of course, we will be doing it in Britain on our May tour."

Of new bass guitarist, Alex, John reminded me: "I've known him for years, of course. He was Aynsley Dunbar's bass player and the last time I had seen him before he joined us was when I produced Aynsley's record."

I asked if John had been doing any record production in the States and he cleared up a misunderstanding about the magnificent Flock LP which I thought he had produced.

"No, I had nothing to do with the production of their album," he told me. "I heard them and thought they were great and told a lot of people so. But my only connection

with the LP was that I was commissioned to do the liner notes.

"As far as recording over here is concerned there seems so little time on this tour that I don't think it can happen. I may record some of our concerts, just in case I decide to use them on an album. But while the band is on the road we are really working very hard indeed. We haven't had many days off."

"It's not so much the distances we have been travelling, but the time consumed. You play a small college town and find it is difficult to get to the airport and that sort of stuff."

Happy

"And there will be no gap at all between our tour here and opening our tour in Britain. We get back just in time to open the tour at Croydon on May 1."

I told John that "The World Of John Mayall" a Decca compilation of tracks from old albums, was in the MM album chart and wondered if, like some artists, he objected to this sort of re-issue when he has moved to another company — Polydor.

He seemed quite happy about it: "It's inevitable and so long as the public don't confuse it with a new album I can't see any harm in it. I expect Decca will put out our entire catalogue in one form or another. Anyway, the old records help people to get acquainted with the music."

I asked if John had heard Johnny Almond's new LP, recorded in the States.

"I haven't heard the LP, but they played a cut on the radio the other day," he replied.

"We shall be seeing John back home in a couple of months. Or is it really home now that he has his house in Laurel Canyon? Where, I asked, does he now feel most at home?"

"Over here," he admitted without hesitation. "It's where I go whenever I have time off, so it's home to me now."

BOB DAWBARN

This is RANGER



Meet the wild one. She's got split-second action and a rich power-house sound to match. Try her gently or play tough — she's the easy one! Quality through and through.

£30.10.0* for the EKO Model 1780 (or buy another brand at twice the price!)

12-string version 1793—£36.19.0*

*Recommended retail prices

EKO GUITARS

Rose-Morris SPONSORED INSTRUMENTS

Write for EKO leaflet to:
Rose, Morris & Co. Ltd.,
32/34 Gordon House Road, London N.W.5.

COLLEGE COLUMN

WHATEVER YOUR bag, Barking College have something to fill it with this week during their Arts Festival which opens on Saturday with Jon Hiseman's Colosseum and Juicy Lucy.



FLEETWOOD booked at Sheffield

Barking have come up with a varied bill of fare for the week long festival. All tastes should be catered for as the college of technology have everything from a Chopin recital to Wild Wally's Rock and Roll Show.

Barking book Juicy Lucy

Highlights of the week are as follows: Liverpool Scene, John Peel and the Spontaneous Music Ensemble (Wednesday), Monty Sunshine and the London Youth Jazz Orchestra (Thursday), Al Stewart, the Straws and Mike Chapman (Friday), Writing On The Wall, Wild Wally's Rock and Roll Show and Creepy John Thomas on Saturday. Full details and season tickets are available from the college at Dagenham.

Rock and roll seems to be going through another revival in fortunes and apart from Wild Wally's mob of rockers, the Wild Angels are proving surprisingly popular in the colleges. Lancaster Polytechnic who have Love and Spirit of John Morgan appearing at Coventry tonight (Thursday) have booked the South London rock and roll band to appear on Saturday with the Nashville Teens.

The colleges seem to have taken over from the clubs and the ballrooms, especially in the provinces. Brunel University, at Uxbridge, for instance, is the only venue catering for reasonable crowds in the London Borough of Hillingdon. They've had packed houses for their last two

the colleges of course is that they have reasonable control over their own students but cannot be responsible for outsiders. A problem indeed.

Sheffield University have Love on Saturday and have the Pretty Things the following week to end the term. Next term they bring into operation a new policy of promoting bigger names and have already booked Fleetwood Mac for May 19 and Ten Years After for June 27.

Imperial College are holding a jazz week from Sunday (March 8) and hope to give some of London's good amateur and semi-pro musicians a chance to reach a wider audience. Howard Riley is the ring name who appears on Wednesday.

Tonight (Thursday) Taste play for Liverpool Polytechnic at the University Hall, tomorrow sees Chicago bottleneck blues guitarist Johnny Shines replacing Fred McDowell at Essex University with Arthur "Big Boy" Crudup and the Groundhogs... The New Faces are at the Royal Agricultural College at Cirencester.

On Saturday Hitchin College feature Sam Gopal and Marsupialani at their Bag Ball... Bedford College jazz club presents the Dave Gelly Quartet with Frank Ricotti.

Manfred Mann's Chapter Three and Van Der Graaf Generator are at the Lincoln College Ball on March 13... Keith Tippett returns to his Bristol home-town for the Bristol students festival on March 10... and Terry Reid, Quintessence and the Elastic Band appear at the Liverpool Top Rank Suite for Kirkby, Lancashire, students, on March 25.

News for the college column should reach the MM before Monday of the week of publication.

ROYSTON ELDRIDGE

BRITISH pressings of the Bob Dylan bootleg album "Great White Wonder" are off the market following action by the Mechanical Copyright Protection Society, but it seems likely American copies of this and other albums will continue to be available in Britain.

Among these are Dylan's "Stealin'" and Isle of Wight concert albums, and the Rolling Stones' "Liver Than You'll Ever Be," recorded during their recent U.S. tour.

"Stealin'" includes several tracks cut in Minnesota before Dylan signed with American CBS, plus some takes from the Columbia sessions which produced "Bringing It All Back Home."

"Liver" is from the Stones' Oakland, California concert and has a better sound quality than other bootleggers. It includes "Sympathy For The Devil" and "Honky Tonk Woman."

Harlequin Record Shops whose stores had a ban on them. Said a spokesman: "In view of the desperate demand it's amazing the companies haven't seen fit to put them out properly. Then there would be no bootlegging and the artists would get their money."

BOB DYLAN'S BOOTLEG LPs BANNED

THE RAVERS' weekly tonic



RARE BIRD congratulations

Ian Matthews desperate for a new drummer for Southern Comfort.

Are all these pop festivals a good thing — or is someone going to get hurt? Jimi Hendrix back in town they do say.

Nice to see Temperance Seven on the Frost Show... Fearsome sight, a Hells Angel riding a bicycle with "Hillingdon Chapter" on his jacket... Radio Geronimo will play Ginger Baker's Airforce 'live' album, the Doors "Hard Rock Cafe," and "Delaney And Bonnie On Tour" on Saturday between midnight and 2 am on 205 metres, medium wave.

Johnny Gray, ex-Ted Heath tenorist, and band leader, blows breathily on Dorothy Squires chart number

"Till"... Marc Bolan of T. Rex a great Bert Weedon fan... What really happened to Freddie King?

Deep Purple offering £100 reward for the return of Ritchie Blackmore's favourite guitar. It was stolen at Liverpool Philharmonic Hall last Saturday. A black Fender Stratocaster, serial number 221737, no questions will be asked says Ritchie.

Welsh singer Tim Jones, double of Tom, Opportunity Knocks show with a record clapper score of 88.

Good luck to John Lennon and his £14,200 Mercedes-Benz. It's only money after all. Congrats to Rare Bird, on first chart entry with "Sympathy"... the Spinners played to no less than 2,784 at the Free Trade Hall, Manchester on Saturday, equalling Yehudi Menuhin's record in 1952.

John Peel goes to hear more live groups than any other deejay... Faces seen digging the new company — Nasty Productions.

Led Zeppelin quit Crysalis Agency... Ray Smith's window display at Collet's made up entirely of British jazz albums. Unlikely ten years ago — they do say.

In a Madison Square Gardens tribute to Duke Ellington, stars included Louis Armstrong, Sammy Davis, Stevie Wonder, Peggy Lee, Roberta Flack, Ray Charles, Les McCann and Lena Horne... Daily Telegraph's Peter Simple staggered by our Chris Hayes' "Wall of Sound" amplification feature.

New terror gang threatening society, even worse than skinheads or Hells Angels. They are the Wild Chaps. Armed with deadly stink bombs and black face soap they hold debauched See-Backroscope Parties and perpetrate senseless attacks on pedestrians with indoor fireworks. Said a spokesman, Herbert Lane of the Lanettes: "The Soho Chapter of the Wild Chaps has been accepted by the true American founders. A great day in our history man. Whoopee!"

THOUGHT FOR THE WEEK: Said one hippie to another: "Have you ever been picked up by the fuzz?" "No, but it must be very painful."

SOLE REP
BRON AGENCY
29-31 OXFORD ST. LONDON W.1
01-437 5063
Pete Brown's songs published by
SIDNEY BRON MUSIC CO.
29-31 OXFORD ST. LONDON W.1.

PETE BROWN & PIBLOKTO!



EMI Records, 179 Tottenham Court Road, London W.1
EMI Music, 20 Mansfield Square, London W.1A 1ER

MAL DENN

What the hell is Toe Fat?

WHAT THE hell is Toe Fat? Hiding behind that chiro-podist's nightmare name, it's a group of funky rockers hot footing it to success with their own brand of rocking blues.

Led by vocalist Cliff Bennett, Toe Fat are a new Bennett band concentrating on a music far removed from that which brought "Got To Get You Into My Life," the Beatle raver, into the chart a while ago.



TOE FAT: signing with Motown's Rare Earth label

States

"What we're doing is, if you'll excuse the expression, music with plenty of balls in it. It's a very heavy, basic sound but it's the sort of sound we're trying to achieve if we're to crack the American market. And by the way they've received the new single in the States it's working."

"We're signing with the new Motown label Rare Earth in the States and they've been on to EMI already to say that they're knocked out by it. We hope to be going over there in April or more probably March when the album is released to coincide with our visit."

"Rik Gunnell is out there and he'll be lining up the colleges and everything. I'm really looking forward to going and by the time we do we should have all our own material."

Gone from the Bennett band is the brass front line

and the organ of Roy Young, now working on his own. Toe Fat is Alan Kendall, ex-Glass Menagerie guitarist, drummer Lee Kerslake and bass player John Glascock, who joined from the Gods, the Hertfordshire band which also boasted Rolling Stone Mick Taylor.

"I split from the Rebel Rousers two years ago this summer. At first I missed the brass, I was waiting for the front line to come in but it's hard to associate the brass with what we're doing now. I had a band very similar to the Rebel Rousers with organ and saxes for a while afterwards but you'd be surprised at the

sound we get with just a three-piece behind. Johnny Winter's only a three-piece and look what he gets!

"A lot of the material we're doing now is in the Johnny Winter vein. A little progressive blues and it's hard to associate that with the brass front line. Some promoters have been expecting us to do our old stuff. They expect to hear 'Got To Get You Into My Life' but I had to progress."

"I've matured and I'm playing now to a more mature audience. Our best source of income in this country is the colleges and we want people to forget Cliff Bennett and the Rebel

Rousers. I don't know if they're booking us on past reputation but they're not getting the same music."

"The single 'Bad Side Of The Moon' is a track off the album. I wouldn't say it's the best one off the album but it's the most commercial, I think, although I've got a terrible ear for commercial records. It was written by Elton John who writes a lot of good stuff."

"There are a lot of our own compositions on the album. I wouldn't say it's progressive but it's very, very heavy with plenty of guts in it. What we want is a basic and raw sound, we haven't gotten the whole way yet but

Johnathan Peal, our recording manager, has some great ideas. We've got the foundation to work on now."

"I hope to go back into the studios in April when we'll have a lot of material written between us. We've got enough tracks in the can at the moment to release another MFP album like we did before but I don't think it will be a good idea. They'd probably release it as Cliff Bennett but I want to make a complete change now. The music's different and the name is different."

Beatles

"That's why I think America is going to be important to us. We should have gone over there before with the Beatles. Brian Epstein signed us to tour Germany, Japan and the States—including the Shea Stadium appearance—with the Beatles but we didn't get to the States."

"We toured Germany with the Beatles and that did us good because it was then that Paul gave us 'Got To Get You Into My Life.' "He was a tremendous encouragement to us in those days—coming down to the studios early in the morning in his slippers and pyjamas to produce the sessions. If I had to nominate the person in this business with the most talent, it would be him."

Excited

"Maybe if we'd gone to the States with them, everything would be different. But I feel excited about what is happening now. I'm looking forward to going back into the studio and going to the States. It's all fresh."

Arrival face the same old problem

THE SAME old problem which has become the lot of so many groups before them has now presented itself to recent near chart-toppers Arrival.

Seeing Arrival on stage you could be forgiven if you thought that they were really four singers being backed by three musicians who night after night sat down to play the same numbers with never a change.

Organist and pianist Tony O'Malley doesn't exactly welcome the suggestion: "It's not a question of us purely playing behind the singers. For one thing we never play a number on stage twice the same way. Each song is different every time we play it because Lloyd, Don and myself could never get into that sort of rut."

Besides Tony the remainder of the instrumentalists in Arrival comprise Lloyd Courteney, drums and Don Hume, bass, who have all, in their own words, "been around for years." Talking to the three together it becomes very clear that making music is to them a subject not to be taken lightly. But in such a local orientated group as Arrival, weren't they in danger of losing their identities as musicians?

Lloyd: "I don't think so. Obviously when you're playing behind four singers you have to keep things pretty straight but we're always experimenting during numbers which of course doesn't always pay off. We do have what you could call a ravey part in the act where we do a few numbers by ourselves and of course during instrumental breaks we're left on our own."

Tony is reputed to be a difficult man to keep under control at the keyboard.

Manager Tony Hall reckons that there are so many ideas buzzing around his head at one time while he's playing that heartrending pleas for a return to sanity and simplicity are necessary.

"The trouble is," says Tony, "that I've had so many influences. I think that you're influenced by music from about the age of twelve onwards. I first started listening to a lot of jazz—people like Cannonball Adderley and Jimmy Smith—so I suppose my playing must have a lot of jazz influence."

"In the future we hope to record much more original material. We chose the Terry Reid song, 'Friends,' because we thought it was a good song. But we would never put something out that the group didn't like, even if we were pretty sure of it being a hit. Frank Collins writes some very good songs which have a very strong jazz feel."

Listening to tapes of Arrival reveals a wealth of information and you can believe Tony when he talks of their many influences.

"Quite a few people have compared us with the Fifth Dimension," says Lloyd, "but we haven't consciously tried to copy them or anyone else. I know that it's such a cliché, but I honestly don't think we fall into any one particular bag and we do have a sound of our own."

Despite having played in various bands around London for the past two or three years, Tony claims it's a frightening sight to see hundreds of faces sitting there watching you play: "We try to be as natural as possible on stage. We play what we feel and the music will always come first." — RAYMOND TELFORD.

GO DOWN ON THE CORNER

OR ANYWHERE ELSE, TO GET THE LATEST & GREATEST

CREEDENCE CLEARWATER

ALBUM CALLED

Willy & The Poor Boys

LIBERTY LBS 83338



From The Bayou
Cajun Anthology
LBS 83321

The 'roots' of Creedence Clearwater—authentic Cajun music—the first record of its kind released in England.

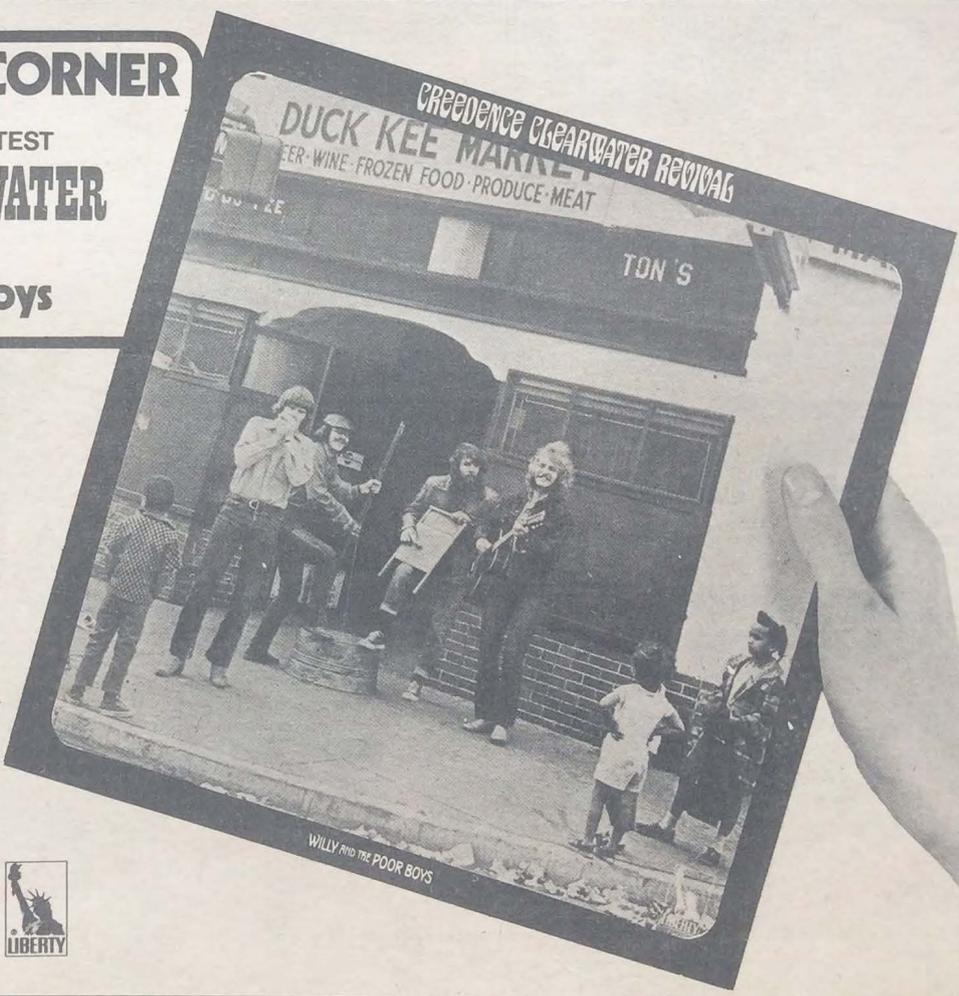


Juke Boy Bonner
Things Ain't Right
LBS 83319

Blues man from the swamplands of Louisiana playing unique 'one man band blues'. Recorded during his recent visit to England.

Phallus Dei
Amon Duul II
LBS 83279

First album from the notorious German Rock Community Band.



JAZZ SCENE



JOHN STEVENS: extremely unusual and demanding writing

THROUGHOUT the four years of its existence, the Spontaneous Music Ensemble has taken many forms, and some idea of the flexibility of its conception can be gathered from the fact that in its two most recent incarnations it has been a duo and a 25-piece big band.

Its life has seen many innovations. The SME was the first jazz unit in this country to realise the potential of true group improvisation, and in the past year it has made the most daring and provocative use of the human voice yet heard in jazz.

Despite the somewhat fragmentary appearance of its history, however, the group has always been impelled by the desire of its leader, John Stevens, to discover new approaches to playing the truest music possible. And anyone who regards the group's music as forbidding or in any way closed should take note of Stevens' recent requests to audiences to join in with their voices, and of his use of semi-trained musicians in the group context.

That, however, is a story in itself, and here I wish to discuss the SME's recorded work, which is limited to three albums cut over a period of three years. They are "Challenge" (Eyemark EMLP 1002), "Karyobin" (Island ILPS 9079), and "Oliv" (Marmalade 608 008).

SME on record

SECOND OPINION BY RICHARD WILLIAMS

"Challenge" was recorded in March 1966, soon after the group's birth, and is by the original unit of Kenny Wheeler (flugel), Trevor Watts (alto and soprano), Paul Rutherford (trombone), Bruce Cale (bass), and Stevens (drums). On two of the tracks, Jeff Clyne replaces Cale.

Two of the titles, Watts' "E.D.'s Message" and Rutherford's "2.B. Ornette," will give some idea of their general influences, but even here the overall direction is strikingly original, the mood and attitude extraordinarily relaxed and assured.

With eight tracks crammed into an hour's music, some of the emphasis is necessarily on form and control, and the solos are generally brief and to the point. Compositionally the music is excellent. Three of the themes were written by Watts, three by Stevens, and two by Rutherford. Watts uses several themes inside a single composition, probably to strengthen the unity of the pieces and also to create more basic material for the soloist, giving the pieces a unified, concerto-like quality.

Stevens is rather more adventurous, his writing extremely unusual and demanding. "Travelling Together," for instance, uses the flugel-horn to state the rhythm while the other horns slide around it. "Little Red Head," too, is unorthodox, using a curious "walking" theme to introduce a passage of beautiful collective polyphony, during which Watts and Cale strengthen the piece by alluding briefly to the theme at one point. That kind of intelligence is quite typical of the record.

Rutherford's "Ornette" and "After Listening" are less mature, but "Listening" is rhythmically interesting, with the horns and bass stating the line over double-time drums, and there is also effective use of stop-time. Generally speaking, Watts takes the solo honours. His playing is extremely melodic, usually building from a simple lyric statement to comparative complexity. On "Club 66" for example, he begins in a rather lush manner, but as the solo unfolds he builds on lushness, stripping it away until all that is left is pure melody.

Wheeler's solo on the same track contains one split note in the middle of some precise runs which, intended or not, has a startling emotional effect. His "After Listening" solo, despite its lovely pointillist opening, is not quite so fresh, although Watts takes the flugel's final phrase to begin his own solo with casual elegance.

Rutherford was not then the challenging player he is now, but even then it was almost impossible to spot the influence of other trombonists — least of all the ubiquitous J.J. in his work. On this record he is rather more forthright and less allusive than he is now.

Cale and Clyne are both perfect bassists for this music, and the former has a fine-toned arco solo on "Day Of Reckoning" which contrasts well with his nimble plucked outing on "After Listening." "Travelling To-

gether" sees him using and fragmenting pedal-points behind Watts to great effect. Stevens' drumming is quite reticent in the sense that it is always subservient to the movement of the piece and the soloist. On this record, at least, he rarely suggests directions to the other members of the group, and is content to play an emotional, conventional role. His solos, though, show the same outstanding use of rests and pauses as his compositions (drummers often make good writers because they understand time and space and sound as measured motion, to quote Byron Allen).

In sum, then, a well-conceived record which is extremely accessible, and it is fitting that some of the playing on the last track, "End To A Beginning," should give a suggestion of what we hear on the second album, "Karyobin," which was recorded in February 1968.

The participants are Wheeler (trumpet and flugel), Evan Parker (soprano), Derek Bailey (guitar), Dave Holland (bass), and Stevens. The music is very different from the first record, but in essence it may be said to be an attempt to compose improvisationally the same music that was played on "Challenge." Real instant composition, in fact, with no guide-lines except the abstract links between the musicians.

This type of music is the main concern of Parker and Bailey, and although they lead much of the improvisation, the other musicians immerse themselves just as deeply with the result that this is, at last, true group music.

Writing about "Karyobin" in *Jazz Monthly*, Max Harrison commented that it raised more questions than it answered. Perhaps for the listener that is so, and that's why Stevens has felt the need to bring the music closer to the audience in recent months, while Parker and Bailey have gone on to explore other possibilities in "Karyobin."

In a sense this is easy music, because everything, by definition, has hidden values; there is, and it's for you to recognise or deny the beauty in them. But then again it requires hard listening in order that the peaks of beauty and discovery don't pass by unnoticed.

If you listen casually to this record, it will respond in kind and you will derive nothing from it except a kind of negatively frustrating background music. Listen hard, and it will open up painlessly, with beauty, in addition to a record to which you will never react the same on any occasions: it's entirely dependant on your own state of mind.

This music cannot be described physically, except to both sides of the record, lasts just under an hour, and contains endless contrasts and changes of direction. Parker and Wheeler play like two halves of the same consciousness, Bailey's use of unconventional sonorities is

brilliantly logical, and Holland and Stevens (using his small kit for the first time on record) deploy their playing with complete sympathy. Stevens, in fact, is one of the quietest and hardest-listening drummers in the whole of jazz.

Wheeler, Watts, Bailey, and Stevens are joined on the first side of the Marmalade LP by Pete Lemer (piano), John Dyan (bass), and a trio of female singers, including Maggie Nichols, who was at that time working regularly with the group. The second side is a quartet with Watts, Dyan, Stevens, and Miss Nichols.

The nonet and the quartet perform two entirely different versions of the same number, written by Stevens (music) and Maggie (words) and titled "Oliv" which means "peace" in the singer's own private language (homeste). Despite being a showcase for Wheeler's translucent lyricism, I find the first version impressively, partly because it has less direction, less involvement from all the participants. Nevertheless, it is a fine performance, and one which probably rate it much higher were it not for the brilliance of the quartet version.

Here Watts really comes into his own in his long duet with the singer. They twist and turn about each other, contriving to give the piece a constant feeling of upward surge as they spiral above the bass and drums.

These three recordings are but the tip of the iceberg, and Stevens possesses a huge collection of tapes made at various stages of the group's life which, sadly, may never be heard widely.

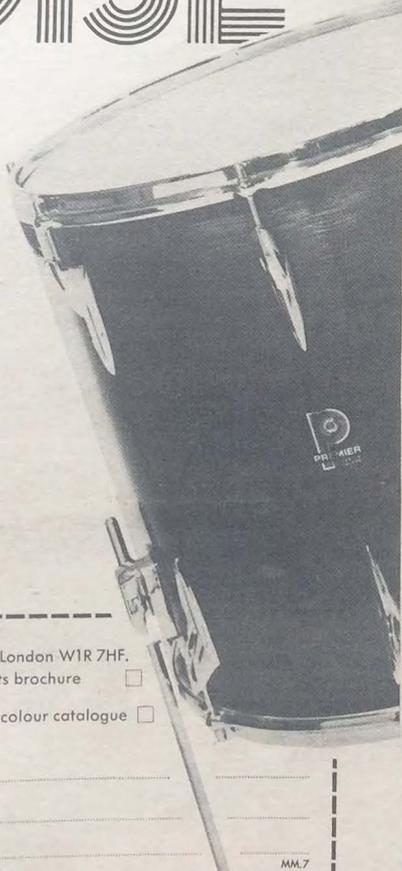
However, late last year he and Watts recorded a trio LP with bassist Steve Swallow, on which all three men play better than I've ever heard them. There is a possibility that this will be released by Marmalade, and after that one can only hope that someone will have the foresight and intelligence to record and issue something by the large ensemble Stevens and Watts are currently using, and which can be heard on their forthcoming *Jazz Workshop* broadcast.

But "Challenge," "Karyobin," and "Oliv" are all vital in the evolution of British music, and should be heard as widely as possible.

THE BIG NOISE

In the drum field, Premier's No. 1. Premier make more drums than anyone else in Europe — probably the world. And they make them better. The stands are tougher. The finishes are slicker. The chrome cleans easier. They play better, too. The response is snappier. The projection's zappier. Reasons enough for big noises like Keith Moon, Nigel Olsson, Nick Mason, Kenny Clarke and Trevor Morais. If you've got something to say, why whisper it? PREMIER — because they're No. 1.

Premier
1st IN PERCUSSION



WHEELER emotional effect

GET THIS!

To Premier, 87 Regent St, London W1R 7HF. Please send me FREE outfits brochure or I enclose 2/- in stamps for colour catalogue (Please tick as required)

NAME _____

ADDRESS _____

MY DEALER IS _____

MM.7

THE QUEENS AWARD TO INDUSTRY

Under the patronage of the European Jazz Federation

INTERNATIONAL SUMMER HOLIDAY JAZZ CLINIC WENGEN SWITZERLAND — 1970

In Wengen, August 2nd-15th, 1970, world-famous mountain resort, daily instrumental and theoretical instruction, rehearsals with big bands and combos, club conferences, films, final open-air concert.

Teaching Staff:

Trumpet: Benny Bailey (USA), Dusko Goykovich (Yugoslavia), Ack van Rooyen (Holland)

Saxophones, Clarinet, Flute: Johnny Griffin (USA), Heinz Bigler (Switzerland), Dominique Chanson (France), Dick Venink (Holland)

Trombone: Slide Hampton (USA), Barry Ross (USA), Erich Kleinschuster (Austria)

Piano and Hammond Organ: Larry Vuckovich (USA), Rob Franken (Holland), George Gruntz (Switzerland)

Vibraphone: Dave Pike (USA)

Guitar: Pierre Cavalli (Switzerland), Volker Kriegel (Germany)

Bass: Jimmy Wood (USA), Ista Eckinger (Switzerland), Hans Rettenbacher (Austria)

Drums: Charly Antolini, Pierre Favre, Peter Giger (all Switzerland)

If you want to combine relaxed vacation in this beautiful mountain area with your improvement as a musician, we are able to present you with an ideal holiday proposition at attractively low prices.

For information write to:

SWISS JAZZ SCHOOL
"Jazz Clinic"
Freizeitwerk
Eigerplatz 5A
3000/BERNE, SWITZERLAND



SERGIO '70 AND BRASIL '66 . . .

SERGIO MENDES brand of sound that has brought the diminutive Brazilian pianist and his Brasil '66 to Britain this week for their first ever concert tour here.

Their blending of rock, jazz, Latin and bossa nova has earned them international fame and has sold millions of records in the five years since Mendes left Brazil with his first group.

"Before I came to America I was trying different combinations to get the sound I wanted. Only the bass player, Sebastio, has been with me since the beginning," said Mendes when he arrived in London from the Continent.

"Lani and Karen joined me when the other girl vocalist I had from Brazil left to get married. They weren't in the first Brasil '66. Lani joined first and Karen has been with the group since 1968."

Americans Lani Hall and Karen Philipp are the only members of the group who are not Brazilians. The rhythm section is bass guitarist Sebastio Neto, drummer Dom Um Romao and Rubens Bassini on percussion.

"The rhythm section of the group is all Brazilian. To me, the girls are like instruments. My main concern is the overall sound. It doesn't matter at all where the female members of Brasil '66 come from. To me Karen and Lani are like instruments — they could be saxophonists from

Czechoslovakia," he says.

Mendes believes in the blending of the various musical forms although he says he is concentrating more on the Latin sound in his music now rather than a jazz-rock sound.

"I studied classical music from when I was seven until I was fifteen years old. It's possible to mix classical and rock music. It depends on how you put it together. It depends on the taste with which you do it. Two of my favourite groups — Chicago and Blood, Sweat And Tears — have successfully combined jazz and rock.

"I used to be a jazz musician myself. It was only six years ago that I started doing more of the Brazilian material. I felt I should stop playing jazz because I was copying other people. Jazz is really an American form of music.

"I still listen to jazz but they're all old records. Charlie Parker records and old bebop. I like the Motown sound but as far as rock groups go with a few exceptions they all sound the same. The Beatles are unique and as I've already said I like Chicago and Blood, Sweat And Tears. Fifth Dimension are a good group too.

"My music is a success I think because it is unique. People have started to copy us now but we are the only ones playing this kind of music which appeals to the older teenagers, adults, squares, hippies and jazz fans. No one else is really doing what we are doing, although I'm aware that people are copying us and I'm flattered."

Sergio himself is spreading the Latin-rock sound through other groups. He has just completed an album with the Bossa Rio on Blue Thumb records.

They are a young Latin boy-girl type group which I got together. They are very similar to us and have an album that has just come out. The Brazilian government helped me when I first came to America but they haven't helped since. They haven't realised that Brazilian music is as important as an export product as coffee . . ." — R.E.

JUICY LUCY have escaped the wrath of a second Mrs. Grundy by the skin of their teeth.

Their name alone would raise not a few eyebrows among the nation's whiter than white and if the same ever laid eyes on the group's publicity posters—havoc and turmoil would undoubtedly follow.

Happily nothing of this sort is likely to happen although even in the netherworld of pop music the Juicy Lucy publicity has lent itself to many a speculative conversation—all of which goes to prove the value of controversial advertising.

Their bawdy title, however, in no way reflects their music, which as their publicity handouts truthfully point out, describes a band of freshness, excitement, new birth and the maturity of a thoroughbred.

Juicy Lucy were formed only last September from a personnel of very experienced musicians whose past work ranged from the 'Flirtations' backing group to John Mayall's Blues-breakers.

Acoustic

Last week Glenn Campbell, and Chris Mercer, steel guitarist and tenor saxophonist respectively, talked about their music. I asked them about the latest addition to the group in singer Paul Williams.

Glenn: "We brought Paul into the group simply because he's a really good singer. He was free at the time and it was too good an opportunity to miss."

Both Glenn and Chris were in complete agreement about the difference, in more ways than one, that Paul had made.



JUICY LUCY: now joined by singer Paul Williams

Juicy Lucy bears fruit . . .

"With Paul," said Chris, "we'll be doing some acoustic things. Before everything was pretty heavy. Paul's been working on his own album which is very much country blues and incorporates a few Robert Johnson numbers."

"The group seems a lot more solidified because we're now playing with a singer who has a strong stage personality. Before Paul joined we were getting great audience reaction but they were just on the verge of becoming totally involved. Now with the little bit extra we can do the whole bit."

One of the aims of Juicy Lucy is to exterminate the dreaded super-cool audiences.

"What we want is for the audiences to enjoy them-

selves and have a good time," says Chris. "Basically the same scenes Geno Washington achieved a couple of years ago but on a different level."

"The super-cool audiences are a bit of a problem but I believe the barriers are beginning to break down now. Some groups have brought it on themselves. They achieve too much fame early on and they lose touch with reality. The early 'rock 'n' roll musicians like Bill Haley were all much older when they made it and it didn't affect them so much. B. B. King's another example — he's very humble."

"The audiences are being talked down to from the stage. They're being told that this is intellectual music and that this is jazz. They

lose the basic emotional feel of the music."

What then have Juicy Lucy to offer above the others? "Everyone's trying hard to prove something but we're not trying to prove that we're great musicians or anything like that. Groups like Led Zeppelin are great but they're playing at the peak of their abilities all the time."

"We're trying to play what we feel and I think this is what gets through. Most music is simple anyway — even although it's hidden away in a cluttered up rhythm section and if you keep it simple it has more impact."

Impact indeed is the word that describes the Juicy Lucy single, "Who Do You Love,"

a track taken from their current LP.

Between mouthfuls of a seemingly never ending Chinese meal, Chris spoke of the LP which has sold 74,000 copies in Britain since its release five months ago and has now been released in the States.

"It was made only a month after we were formed so obviously our sound has changed since then and now even more so with Paul in the group."

Heads

If the LP is a success in the States there are plans for the group to play over there. How did the prospect appeal to them?

"Every group has a hard time getting started in the States," said Glenn, "but I think we would go down quite well. They're years ahead of Britain in entertainment."

I think Juicy Lucy can look forward to a very fruitful career and certainly if they continue to record material like they are at present. Their heads are obviously set in the right direction now — it's a question of keeping that direction.

RAYMOND TELFORD

THE ROBERT STIGWOOD ORGANISATION PRESENTS



**GINGER BAKER
DENNY LAINE
GRAHAM BOND
RICK GRECH
REMI KABAKA
JEANETTE JACOBS
ELEANOR BAROOSHIAN
PHIL SEAMEN
ALAN WHITE
BUD BEADLE
STEVE GREGORY
HAROLD McNAIR
TREVOR BURTON**

GINGER BAKER'S

AIR FORCE

MARCH 29

LYCEUM

GEN. MANAGER, PETER D. SMITH

STRAND : LONDON WC2

TICKETS £1 DOORS 8 p.m. BOX OFFICE TEL 01-836 3715

FOR sheer professionalism Sergio Mendes and Brasil 66 are hard to beat. At their only live British appearance at the Royal Festival Hall on Saturday they knocked out a capacity audience with their unique blend of bossa nova, jazz and rock and roll.

Undoubtedly they owe a great deal to lead singers and beautiful Lani Hall and Karen Phillip who gave a flawless performance and at the same time answered all the questions about the Brasil 66 sound.

One of the highlights of the performance was Lennon and McCartney's "Fool On The Hill" which was one of the best received numbers of the evening. Sergio Mendes' admiration for Beatles music was voiced many times throughout the hour and a half long performance through a beautifully arranged "Day Tripper" and "With A Little Help From My Friends".

Although by no means a jazz group, the rhythm section of Brasil 66 could put many who lay claim to the tag to shame. They achieved a beautifully tight sound and swung hard.

Also on the bill were Nucleus — which at first sight seemed an odd choice for support on such a programme. They did, however, make contact with the audience with not too much trouble largely thanks to the playing of Ian Carr on flugelhorn and multi-instrumentalist Karl Jenkins.

The services of Nucleus were also required to augment the beautiful if somewhat unimaginative songs of Brazilian singers Gilberto Gil and Caetano Veloso. They sang their way through a collection of folk songs in their native tongue which was difficult for the audience to grasp but through expert showmanship kept enough attention. — RAYMOND TELFORD.

FACES

THE new, revitalised Faces are even better than the older and smaller variety. That is the glad tidings I bring from their performance at London's Lyceum on Sunday.

The group sounds heavier and tighter than of old and much of the credit must go to guitarist Ronnie Wood. Rod Stewart not only sounds just right as the new singer but is one of the best pop showmen.

In fact the whole group has lost none of its stage presence and looning talent while adding a wider musical dimension. Silver Metre, the new Hickey Waller-Leigh Stevens group, also impressed with a massive rock sound, though they seem to be trying to beat Leigh's old group, Blue Cheer, as the loudest band in the world. A few decibels down would do no harm. A band to watch obviously.

Diabolical distortion from organ and bass guitar amps ruined Brian Auger's set as far as I was concerned — and I'm not sure that Brian should sing Julie's numbers like "Season Of The Witch". But there was some fine, crisp drumming and excellent guitar work.

MENDES PLAYS THE BEATLES IS A WINNER

People round the hall were raving about a Hungarian group, Illés, and the bill was completed by Silas, competent rather than memorable. — BOB DAWBARN.

LOVE

HARD to say why I was disappointed with Love at the Roundhouse on Saturday. They get a nice sound — heavy on the more rocking things, nice and light on the more melodic pieces — and they use good original material.

But the spark seemed to be missing despite the biggest crowd at the Roundhouse since the Doors' show. Perhaps the fact that I couldn't get within visual range of the group had something to do with it.

In the absence of Arthur Brown, whose Crazy World of didn't get on due to an apparent misunderstanding about times, the highspot for me was the gentler, country-based music of Ian Matthews' Southern Comfort. Jody Grind have vastly improved since I last heard them too. — BOB DAWBARN.

ART FARMER

ART FARMER, who took over from Stan Getz at Ronnie Scott's on Wednesday of last week, is there only until Saturday (7). He is not a stranger to the Scott Club, or to British audiences in general, and his high-grade playing of the flugelhorn should recommend itself to anybody who responds to modern jazz which is methodically attractive and not aggressive in any way.

When I heard him on Thursday, Farmer was already sounding comfortable with his British team-mates: Alan Branscombe (piano), Kenny Napper (bass) and Tony Oxley (drums). He is fluent in the manner of a musician with mature taste and secure technique; and thus we are never conscious of any struggle between the man and the instrumental expression of his ideas. His rhythmic phrasing is completely relaxed, too,

Caught In The Act



and the whole effect is one of smooth under-statement disrupted from time to time by Oxley's violently kicking drums. The numbers included a Latin-flavoured "Cascavello" (I'm guessing the spelling); a gentle exposition of "That Raining Day," notable for the almost mournful flugel tone and for a long and excellent piano solo; and Jimmy Heath's "Gingerbread Boy," faster and happier. Quartet jazz makes a lighter impact than the big-band variety, naturally, but it was my impression that Art was playing better than when I heard him quite recently with the Clarke-Boland orchestra.

Carol Sloane — in the main an understater too — put over sensible and pleasant versions of "You'd Be So Nice," "Folks That Live," "Feeling Groovy," "Honeysuckle," "Georgia" (complete with verse) and "Chicago." An agreeable evening's entertainment if not a shattering one. — MAX JONES.

GRAHAM BOND

DESPITE the usual blase Marquee audience doing their waxworks imitations, Graham Bond recreated much of the old excitement during his stint last Tuesday.

The Bond fingers have lost none of their cunning on organ and his alto is as individual as ever.

Apart from the excellent drummer, I have some reservations about the rest of initiation who seem unable to keep up with the leader's inventions or ability to build tension. — BOB DAWBARN.

MOVE

DESPITE tuning difficulties, the Move were able to show at The Belfry, Sutton Coldfield, last Saturday that they are heading towards a much heavier sound now that Jeff Lynne has joined them.

This was particularly evident on "Turkish Train Conductor," a blues number written by Roy Wood, which turned out to be

a far cry from their chart efforts. Indeed, anyone expecting to hear "Blackberry Way," "Flowers In The Rain" etc would have been disappointed because "I Can Hear The Grass Grow" is the only Move hit to survive in the new set-up.

It will take time for the full potential of Jeff Lynne to be realised, but he contributed enough on this debut date to indicate that he will help to make the Move an even more potent force. — DENNIS DETHERIDGE.

SKIDMORE

THE ALAN SKIDMORE Quintet exemplifies a highly sophisticated, finely patterned form of jazz, introduced to the world by the Miles Davis Band of two or three years ago.

At the 100 Club on Monday night, Skid's also demonstrated how they have refined and developed this method to a new richness. In the leaders tenor, Kenny Wheeler's trumpet and flugel, and John Taylor's piano, they have three of this country's finest soloists, but the emphasis is nevertheless on the overall group concept.

Jeff Clyne (replacing Harry Miller) and Tony Oxley join to weave such a minutely detailed web that consideration of "rhythm section" and "front line" are almost out of the question.

The improvisations change texture and velocity with bewildering speed thanks mainly to Oxley, whose playing is startlingly varied. Their attitude to

their compositions is rewarding, as they run themes together or join them with short drum interludes. The set I heard included John Surman's "My Lady In Autumn" and "Image," the leader's frantic "Free For All," and a turbulent, restless John Warren tune which displayed the horns at their most invigorating.

John Stevens and Trevor Watts shared the bill, and played for an hour with their own particular brand of two headed togetherness. With Watts on alto and Stevens on sax, the pair seems to reach into each other's minds without apparent effort and the result was uplifting as well as violently exciting. — RICHARD WILLIAMS.

VALENTE

CATERINA VALENTE, now at the Talk of The Town, is surely one of the most versatile artists ever to appear there. She attacks the audience on all fronts — singing, dancing, clowning, playing — and when her talented brother Silvio Francisco joins her, it's unconditional surrender to the Valentines.

The incredible thing about Caterina is that she is highly skilled at everything — she really does dance, play and sing. And how she can sing.

The excellent Burt Rhodes band was firing beautifully on opening night. Fats Sadi, on bongos and vibes, and the great drumming of Kenny Clare were hefty contributors to the general excitement.

Jet Set '70, the new £60,000 floorshow which has opened at the Talk, is a lavish Robert Nesbitt revue, by far the best seen at the London nightspot in recent years.

Diana Quiseekay gets in some pleasant songs, and the costumes and choreography are something else. — JACK HUTTON.

NEXT WEEK
WIN TEN
FREE TRIPS
TO
NEW YORK
DONOVAN
ART
FARMER
NEXT WEEK

Sympathy is Rare 'Bird Sympathy'

Fascinating rare sound of the exclusive HOHNER PIANET gushes in Rare Bird Sympathy. This fine portable keyboard produces a piano sound with a difference immediately recognised by progressive musicians.

Full details from M. Hohner Ltd., 11-13 Farringdon Road, London, E.C.1



CHRIS SPEDDING

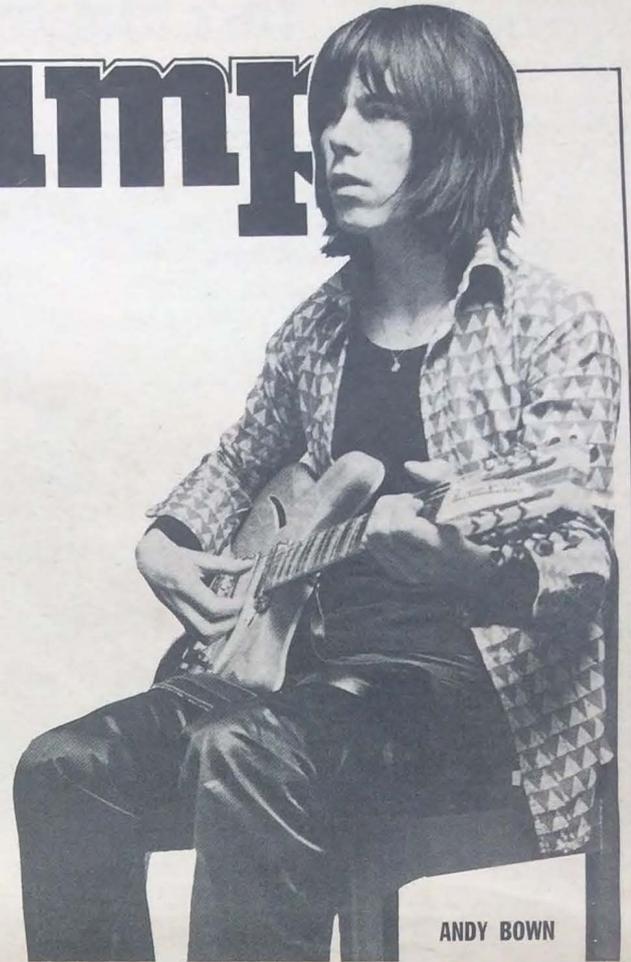
Congratulations on your award in the Melody Maker's Jazz Poll as one of Britain's greatest guitarists... and on your new single "Rock and Roll Band" Chris Spedding's new band. Harvest HAR 5013.

... and Michael Chapman on being a "FULLY QUALIFIED SURVIVOR" his new album on Harvest SHVL 764.



Harvest SHVL 764.

Judas Jump



ANDY BOWN

...the new rock and roll band

SUPERGROUP has already become one of those over-worked terms avidly seized upon by pop papers in search of an eye-catching headline.

But it has served its purpose: broadly to describe groups reformed from the cream of disbanded units.

In this respect, therefore, the newly-formed Judas Jump is a "supergroup." For it comprises Andy Bown and Henry Spinetti (both formerly of the Herd), Alan Jones (who was with Amen Corner), and Charlie Harrison (previously with the Mindbenders). The remaining members are Adrian and Trevor Williams, both of whom are fully experienced in the world of pop.

But Andy Bown qualifies the word "supergroup" with the pointed comment "Everyone wants to be a supergroup. Because of our previous associations, people have tended to tag us with this name. But we consider ourselves a rock and roll band."

"I don't think there is a really good rock and roll band in Britain except for the Who. We want to do our own songs in our own way with our own sound."

To emphasize the point, Andy stresses: "We are a rock and roll band and our songs are nearly all rock and roll. We love rock and roll. Rock and roll will never stop."

"Hony Tonk Woman" for instance, was an enormous record. And by rock and roll I mean everything from the Archies to Ray Charles.

"We hope to do well with our first record, 'Run For Your Life.' Already the sales figures are going up. Another two weeks will see what happens."

How come the name of Judas Jump?

"There's always a problem in finding a name for a new group," says Andy. "I wanted to call the group Jump. But we must have thought of dozens of names and changed our minds a thousand times. We thought of everything from Dutch Schulz to Calamity Bamboo."

"But I still preferred Jump. Then when we were rehearsing at the Isle of Wight we were about to give our first interview. We had to think of a name quickly—and Trevor came out with Judas Jump. I don't think the word Judas

has any significance, but the title rolls nicely off the tongue. So Judas Jump it was."

"Mostly we plan to record our own material. 'Run For Your Life' was written by Trevor Williams. I write and so does Alan."

"These days, I think it's helpful for a group to write its own material. It's not essential, but somehow the public expects it from you. The main trouble is finding sufficient outlet for all these prolific writers."

Already, Judas Jump have been fixed with a heavy itinerary — partly the result of a free-spending and enterprising campaign by manager Don Arden, who also runs Aquarius Records.

Judas Jump are going to Europe on March 4 for a month's tour and will follow through with a month in the States.

They've already made a 10-minute documentary for Southern TV and "other things are in the air."

Despite his affection for rock and roll — "it'll go on for the next 50 years" — Andy believes there could be a revival of the big band scene.

"But I am wondering what they can play," he says. "What the next step will be from Blood, Sweat And Tears. Maybe they'll add another five pieces."

"I'd like to hear big bands playing the hits in the ballrooms again. It would be nice to go along to hear a local band. But they'd have to take an interest in the arrangements."

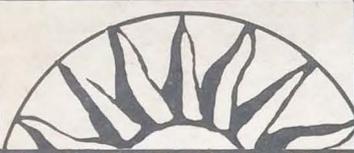
"Certainly the most exciting big band I ever heard was Buddy Rich — at Ronnie Scott's. I was sitting right near Buddy. He certainly makes them work!"

"I was a classical pianist for six years, so I suppose my interest in music generally stems from this. Maybe I look upon music a little differently from most people of my age."

"So much of the stuff put out today is crap. Like Big Brother And The Holding Company, Spirit, Moby Grape and Grateful Dead."

"Groups seem to rely so much on their lead guitarists, who often play as though they live in a world of their own. They're concerned more with their sound and not with what they play. They play at an incredible volume at times!"

INTERVIEWER: LAURIE HENSHAW



Dawn Is Breaking
(in stereo)



Trader Horne
Morning Way
First Album
DNLS 3004
Available March 6

Single
Trader Horne
Here Comes The Rain
DNS 1003
Available February 27

Produced by
Barry Murray



Mike Cooper
Do I Know You?
Second Album
DNLS 3005
Available March 6



Produced by
Peter Eden



'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.
Entrance 10/-. Tickets obtainable
from Musicland and Soho Record Centre.
Enquiries 262 5502

JAZZ SCENE

TONY OXLEY, top British drummer according to last week's MM Readers' Poll, is a pretty fair example of just how far jazz has moved in the last decade.

Anything but the thick, narrow-minded, super-cool drummer of popular mythology, Tony is venturing deep into the area of composition, specifically for his own unit, using techniques which, while not revolutionary, are at least new to jazz.

His ever-widening interest in modern music is exemplified by the fact that, a couple of nights before I talked to him, he had visited the Queen Elizabeth Hall to hear a concert of works by such contemporary European composers as Luciano Berio and Karlheinz Stockhausen.

Hamburg

His first CBS album gave an inkling of his composition talent, and the second, which will be released in July, should contain more provocative examples of the kind of thinking which has led to the recent grant of an Arts Council bursary, with which Tony is to compose a work for six musicians.

The new album is, in fact, by his sextet, which is the quintet (Kenny Wheeler, Evan Parker, Derek Bailey, and Jeff Clyne) plus trombonist Paul Rutherford, who is now a more-or-less permanent addition to the group.

The album will contain "Scintilla," "Amass," "Saturnalia," and "Majaera" — all recent Oxley compositions. "Majaera" is also on the new Alan Skidmore Quintet album, and "Amass" and "Saturnalia" were recently performed in Hamburg, when Tony and Howard Riley took their bands over for television recording at the invitation of Hamburg TV's Hans Gertberg.

Tony has been to Hamburg several times to participate in TV and radio sessions, and is enthusiastic about Gertberg's set-up over there.

"You're invited by letter, and they meet you at the



TONY OXLEY: working on way to amplify his kit

Forget the thick drummer myth

airport to take you to the office where they refund your fare. After two days you get half your fee, plus general living expenses for hotels and food, and at the end of the week you get the rest of your fee plus the fare back," he says with the relish of a man who is obviously happy with the promptness of it all.

"You're given all week to rehearse in the studios, and then you tape 30 to 40 minutes for TV or radio on the Friday. They usually commission one or two people to write the music, and then get suitable musicians from all over Europe. The first time I went, a year ago, Chuck Israels wrote the music,

and this time it was Howard and I.

"Howard did 'Convolutions,' 'Whirlpool,' and 'Deeper,' and I did 'Parade,' which was a kind of introduction to all the musicians. 'Amass,' which is a graphic score using symbols instead of conventional dots, and 'Saturnalia' for a seven-piece.

The numbers were split between radio and TV, and they also filmed us at rehearsal for a promotional TV thing."

Why is it that the television people in Hamburg are able to give European musicians a chance to come together and play together so often, while BBC TV contents itself with filming the Expo artists and the odd series like Jazz From Ronnie Scott's?

"I've never been able to answer that question. Maybe the people in power are prepared to spend money on this type of thing, maybe they're not just worried about viewing figures. The persistence of people like Hans Gertberg and Joe Berendt, who have their own way of working, seems to pay off.

Academic

"There just isn't that kind of opportunity in this country, although what Terry Heneberry does is good and does represent a cross-section of British jazz. I just wish there was an opportunity to record for TV the more adventurous things that are happening.

"It's also very good to go abroad and meet other musicians. Not every time are the musicians compatible, but that's rare because the people who pick the musicians know what they're doing... they know how the various musicians play, and what their general ideas are."

Tony has been invited to go back in April to play in a kind of East Meets West context, with six Western European musicians and six from Poland.

"They're very keen on the workshop idea, which is to get musicians together who would never normally have the chance. For instance, I've no idea which Polish musicians they're getting, but I'm sure it will be worthwhile."

Speaking of Poland, Tony mentioned that the Polish composer Penderecki was one of his favourites, and I asked him what influence contemporary straight music was having on his own concepts.

"There are certain things that the academic music table of crotchets and quavers and so forth doesn't cover. You begin to realise this when you first start moving away from convention.

Symbols

"So you have to start using something else, maybe symbols, and in the preface to each piece you have to provide a guide to what each symbol you're using means. It's just like developing a new language. I'm still using notation, but I don't use key signatures or even tonal centres, for instance."

Another area into which Tony is moving is the modification of the conventional drum kit. In fact he's at present working on ways to amplify his kit — "not for the sake of extra volume, just the opposite. It's to bring out things that you can do when you're playing quietly — certain kinds of texture. I feel a definite bond here with what Derek and Paul play, and I think I may have the answer to this soon."

But Tony was quick to point out that these experiments could never be in any way an end in themselves.

"After you've done all that the drums have still got to be played, haven't they?"

Guitarist Martino looks East

ALTHOUGH HE was named guitarist "deserving of wider recognition" in the 1963 Down Beat critics' poll, Pat Martino is virtually unknown in Britain. Yet the man he narrowly outpointed to take this award — Dennis Budimir — is a familiar name to most listeners over here.

The reason for this lack of appreciation for 25-year-old Martino's abilities on this side of the Atlantic is no mystery. He has never played here and only one album, on which he is played as a sideman, has been issued in this country.

Consequently a good many people are missing out on a very talented player. Martino is one of those quiet, straight ahead cats who know where he is headed and how he can best contribute to the art form he loves above all else — jazz.

Pat was born in Philadelphia on August 25, 1944, of Italian and Arab parentage. His early influences were Dennis Sandole, Johnny Smith and Billy Dean. He was really turned on to jazz guitar by Smith's records with Stan Getz in the 1950s.

When his father, a singer, bought him a guitar, Martino bought his career got under way. "I was kind of pushed into it really," he told me, "but once I had the instrument it fascinated me. A cousin of mine who is a guitarist gave me some tips."

Further encouragement was given to the aspiring jazz plectrist by Sandole who has become something of a father figure to a whole generation of Philly musicians.

Meanwhile Pat was doing some field work by listening to people like Red Rodney, Art Blakey, local boy Lee Morgan, Johnny Collins and John Coltrane. Later he became good enough to sit in with these men and others such as James Moody, Benny Golson, Art Farmer and Jim Hall.

While in his teens, Martino put away some solid experience under his belt by working with Red Holloway, Willis Jackson and Sleepy Headerson. These rugged rhythm and blues ruffians taught Pat the importance of a good, swinging beat.

The next couple of years found the guitarist employed with a whole string of organists — Jimmy Smith, Jack McDuff, Groove Holmes, Jimmy McGriff, Don Patterson and Trudy Pitts. Much as he digs the combination of the guitar and organ he found it confining. "It's more or less one groove all the time, that's the big hangup."



PAT MARTINO deserves recognition

It was while he was back in Philadelphia, studying and resting his ears from the organ's roar that Pat received a call to join saxophonist John Handy's quintet.

He values the eight months he spent as a member of the Handy group.

"I respected John and what he was trying to do but as the group developed I found that our musical aims were different so we went our own separate ways."

Since splitting from Handy, Pat has worked with a variety of groups — some of the inevitable organ combos — plus a few units of his own.

The majority of his record appearances have been on the Prestige label which has used him on dates by saxophonists Eric Kloss and Charles McPherson, organists Groove Holmes and Don Patterson and his old boss Sonny Stitt.

In addition, Martino cut four albums under his own leadership for the Prestige concern.

"East!" (Prestige 7562) is an excellent sample of the Martino guitar which marks him out as possibly the most accomplished player of this instrument to emerge in jazz since Wes Montgomery.

Perhaps the most remarkable effort to date by this imaginative young man is his highly-praised suite "Baiyina (The Clear Evidence)" inspired by a chapter of the Koran. Using an instrumentation of two guitars, alto sax, bass, drums, tabla and tamboura, the music epitomises the successful and compatible blending of jazz and Eastern sounds — a rare feat.

MARK GARDNER

NORTH STAFFS. POLYTECHNIC

Presents at

THE VICTORIA HALL, HANLEY
STOKE-ON-TRENT

Friday, 20th March

GINGER BAKER'S AIRFORCE

Tickets: 20/-, 25/-, 30/-, from Social Secretary, North Staffs. Polytechnic, College Road, Stoke-on-Trent Stoke 46289

Booked through McLeod Holden Ltd. 0482 642241

RICHARD WILLIAMS



It's the cool, clear sound of Reslo

If they can't hear you, they can't dig you — and you'll stay in Nowhere Town. But with a cool, clear-sound Reslo mike you're sure to get across.

MICROPHONE SEEN HERE IS THE RESLO UD. 1, a high-output model for hand or stand. Supplied in black presentation case complete with 18' cable. £21.0.0.

As used in the 1969 Plumpton Jazz Festival and at the Second Isle of Wight Music Festival, featuring Bob Dylan and Julie Felix.

Please send me your free brochure giving full details.

Name

Address

RESLO MIKES, ROMFORD, ESSEX

Reslo



Mickey Waller: diary of an international drummer

YOU'VE GOT to go international to make it in today's music world.

Take Silver Metre, formed by British drummer Mickey Waller and American guitarist Leigh Stevens, formerly of Blue Cheer. The group has been seen at London's Lyceum but it is firmly based on America's West Coast.

"Both our names mean more in the States than here," says Mickey. "But, in any case, I feel we should make it over there first."



WALLER: better known in the States

Single

The group which is completed by singer Jack Reynolds, formerly with Hair, and ex-Fleur De Lys bass guitarist Peter Seers, have an album and a single, "Superstar," doing well in the States already and both will be out here soon on the Island label.

In fact, despite three American tours with Jeff Beck, it's odd that Mickey should be better known in the States than Britain. His career reads like a history of British pop over the past ten years.

He took up drums "because of being of small stature at school." "When I was 13 I was a champion sprinter, but I just stopped growing," he explains. "I got a big chip on my shoulder about it all and started playing drums as some sort of compensation. I played school dances and things like that."

Stones

"Remember a group called the Fleereekers? Well I was playing with them and then I was with Joe Brown and the Bruvvers ten years ago while I was getting my A levels.

"Then I joined the Cyril Davies All Stars but I only stayed two months. I wanted a bit of the bright lights and didn't enjoy playing all those terrible clubs, so I joined Marty Wilde and the Wildcats. And I'll tell you something — Marty was a brilliant harmonica player. He was every bit as good as Cyril though nobody believes it now.

"I stayed with Marty a year, but while I was working with him I played with the Rolling Stones a couple of times

BY BOB DAWBARN

when Charlie Watts couldn't make it. I also did a tour with Little Richard which taught me the secret of the Stones' success.

"I was the only white guy in Richard's backing group and these two guitarists played in a very weird way — very odd timing and a little out of tune. I kept wondering where I'd played with a band like that before and then realised it was the Stones."

After leaving Marty, Mickey had another of his brief gigs. This time with Georgie Fame and the Blue Flames.

"I stayed two weeks," he recalls. "Georgie was doing the bit of trying out two drummers and the other one just happened to be Phil Seamen. Every night I was playing, Phil was there, standing at the side of the stage shouting abuse. I really got a complex. So one night I didn't show up. I knew Phil would be there anyway."

Drag

"Then I got a group together with Brian Auger and a bass player called Ricky Brown who is now at the Royal College of Music. We tried it at first with Brian playing piano. Then he decided to switch to Hammond Organ and that was the birth of the Trinity. After about seven months Vic Briggs joined.

"The next thing was the Steam Packet being formed with us, Long John Baldry, Julie Driscoll and Rod Stewart. Then the inevitable round of one-nighters for a year — I added it up once during that time and found I'd spent a total of six months in hotels.

"On top of that I fell in love with Julie Driscoll and it was the world's most one-sided love

Little Richard concert and got involved with the Walker Brothers. I really loved those guys. I went to Australia with them and also did their last tour. It was all very sad when it finished. After that tour I started off a band for Cat Stevens but he decided to quit after three months and that's when I joined Jeff Beck.

"I went to the States three times with Jeff and you'd be surprised how big Jeff was over there. When I left last February I decided I wouldn't waste my time any more either I would get a group together or forget it."

Keen

Leigh Stevens of Blue Cheer was over here making an LP and Ronnie Wood and I decided to start a group with him. But Ronnie went back with Jeff Beck and Leo went back to the States so I joined Steamhammer.

"That didn't really work out. They were so keen. I meant they'd travel to Manchester just for the joy of playing even if the money wasn't good. I tried to get along with it, but I couldn't."

"I was also going to be in Brian Jones' new band when he left the Stones. We were going to start a sort of Creedence Clearwater thing.

"Then finally Leigh kept phoning me to go to the States and start this group with him. Eventually I went over in September. We decided we needed a singer so I came back from Frisco to find a good singer and we got Jack Reynolds.

Group

"Now I go back to the States in a couple of weeks and we will get the group going in the States. We are already well-known in California — the single reached number one in some of the cities there. We've signed a record contract with Buddah there."

"Of course I still want to make it big in England, but I think we should do it in America first. The name Silver Metre? It comes from a song on a John Patton album — Graham Bond used to play it."

RUMPLESTILTSKIN



MORE NEXT WEEK

DORIS TROY AND THE MARRIAGE OF MUSIC

DORIS TROY is ready. After ten months of plotting and working and having a ball in the depths of Apple's Savile Row Studios, she's all set to step out into a brand new career.

The first taste of this comes with her first Apple single, a funky thing called "Ain't That Cute" which she wrote with George Harrison, who produced the cut. Most people will know Doris from the days of "Just One Look" and "What'cha Gonna Do Bout It," two Atlantic classics released years ago, during what seems now like a golden age for Soul music.

When the first of these was released she was an unknown, an ex-Apollo usherette starting on a dual career as singer and songwriter by making demos for other artists in the Atlantic studios.

"In the States I had charts for a 12-piece band, but the musicians they gave me here couldn't read, so sometimes it was pretty hard. But at that time I mostly sang things that were pretty well known, so it was just a matter of telling them what key to do it in," she says. She came back in 1966 for a while, "to look for a new environment in which to work, and to get into the production side of things."

But the big move came early in 1969, when she came here with the intention of settling. The breakthrough came when her friend Madeline Bell got her a job on a session, without telling her what the session was.

Rushed

"I got there before Madeline" she said, "to find that it was George Harrison producing Billy Preston. Anyway I'd met George before and he rushed over to say hello — we'd had some rave-ups in the old Ad Lib days, you know?"

It wasn't long before Apple signed Doris as a singer, writer, and producer, and she began to work with Harrison and Preston on material for singles and albums.

"Producing knocks me out. It's harder work, but it's great to be able to sing something then do what you want with it yourself and play it back until it sounds just like you want."

"I like the pace here better than in the States, and if I hadn't signed with Apple I'd have got a contract with another British label. Here you're allowed to sit and think things out, instead of being rushed around all the time."

Soul

"Over there the fast dollar is all important, but here the people are groovier and more dedicated, particularly the young musicians. They have a different attitude — they'll try to get it and nine times out of ten they will. American musicians just come in, play their licks, and go home. Here they try very hard."

"Soul music can't get hurt by the underground. Some people can't take that kind



DORIS: a brand new career

of music, for a start, but I listen to it because I like to get new things into my music.

"That's what's so great about being here. What we're creating is a marriage of my sound, the English sound, plus what we're trying to achieve together. So we win three ways."

Ringo

Doris's next single may be a track co-written with Steve Stills, about whom she says: "Oh, he can really write. The things we did together are terrific, and there's one I want to release... the words are so strong, it'd be very big."

On the session Doris and Steve did was Ringo Starr, whose playing Doris enjoys very much.

"So many people aren't hip to Ringo. He's got his own approach, and he really drives everybody with a very funky beat. He inspired us that night so much that we wrote three songs."

The result of all these ses-

sions, some of which have George on guitar and Preston on piano and organ, will be revealed when Doris's album is released in the summer. But first she wants to get out and perform live in front of an audience.

"It's been a long time... but I decided that I wanted to be able to sit down and write my songs for a while. Now I've done it, and I'm ready to go out and see the people."

She hopes to form a Doris Troy Revue, rather on the lines of the Ike and Tina Turner Show, with dancers and other singers plus a big band.

Right

"I've been to all the Albert Hall concerts, and there's been something missing. I'm Soul Show came closest to that excitement I want."

But there's no hurry. "I'm taking my time," she says, "trying to make sure that each thing I do is the right thing. There's no rush."

— RICHARD WILLIAMS

No. 1... Berg Larsen

MOUTHPIECES
FAMOUS THE WORLD OVER

For Saxophones and Clarinets

Gold Plated Bronze Models:
(Complete with cup and Ligature)

6151 Eb Alto Saxophone	E11 6.6
6154 Bb Tenor Saxophone	E12 18.9
6155 Eb Baritone Saxophone	E15 3.6

Stainless Steel Models:
(Complete with cup and Ligature)

6161 Eb Alto Saxophone	E8 2.0
6162 Eb Tenor Saxophone	E8 14.9
6163 Eb Baritone Saxophone	E9 14.2

Ebonite (Hard Rubber) Models:
(Complete with cup and Ligature)

6153 Bb Clarinet	E5 16.6
6119 Bb Soprano Sax.	E4 17.0
6105 Eb Alto Sax.	E5 16.6
6106 Bb Tenor Sax	E6 4.6
6107 Eb Baritone Sax	E7 15.3

Prices shown are recommended retail.

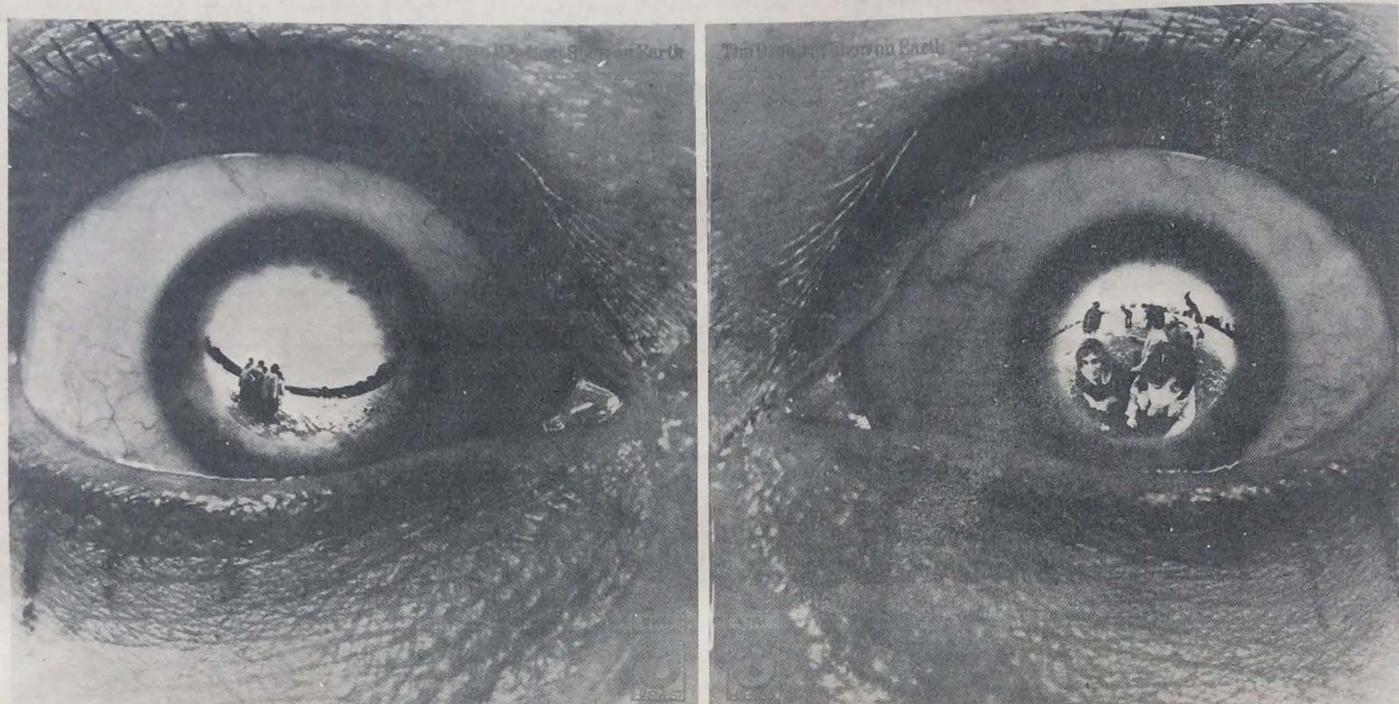
choice of lay:
SMS or M. (American)

Rose-Morris
PROMOTED BY

AVAILABLE THROUGH ALL GOOD MUSIC STORES



GREATEST SHOW ON EARTH



Horizons

Harvest SHVL 769

The single is
Real Cool World
Harvest HAR 5012

Management: Lee Allen,
Agents: First Class Agency Ltd.,
Classic House,
113 Westbourne Grove,
London W2.
01-727 3506 (6 lines)



Colin Horton-Jennings
Songs published by
Blue Mountain Music Ltd.,
Remo House,
310-312 Regent St., London W1.
01-636 7196

ROCK AND ROLL LIVES ON!

A "NEW" SUPER STAR emerged at Rock And Roll At The Roundhouse—Bert Weedon! The guitar hero of an earlier, more naive age of rock, earned an ovation as hippies, Hells Angels, and Teddy Boys joined in common cause—the worship of pure pop in its most noble and heroic state.

Bert and fellow stalwarts of early British rock—Marty Wilde, Tommy Bruce and Joe Brown, put on a sensational, trouble free show at Chalk Farm, London's centre of hippy and art, last Thursday.

The Wild Angels, Roy Young and deejay Emperor Roscoe helped keep at fever pitch a superbly entertaining show that raged non-stop from eight to midnight.

Every classic tune in the rock song book must have been shaken all over at least twice, as the hallowed names of Berry, Presley and Richard were toasted in rhythm.

There was nervousness among both artists making a comeback, and a management haunted by the spectre of Teddy Boy trouble.

They closed the bar for a while, but soon it became plain, with now't but rock, free of any taint of psychedelia, fans would refrain from bowing and prostrate on the important business of living. The bar stayed open.

Living

Quartets of big blokes in leather jackets danced together energetic steps like physical training exercises. Marc Bolan of Tyrannosaurus Rex, who had come along in his tattered school blazer to see Bert, informed me this was called the Chicken Slop.

Hippies in red velvet suits, and flowing hair dashed about happily, occasionally conceding to pop or stare in amazement at the scarcely credible sights and sounds on stage. Hells Angels looked grim but cheerful as they ordered pints of Brown Ale and expressed consternation at the price.

Smartly dressed Teddy Boys with beautiful girl friends, jived as if the trams had never been scrapped and the Festival Of Britain was still being built.

by BOPPIN' CHRIS WELCH

Arriving at the Roundhouse, my wrist was immediately stamped with the pass-out slogan "Don't Buy South African Goods." Someone was heard saying: "Mine says 'Save The Argyls,'" but this seemed unlikely.

Tommy Bruce was in throaty form destroying such ballads as "Lavender Blue," and plodding away with "Shakin' All Over." "You missed Micky Jupps Legend from Southern," breathed the voice of a stranger in my ear. "Give 'em a write up. They're really great."

But my attention was distracted by a riveting performance from the Wild Angels, from South London. Achieving a superbly balanced sound, and with high instrumental ability, they charged through Chuck Berry and Eddie Cochran favourites.

Lead vocalist, Mal Gray, looking not unlike a young Gene Vincent, sang authoritatively without pretension. Billy Kingston ripped up the piano in time honoured fashion and the band managed to sound like the original 78s as Bob O'Connor the drummer stood up to play and Rod Cotter (bass guitar), and John Hawkins (lead guitar), steamed into "Good Golly



MARTY WILDE

Miss Molly," and "Johnny B. Goode."

But one man did come back—the great Bert. Mr. Weedon in immaculate blue suit stepped out front with his guitar and gave us "Forty Miles Of Bad Road." Great cheers echoed to the rooftops.

"Would you like some more?" he inquired, beaming with delight.

"Yeah," roared fans as he gave out with the mean "This Guitar Was Made For Playin'." Still they wanted more and it was time for the ultimate—"Bert's Boogie."

Ex-Cliff Bennett singer and pianist Roy Young and his band were on top form, and after a seemingly endless succession of lesser, but equally enthusiastic musicians—it was startime once again ladies and gentlemen.

Out stepped a backing group and three girl vocalists. They looked suspiciously Carnaby—but it was okay. They could rock all right and there he was in our midst at last—Marty Wilde!

Strength

A huge man, with broad shoulders, sideboards and a mauve suit, he had a big wholesome voice to match and tearing into "Lawdie Miss Claudie," proved what a great singer has been lost from the main stream of pop to cabaret.

No mere Presley-copying pip squeak, Marty sang with strength and displayed a



BERT WEEDON

better tone, taste and stage presence than many latter day balladeer.

"And now," said Marty. "We'll do songs we did just before the war back to the days of 6.5 Special when



TOMMY BRUCE

Elvis was a teenager, when Billy Fury and Cliff Richard were teenagers—and when Adam Faith was a virgin."

Before you could say "Oh Boy," we were listening to "Rubber Ball," and "Teen-



JOE BROWN

ager In Love," not to mention "Running Bear," complete with Red Indian chants and chirps of "bouncy, bouncy."

As we rocked around the clock to midnight, Joe Brown came smiling on stage to join

his old mate on "I'm A Hog For You Baby," and "Sweet Little Sixteen."

It summed up the night when Joe turned to Marty and said: "What shall we have as a last rave-up? Oh you've done Blue Suede Shoes already."

The power was turned off by a worried caretaker, but quickly restored following a chorus of boos, and the whole company joined in the hallowed words of "Whole Lotta Shakin'—as moving an occasion as football fans singing "Ave Maria" at Wembley Cup Final.

Nervous

AFTERMATH: Next day offers poured in for the triumphant rockers. Bert Weedon told the MM:

"It was an excellent show and a breath of the old days. I haven't done a rock show for years and we were all a bit nervous. I was knocked out and there is talk now of us doing a package tour. I am going to do a rock LP and offers have been pouring in for clubs and colleges."

"Modern groups are okay—but they don't have the spirit of rock."

CLASSIC CHOICE

From the pick of the world's classic workshops



RUDI
SERENADER
TATRA
SCHALLER
HAGSTROM
LEVIN
EPIPHONE

...and Angels fly high

HIT of the Festival and one of the country's first rock revival bands are the Wild Angels, five cheerful South Londoners, who gave up secure jobs two years ago to play the music they love.

Their lead singer, sharp-witted and zoot-suited Mal Gray, told how the group had survived "three rock revivals," and was working harder than ever.

Many knocked rockers as impudent rogues, scarce able to play. The Angels are so good, many top progressive bands refuse to play on the same bill, and their fans are not restricted to rockers. They appeal to all who seek excitement.

"We started about two years ago and went professional in '68 after a Bill Haley concert. We were the first revival group as far as we know. There is no rivalry between rock groups because we haven't got any competition. The others are making the same mistakes we made when we started."

Mistakes? Oh...mistakes in the music, in their dress, the things they say to people. They demand everything as a right. You have got to make compromises occasionally. It was a grind when we started. We invested everything in the band. The drummer and myself were self-employed building contractors and started playing for a giggle. Let's face it, people want entertainment. Most groups play depressing music."

What sort of people go for the Angels? Lots of hippies listen to us and in a way they are our biggest fans. They are biased than the rockers and will go out and listen to some



WILD ANGELS: first rock revival

music to find out what it's about. We play to skinheads as well. At the Isle Of Wight, a lot said they would give up Reggae after hearing us.

"Our main concern is to release as many produced records. All our records have been done in demo studios. At one session they just recorded rehearsal. We've done three LPs actually—and thrown them all away."

"The latest one was recorded at the Revolution Club. We just need a bit more time. We did one LP in 45 minutes!"

"But we've been working regularly. Since our Disco Two TV show, the money has gone up to ten pounds a night! We are going to France and we may even go to America in August—fingers crossed."

"There's a lot of groups who won't play with us now. We challenged Dave Clark to a rock and roll contest, but he refused. He said he hadn't played live for three years and we were just after publicity."

"We don't mind groups like the Who and Led Zepplin playing rock. We just don't like it. If any group wants to get to its audience—they end their act with a rock rave-up."

"We've lived through three rock revivals and survived them all. The first was a big concerted hype, but to stop it now they would have to hype it out, which has been tried."

"A lot of big money earners would be affected if rock took over. If the front pages of all the papers said rock and roll was dead, it wouldn't affect us one bit."

"The trouble is a lot of people don't know what we are all about. They say we have got to progress. So we say all right, we'll add another chord. They can't figure us out."

"Handled with sincerity rock and roll could have a comfortable percentage of the market. Obviously we don't want it to be the ONLY music."—CHRIS WELCH.

cry baby!

Groovier blues, funky bass, treble boost, sitar and muted trumpet effects... all from this solid-state, self-powered step-on-it accessory at £15.6.0. See it in the shops or send for the Rosetti Electronics Brochure (with mikes, amps and organs, as well as other sound effect ideas). Send the coupon

To Rosetti
THE HOUSE OF MUSIC

138 Old Street - London E-C-1

I want to read about the superb, selected Rosetti classics at every price level—from 8 guineas to 144 guineas - Please send me your 36-page Guitar Brochure

Your electronic brochure please

Name _____

Address _____

MM 7/3/70

MANFRED MANN

TRADER HORNE: "Here Comes The Rain" (Dawn).

I don't know who it is, but in a strange way my tastes go from one extreme to the other. I can really like Ornette Coleman, but at the same time sing along with the Edison Lighthouse single.

This to me comes into a really nice pop record category, but it doesn't really sound like a hit. In fact, it reminds me of some of the early Byrds stuff.

5TH DIMENSION: "Blowing Away" (Liberty).

I saw this was a Liberty label, but it just has to be an English group, surely! It's like a terrifically British version of a Tamil record.

So it's the 5th Dimension! I feel slightly embarrassed — I've really liked some of the things they have done. This has a nice feel, but I don't really like it.

Joke

COLD BLOOD: "You Got Me Hummin'" (Atlantic).

This has a good feel and is really well recorded. But it just doesn't stand out in any way. The whole song and everything sounds as though it has been done to a formula. But it's sung really well.

The individuals — the basic playing and singing — are so good it's difficult to put it down. But really the whole thing adds up to nothing.

CHRIS SPEDDING'S NEW BAND: "Rock And Roll Band" (Harvest).

This has quite a good feel, but I find myself smiling — I don't know why. I find it incredibly surprising to know it's Chris Spedding. I don't know what I expected.

Who's the violinist? Is it meant to be a joke? There's a nice rough feel about the record; I feel it could make it in a funny sort of way.

BROTHER JACK Mc DUFF: "Down Home Style" LP (Blue Note).

I find organs and organists incredibly limited — especi-



on the latest sounds in Blind Date

ally in view of the multiplicity of sounds the instrument can make.

If you listen to pianists — from Oscar Peterson, to McCoy Tyner, Fats Waller, etc. — they all sound individualists, and differ from each other. This is a quality organists seem to lack. It seems difficult for them to put their own personality on to the organ.

Lots of guys have got different stage routines and play different kinds of music — like one can go into Bach and

someone else do a funky thing. But very few seem to have any real individuality. Can anyone do an organ what Miles does on trumpet, or Bill Evans on piano — instruments which can only essentially produce one sound (which is, of course, an oversimplification).

Of people I've heard of on organ in this country, I like Dave Greenslade and Jon Lord — when he plays unaccompanied. I myself find it difficult to impose myself on to the organ rather than the

organ on me. I've now given up trying to play the organ properly; I'm trying to play me.

HOT ROD ALL-STARS: "Skinheads Don't Fear" (Torpedo).

I really loved some of those Desmond Dekker records. They were really strange — they had quite a weird quality about them.

I dig some of the reggae things, but this is so badly recorded and doesn't have a

very good feel. I don't really like it.

ALAN SKIDMORE QUINTET LP (Deram-Nova Series):

Kenny Wheeler is really gorgeous — a really beautiful player. I came over from South Africa with Harry Miller (bass on the album), who lived very near me over there.

I'd rather give a general impression of the music the band plays as I actually heard it — though maybe not with the same lineup — on a broadcast, and I thought it incredibly good.

At the same time, I find myself — broadly speaking — not listening to this musical idiom any more. It seems to me that some of the really nice things I hear I would like to hear over a different kind of rhythm section. Personally, I don't care any more for the rhythm section being part of the front line, so to speak.

Although I like a lot of the Coltrane things with Elvin Jones, where a lot of it started, I feel I don't want to hear collective improvisation any more. I'm more interested in hearing one guy playing on his own over a rhythm section. This doesn't mean I don't like this LP, though.

Guts

CREEDENCE CLEARWATER REVIVAL: "Willy And The Poorboys" LP (Liberty).

I'd rather talk about the group and their past records than this LP. This is a very, very good rock band and I've enjoyed every one of their records. They're played with tremendous feel, lots of guts and life. But in the States, oddly enough, they're considered a teenybopper group.

If they came from England, the Americans would consider them a hard rock underground British group. I like what they do — but I don't have any of their records.

LOVE SCULPTURE: "In The Land Of The Few" (Parlophone).

I like the intro, but I don't like the mix. It sounds like another record just done with a complete lack of character. I can't see this happening.

I'm sorry about that. I hate saying this about guys who have put everything into a record. I know how long it takes and how many hopes one focuses on two minutes of music — it's so terrible for some smart guy sitting in an office saying "it's not going to happen."

Good

DUSTY AND TOM SPRINGFIELD: "Morning Please Don't Come" (Philips).

(After guitar intro) That's nice. I like the voices very much. Dusty, isn't it? She has an incredible voice; she's incredibly good.

In this country, people don't really appreciate her. She's somebody who has been around for such a long time, there's no sort of excitement about her appearances on TV. But she's so much better from a musical point of view than many people considered trendy in a given year.

Fashions are completely absurd sometimes. At the same time, I confess to having no Dusty Springfield LPs. Why, I don't know.

SCOTT:K THE JAC

AFTER SEVERAL years of uproar, scenes and chaos, Scott Walker achieved the most amazing feat of his career last year—he vanished.

Scott has always been a trifle perverse and has left many who thought they could guide his career wringing their hands and doubtless mouthing silent oaths.

With a charming smile and a wave of his hand he often appeared intent on dashing his career to pieces.

The shutdown came when he pulled out of a British theatre tour, leaving irate audiences wondering why he chose to sing a song twice in succession.

From then on — a deafening silence prevailed, although his succession of albums, originally titled Scott one to four, upheld the faith of his fans.



Rumours

With his penchant for exotic foreign parts, like Moscow or the Isle of Wight, many assumed that on the conclusion of his BBC TV series he had taken the Orient Express to seclusion.

"But I've been living right here all the time," he protested this week. "Who started these rumours?"

Nor has Scott been entirely idle. He has found a new manager, the affable Mr. Ady Semel, who managed Abi and Esther Ofarim. "And we have creative plans for the future," he promised.

Scott was back at the BBC and singing when I traced him to Shepherd's Bush, London. A guest on the Nana Mouskouri show he sauntered from gloom into bright studio lights, dark glasses and blond hair appearing on a trio of colour monitor screens while strings scraped unseen in the musicians enclosure.

not to do any work. Now I don't do any but I don't worry about it! In Japan I shall be singing my Japanese hits and all the things from the LPs and in the band will be Terry Smith and Ray Warleigh."

How about a few English concerts?

"How about a few English concerts! Well, I'm probably not a big enough draw now. We'll wait until they've heard the next album. But we do have some substantial creative plans."

Collapse

"Did you know there is an LP coming out called the Incredible Walker Brothers?" Pause for hearty laughter. "Gary Leeds is working in a mortuary in the States. That's just the sort of thing that would appeal to his sense of humour. A least that's what John told me the other night, and you know what he's like after a couple of whiskies."

What was Scott like after his collapse?

"I had a period when I was going to quit. I had this thing once a year when I called everybody up and said: 'I'm going to quit!' The last time, everybody said: 'We thought you had quit already.'"

"The point is I am not trying to make a career out of being a singer. I'd still like to be a film director. I've had all sorts of film offers, but I'm not interested in appearing in films — I want to make them. Orson Welles made Citizen Kane when he was only 25 and that was one of the greatest films ever made. I'm not saying I'm the next Orson Welles — I wish I was Orson Welles. I'd like to be Buddy Rich as well!"

Legend

One of Scott's more startling revelations was that during his 'I'm Gonna Quit' period he rang Alan Price to ask if he could join his group on bass guitar.

"I wanted to join a group so I asked Alan Price and he said 'No, but Georgie didn't phone me back and I couldn't get a bass and my dog was giving me some aggro that day so I gave up.'"

"I wanted to join Blind Faith as well, but I heard they got Rick Grech. One of the reasons I wanted to quit was because I felt that a lot of people really had the

Taste

"It's the Walker Brothers," whispered a voice. "No, it's Scott Engel," he was corrected.

It was pleasant to hear Mr. Engel's voice. Uncompromisingly musical he projects good taste without effort. And his singing matched his mood — bright and together.

After a run-through he retired to his dressing room, there to stretch out on a sofa and chat cheerily.

What devil's work had Engel been up to, since that black day at Blackpool, one wondered?

"Everybody thinks I have emigrated to Amsterdam, but I just have an apartment there and one in London. I like the atmosphere and the canals. Since the collapse I haven't done any work, but I have started again and just got back from Spain where I did a TV show, and next I am going to Japan for a tour with a twenty piece band.

Concerts

"Influenza is plaguing me at the moment, although everybody thinks I am lying every time I say I'm ill. This is my come-back. No depression at all and a new attitude to work. My attitude used to be

ARGENT...BRING YOU JOY

Rod Argent, Russ Ballard, Robert Henri, Jim Rodford together working their own way because they know what they want.



ROD



RUSS



JIM

(S)63781

ARGENT

THE SOUND OF THE SEVENTIES

ON CBS



NEXT WEEK
ALL YOU
WANT TO
KNOW ABOUT
DRUMS

KEEPING JACKALS AT BAY

AN MM EXCLUSIVE: CHRIS WELCH MEETS SCOTT WALKER

needle for me, and when you have to fight that all the time . . . well there was a legend or myth that Scott Walker was a problem. But that last TV series was the easiest I had done.

Doomy

"People think I'm a doomy, depressed person. I don't know why. Perhaps it's the material I have been singing. There will be some lighter things in

future to show I can be as much a clown as anybody. Maybe I went too far — you explain it."

He was talking to his manager at the time, but if one might be permitted to offer one's own explanations — Scott is intent on enjoying himself, sing a few songs, writing a few more, and keeping the jackals at bay. With his unique life style and talent — that shouldn't prove too difficult.



SCOTT: 'Everybody thinks I've emigrated to Amsterdam'

**"STATESIDE
IN ORANGE
IS
GONNA UP
AN' KICK
YOU IN THE
FACE!"**

**...with these
two
heavies**



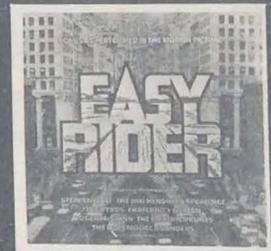
STEPPENWOLF
Monster
Stateside SS 5021

8-TRACK
STEREO
CARTRIDGE

8X-SSL 5021
(Stateside)

11 i.p.s.
4-TRACK
STEREO
MUSICASSETTE

TC-SSL 5021
(Stateside)



EASY RIDER
Steppenwolf, Jimi Hendrix Experience
Smith, Fraternity of Man, The Byrds, etc.
Stateside SS 5018

"The film 'Easy Rider' hits
ABC North London March 1st;
South London March 8th."

Steppenwolf singles out "The Pusher"
Stateside SS 8038 released March 6th.



melody maker LP supplement

THE AGGRESSORS: "Reggae Steadfast Go" (Marble Arch). A new reggae band with a selection of reggae standards.

ALLMAN BROTHERS BAND (Ato). Former Muscle Shoals session guitarist Duane Allman has assembled the kind of white blues band which sweeps aside any doubts about validity. Rooting, virile, convincing music with exciting vocals, guitar and organ all the way.

LONG JOHN BALDRY (Marble Arch). Reissue set of Baldry the ballad singer — emotional stuff with orchestral backings.

BANGOR FLYING CIRCUS (Stateside). Sort of jazzed-up Vanilla Fudge but lacking the Fudge's impact or the jazz-man's imagination. Competent, though.

HARRY BELAFONTE "Homeward Bound" (RCA Victor). Sophisticated and smooth pop-folk including "If I Were A Carpenter" and "Little Bird."

TONY BLACKBURN (Polydor). Tony gets the best treatment with arrangements from Les Reed, Keith Mansfield and Johnny Spence and production by Bill Landis and J. Smith.

BLACK SABBATH (Vertigo). Aggressive, doomy sounds from a very popular blues-based Birmingham band who are well into Black Magic Heavy going.

BLUE MINK: "Melting Pot" (Phillips). A tremendous album, full of good music from the recent hitmakers. One of the most exciting sounds in Britain today.

ALAN BROWN: "The Alan Brown" (Deram). A band who

seem to have missed the boat in acceptance but always produce worthwhile albums. Robert Palmer is a good replacement for Jess Roden as lead vocalist, and they obtain a hot brass sound.

BOX TOPS: "Super Hits" (Bell). Well named. Highly recommended.

CANNED HEAT: "Vintage" (Pye International). Early Canned Heat, in the days when everyone was playing 1950s R & B. It's in no way representative of their talent, and there's even doubt that Canned Heat play on all the tracks. It runs for only 23 minutes.

THE CARNIVAL (Liberty). Tremendous two-boy two-girl group with a touch of Sergio Mendes and Fifth Dimension about them. The singing ability is fantastically big and the arrangements are clever.

ROY CASTLE: "Sings Songs For A Rainy Day" (MFP). A very polished and professional set.

RAY CHARLES: "Doing His Thing" (Stateside). Ray is not blessed here with the greatest songs (most of which have a Jimmy Lewis tag on them somewhere) but he still has one of the best voices in the business.

CHAMBERS BROTHERS "Love, Peace And Happiness" (CBS). Interesting double album from a very dynamic rock band. One side was recorded live at Bill Graham's Fillmore, the other contains their "Love, Peace And Happiness" suite.

THE CHECKMATES LTD.: "Lived At Caesar's Palace" (Ember). All the excitement of a live performance is captured on this jumping album.

ROGER JAMES COOKE: "Study" (Columbia). A tasteful, sensitive album by the Blue Mink man. Thoughtful and intelligent songs, many of them composed by Roger and his partner Roger Greenaway.

CRESSIDA (Vertigo). Well played but entirely unmemorable rock, not up to Vertigo's usual standard.

DANDY: "Your Music Doctor" (Trojan). Reggae from Dandy who had chart success with "Reggae In Your Jeggae." He wrote most of tracks.

SAMMY DAVIS JR. AT TOWN HALL (Coral). 1958 recording — a ring-a-ding-ding sound which is dated today. But Sammy is in good shape.

TYRONE DAVIS: "Can I Change My Mind" Atlantic 888209. Title track was one of the best soul songs of 1969. Wild vocals, plenty of brass and a funky beat are maintained throughout, but there's nothing to match the title track.

DELANEY & BONNIE: "Home" (Stax). Bonnie tends to shriek in rather unconvincing fashion, at least on "live" performances. But their material here is all faultless rhythm n'funk and with a Stax rhythm section it's hard for anyone to go wrong.

NEIL DIAMOND: "Touch You, Touching Me" (UNI). Neil is a good writer ("And The Singer Sings His Song," "Holly Holy," and a fine singer.

THE DILLARDS: "Copperfields" (Elektra). Honest, virile American country music from a mature but un-corny group. Heart-lifting harmonies and beautiful play-

ing on guitars, dobro, banjo, mandolin and drums.

JUDITH DURHAM: "Gift Of Song" (A&M). Judith sings sweetly through compositions by Nilsson and Mason Williams but the LP as a whole is not completely convincing.

FACES: "Faces" (Warner Bros). The Small Faces are back, plus Ronnie Wood (guitar) and Rod Stewart (vocals). They have retained much of the original appeal with a much heavier overall sound. Occasionally they sound ragged but there is drive and strong emotion to compensate.

GEORGE FAME: "Does His Thing With Strings" (CBS). A beautiful album full of feeling and emotion. Drips with jazzy nuances and much sensitivity. A little reminiscent of Peter Sarsted though his songs are more poetic and less cynical. The arrangements are really excellent.

THE FIFTH AVENUE BAND (Reprise). Unpretentious album of solid, American rock and roll music like a slightly less devious Lovin' Spoonful. An exceptional record which won't fade.

TOMMY FLANDERS: "The Moonstone" (Verve/Forecast). Relaxed performances of great songs with a slightly country tinge from the ex-Blues Project man.

FLYING MACHINE: "Down To Earth" (Pye). Unashamed teenybop music with good production and nice harmonies on some tuneful Tony Macaulay-John Macleod songs.

FREDDIE AND THE DREAMERS: "Oliver In The Overworld" (Regal). Freddie and Co. embark on a story by

Mike Hazlewood with songs by Mike and Albert Hammond. The kiddies will love them.

FUGS: "The Fugs 11" (Fontana). Originally available on ESP Disk in '67, the music is good rock and roll, but the lyrics aren't particularly clever or shocking.

THE GODS: "To Samuel A Poem" (Columbia). Puerile lyrics and unmemorable songs executed with relentless mediocrity in a sort of pop opera.

GRAND FUNK RAILROAD: "On Time" (Capitol). Great A rocking and grooving album from an American trio who deserve to go far. Unbelievably solid drumming from Don Brewer.

THE GRASS ROOTS: "Leaving It All Behind" (Stateside). Typical hitmaking sounds from the American Dunhill label: slick, dynamic and impeccably arranged with horns and strings. But all rather mechanical and soul-less.

GREATEST SHOW ON EARTH: "Horizons" (Harvest). A worthy enterprise of "progressive rock" with some of the worst brass playing imaginable, clumsy arrangements and lifeless vocals. No blood, no sweat and plenty of tears.

ARLO GUTHRIE: "Alice's Restaurant" (United Artists). Of little music interest to anyone who hasn't seen the film.

ARLO GUTHRIE: "Running Down The Road" (Reprise). Host of excellent musicians, notably Ry Cooder from Taj Mahal's band, and the result

is a strong Nashville style set of country/rock numbers, with the steel guitar in prominence throughout.

TIM HARDIN: "The Best Of Tim Hardin" (Verve). The contemporary singer-guitarist's more famous compositions including "Black Swan Boy," "Lady Came From Baltimore."

HARMONY GRASS (RCA). Seven Tony Rivers compositions, their hit "Move A Little Closer" and others which were well tackled with thorough professionalism.

RICHARD HARRIS: "A Tramp Shining" (Stateside). Useful reissue of classic album featuring McArthur Park and other extravagant Harris/Jim Webb songs.

MIKE HART: "Mike Hart Bleeds" (Dandelion). Pleasant, sometimes mildly amusing, but rarely distinguished collection of songs with what seems to be a very Northern slant. Documentary rock.

RICHIE HAVENS: "Stone-Richie" (Verve/Forecast). If you — and it's all the better because most of the songs are his own — you don't, this album convert you.

EDWIN HAWKINS SINGERS: "He's A Friend Of Mine" (Buddah). Their visit here wasn't entirely successful, but this is something else: magnificent, inspiring music with the full, 40-strong choir soaring majestically behind moving hymns and well scolded on handclapping raves.

RONNIE HAWKINS: "Arkansas Rock Pile" (Roulette). Rock and roller Ronnie Hawkins with a selection of the old material, one feature on one side the Hawks who've now found fame as The Band.

HIT PARADE ITALIA: (RCA International). Italy's chart toppers in action, all sung in Italian.

JAMES GANG: "Yer Album" (Stateside). A powerful American three-piece who occasionally remind one of early Small Faces and who but have plenty of their own thing going. Well worth exploring.

TOMMY JAMES AND THE SHONELLIS: "The Best Of Tommy James" (RCA). Reissue set that includes "Ball Of Fire," "Mony Mony" and "Sugar On Sunday."

LINDA KENDRICK (Phillips). One of the stars of Hair! branches out on her own and sounds great. Beefy accompaniments from Johnny Arthey and Keith Mansfield.

P. C. KENT: "Upstairs Coming Down" (RCA). Refreshing set from a new British group with a sense of fun. Tasteful acoustic guitar, piano and vocals on some melodic, wry and intelligent songs.

THE KINKS: (Pye). Great double album set of selected tracks from Kinks LPs.

DUNCAN LAMONT: "Best Of The Bossa Nova" (Mercury). Duncan Lamont arranged and plays tenor sax in this selection of Latin American favourites.

PEGGY LEE: "The Song Is You" (Music For Pleasure). Oh, yes, a good buy at the low price, Miss Lee, abetted by Mr Nelson Riddle.

THE LITTER: "Emerge" (Probe). Straight, unadorned electronic crap. Pure boredom.

THE LONDON CHORALE: "You'll Never Walk Alone" (Phillips). Very square but beautifully sung versions of songs like "Count Your Blessings" and "What A Wonderful World."

LOVE SCULPTURE: "Forms And Feelings" (Parlophone). A

nice album with the group doing very much their own thing, which includes several tracks with classical overtones.

DR. MARIGOLD'S PRESCRIPTION: "Pictures Of Life" (Marble Arch). Lively, well-performed teenybop from a band who've built up quite a following through backing top American acts over here.

THE BEST OF AL MARTINO: (Capitol). Sounding a bit dated today. Al launches himself into "Here In My Heart," "The Story Of Tina."

SERGIO MENDES AND BRASIL '68: "What The World Needs Now" (A & M). Not nearly as good on record as in the flesh, but still pretty good. Nice arrangements and the fine backing orchestra.

MATT MONRO SINGS FLO AGY (Carmichael Music For Pleasure). Beautiful album made in 1962 with Matt in healthy voice.

MOVE: "Shazam" (Regal Zonophone). The Move's last album with Carl Wayne and there seems some uncertainty of direction. Lots of good things, but generally rather a hodge podge.

ONE: (Fontana). Superb album with a strong Richie Havens influence from a tight band who play with great fire and punch. The brass arrangements are a gas, as is the singing of Alan Marshall.

GARY PUCKETT AND THE UNION GAPS: "The New Album" (CBS). Nothing but the same formula that brought them success through "Young Girl."

RAPHAEL: "Live At The Talk Of The Town" (Hispanovox). Includes some of the young Spanish singer's biggest hits.

LOU RAWLS: "The Way It Was, The Way It Is" (Capitol). Mainly standards from vocalist Rawls who sings a mixture of blues and jazz.

JEANNIE C. RILEY: "Things Go Better With Love" (Polydor). The Harper Valley girl with a selection of country flavoured love songs.

JEANNIE C. RILEY: "The Songs Of Jeannie C. Riley" (Capitol). Harper Valley PTA was a nice, countryish hit single. A whole album of Miss Riley is, however, less to enthuse over.

ROCK BLAST FROM THE PAST: (Liberty). Indispensable rock performances by Ray Orbison, Carl Perkins, Jerry Lee Lewis, Merrill E. Moore, Bill Haley, the Platters.

DICKIE ROCK AND THE MIAMI: "The Wind Will Change" (Pye). Golden Guinea. Varied set of easy listening songs, superbly played and sung by one of Ireland's top bands.

TOMMY ROE'S GREATEST HITS (Stateside). One of the original bubblegum practitioners before it was known as such.

THE ROUNDTABLE: "Spinning Wheel" (JayBoy). New arrangements of familiar songs done in a jazzy vein by a new instrumental outfit.

PEGGY SCOTT AND JOY BENSON: "Lover's Heaven" (Polydor). One of the newest but probably the most exciting soul duo around at the moment. A funky album that includes "Sugar Maker," "Show It" and a great title track.

SETTLERS: "Major To Minor" (Marble Arch MAL 1226). They're probably performing better now than at any other time. Contains songs from Lightfoot, The Beatles, Jackie Trent and Tony Hatch, plus some exciting originals.

POP INSTRUMENTAL

JOHNNY ALMOND MUSIC MACHINE: "Hollywood Blues" (Deram). A little bit of history making with British rock 'n' roll saxophonist Johnny Almond blowing shoulder to shoulder with top line American jazz stars Curtis Amy, Vij Reid, Hadley Caliman, Joe Pass and a most swinging rhythm section.

HERB ALPERT AND THE TIJUANA BRASS: "Going Places" (A&M). The famous sound of many of their notable hits, including "Tijuana Taxi" and "Spanish Flea."

HERB ALPERT AND THE TIJUANA BRASS: "The

Brass Are Comin'" (A&M Records). Very well played versions of such songs as "Sunny," "Moon River," and "I'm An Old Cowhand" by that oh so successful sound.

ACKER BILK: "Bless 'Em All" (Columbia). Acker exhibits his natural singing and playing abilities on a set of World War Two songs. A knockout.

LLOYD CHAMBERS: "Reggae Is Tight" (Trojan). Instrumental reggae from an un-named band led by Lloyd Chambers who plays organ and piano.

THE CITY OF WESTMINSTER STRING BAND: "Latin Escapade" (Pye). Lush versions of songs like "Good Morning Starshine."

DANCE PARTY (Marble Arch). Stereo 2 double album which lives up to its title.

THE FIFTY GUITARS OF TOMMY GARRETT: "Mexican Leather And Old Spanish Lace" (Liberty). Music to eat by and love by and sleep by.

HENRY MANCINI: "Six Hours Past Sunset" (RCA). Mancini is in a class of his own when it comes to arranging songs like these.

BROTHER JAKE MCDUFF: "Down Home Style" (Blue Note). Swinging organ sounds by the excellent McDuff, this time aimed more for the soul-pop rather than the jazz market.

STAN PEARSON: "A Stereo Salute to James Last, Vol 2" (Marble Arch). Former Ted Heath trumpet player Stan Reynolds plays some of the world's best known tunes.

ranged and played versions of such songs as "Good Morning Starshine," "Aquarius," "Goodbye" and "Midnight Cowboy," in Studio 2 Stereo.

ROGERO'S BRAZILIAN BRASS (Pye). The familiar brass sound on a wide range of material from "Aquarius" to "Hare Krishna."

RAVI SHANKAR: "In San Francisco" (Columbia). Shankar and the great Alla Rakha at their collective peak.

GEORGE SHEARING: "The Fool On The Hill" (Capitol). Latin treatments of beautiful songs by the Shearing Quartet and Quintet. Tasteful and rhythmic.

CYRIL STAPLETON ORCHESTRA: "Women In Love" (Pye). A dozen famous waltzes given the full orchestral treatment in Panoramic Stereo.

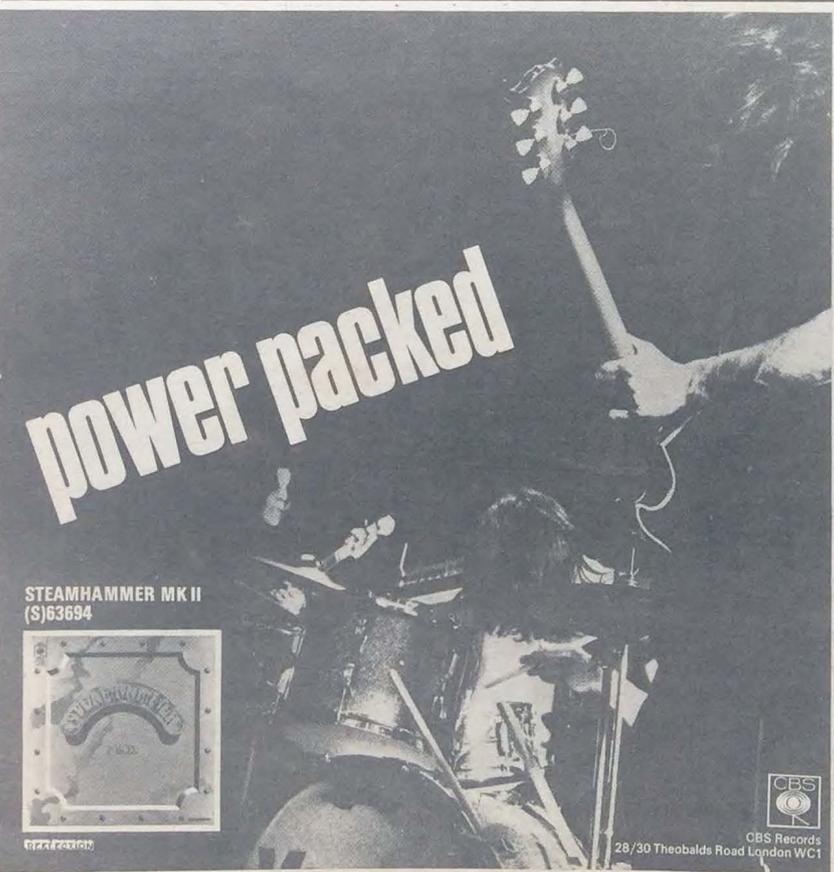
THE SWINGIN' SAFARI: "Salute To Kempters" (Music For Pleasure). Like the title says, with tracks like "African Beat" and "Swingin' Safari."

JOYCE TAYLOR: "Taylor-Made Hammond (Joy). Organ for dancers with a series of Medleys to cover most popular dances.

THE VENTURES: "Swamp Rock" (Liberty). It's a corny thing to say but this really is great music for a party.

THIS IS KAI WARNER (Polydor). A successful sampler of easy to take mood music from Mr Warner.

PETE WILLISHER: "Guitar Magic" (Joy). Multi-instrumentalist Pete plays an arrangement of string instruments here thanks to multi recording.



DON'T BE CASUAL

BECOME A REGULAR MM READER. THEN YOU CAN BE CERTAIN OF GETTING BRITAIN'S BEST MUSIC PAPER EVERY WEEK. WRITE FOR FULL DETAILS TO:

MELODY MAKER, IPC BUSINESS PRESS (SALES AND DISTRIBUTION) LTD., SUBSCRIPTION DIVISION, 40 BOWLING GREEN LANE, LONDON, EC1.

STEAMHAMMER MK II
(S)63694

CBS Records
28/30 Theobalds Road London WC1

MIKE SAMMES SINGERS: "Smooth" (MFP). Yet again the Mike Sammes Singers demonstrate their immaculate style.

SETTLERS: "Settlers Alive" (Columbia). Recorded at the Queen Elizabeth Hall last September. It's straight, well-lubbed "folk" with excellent harmonies.

PAUL SIEBEL: "Woodsmoke And Oranges" (Elektra). Taut, tasy, and authentic: as fine a collection of Country Rock material as you're likely to hear, from a really unusual singer/guitarist who could be very popular.

JOE SIMON: "Better Than Ever" (Monument). Joe has a pleasant soulful voice and, allied to clever arrangements, he presents an interesting album.

SIMON AND GARFUNKEL: "Bridge Over Troubled Waters" (CBS). Title track, already a hit single, is the best number, but Simon's fragile charm ensures that it's almost all worthwhile. The use of rock techniques is particularly responsible and intelligent.

SIREN (Dandelion). Little we haven't heard before on the white blues scene. Pleasant, relaxed and rather inconsequential.

BILLIE JOE SPEARS: "The Voice Of..." (Capitol). Billie Jo has a nasal country voice which is attractive in small doses and rather boring over the whole album.

JEREMY SPENCER: (Warner Reprise). A great deal of humour pervades the Fleetwood Mac guitarist's solo outing. But the material indicates Jeremy has his roots deeply embedded in early pop history with bows in the direction of Buddy Holly and Bo Diddley.

ST STEVEN (Probe). More trivial American rubbish from Probe, this time dressed up as a couple of suites. Why do they bother?

MAVIS STAPLES: (Stax). One of the famed Staples Singers, Mavis takes time off to tackle a solo album of well-worn soul standards.

JEFFERSON AIRPLANE: "Volunteers." We Can Be Together; Good Shepherd; The Farm; Hey Fredrick; Turn My Life Down; Wooden Ships; Eskimo Blue Day; A Song For All Seasons; Meadowlands; Volunteers (RCA SF 8076).
 Grace Slick (vcl), Jorma Kaukonen, Marty Balin, Paul Kantner (guitars), Jack Casady (bass guitar), Jerry Garcia (pedal steel guitar), Steve Stills (organ), Nicky Hopkins (piano), Mary Gannon, Marilyn Hunt, Diane Hursh, Denise Jewkes (vocals). Recorded San Francisco, 1969.

POP LP OF THE MONTH

Up the Volunteers!

HERE it is, folks: "Volunteers Of Amerika," complete with mild obscenities, rather ambiguous shouts of "Up the Revolution!" and some extremely bally playing from all concerned. It was only after a lot of hassling with the moguls of RCA that

the Airplane finally managed to get this released, and even then they had to prune the title after a real body called the Volunteers Of Amerika turned up and threatened to sue. Peripheral trivia aside, this is a superb rock album. Perhaps not quite as organic or inspired as the classic "After Bathing At

Baxter's," it nevertheless has an overall spirit of togetherness, mental and musical. "Hey Fredrick," for instance, is as powerful as anything they've done. Grace Slick slides in underneath the guitars, hitting the consonants and stretching the vowels over bar-lines until she becomes as much a part of the ensemble as

any instrument. Other highlights are Jorma's lovely acoustic-backed "Good Shepherd," with piercingly poignant guitar, and Paul and Grace duetting on "Wooden Ships," where that thick West Coast choral sound is well to the fore. But it's really all very good, and you should hear it soon.—R.W.



HIGHLY RECOMMENDED



ARGENT (CBS). An unqualified success for ex-Zombie Rod Argent's new band. A magical combination of great original songs, great vocals and beautiful playing that grabs your attention from the very first play. The arrangements are a gas.



EAST OF EDEN: "SNAFU" (Deram). Extremely exciting and inventive rock with a strong and honest jazz tinge from the horns, plus some pretty neat electronic tricks to make you smile, and incredible violin from Dave Arbus. A rewarding album.



LORRAINE ELLISON: "Stay With Me" (Warner Reprise). If one had to pick out one cut that epitomised real soul, then the title track of Lorraine Ellison's long awaited album would be the one. Authentic gospel rooted soul, with brilliant production by Jerry Ragovoy.



JOHN MAYALL: "The World Of John Mayall" (Decca). No matter which you considered the best of Mayall's bands, you'll find it represented on this excellent reissue album, from 1966 (with Clapton, McVie and Flint) to 1969 (with Green, Dunbar and McVie).



STEVE MILLER BAND: "You're Saving Grace" (Capitol). Thoroughly joyous rock and roll from one of the best bands in America, eclectic the best possible way and played with immaculate relaxation and (horror!) taste. Unassuming, but masterful.



ROD STEWART: "An Old Raincoat Won't Ever Let You Down" (Vertigo). Rod The Mod back at his peak, waiting on a great collection of hard-rock and folksy numbers with superb playing by Ron Wood and others. A total gas — more, please!

STEAMHAMMER: "Mark II" (CBS). Communicative and varied songs, using flute, sax and two guitars within a compact and compelling rhythm section. Highly original.

STEPPENWOLF: "Monster" (Stateside). The "revolutionary" slogans occasionally bring it down, but mostly this is good hard rock with funky touches from piano, organ and girlie soul chorus.

RAY STEVENS: "Have A Little Talk With Myself" (Monument). Ray plays piano, writes the arrangements and over dubs all the vocal sounds. You can't help feeling

overworn at the staggering amount of work and talent.

ANDY STEWART: "My Hamlet" (Music For Pleasure). One to twist the hearts of Scots exiled and produce floods of tears.

STRAWBS: "Dragonfly" (A&M). The arrangements are sound, and the session musicians are used to good effect but there really isn't the same incisiveness about their work as the first album.

THIRTY-SECOND TURN OFF (Jayboy). A blues based album from an unknown group. All eight tracks were written by Eddie Grant of the Equals who also produced.

UPSETTERS: "Scratch The Upsetter Again" (Trojan). Bargain priced reggae from the successful Upsetters. The twelve tracks were all written and produced by the group's musical leader Lee Perry.

VARIOUS: "Wonderful World Of Reggae" (Music For Pleasure). Reggae hits performed by lesser-known artists. Includes hits like "007," "It Meek," "Israelites," "My Boy Lollipop" etc.

VARIOUS: "Boy Meets Girl" (Stax). A great collection of soul cuts from various boy-girl combinations of William Bell, Eddie Floyd, Johnnie Taylor, Carla Thomas,

Cleotha, Mavis and Pervis Staples.

VARIOUS: "Reggae With Byron Lee" (Trojan). Byron Lee, the leader of the Dragonaires, with a budget album of fairly routine reggae.

VARIOUS ARTISTS: "Oldies But Goodies" (Blue Horizon). Singles which failed to make the grade from such as Chicken Shack, Duster Bennett, Amsley Dunbar Retailation, Champion Jack Dupree, Otis Spann, Guitar Crusher, Bobby Parker and Garfield Love.

VARIOUS ARTISTS: "Hit-makers" (Marble Arch). Inter-

esting but oddly-matched assortment of early tracks by then unknowns like Dave Clark, Donovan, Mike D'Abo, John Paul Jones, Otis Redding, Lou Christie, Nina Simone, Engelbert Humperdinck, David Bowie, Karen Young, Anita Harris and Joe Dolan.

VARIOUS ARTISTS: "In Reggae Time" (Ember). Reggae from little known artists like Norma Lee, Vernon Vermont, Laris McLennon, Maynell Wilson, Samy and the Daffodils.

VARIOUS: "Soul From The Vaults" (Ember). Early recordings from the Isley

Brothers, Don Covay, Joe Tex, Betty Everett, Garnet Mimms and the Teen Queens among others.

VICTIMS OF CHANGE (Stable). Bizarre, puzzling and rather pointless hotch-potch of rock, jazz, classical and avant-garde music interspersed with electronics, sound effects and animal noises.

TONY JOE WHITE: "... Continued" (Monument). Faintly sinister, Creedence-like "swamp rock." He has a virile voice and plays nice guitar and harmonica as well as writing all the material. A worthwhile LP.

fontana

ONE IS SIX

STL 5539
THEIR FIRST ALBUM
OUT NOW

melody maker LP supplement

jazz

JAZZ LP OF THE MONTH

Gale force ghetto music

EDDIE GALE: "Black Rhythm Happening." Black Rhythm Happening; The Gleeker, Song Of Will, Ghetto Love Night, Mexico Thing, Ghetto Summer-time, It Must Be You, Look At Teyenda (Blue Note BST 84320).
Gale (trumpet), Roland Alexander (soprano, flute), Jimmy Lyons (alto), Russell Lyle (tenor, flute), Joann Gale Stevens (guitar, voice), Judah Samuel Henry Pearson (bass), Elvin Jones (drums), John Robinson (African drums), Sylvia Bibba, Paula Nadine Larkin, Carol Ann Robinson, Sondra Walston, Futumi Prince, Charles Davis, William Norwood (voices). Recorded in New York, probably 1969.

EDDIE GALE'S "Ghetto Music" was for me the freshest and most important record of 1969. This is its successor, expanding the first principles while managing to retain the integrity and spirit which is one of the musician's most attractive qualities.

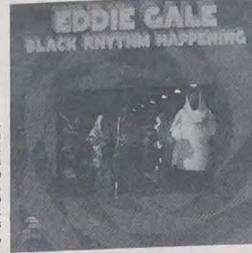
Somehow, Gale has managed to combine the more recent developments in jazz with the pre-blues feeling of African music, using voices in a thoroughly organic and integral way.

The numbers are shorter and tighter on this album than on the first, but some of the techniques are even more astounding, for instance the use of Joann Gale Stevens' guitar behind the soprano

on "Ghetto Love Night" where she suggests a tonality (i.e. not the Western tempered scale) which can be heard disappearing in the work of the early Country Blues singers.

There isn't a lot of space for solos, but Gale, Alexander, Lyle, and especially Lyons make good use of their spots. On "Mexico" Lyons plays a typically turbulent, and totally lacking in cliché—

plays his broad vibrato'd tone on "Love Night." The leader is in fine form, leading the ensembles and charging through his solos with a controlled attack which gives the band's sound much of its flavour. Elvin and the basses show up well, creating fire and fury, and are typical of an album which is totally original, totally convincing, and totally lacking in cliché—R.W.



stands out on this very run-of-the-mill album, recorded at last year's Montreux Festival. McCann sings — enough said.

BLUE MITCHELL: "Bantu Village" (Blue Note). Hard driving "Africa" music built on riffs and rather boring. Fortunately Blue Mitchell brings it all to life.

KEN MOULE: "Adam's Rib Suite" (Ember CJS 823). A charming album with Moule successfully combining a string quartet with the jazz talents of such as Kenny Wheeler, Roy Wilcox and Louis Stewart.

PHAROAH SANDERS: "Karma" (Impulse AS-9181). Not another "Tahuid," but extremely melodic for the most part, with a strong spiritual base. Sanders plays with that broad, gritty tone, and is joined by singer Leon Thomas, whose yodelling is... different.

HORACE SILVER: "The Best Of..." (Blue Note BST84325). There are those who will argue with the title but there are certainly nice things on this album of tracks recorded between November 1956 and 1962. Among the musicians represented are Donald Byrd, Hank Mobley, Kenny Dorham, and Blue Mitchell.

CHARLES TOLLIVER: "The Ringer" (Polydor 583 750). Unhacked quartet format brings out some great trumpet from Tolliver, who should be much better known. He's a potential "great," and is assisted by Stanley Cowell (piano), Steve Novosel (bass), and Jimmy Hopps (drums).

STAN TRACEY QUARTET: "Free An' One" (Columbia SCX685). Five excellent Tracey originals ranging from free music to ballad. Much fine improvisation from Tracey and Peter King, well supported by Dave Green and Bryan Sprung.

JOE VENUTI-EDDIE LANG: "Venuti-Lang 1927-5" (Porthophone PMC7091). Beautifully performed chamber jazz and the overall effect is one of restraint, light swing, melodic originality and immaculate musicianship.

HIGHLY RECOMMENDED



JOHN SURMAN: "How Many Clouds Can You See" (Deram SML-R 1085). Surman blowing up a storm in a variety of contexts from duo (with drummer Alan Jackson) to full big band. Best of all is the quartet work with John Taylor, Barre Phillips, and Tony Oxley. Another milestone.



JOHN COLTRANE: "Selflessness" (Impulse AS-9161). Two tracks by the quartet with Roy Haynes on drums from 1965, plus a cut from the "Kulu Se Mama" session with Pharoah Sanders. Trane is particularly stately and majestic on the quartet tracks, and like all his records it's virtually indispensable for anyone interested in his personal progress.



ZOOT SIMS AND FRIENDS: "Jive At Five" (Polydor Special 54510). Volume 5 of the Polydor Jazz Masters series and another beauty. Recorded in 1960, this has the tenorist with Dave McKenna (piano), George Tucker (bass) and the driving Danny Richmond (drums). It's unpretentious, swinging, joyous jazz of a very high standard.



ALAN SKIDMORE QUINTET: "Once Upon A Time" (Deram Nova SDN-11). Another major triumph for British jazz. Skid, Kenny Wheeler, and pianist John Taylor all play brilliantly helped by great work from Harry Miller and Tony Oxley, and the balance between the fascinating themes and eloquent solos is just right.



FATS WALLER AND HIS RHYTHM: "Ain't Misbehavin'" (RCA International). Glorious tracks of riotous fun and music from Fats and his cohorts. Impossible to feel gloomy while they're playing and singing items like "Honeysuckle Rose," "Ain't Misbehavin'," "Two Sleepy People," "It's A Sin To Tell A Lie."



MARION BROWN: "Porto Novo" (Polydor 583 724). Altoist Brown reaches full maturity on this glowing Amsterdam-recorded trio set. His playing is commanding, with a great deal to say, and is superbly prompted by Maarten Van Regteren Altena (bass) and the furious Han Bennink (drums).

STANLEY COWELL: "Blues For The Viet Cong" (Polydor 583 740). Lots of quick-witted, lyrical piano from the former Max Roach sideman, ably assisted by bassist Steve Novosel and drummer Jimmy Hopps, and recorded last year in London. Excellent.

BOB DOWNES: "Bob Downes Open Music" (Philips SBL 7922). Score for the ballet "Blind Sight" takes up one side, and there's a lot of excellent flute throughout, with nice assists from John Stevens (drums), and Harry Miller (bass).

THE GEORGIANS: "Georgians Vol. 3" (VJM VLP14). VJM label's third set of recordings by this white jazz group of the Twenties contains all the band's sides made between January and November of '24. Also included are vocalists Eddie Cantor, Dolly Kay and Blossom Seeley. Melodic and surprisingly relaxed.

JOHNNY GRIFFIN: "The Big Soul Band" (Riverside 673025). Lithe tenor and snazzy band sounds running up against each other are the ingredients in this admirable

Griffin set. Arrangements are by Norman Simmons, former McRae and Staton pianist.

LIONEL HAMPTON: "Hamp's Big Band" (RCA International). Beautiful, swinging music with delicious vibes from Hamp all the way through. Band includes trumpet man Cat Anderson. Titles include "Flying Home," "Airmail Special," "Night Train."

IN A MELLOW TONE (Riverside 673026). Clark Terry in superb form plus such Ellingtonians as Johnny Hodges, Billy Strayhorn, Quentin

Jackson, Sam Woodyard, Paul Gonsalves and Tyree Glenn recorded in 1957. A must album for lovers of Ellington-styled small groups.

AHMAD JAMAL: "At The Top / Poinciana Revisited" (Impulse S1PL521). Jamal is quite an exciting proposition in person, but it doesn't happen on this LP. Pleasant but not far above background music.

ROLAND KIRK QUARTET-BENNY GOLSON ORCHESTRA (Mercury SMWL21043). The collaboration between Kirk and Golson which takes

up side one was an unusually happy idea. Probably one of Roland's best records.

ROLAND KIRK: "Volunteered Slavery" (Atlantic 588207). One side recorded in the studio and the other live at the 1968 Newport Festival. A couple of sub-standard tracks but the rest make up for it with some brilliant Kirk and a nice supporting group.

GENE KRUPA: "Swinging With Krupa" (RCA INTS 1072). A compilation of three EPs including a big band chugging through Fats Waller tunes, a "Chicago" re-crea-

tion ruined by dire vocals and four superb mid-thirties all-star jams featuring Benny Goodman, Chu Berry and Roy Eldridge. Krupa's play is better on the pre-war material.

RAMSEY LEWIS: "Another Voyage" (Chess CRLS 4557). Extremely ephemeral music from Lewis, who is now deeply entrenched in the sweat-thump-funk bag with a dash of the nouveau-Afros.

LES MCCANN AND EDDIE HARRIS: "Swiss Movement" (Atlantic 588 206). Only guest trumpeter Benny Bailey

BARKING COLLEGE ARTS FESTIVAL MARCH 7th-14th

SAT, 7th
ARTZITZ RAG QUEEN BALL
Jon Hiseman's
COLOSSEUM JUICY LUCY
Main Hall - 8 p.m. - 14/-

THURS., 12th
JAZZ AT BARKING
MONTY SUNSHINE'S JAZZ BAND
London Youth Jazz Orchestra
Main Hall - 8 p.m. - 6/-



MON, 9th
CHOPIN RECITAL RAY LUCK
Main Hall - 8 p.m. - 6/-

FRI, 13th
FOLK CONCERT AL STEWART
The STRAWBS
Mike Chapman
Leon Rosselson
John Gosling
Main Hall - 8 p.m. - 12/-

TUES, 10th
BARN DANCE
Clay County Travellers
7.30 - 5/- on door

SAT, 14th
FINAL RAG BALL WRITING ON THE WALL
Wild Wally's
Rock and Roll Show
Creepy John Thomas
Main Hall - 8 p.m. - 6/-

WED, 11th
POETRY & MUSIC LIVERPOOL SCENE
Spontaneous
MUSIC ENSEMBLE
JOHN PEEL
Main Hall - 8 p.m. - 10/-

MANAGEMENT: DAVE REAY ASSOC; 01-499-5364
AGENCY: TriGRAD;

IMPLOSION
THURSDAY, MARCH 5th, 7.30-11.30 p.m. 8/-
100 CLUB, 100 OXFORD STREET
EGG • JEFF DEXTER
SATURDAY, 7th MARCH
ROUNDHOUSE CHALK FARM 3.30-11.30 p.m. 8/-
DR. STRANGELY STRANGE CHRIS SPEDDING BAND
SOUR MILK SEA FORMERLY FAT HARRY
D.J. GERRY FLOYD
EXPLOSIVE SPECTRUM
LIGHTS FILMS STALLS, ETC.
RECORDS FROM MUSICLAND, 44 BERWICK STREET, W.1

SEASON TICKETS FOR THE WEEK 35/-
TICKETS AVAILABLE FROM:
ONE STOP RECORDS
Dean Street
South Molton Street
COMMERCIAL & GENERAL TRAVEL LTD.
Ilford
Gants Hill
Wanstead
Romford
GUY NORRIS LTD.
opp. Barking Station
or S.A.E. to:
Social Secretary
Barking College Union
Langbridge Road
Dagenham

melody maker LP supplement

blues

ETHNA CAMPBELL: "Tis I Myself" (Golden Guinea GGL 444). The album provides a nice sampler of Ethna Campbell's ability. Although she has been around the radio and television scene for a long while, the Irish lass is a newcomer to the recording studios. A pleasant, if not outstanding collection, featuring "The Spinning Wheel," "Moonshiner" and "I Know Where I'm Going."

NADIA CATTOUSE: "Earth Mother" (RCA SF 870). Nadia Cattouse is back with a vengeance. This Sandy Robertson production is packed with excellent material, and excellent musicians.

MICHAEL CHAPMAN: "Fully Qualified Surveyor" (Harvest SHVL 764). More of Chapman's complex guitar work and singing in that unrefined Northern accent. He still leads his field.

CLANCY BROTHERS: "Flowers in the Valley" (CBS 63923). There's not much doubt that the Clancy Brothers get better with each album.

COUNTRY FEVER: "Listen To The Country Fever" (Lucky LUS 3003). This is an outstanding album in the opening batch of Lucky albums, and possesses a wide variety of material and a high standard of musicianship. Their version of "Ruby (Don't Take Your Love To Town)" is excellent.

BONNIE DOBSON: "Bonnie Dobson" (RCA SF 8079). It's a pity RCA have waited a year before putting this album out, as Bonnie, thanks to her visits here, has a lot of admirers in Britain. However the album is not brilliant. Bonnie's voice is pleasant, the arrangements are strong but her songs are nothing special. "Morning Dew" and "Rainy Windows" show her at her best.

FOGGY DEW-O: "Born To Take The Highway" (Decca SKL 5035). These two northern lads are finding a considerable measure of success in London. This album is a good launching pad, with pleasant guitar and harmony work on contemporary material. Pity they failed to bother with the overworked "Both Sides Now."

MERLE HAGGARD: "A Portrait Of Merle Haggard" (Capitol ST 21331). One of the great C&W singers and his voice is matched by a unique talent for songwriting.

THE HILLSIDERS: "The Hill-siders" (Lucky LUS 3002). The Hill-siders, from Liverpool, are one of Britain's leading country groups; they draw from a wide source, and also feature three of their own numbers.

WANDA JACKSON: "A Portrait Of Wanda Jackson" (Capitol ST 21530). The arrangements are beautiful but Wanda's voice seems strained. Fortunately she covers a nice variation of numbers.

DEE MULLINS: "The Big Man" (Polydor 583 754). Very ordinary collection of songs, given a country treatment. Dee Mullins' voice sounds horribly contrived and certainly does nothing to give the songs any character, although, heaven knows, they need it.

CODY NASH OUTFIT: "The Cody Nash Way" (Lucky LUS 3001). Humour and happy go lucky country pickin' from the CNO highlighted in their

FOLK LP OF THE MONTH

Are you ready for the stormbringer



JOHN AND BEVERLEY MARTYN: "Stormbringer" — Go Out And Get It; Can't Get The One I Want; Stormbringer; Sweet Honesty; Woodstock; John The Baptist; The Ocean; Traffic-Light Lady; Tomorrow; Time; Would You believe Me? (Island ILPS 9113).

"STORMBRINGER" has not been conceived in the folk idiom nor does it bear much resemblance to anything John has done in the past. But when a young folk singer leaves such a strong mark on the scene during the transitional stage, and his talents continue to blossom in natural progressions, who

can decide exactly when the conversion from one tag to another takes place? And anyway, who cares? John wrote six of the numbers and his wife Beverley the other four. Last summer they went to the States where producer Joe Boyd set up the best sessionmen available: Paul Harris, Levon Helm (The Band), Billy Mundi (Mothers) and Harvey Brooks (Electric Flag) bore witness and assisted in the creation.

The fusion has proved for the first time that excellent British songs need not fall on stony ground given the right exploitation. John and Joe Boyd knew exactly how to

keep it cool, natural and acoustic. But don't try and make a special effort to dig it because it won't work. "Stormbringer" is a relaxing agent which acts like a drug. If John and Bev turn you on they leave a lasting impression; you first become high on the arrangements, then the nature and quality of the songs become addictive and songs like "Sweet Honesty" and "Stormbringer" bore their way into you; but they take time to sink in, so give them a chance. Ahead of its time? Who knows — time loses all meaning and relevance when "Stormbringer" is on the turntable.—J.G.

extremely original version of "A Boy Named Sue" — "Happy Go Lucky Guitar" illustrates their instrumental virtuosity.

LEONARD PEARCEY, JENNIFER PRICE AND JOE HYMAN: "Singaround" (Pye Golden Guinea GSGL 10436). The excellent blending of the voices, simple but effective guitar work, and superb arrangements of traditional material such as "Scarborough Fair," "Oh Fare Thee Well (10,000 Miles)" and McPeake's "Wild Mountain Thyme" make this a memorable album.

DAVE PLANE & LISA TURNER: "Country Cousins (Lucky LUS 3004). Dave Plane, well known in the folk clubs, teams up with Lisa Turner, and the duo feature guitar, Jew's harp, autoharp and dulcimer. It's a nice collection, which opens with "Eleven More Months And Ten More Days," and also contains impressive versions of "Coloured Aristocrat" and "Good Old Colony Days," with a couple of contrasting blues.

CHARLEY PRIDE: "The Sensational Charley Pride" (RCA SF 8045). The album never stops swinging from the moment Mr Pride launches into Doug Kershaw's "Louisiana Man" to the time he winds up with "We Had All The Good Things Going." His strong, interesting voice over the neat Nashville sounds puts this in the top bracket.

TEX RITTER: "Crack Wagon

Days" (Capitol ST 21332). Good month for country music lovers, with many albums suddenly appearing. Among these is a set from cowboy, Tex Ritter, but it's nothing outstanding, and probably gave him more pleasure in recording it than the public will gain in listening to it.

IAN RUSSELL: "Sing Something Sinful" (Lucky LUS 3006). Irishman Ian Russell has come up with a whole collection of hilarious material — from Vera Johnson, Tom Lehrer and Jeremy Taylor, listen to "The Merry Minuet," "The Irish Ballad," "Love Locked Out" and "The Belle From Barnstable." **RON RYON:** "My Way Of Life" (Lucky LUS 3005). Highly original country album, seven tracks having been written by Ron himself. He succeeds in conveying a feeling of loneliness in blues form, with some nice country harmonica and guitar in support.

JERRY SILVERMAN: "The Art Of The Folk-Blues Guitar" (Xtra 1096). Jerry Silverman's excellent tutor for budding blues guitarists is issued at budget price. The record is definitive, explicit and easy to follow. It is accompanied by a booklet which contains songs, tablatures and guitar licks.

THE SPINNERS: "The Spinners' Clockwork Storybook" (Fontana SFL 13191). The Spinners never seem lost for new ideas and different songs. This was recorded in the presence of an enthusiastic audience of school-children. The album includes "Stop, Look And Listen," "The Fox" and Pete Seeger's "Abyyoyo."

TOMPALL & THE GLASER BROTHERS: "Now Country" (MGM-CS 8115). A pretty very pleasant, bouncy sound and a nice choice of numbers. In fact their versions of the hit records "Homeward Bound," "Proud Mary" and "Those Were The Days" are very warming. The group's harmonies give them an Everly Brothers sound at times and it all makes very nice listening.

DAVE TRAVIS: "Pickin' On The Country Strings" (Poly-

dor Special 236557). This kind of material would set any folk club audience into raptures. It really swings from start to finish, and can only enhance his already rapidly growing reputation. Fine country and bluegrass treatment to traditional folk chorus songs, augmented by Brian Golbey, Dave Cousins and Emmet Hennessy.

WHITE LIGHTNIN': "File Under Rock" (Stateside SSL 10294). Despite the misleading title, this is very much a bluegrass record. "White Lightnin'" are two old country gentlemen by name of Byard Ray and Obay Ramsey, and they have successfully managed to combine the straight bluegrass idiom (guitar, fiddle and banjo) with piano, bass and so on.

HANK WILLIAMS JNR: "Live At Cobb Hall" (MGM CS8116). A typically versatile live set.

HANK WILLIAMS: "The Essential Hank Williams" (MGM CS8114). Impossible to find fault with this set which contains just about everything that brought him fame —



BONNIE DOBSON: nothing special

STAGE AND SCREEN

BUTCH CASSIDY AND THE SUNDANCE KID (A&M Records). The original film score composed and conducted by Burt Bacharach. The hit from the film "Raindrops Keep Fallin' On My Head," sung well by B. J. Thomas. Very nice indeed.

EASY RIDER/CHE! (Beacon). People who saw the two films

Easy Rider and Che! will welcome these reminders. The first contains the best music.

POOKIE (Paramount). The music from the film starring Liza Minnelli with the Sandpipers singing "Come Saturday Morning," "Montage," and "End Walk." The music is composed and conducted by Fred Karlin.

BLACK CAT BONES: "Barbed Wire Sandwich" (Decca Nova SDN 15). The Bones are unfortunate in having to wait so long for the release of this album. Since the recording they have undergone personnel changes, and while this isn't at all bad, who needs more British blues rehashes?

BLUE BLOOD: "Blue Blood" (Sonet SNTF 615). Prodigies of Mike Raven, Blue Blood provide an entertaining and lighthearted look at the blues. Blues lovers will hate it for its lack of authenticity but more broadminded listeners will accept it in the nature it's been given.

ALBERT COLLINS: "Trash Talkin'" (Liberty LBS 83276). Albert is backed by a small rhythm section, and it's difficult to pin him down to any style. If there's any justice, this should establish him as a fine, original blues guitarist — jerky and jumpy, but extremely incisive. Pity there's not more vocal work.

CHAMPION JACK DUPREE: "Champion Jack Dupree" (Sonet SNTF 614). New stuff from Champion Jack, which was recorded in Copenhagen between 1960 and 1963. The recording balance is a bit out, but the humour and excitement which Dupree generates come across in no uncertain fashion.

"BLIND WILLIE JOHNSON" (Xtra 1098). The semi-legendary Johnson, certainly one of the most impressive of all singing evangelists, is beautifully recommended on this bargain-price LP — an absolute must for folk and blues lovers. In addition to his music, there are tracks of interviews and song by people who knew him, also some by Blind Lemon and other artists. A gospel record of this or any month.

JOHN LEE HOOKER: "That's Where It's At" (Stax SXATS 1025). John Lee strikes and follows a mean mood on this excellent example of his vengeful-sounding blues art. Titles include such favourites as "Please Don't Go," "Two White Horses" and "Grinder Man."

B. B. KING: "Live And Well" (Stateside SSL 10279). Side one was recorded live at New York's Village Gate and proves he is still humorous, and still a great interpreter of guitar styles. A very fine LP.

FRED AND ANNIE MAE McDOWELL: "Going Down Slow" (Polydor Special 236 570). A number of these tracks have been made available on the recent "McDowell In London" albums but this in no way detracts from the brilliance of this budget price album, on which he is joined by his wife Annie Mae, who adds fine vocal support. It includes "Amazing Grace" and "Get Right Church."

SUNNYLAND SLIM: "I Done You Wrong" (Storyville Special 616012). This reissue album holds a lot of rough-voiced singing and knock-out piano playing by Sunnyland (Albert Luandrew) Slim. Among the better tracks are "I Done You Wrong," "Miss Ida B" and Big Boy's "That's All Right."

VARIOUS ARTISTS: "Blues From 'Big Bill's' Copa Cabana" (Chess CRLS 4588). Nothing captures the spirit of the blues in quite the same manner as a live nightclub recording. This session features the Chess giants Buddy Guy, Muddy Waters, Howlin' Wolf, Willie Dixon and Sonny Boy Williamson along with all the natural dialogue and ten typical tracks.

VARIOUS ARTISTS: "Modern Chicago Blues" (Polydor Special 545 031). Otis Spann, Big Walter Horton, Maxwell Street, Jeter Horton, Johny Young and Robert Nighthawk are among the featured artists, and the album provides a comprehensive picture of the modern Chicago scene at budget price.

STEREO SOUNDS OF STAGE AND SCREEN, Volume 2 (Marble Arch). Artists associated with the cinema, ranging from "People" to "Yellow Submarine" via "Exodus" and "Ball Halls." Artists include Jackie Trent and Tony Hatch, Sounds Orchestral, Roy Budd and Clinton Ford.

BLUES LP OF THE MONTH

Tasty slice of Jellybread



JELLYBREAD: "First Slice" — River's Invitation; I Pity The Fool; Never Say No; Chairman Mao's Boogaloo; Evening; I've Got To Forget You; Boogie Sandwich; Rusty Blade; No Brag Just Facts; No One Else; Don't Pay Them No Mind (Blue Horizon 7-63853).

The belated release of Jellybread's first album opens an important chapter in the history of British blues.

The Sussex University band have succeeded in bridging the gap between blues and soul, and proudly label it "1970's R&B." This should be the album British blues enthusiasts have been waiting for; no strained notes, no striving for effect, but played straight from the soul.

Jellybread provide an exciting balance of old soul numbers from Bland

and Mayfield, and some exciting originals. Prominent throughout is pianist-vocalist Pete Wingfield, who sings powerfully over a driving brass section on "I Pity The Fool" and shows all his keyboard capabilities on "Boogie Sandwich."

The rest of the group, Chris Waters (drums), John Best (bass), and Paul Butler (guitar) swing along in fine support — and the album does swing.

It opens with three solid soul numbers, then to Wingfield's "Chairman Mao's Boogaloo" (more piano virtuosity) and finally to the Wither- spoon classic, "Evenin'" with Butler handling the vocal part excellently.

Side two is packed with new material and lots more keyboard excitement. Not quite as convincing, but still highly original, powerful and unbelievably creative.—J.G.

FLY WITH THE MM TO THE

ANTIBES JAZZ FESTIVAL



It will be the holiday of a lifetime! Swim and sunbathe all day. Rave it up at the jazz concerts in the evening. The Antibes Festival always features top American and British stars.

The cost of this dream holiday? Only 45 guineas. That includes scheduled air flights via BEA and AIR FRANCE to and from Nice, transport to your hotels, and six nights bed and breakfast.

The time? Planes leave on Monday evening, July 20 and return on Sunday evening, July 26. Don't miss this one. Write now to—Page & Moy Ltd., 221 Belgrave Gate, Leicester LE1 3HW. Phone: Leicester 24181.

DON'T DELAY — WRITE TODAY

R. Malerne

When musicians demand perfection...

These superlative Malerne clarinets are for musicians who are satisfied only by perfection. All instruments embody hand-forged nickel silver keys. Key pillars are screwed and anchored to the body ensuring perfect alignment and highly sensitive key action. Tone holes are slightly raised above body surface to provide a perfect pad setting. In natural colour Montebique Grenadilla wood, all models are supplied in B flat low pitch. (Models in A, C and E flat low pitch can be supplied to special order.)

6 models available from £82.20 to £123.16.0

Recommended retail price

Available through most good music stores

Hose-Morris
SPONSORED INSTRUMENTS

NEW POP SINGLES

BY CHRIS WELCH

RADHA KRISHNA: "Govinda" (Apple). An interesting story surrounds the meaning of the title.

Back in the twelfth century before Krobe, the great god of all knowledge and socks, La, the little known mystic rose from his bed in the Temple of Kwaal and spake to the men of the mysterious Blang Sect the words they had waited two hundred nights without food or bing to hear:

"Go forth my people and await the word of Krobe. Frankly I can't think of anything much to say that will be of interest. I'm sure old Krobe will think of some mystical nonsense to impress the primitive minds of twentieth century Europeans. Incidentally can anybody tell me what Govinda means?"

And with that he returned to his bed of straw while the Blang Sect, riddled for two days in their disappointment. The Temple turn in a mean and soulful version of the old Tibetan jive hit, and with crazy string arrangements and vocals that make like Ike and Tina Turner this will be a sure fire hit. Nice wow-wow guitar phrasing that reminds one of Sparky the Magic Piano.

NEWS FLASH: Good grief, I have been playing Bob & Earl's "Pickin' Up Love's Vibrations" on UNI for the last ten minutes by mistake! Now to play the Temple Oh dear — dullsville. But they're keeping a good time and it keeps them off the streets, you know what I mean?

Mr. Bloe" (DJM). Hot harmonically instrumental with excellent drumming and piano. A good dance sound ideal for those parties where after the fourth pint of cider all gather in a circle and do the bop.

CHOICE: "Cecilia" (Page One). A Paul Simon song given a West Indian treatment. Quite effective rhythmically but the tune gets a bit lost.

FRESHMEN: "Halfway To Where" (CBS). A song reminiscent of the recent Marlaide hit. Good choral passages and fresh vocal lead but the arrangement takes too much from "Reflections Of My Life."

ANITA HARRIS & THE NEW WORLD SYMPHONY ORCHESTRA: "The Only One To Love Me" (CBS). A Jackie Trent and Tony Hatch song for Anita, who sings in bell-like but intimate tones. Beautifully recorded in monoaural and a must for all Anita Harris fans.

AL STEWART: "Electric Los Angeles Sunset" (CBS). A track from Al's album "Zero She Flies." Al is a highly popular contemporary singer who maintains a high standard of meaningful composition and performance and made many friends with "Love Chronicles."



RADHA KRISHNA TEMPLE: dullsville

Let's hope he can find a niche in the chart, with a bright and rocking description of the big city.

MAGNET: "Something To Remember Me By" (CBS) Interesting in that it quite cheerfully borrows a passage from the Who's "Tommy" but as that sounded much like "Green Tambourine," it can hardly matter.

CHAMBERS BROTHERS: "Love, Peace And Happiness" (Direction). Hate, war and misery can be fun too you know. The British Hatred Party, recently formed plan to place striking car workers in the stocks, deport from these shores all men with red hair, arrest all painted theatricals on charges of obscenity, and set unruly students to work in the asbestos mines. Said a spokesman last night: "The Permissive Society, a phrase we recently coined in our propaganda, designed to make the public imagine freedom of any kind is some kind of act of benevolence bestowed by the all wise masters of power between those world wars when society can fulfill its noblest purpose, to destroy 'Rock and roll and the Chambers Brothers fall miserably to understand these simple truths."

LINCOLN BLACK: "Famous Last Words" (Penny Farthing). A fine production

with attractive vocal harmonies on a bright pop ditty distinguished by dramatic opening piano chords.

STATUS QUO: "Down The Dustpipe" (Pye). A curious song title but there is nothing strange about the group's chugging back beat that naturally reminds one of... what's 'is name? Its nice anyway, and will probably be a hit.

Shucks, I just remembered — Creedence Clearwater — that's the sound! Where did I put my hearing trumpet? What time is it? Now do I live? Where are we — ULP!

DR. MARIGOLD'S PRESCRIPTION: "Breaking The Heart Of A Good Man" (Bell). A Bert Kreez production in Glorious Grey Colour and Double Vision.

Incidentally as my old TV set could only pick up Leslie Mitchell, Sylvia Peters and Muffin The Mule from Alexandria Palace bringing news of Churchill's election victory and the Korean War, I thought it time to order an all new wonder colour TV set. They was three months ago. A huge aerial that can probably monitor the Apollo Space Programme has been attached to the chimney, but apparently the manufacturers don't think TV will really catch on and are only making two sets a year.

Meanwhile I shall have to make do for home entertainment with magic lantern slides of the Crimean War and this superb example of pop production and vocal expertise.

DAVID BOWIE: "The Prettiest Star" (Mercury). David sounds as if he is tossing fitfully in his sleep on the keyboard of a mighty organ. Look out, his elbow is jammed between the diapasons! Not such an original composition as his "Space" hit, but a pleasant performance and quite likely to twinkle from the top of the hit parade.

TONY BLACKBURN: "Don't Get Off That Train" (Fontana). I wouldn't get on that train if I were you Sir. Owing to an unofficial strike by every man jack of the staff of British Rail there will be no movement of any kind. In fact the entire network is to be dismantled and sold to Bulgaria. Alternative transport will be provided by a fleet of ex-GI motor cycles.

By gum our Tony has a fine voice and this is his best single yet. A smash hit or my name is not Isambard Kingdom Brunel.

JIMMY & LOUISE TIG: "Who Can I Turn To" (Deep Soul). How about Dr. Heinrich Schultz, the well known air ship designer? If they have ANY problems, he can give them the benefit of years of experience in building hopelessly air-worthy dirigibles that crashed in flames time and time again, if they are building dirigibles — that is.

A super soul performance. What can I turn to — that's my problem. GLOOM. Over to soul expert Lance Boil: "A great version of a great tune. Great."



CHAMBERS BROTHERS: simple truths

TUITION 1/4 per word

A BALLAD SINGING CAREER. You need us to get your feet firmly on that road as a professional singer. Metro School of Singing, London's most successful school for pop, ballad singers trains you and introduces you to the profession. Recording companies, cabarets and clubs are among our contacts. — Telephone 748 9228 for voice test to assess your potential.

AUBREY FRANK SAXOPHONE CLARINET TUITION. Beginners to advanced. — 192 The White House N.W.1. EUS 1200, ext. 192.

ACKNOWLEDGED BRITAIN'S BEST TEACHER. SAXOPHONE, CLARINET private lessons. Beginners advanced. ADVISE! I test/select INSTRUMENTS. Also postal courses saxophone. — LESLIE EVANS, 275 Colney Hatch Lane, N11. Enterprise 4137.

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES For the following correspondence courses: The Techniques of Arranging and Orchestration. Improvisation Through Aural Perception. The Schillinger System of Compositional New Techniques in Sight-reading. Practical Musicianship. Also albums and records for jazz education. Write for free prospectus to:

S.C.A.T., 51 Havlock Street, London, N1. Please state your instrument and the course you are interested in.

LIGHTNING FINGERS PIANISTS, VIOLINISTS, GUITARISTS and ALL musicians can achieve quicker, more powerful fingering, up to wrist. Octave playing and a free Vibrato with a FEW minutes practice daily away from the instrument.

FREE "FINGER MAGIC" from THE COWLING INSTITUTE 60 New Oxford Street, London, W.C.1

FOLK, BLUES, guitar tuition. Jansch, Renbourn, Broznoy styles. — HIG 9597 evenings.

GUITAR, BANJO, BASS, all styles. (MM Winner 1933/34 ind) — Fred Gearon, 01-743 8127.

GUITAR, MANDOLIN tuition. needs the personal touch. Phone 690 9086

JAZZ TRUMPET TUITION. — Telephone 01-459 2543. Instruments supplied.

MICKY GREVE. Specialist drum tuition. — 769 2702.

RECORD TV. Radio Stars studied. **VOICE at EUROPEAN SCHOOL.** voice test. Career prospects. — 01-794 4069.

TERRY DRUMMOND GUITAR LESSONS. 622 8116.

TRUMPET TUITION. My teaching methods really get results — ask any pupil. — Phone Bob Bell, 478 7685, 890 9887

LEARN THE TECHNIQUES of the DISC JOCKEY be it Radio or Discotheque

THE SCHOOL OF BROADCASTING offers you professional training in this exciting field

Full details obtainable by completing this coupon

School of Broadcasting, Donington House, 30 Norfolk St, Strand, W.C.2. Tel. 636 0366

Name _____
Address _____

REHEARSAL ROOMS 1/4 per word

BAND REHEARSAL studio available. — Studio 51, 10/11 Gt. Newport Street, W.C.2. (836-2071)

LARGE REHEARSAL ROOMS. Stage, piano — Pied Bull, Liverpool Rd, Islington. 01-837 3219

REHEARSAL ROOMS at George IV. Brighton Hill 674 2946.

RIP Rehearse in Place. 108 per hour. Lutton. — 01-938 3721.

SOUNDPROOFED REHEARSAL STUDIO. Comfortable. Great sound. — Bell Music Studios, 478 7685, 890 9887.

CLASSIFIED ADVERTISEMENTS MELODY MAKER

161-166 Fleet Street, London, E.C.4. Tel. 01-353 5011. Ext. 171, 176 and 234

MOBILE DISCOTHEQUES 1/4 per word

A BETTER Discotheque — Tel. 01-965 2826/2991.

AMERLE ARTISTS for top mobile discotheques, first class equipment, reasonable prices. — Ring 969 2215 ext. 0900

CHANNEL ONE, the versatile, reliable mobile discotheque. — 01-440 4715 (evenings, weekends)

DISC ODYSSEY catering for all social functions, including pub work. — 987 6357, Mick Barnes.

DOUBLE GRUNT — 01-977 7054

HAPPIES UNLIMITED. For all occasions. — 01-723 4388/939

HARLEQUIN RECORD SHOPS. Mobile disco with D.J. and lighting at rock bottom prices. — Tel. 636 1348.

MACKAY-MONSON DISCOTHEQUES

Sound unlimited by the professionals. Parties, receptions, clubs, dances, spectacular sound shows. Also catering, disco, entertainment.

DIAL 01-437 8391/02-934 5310

ROGER SQUIRE DISCOTHEQUES

The mobile music makers. DANCE MUSIC RECEPTIONS FOR THE BEST IN MUSIC. D.J. LIGHTING

Tel. 01-722 8111 (day)

hive alive DISCOTHEQUES

Sounds - Lightshows - Go-Go Dancers for ENTERTAINMENT & ORGANISATION ANYWHERE

01-373 3615 01-624 0133

DOUBLE GRUNT DISCOTHEQUES

will come to you. A STEREO DISCOTHEQUE at your own party.

01-977-7054

TRANSPORT 1/4 per word

AUSTIN LD excellent runner, taxed, well shod, would loan for eight weeks against odd repairs for MOT, Standard, or sell £50. — Ring 01-828 2281 (office hours).

FREELANCE ROADIE with 17 cwt Transit. — Phone Stuart, 01-549 2838, after 1 pm.

PONTIAC PARISSIENNE 1960/1, six-seater, good pillars, salon, maroon interior. Automatic power steering/brakes. — 12 December 1970. Radio. Economical six-cylinder engine. One doctor owner from new. Only £370 because LRP. — 01-229 6882, Baywater (evenings).

TRANSIT MINIBUS, LWB, £450, six seats. — 01-229 6882.

UNIT TRANSPORT—TER 1818 35 cwt Mini buses and vans. — Ring Dave 01-460 2878.

FOR HIRE 17/35-cwt. Vans and 12/15-seater Buses. All new Transits. **242 0496**

FREEDOM TRANSPORT TRANSITS — S/DRIVE OR WITH ROADIES PHIL, W.S. 2743

HOTELS 1/4 per word

AL FELD (remember Shitrys Brighton), now owner of the famous hotel, Brighton, offers a delightful few days holiday at reasonable terms, to all who share the musical and musical profession. New brochure with pleasure. — Norfolk Hotel, Sea Front, Brighton, Sussex.

STONEHALL HOUSE HOTEL (20 minutes West End). First-class room and breakfast hotel. Terms fully central, hot and cold. Showers/bath included all rooms. — 27 Westcombe Park Road, Blackheath, London, SE3. 01-858 1999.

PUBLICITY

EXPOSE YOURSELF with Litho Photo Prints **500 10 x 8 25** Send for samples and price list **WALKER REPROGRAPHS** 34 MAPLE STREET, LONDON, W.1 01-436 8550

POSTERS

LED ZEPPELIN Rock & Roll
IAN ANDERSON Ceryll, Purple & White
MYXAL IN ACTION Back & White

7/6 ea P&P (excepting) FREE International orders accepted. Send cash with order to: Mike Schofield, 41 Finsbury Avenue, Souton, Yorks.

PERSONAL MUSICAL SERVICES

DATELINE COMPUTER DATING — THE NEW WAY TO MAKE NEW FRIENDS — exciting dates for everyone, everywhere — FREE questionnaire without obligation from DATELINE (Dept M), 16 Stratford Road, London, Ws. Tel. 01-937 0102.

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY. Penfriends any age, all countries. Send s.a.e. for free details.

FRENCH penfriends, all ages, from 12-21, send S.a.e. for free details to English French Correspondence Club, Falcon House Burnley.

GIRLS WANTED! SAE for details. — Postal Penfriends, 52 Earl Court Road, London W5.

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 18 upwards. Write for details, stating age, Mayfair Interactions (Department 53), 60 Neal Street, London, WC2.

MALE CHINESE, 24 car-number, seeks girl friend, 80069.

MARGARETS SCOTTISH Pen Club. Make friends today. All ages. S.a.e. — 135 Links Street, Kirkcaldy, Fife.

PENFRIENDS — BRITAIN and Abroad (state age). — Details s.a.e. Friends For All (MM), 195 Chatsworth Road, London, N.W.2.

PEN PALS (Britain, Europe, Overseas). Illustrated brochure free. — Hermes, Berlin 11, Box 17/m Germany.

PHOTOGRAPHER (Fashion) seeks attractive females, willing to travel to continent in an exhibition, publicity, entertainment field. Please send photo. — Fully to Box 8433, TRUSBERIE, 4 Place, Cirque, CH-1204 Geneva, Switzerland.

ROMANCE, marriage, friendship and penfriends. Why be lonely? — Control Agency, 170 Box 141, 55 Godwin Street, Bradford Yorkshire. Our files contain 100's of clients both sexes, all ages, professional, business and young class.

ROMANCE OR PENFRIENDS in England / abroad. Thousands of members. Details, World Friendship Enterprises, M674, Amhurst Park N.16.

UNDER 22 penpals anywhere. — Details to: Teenage Club, Falcon House, Burnley.

UNUSUAL PEN-FRIENDS: Excitingly different. International membership, all ages. Send s.a.e. — Dept. M, Bureau Britannia, 13 Westmore Grove, Rugby Warwick.

YEAR OLD acoustic guitarist requires, but a beginner musician to form progressive band. London — Box No 9072.

YOUNG MAN, 21 requires female companion in or around Darlington can travel if required. Box No 9070.

ADVERTISMENTS WITH BOX NUMBERS CANNOT BE ACCEPTED UNDER THIS HEADING.

ARRANGING, POPS. As records standards. Addnltd, 22 Granain Drive Londonderry, N. Ireland, Brookhall 306.

EARN MONEY SINGING. Amazing free info to how L.S.S., 10-11 M. Dryden Chambers, 119 Oxford Road, London, W.1, 40 stamp.

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. FREE details. — Musical Services, 715-M West Knoll, Hollywood, California, USA.

MUSIC TO LYRICS, songs made from your ideas. Inexpensive, good. S.A.E. for details. — Holland Enterprises, 17 Grove Court, Beaconsfield, Bucks.

MUSIC TO LYRICS, Voice/Late. — 36 Sudbury Avenue, Wembley, 01-902 3488.

POP SONG lyrics/melodies into cash. — Deo Music Co., 83 Blurton Road, Stoke, Staffs.

PROFESSIONAL ARRANGER COMPOSER, film music, jazz, pop. — 101 Pitford Road, Lee S.E.12, 857 1800.

PUBLICITY MATERIAL, Photography, design, printing, for handouts, posters, stationery, etc. — Cornelius Maw, 21 Mill Lane, Sevenoaks, Kent. Tel. Sevenoaks 58427.

SONGS AND LYRICS WANTED for publication and recording. No publishing fees. — SAE Essential, Janney (Dept. MM), 87 High Street, Selby, Chichester.

SONGWRITERS, DEFINITELY the lowest priced demo service. Recordings from 12.5s. Top lines scored from tapes. Arrangements — Brochure, 74 Lavender Hill, Enfield, Middx. 863 6564.

SONGWRITERS, you think you have hit material and want the opportunity of maximum exposure from a new publishing company, phone 01-493 9683.

SONGWRITERS. We'll put your material on disc or demonstration equipped recording studio using our musicianship and vocalists. Send music settings, or words. Free words, manuscript or your tape. — City Music, Scraby, Great Yarmouth.

FOCUS ON FOLK



SIMON AND STEVE: 'we like to communicate with our audiences'

IT IS one of the great anomalies of the music scene that some of its most worthy participants fail to exploit the right media to gain recognition.

Three years ago Simon Prager and Steve Rye were in at the start of the big country blues resurrection which sparked in Bristol and swept across the country.

They are also about the only revivalists in this idiom who have stuck to their task rigidly without the usual aberrations which tend to take over after the initial burst.

For while most musicians have forsaken the blues halfway in order to do their own thing, Simon and Steve have run the gamut and come out with their own natural, original interpretation.

And all they have to show for their efforts are odd tracks on blues anthology albums, with a completed album on tape but with no company to release it.

Says Steve: "There's a lot of variety on the album, and we've used people like Bob Hall, Ron Needes, who used to be with Panama Limited, and Dave Griffiths. We're very pleased with the album and feel we've covered a reasonable spectrum."

"Most of our work comes from the folk clubs," Simon explained. "The blues boom gave us some work, but not a great deal, and we're doing infinitely better now."

Although Steve has done a lot of blowing with the Groundhogs, John Dummer's Band and the Cross Ties, his academic studies have always come first, and as a result, has hitherto decided not to take the plunge and turn professional.

Steve is studying for a Ph.D. in applied micropalaeontology (something to do with geology) while Simon is a civil servant (something to do with preserving ancient buildings). But they may decide to turn professional given the right break, and they aim to start

Simon and Steve

BY JEREMY GILBERT

by finding a more assuming name than Simon and Steve — a tag which they have been unable to shrug off.

"We like to entertain and really communicate with our audiences," says Simon. "They seem to be more receptive to the blues, but certainly more discriminating too. We're working with Bob Hall on most of our bookings now, but we're not sticking to the entirely derivative stuff — we're putting some modern stuff in our repertoire, which is balanced between blues and gospel material."

Simon Prager is particularly pleased with the guitar which was specially made for him by Tony Zermaitis — a huge guitar with tremendous volume. He is also temporarily in possession of a rare Gibson — the model originally played by Blind Blake, one of Simon's greatest influences. Unfortunately it is shortly being sold to a buyer in the States.

With the help of people like Blind Blake, Gary Davis and John James, Simon is now developing an exciting rare time style to complement Steve Rye's harp playing. Steve, one of the smallest but most powerful of the British blues men, began with the Cross Ties.

"In the group were Dave and John Peveret and Chris Youlden, who moved on to Savoy Brown; but all through

my career I've been bugged by exams," he explains. "Harps? I must have hundreds; they usually end up in the church jumble sale. As for Simon and Steve — we're a lot better musically than in the past."

Steve Rye is a scholar, collector and preserver of the blues, having recorded Gary Davis and blown harp with Sonny Boy Williamson.

"Sonny Boy was always encouraging, and it was a great feeling playing lead with him playing the backing. As for Gary Davis, he was responsible for introducing me to Simon."

Tracks

The two Gary Davis tracks on the "Blind Boy Fuller On Down Volume II" — "Throwing Up My Hand" and "Cross And Evil Hearted Woman" — were recorded by Steve.

"I'm going to make sure he gets the royalties, and we're certainly going to credit as many tracks as possible to the originators on our album."

Steve Rye, apart from being one of Britain's top harp players, has another claim to fame. Some years ago he was taking the dog for a walk in Streatham and blowing his harp at the same time. He just happened to be passing the house of Jo-Ann Kelly who saw him "doggin' it" and promptly "discovered" him.

News from Cattouse ...

NADIA CATTOUSE is a woman of many talents — star of stage, television and recordings. But because of her widespread interests, she is unable to devote as much time to each as she and her fans would like to each of them.

For instance when she spoke to me recently about the release of her new album "Earth Mother," she was rather breath-

less and pre-occupied by another venture — a play which had just opened at the Roundhouse called "The Blacks" in which she is appearing.

All of which suggested that she wouldn't be finding much time to promote "Earth Mother," which is probably a good deal better than Nadia believes.

A galaxy of superb backing



ROY GUEST PRESENTS

An Evening of Contemporary and Traditional Songs with

"FOTHERINGAY"

SANDY DENNY, TREVOR LUCAS, GERRY CONWAY, PAT DONALDSON, JERRY DONAHUE

(The debut tour of a folk-rock super-group!)

N.B. Special guest artists will also be appearing

Town Hall, Birmingham — Monday, March 16th at 7.45 p.m.

Tickets:— 15/-, 12/-, 10/-, 8/- from Town Hall Box Office

De Montfort Hall, Leicester — Wednesday, March 18th at 7.30 p.m.

Tickets:— 15/-, 13/-, 9/-, 6/- from Municipal Box Office

Free Trade Hall, Manchester — Friday, March 20th at 7.45 p.m.

Tickets:— 15/-, 12/6, 10/6, 7/6 from Hime and Addison Ltd., 37 John Dalton St. and Lewis's

Colston Hall, Bristol — Sunday, March 22nd at 7.30 p.m.

Tickets:— 16/-, 13/-, 10/-, 8/-, 6/- from Colston Hall Box Office

Royal Festival Hall — Monday, March 30th at 8.00 p.m.

(General manager John Denison, C.B.E.)

Tickets:— 25/-, 20/-, 16/-, 12/-, 8/- from Royal Festival Hall and usual agents

A Nems Presentation

WHERE THE SUPER 15/5* SAMPLERS ARE



TRA SAM 10 THE BERT JANSCH SAMPLER/CONTAINS FAVOURITE TRACKS CHOSEN BY BERT JANSCH.

*Recommended Retail Price



TRA SAM 13 THE YOUNG TRADITION SAMPLER/PROVIDES A CHOICE OF THIS OUTSTANDING GROUP'S BEST RECORDINGS.



TRA SAM 14 THE CONTEMPORARY GUITAR SAMPLER/FEATURES BERT JANSCH, JOHN RENBOURN, RALPH MCTELL AND OTHER GUITAR GREATS.

Transatlantic Where Trends Begin

from British Honduras in 1951, admitted that this was only her second album.

"No one seems to be writing songs for women anymore; other than Dylan's early songs, there's nothing. I started singing when I heard songs that I felt sufficiently moved to sing myself — calypsos and things, purely for the fun of it. But right now I want to lose the tag I've acquired of being a religious singer; I also want to learn how to play guitar properly."

"This is my big problem as I can't afford to retain musi-

cians to back me wherever I play. This is why I haven't played many folk clubs in the past; it's a case of either finding an accompanist or learning to play properly."

"My whole career was planned purely by accident, and now I've got to the stage where I take each day as it comes; but I really must plan ahead more this year."

Nadia aims to let things take their own course, but she would particularly like to do more acting.

"I lost my voice while acting recently, and it's an exciting

thought that it may be replaced by a different kind of voice."

"What I like doing is taking a song, and then trying to bring it out. This is why Edinburgh is so good, and the impact of the live recording is far greater than the studio recording."

Nadia, who draws her songs from widespread sources, would please a lot of fans by making more records. For it is obviously her training in voice projection that stands her in such good stead when it comes to singing her message.—J.G.

FOLK NEWS

FOLK-BLUES guitarist Stefan Grossman arrives in England this week, and opens at Cousins tomorrow (Friday). His other dates are Highcliffe Hotel, Sheffield (March 7), Ramnor Students Hostel, Sheffield (8), University of Kent, Canterbury (11), Room At The Top, Redruth (12), Aberystwyth University (13), College for Distributive Trades, London (18), Poole College, Dorset (19), Basilidon Arts Centre (21), Cousins (22), and Houldsworth Hall, Manchester (24).

Stefan's Cottillon album with Danny Kalg "Cross-currents" is an limited release through Atlantic, and Transatlantic are to release an instrumental album entitled "Yazoo Basin Boogie" midway through March.

Poems

Bonnie Dobson appears on Wednesday's Night Ride (March 11 and 18) and hopes to be making concert appearances with Ralph McTell.

The Pinewood Valley Boys appear at the Grove Folk Club, Cannobury (March 13), The Barley Mow (15), Folk Voice Festival at Islington Town Hall (May 23). The group's new line up is: Del Robinson, John Smith and Ian Maley, with a double bassist to follow.

Vera Johnson appears at Calton Folk Club, Liverpool (March 6) Country Meets Folk (7), Crypt (8), West London College (12).

An extended Country Meets Folk (BBC Radio) on Saturday will feature the Hill-siders, the Johnny Silvo Group, Malcolm Price and Vera Johnson with some of the songs and poems sent in on the theme of conservation and wildlife — this is to coincide with European Conservation Year.

Grossman tour opens this week

The New Modern Idiot Grunt Band appear at the Kennet Folk Club, Aldermaston (March 6), followed by Manchester Sports Guild (7) and Keele University (8). The Kennet Club also have Terry Masterson (March 13) and Dave Turner (20).

The Spinners, who celebrated their third consecutive sell out concert at the Manchester Free Trade Hall on Saturday, appear at Buxton tonight (Thursday), followed by Liverpool Philharmonic Hall (March 6), Ripon College Of Education (7), Bury Town Hall (8), Derby (11) and ATV's Golden Shot (15).

The Leesiders left England this week for radio, TV, club and concert work in Germany and Holland.

The Strawns appear at Guildford Civic Hall tonight (Thursday), followed by Dam Club, Slough (6) and Ewell Technical College (7).

Single

Leon Rosselson's "Songs For Scapular Circles" album is being reissued on Acorn Records in mid-March. Leon appears at Birmingham University (March 6) Stevenage (7), Wolverhampton (8) and Bournemouth College (9). At the end of March he plans to visit the States.

Appearing at the Manchester Sports Guild on March 7 are the New Modern Idiot Grunt Band and the Bardsley Brew, followed by Alex Campbell and the Free Folk (8), Jo-Ann Kelly, Bob Hall and John MacAtee (14).

Gasworks and the Cumbrian Folk (15).

Ralph McTell appears tomorrow (Friday) at the Stuart Hall, Norwich. Studio 4, who are promoting the concert, have Heart Of England at their club (March 8) Tony Capstick (15) and Diz Disley (22).

Shirley Collins appears at the Three Tuns, Beckenham (March 12), followed by David Bowie (19).

The Humblebuns have a single released on March 19 by Transatlantic. The "A" side is Gerry Rafferty's "Shoe Shine Boy," coupled with Billy Connolly's "My Apartment," and it is the first single ever produced by Bill Leader.

Manchester's Rosemary Hardman began a Southern tour this week and appears at Farnborough tonight (Thursday), followed by Maidenhead (6), Lebury (7), Cardiff (8), Uxbridge (11), Southend (12) and Troubadour (15). She will be appearing with Bob Axford on all bookings other than at Ledbury.

Alan Ainsworth's club at the Accrington Sportsman's Club is still running.

Simon Prager and Steve Rye appear at Southampton University on March 8, and then at Eastbourne (12), Basilton Arts Centre (21), Walton on Thames (23), Three Tuns, Beckenham (26) and 100 Club (31).

The Beggarman, resident at the Crown and Anchor, Manchester, start a tour of folk clubs at RAF bases in Germany on April 1, opening at RAF Bruggen. They return to Manchester on April 8. Meanwhile, they appear at Redcar tomorrow (Friday), followed by Poynton (8), Preston (9), Liverpool (10) and Rochdale (13). Guest at their club include Archie Fisher tonight (Thursday), Christy Moore (12) and Andy Irvin (19).

Marie Little, currently preparing for her first album, appears at Winsford, Cheshire (March 7) and Enfield Hop Poles (9).

Tom and Smiley play the Pennines' Club, Hyde (March 5), Railway Hotel, Failsworth (10), Myerscough Hall, Preston (11), Romily (20) and Manchester Sports Guild (22).

Solo

Contemporary singer/song-writer Pete Ryder appears at Gernaal (March 5), Heaton Village, Bolton (8), Doghouse, Walsall (9), Pennines' Club, Hyde (12), St. Martin's, Lancaster (13), Congleton (16) and Bollington (17).

Guest at the Springfield Hotel, Brighton on March 6 is Peter Wood, followed by Cyril Tawney (13) and Miel Dean (20).

Lizzie Higgins appears at the Marlborough Club, Brighton on March 10, and other guests are Tim Broad-bent (24) and Anne Briggs (31).

Rod Machling and Johnnie Winch are at the Stanford Arms (March 8), followed by Jeremy Taylor (22) and Jon Isherwood (29).

The Pug O' Junch, Lewes, celebrate their fifth anniversary on March 7, after which they have Paul Setford (14), Lea Nicholson (21) and Derek Lockwood and Robin Arzonie (28).

Lea Nicholson is now working solo from 88 College Lane, Hatfield. He records this month for Bill Leader's label.



GROSSMAN: at Cousins

EMPIRE POOL WEMBLEY INTERNATIONAL FESTIVAL OF COUNTRY MUSIC

Sat., March 28th, 1970

- Roy Acuff
- Lynn Anderson
- Country Fever
- Skeeter Davis
- Roy Drusky
- Durward Erwin
- George Hamilton IV
- David Houston
- Loretta Lynn
- Orange Blossom Sound
- Don Gibson
- John Wesley Ryles I
- Tex Ritter
- Tompall and Glaser Bros.
- Charlie Walker
- Doyle Wilburn

COMPERED BY PAT CAMPBELL and MURRAY KASH

Exhibition opens 9.30-6 p.m. Gala Concert 7.30 p.m. Ticket prices: 50/-, 40/-, 30/-, 20/- 14/- . Telephone: 01-902 1234

A MERVYN CONN PRODUCTION

FOLK FORUM

THURSDAY

AT PRINCE OF WALES, West Brompton Station, URBAN CLEARWAY Musicologists forward.

BLACK BULL, High Rd, N 20. DAVE AND TONI ARTURI! Host - DENNIS O'BRIEN.

FOLK CENTRE HAMMERSMITH DAVE WAITE MARION SEGAL Prince of Wales, Dalling Rd. (2 mins Ravenscourt Pk Tube)

GIPSY HILL COLLEGE FOREST MELIUS, Nags Head, North Street, Clapham.

JOHN JAMES KINGSTON POLYTECHNIC NO KENNEDY-MARTIN

THREE TUNS, Beckenham, opens next Thursday with SHIRLEY COLLINS. Information: 01-698 6810.

WHITE BEAR, Kingsley Rd, Hounslow

PACKIE BYRNE CHAS UPTON AND MANY SINGERS.

FRIDAY

AT COUSINS, 49 Greek St. 7.30-11 p.m. guests.

STEFAN GROSSMAN AT THE GROSVENOR, Grosvenor Avenue, N.5. Singers free. COME ALL YE

BRIDGE HOUSE BLUES CLUB ROGER HUBBARD NEWPORT JUG BAND Borough Rd, Elephant and Castle.

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

THE SOUTHERN RAMBLERS Present CLAY COUNTY TRAVELLERS

FRANKIE ARMSTRONG, BRIAN PEARSON, Sandra Kerr, John Faulkner, Railway Tavern, Angel Lane, Stratford, E.15. 7.45 pm.

FRIDAY, MARCH 6, CONCERT, LEWISHAM TOWN HALL, SEE DAVE COOPER, JENNY BEECHING, RICHARD DIGANCE, DIANA CLEMENTS, LEGACY, RAY STILES, QUARTERDECK, CELIA CONGDON, RICHARD REEVE, BRIXTON BERT, ONLY 5s.

FRIDAY cont.

GUDDWILL TO ALL Headstone Drive, Harrow COME ALL YE

LOUIS KILLEN General Haverlock, Ilford.

SATURDAY

ANARCHIC PEANUTS, Kings Arms, Walthamstow.

GEORGE HARRISON ANGLERS, TEDDINGTON SAM MITCHELL Botleneck Blues Wizard.

AT COUSINS, 49 Greek St. 7.30-11.

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

DUNEDAIN now available for bookings. - Ring 942 7517.

EYES OF TIME, 355 High Street North, Manor Park.

STEVE TILSTON NEW RIVER TRAIN

FIRST NIGHT, The Stairhead Club, Gordon, McCulloch, Bobby Campbell, Tim Lyons. At the John Snow, Broadwick St, Soho. Admission 5s.

GREENWICH THEATRE Folk Club. See Tuesday.

NEXT SATURDAY RALPH MCTELL Frankie Armstrong, Brian Pearson, John Faulkner, Sandra Kerr, Tom Paley (from America), Willesden College of Technology, Denzil Road, NW10. 7.50. Bsr 7.45 pm.

PEELERS KING'S STORES, Widgegate Street, near Liverpool Street Station.

THE PEELERS INTRODUCE

TIM HART MADDY PRIOR ALSO FOLK MATTER.

THE JUGULAR VEIN, Cellar Bar, Brewery Tap, High Street, Ware.

THE LCS PRESENTS THE SINGERS CLUB. Crime and the Criminal, Dick Snell, Jack Warshaw, Terry Yarnoll and Sandra Kerr. UNION TAVERN, 52 Lloyd Baker St, London, WC1.

TROUBADOUR, 10.30. 265 Old Brompton Road

JOHNNY SILVO

STEFAN GROSSMAN

is back and will tour clubs and colleges from 6th March to 24th March

Listen to his new album of songs

'CROSSCURRENTS'

Featuring Danny Kalb of "Blues Project" COTILLION SD 9007



CHISWICK POLYTECHNIC BATH ROAD, CHISWICK, near Turnham Green Station WEDNESDAY, MARCH 11th, at 7.30

FOLK EVENING WITH ACCOLADE ORANGE BLOSSOM SOUND (Bluegrass with Orange Blossom on CBS)

TREES FOLKUS AND FRIENDS, with PETE DRUMMOND as comper. Tickets 5/- in advance from the Rag Charmers. At the door IN AID OF MENTALLY HANDICAPPED CHILDREN

SUNDAY

BARLEY MOW FOLK CLUB, Horselyfer Road, S.W.1. BILL & HEATHER BULLY WEE

BOUNDS GREEN FOLK CLUB Springfield Park Tavern BOUNDS Green Road N.11 STORY TELLER RAY BRADFIELD

HARRY BARDMAN, TOWER HOTEL, opposite Walthamstow Central.

NAGS HEAD, 205 York Road, Battersea.

JOHN MORGAN JOHN HOWES Host - JOHN TIMPANY.

RAILWAY HOTEL, DARTFORD. THE SONGWAINERS Residents: CRAFTFOLK.

REX FOLK/arts club, Whitley Bay.

AL STEWART ALAN HULL

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

NEW OVERLANDERS VERA JOHNSON, NOVA CARMINA FOLK SERVICE 2.30 DAVID GILCHRIST.

THE ENTERPRISE, Hampstead. GORDON GILTRAP with residents The Folk Enterprise (opposite Chalk Farm Station, 7.30 pm).

THE FOLK CHAMBER presents THE JOHNSTONS The Nags Head, London Road, High Wycombe, 7.30.

TROUBADOUR, 9.30. DAVE WARD

WARWICK UNIVERSITY FOREST

MONDAY

AT CATFORD RISING SUN ROSEMARY BOB HARMAN AXFORD DAVE COOPER LEGACY

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

MARIE LITTLE TIM STONE

ISLEWORTH ARTS LAB presents SPENCER DAVIS and guests at the Northumberland Arms, Lower Sq, Isleworth.

MARQUIS of Clanricarde, Southwick Street, Paddington. DAVE & TONI ARTHUR

PUTNEY "HALF MOON," LOWER RICHMOND ROAD.

STRAWBS LOCKRAN, AUNGIER, RIVERS

WALTON - ON - THAMES, 18b Church Street. STAN ARNOLD introduces THE BROADSIDERS

TUESDAY

GEORGE HARRISON March 10. School of Librarianship, 30/225 Essex Road, N1. 7.30-11. Entrance 4s.

GREENWICH VILLAGE, THE JUO presents DIZ DISLEY

THE ROEBUCK, Chiswick High Road. GASWORKS.

THREE HORSESHOES FOLK CLUB Health St., nr Hampstead Tube presents

SETTLERS

and your hosts, THE EXILES. Come early and listen to the best!

WEDNESDAY

ABUNDANT CROYDON Folk-song Waddon Hotel, Stafford Road

DON SHEPHERD Pete Titchell, Tony Powell

ANYTHING ACOUSTIC DEREK BRIMSTONE Marquee, 90 Wardour Street. LICENSED BAR

WEDNESDAY cont.

CAMDEN TOWN, York and Albany Parkway Host: Ralf Barrett.

THE GASWORKS HEAR

BONNIE DOBSON ON NIGHTRIDE BOOKINGS 01-935 1159

KINGS HEAD, Upper Street, Islington, LIZZIE HIGGINS.

NEW HOLY GROUND, Royal Oak, 88 Bishopbridge Road, Bayswater, W2. COME ALL YE. Singers welcome.

SURBITON, Assembly Rooms. DEREK SARJEANT FOLK TRIO. SAFFRON.

TWICKENHAM ARTS LAB presents ASGARD and guest at Eelpie Island, Twickenham

QUEEN'S HALL BARNSTAPLE Wednesday, 25th March 7.30 p.m.

THE PENTANGLE Tickets: 15/-, 12/6, 10/-, 7/6

S.a.e. and money to Nicklin's Music Centre, Barnstaple, Tel 2005

THE BARROW POETS at Greenwich Theatre 6/-, 8/-, 12/-

Crooms Hill, London, S.E.10. 8.58-7.55 Sunday, March 8th, 1970, 8 pm. BOOK NOW

RECORDING STUDIOS

1/4 per word EDEN STUDIOS. Top quality recordings. Fast tape to disc service. Sensible rates. - 11 Edon Street, Kingston, Surrey. 01-546 5572.

J. & B. RECORDING Group recording, Hammond organ, multitracking, high level discs. - 01-648 9952. 01-542 2066.

PROGRESSIVE SOUND demonstration disc our speciality, multi-tracking, reverb, limiting, etc. 45 per hour - 339 5263

PROFESSIONAL 4-track recording, Hammond organ in studio, and all at the right price. 01-644 6328

STUDIO SOUND (HITCHIN). Full studio facilities, up to 6 tracks. Tape to disc £5 per hour. - Tel 0463 3925

STUDIO 19. Now offers up to 8 track and use of Bechstein Grand. - GERard 1559

RECORDS WANTED

1/- per word 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.

UNWANTED LPs bought or exchanged for new. See details: Cob Records (Buying Department), Portmadoc, Caernarvonshire.

WANTED for immediate cash. LPs, singles, records, record players, radio's etc. Also jobs bought. Arrangements to call day-evening Phone - Morrill 369 8586

ADVERTISEMENT DEPARTMENTS MELODY MAKER

161 Fleet Street London, E.C.4 (01) 353 5011 Exts. 171 & 176

100 CLUB

100 OXFORD ST. W.1
7.30 till late

Thurs., Mar. 5th
IMPLOSION AT THE 100
(see Melody Maker advertisement)
Fri., March 6th 7.30 p.m. to 1 a.m.
CHRIS BARBER'S JAZZ BAND
OTTILIE PATTERSON
ERIC SILK'S SOUTHERN JAZZ BAND

Sat., March 7th
BILL NILE'S GOODTIME BAND
COLIN SYMONS JAZZ BAND

Sunday, March 8th
KEN COLYER'S JAZZMEN

Mon., Mar. 9th
THE KEITH TIPPETT GROUP

Tues., March 10th
THE NIGHTHAWKS
plus Guests

Wed., March 11th
THE GREAT NEW ORLEANS PIANIST ALTON PURNELL
with
BARRY MARTYN'S RAGTIME BAND

*FULLY LICENSED BAR AND RESTAURANT
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No. 01-436 0923

STUDIO 51
KEN COLYER CLUB
10/11 ST. NEWPORT STREET
NEAR LECESER SQUARE
Sunday, March 8th, 3-6 p.m.
BRETT MARVIN
AND THE
THUNDERBOLTS
RUFUS STONE GROUP

THAMES HOTEL
Hampton Court, Middlesex
Friday, March 6th
TERRY LIGHTFOOT'S JAZZMEN

Saturday, March 7th, 7.45-12
KEN COLYER'S JAZZMEN
Sunday, March 8th, 12 (Mid-day)
TED POTTER'S BIG BAND

JAZZ CENTRE SOCIETY
5 Eminent House
116 Shaftesbury Ave., W.1. REG 2964
Monday, March 9th
100 CLUB
KEITH TIPPETT GROUP
NAIMA JAZZ

ASH TREE
CLOSED FOR MARCH

FINAL CONCERT LSE
March 12th, 7.30 p.m.

JOHN DANKWORTH ORCH.
featuring a completely new library by **JOHN DANKWORTH & MIKE GIBBS**
8/- Mem./Stdnts
10/- Non-mems.
S.A.E. now to Society Office

COUNTRY CLUB
210a HAVERSTOCK HILL, N.W.3
(Opp. Belzize Park, Osdon)
Friday, March 6th
GYPSY
plus P.C. KENT
Next Friday, March 13th
EDGAR BROUGHTON
Sunday, March 8th
LEGEND
D.J. GENSIAN
Members 6/-

THURSDAY
ALBION JOHN WILLIAMS 5
with **MAGGIE NICHOLLS**, King's
Head, Fulham Broadway
CHEZ CHESTERMAN, Birkel-
ter, Croydon.

FIRE
IN CONCERT, MARIA GREY
COLLEGE, TWICKENHAM.

GIPSY HILL COLLEGE FOREST
GRAHAM BOND
AT
REVOLUTION, W.1.

HOBLINE HOTEL, opposite
North Wembley station, DENNY
ODDEN OCTET, 8 pm.

HOUDS CLUB, WITHOUT
HAIR, HOUDS IS BARE, HURRY
THERE, DUKES HEAD, BARKING
ROAD, EAST HAM.

THE SUBSTITUTES
LUMINS GROMIT SOUNDS CUSH.
GIRLS HALF PRICE.

JAZZ AT THE CLARENDON,
NEWINGTON GREEN, N1.
THE SWING FIVE

JAZZ AT THE TANKERVILLE,
Hounslow, Blower's welcome.

MIKE DANIELS Big Band, Half
Moon, Putney.

RHYTHM KINGS
NEW MERLINS CAVE
Margery Street WC1, off Kings
Cross Rd, near Mt Pleasant Hotel,
Free.

SOUND ASYLUM. — See display
below.

WE EXTEND our deepest sympathy
to any person unable to
attend tonight's concert by
FIRE & HAMMER
You live on in ignorance
MARIA GREY COLLEGE
St Margaret's Rd, Isleworth. 9
pm. 5s.

"WHITTINGTON," PINNER,
KEN COLYER.

FRIDAY
ALBION JOHN TAYLOR 7
with **NORMA WINSTON**, London
Musical Club, 21 Holland Park

BICKLEY ARMS, Chislehurst
New Club. First dozen girls
admitted free.
TREVOR CLEVELAND JAZZBAND

BLUES LOFT
NAGS HEAD, HIGH WYCOMBE
HAWKWIND

!CHEZ CLUB!
CHESTNUT TREE
LEA BRIDGE RD, WALTHAM-
STOWE.

VAN DER GRAAF GENERATOR
PLUS ELYSIUM LIGHTS AND
BAR. NEXT LEGS.

ERIC SILK, 100 Club, Oxford
Street.

FIRE
CO OP HALL, CHESHAM.

GOthic JAZZBAND, Lord Rane-
lagh, Earls Court.

JULIANS TREATMENT
HAMMERSMITH HOSPITAL

NEW ERA JAZZBAND
With special guest star
MONTY SUNSHINE
Elm Park Hotel, Hornchurch.

NEW SAVOY JAZZBAND, The
Carved Red Lion, Essex Road,
Islington Green.

OSTERLEY JAZZ CLUB
ALTON PURNELL
KID MARTYN'S
RAGTIME BAND
MEMBERS FREE
GUESTS & MEMBERSHIP, 2s. 6d.

PEANUTS, 213 Bishopsgate, 2
minutes Liverpool Street Station.
MIKE OSBORNE TRIO
Only 5s.

THE RAVINGGREEN Collar Bar,
Brewery Tap, High Street, Ware.

NICKELODEON FISHMONGER'S ARMS
WOOD GREEN, N.22
Tuesday, March 10th — 7.30-11
DADDY LONGLEGS
MYSTIC SOUNDS - JERRY FLOYD
Lights - Sounds - Mags - Films - Licensed Bar - Enquiries 734 9466

FRIDAY cont.
THREE HORSE SHOES, Heath
Street, Hampstead. Progressive
Jazz with **CIRRUS**.

SATURDAY
ALEX SALISBURY
"EGG"

BEDFORD COLLEGE, Regents
Park, Baker St, Tube, 8 pm. 5s.
S.u. cards, guests 6s

DAVE GELLY QUARTET
FRANK RICOTTI

BLACKBOTTOM STOMPERS,
Greenman, Blackheath.

CHEZ CHESTERMAN, Putney,
ERIC SILK, Thames Hotel,
Hampton Court.

JULIANS TREATMENT
ST. MARY'S COLLEGE, TWICKEN-
HAM.

NEW ERA Jazz Band, Ship
Aground, Leabridge Road.

SATURDAY, MARCH 14
FISHMONGERS ARMS
(near Wood Green Tube).
MIKE WESTBROOK

SOUND ASYLUM. — See display
below

SUNDAY
BICKLEY ARMS, Lunchtime.
MARTIN PINDER BAND

BLACK PRINCE Hotel, Bexley,
Kent. Timebox.

BOTTLENECK
BLUES CLUB
Railway Tavern, Angel Lane,
E.15.

ALEXANDER PATTON
PLUS DUTCH HENRY BROWN

CASTLE, Tooting, Broadway.
ERIC SILK.

CHEZ CHESTERMAN, Crown
and Anchor, Cross Street, Isling-
ton. (Lunchtime).

COOKS, CHINGFORD
ROYAL FOREST HOTEL
Absinth makes the heart grow
fonder. Welcome back to
GOthic JAZZ BAND

ERIC SILK, "Castle" Jazz
Club, Tooting.

EVERY SUNDAY LUNCHTIME
JAZZ AT THE CAVES
**WALLY FAWKES, JOHNNY CHIL-
TON, THE CAVES SUNDAY BAND**
There is no admission charge
but we pass the hat round for
the band—a minimum of 2s 6d
is required for its continuing
success.

GOthic JAZZBAND, Lord Rane-
lagh, S.W.5. Lunchtime.

LINDSEY COOPER GROUP at
Oval House, 8 pm. 54 Kennington
Oval. 785 2786, 2/6.

LORD NAPIER, Thornton
Heath, DEZ HOCKING and his
band, every Tuesday

at **EDEN PARK HOTEL** 422 Upper Elmers
End Rd., BECKENHAM

Thursday, March 5th 7.45 p.m.

FREE

THE
FOXY

MASS SPECTROMETER LIGHTS
STABLES DIET - SIMON STABLE
Next week: **MIGHTY BABY**
S.U. Cards. Licensed Bar
Buses: 194A & B. Opp. Eden Park Stn.

at **GREYHOUND** Park Lane
CROYDON

From U.S.A. in Concert
Sunday, 8th March

COMUS
JEFF DEXTER

LOVE

Tickets definitely available on the door on night

SOUND ASYLUM
is CRUCIBLE
is AHEAD MUSIC
MOVEMENT!
Join now
6a New Compton Street
(off Old Compton St., Soho), W.1
TEM 3003/328-6277

TUESDAY cont.
SOUND ASYLUM. — See display
below.

100 CLUB
100 OXFORD ST. LONDON, W1
NIGHTHAWKS
NEXT
SHINES
TUESDAY, JOHNNY

WEDNESDAY
BLACKBOTTOM STOMPERS,
Greenman, Blackheath.

BLUES LOFT
NAGS HEAD, HIGH WYCOMBE.
GRAHAM BOND
INITIATION

NEXT WEDNESDAY: FROM USA
BLUESMAN JOHNNY SHINES

CHEZ CHESTERMAN, Park
Tavern, Mitcham Lane, Stre-
atham.

KEITH TIPPETT
at Bath University, Union
Lounge, 8-11. 6s.

MYTHICA: PROGRESSIVE POP
and poetry Oval House, 54 Ken-
nington Oval, 735 2786, 8 pm. 2/6.

EEL PIE TWICKENHAM
MARKET, NEWTON, HODDINGTON, ST. HELENS

SHADES
Sai
March
6th
Blitz
7th
Blitz
Light Show
ALBION TALKING
LUNCH
Light Show
7/6

MONDAY
BIRD CURTIS Quintet, Bulls
Head, Barnes.

BLACKBOTTOM STOMPERS,
Tudor House, Maidstone

BLACK PRINCE Hotel, Bexley,
Kent. From Australia, The Yarra
Yarra Band.

COOKS FERRY INN
ANGEL ROAD, EDMONTON
ALAN BOWN

FRANK TOMS BAND, Green
Man, Blackheath Hill, Admission
Free.

GOthic JAZZBAND, Lord Rane-
lagh, Earls Court.

JULIANS TREATMENT
THE MARQUEE
PUTNEY "HALF MOON"
STRAWBS

THE ORIGINAL EAST SIDE
STOMPERS, Brewery Tap, Bark-
ing, near station.

TUESDAY
BARNET, Salisbury Hotel,
MONTY SUNSHINE.

CHELSEA, LORD NELSON,
Kings Rd.

MAX COLLIE
Gitty Jazz.

CHEZ CHESTERMAN, Blue
Anchor, Croydon.

LINDSEY COOPER GROUP at
Oval House, 8 pm. 54 Kennington
Oval. 785 2786, 2/6.

LORD NAPIER, Thornton
Heath, DEZ HOCKING and his
band, every Tuesday

ED FAULTLESS MODERN JAZZ
PRODUCTION ASSOCIATES
01-427 9100
JAZZ AT THE PHOENIX
CAVENDISH SQUARE

Wednesday, March 11
MICHAEL GARRICK
SEXTET

COUNTRY CLUB
50 yards Belzize Park Tube, N.W.3

DISCOTHEQUE
Every Saturday Night

CALIFORNIA BALLROOM
Whipsnade Road, Dunstable 62804

EDWIN STARR
Car Park Supporting Groups Bar extn.

BULL'S HEAD
BARNES BRIDGE PRO 5241

Resident Trio
TONY LEE
TONY MANN, TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section
BILL LE SAGE TRIO

Fri., Sat. and Sun., Lunchtime & Evening
Thurs., 5th: **LENNIE BEST**
Fri., Mar. 6: **BILL LE SAGE** QUINTEt
featuring **BOB EFFORD**
& **GEORGE KISCH**

Sat., Mar. 7:
Lunchtime
Evening
TONY LEE TRIO + Guests
RONNIE ROSS
TONY COE

Mon., Mar. 9: **BIRD-CURTIS** QUINTEt
Tues., Mar. 10: **JOHN DANKWORTH**
BIG BAND Starts 7 p.m.
Wed., Mar. 11: **KATHY STOBART**
Thurs., Mar. 12: **RONNIE ROSS**

marquee

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

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

Friday, March 6th (7.30-11.00)
* **SWEET WATER CANAL**
* **NUCLEUS**

Saturday, March 7th (8.00-11.30)
* **CONSORTIUM**
* **SILAS**

Sunday, March 8th **CLOSED**

Monday, March 9th (7.30-11.00)
* **BOB NEAL** presents
* **JULIAN'S TREATMENT**
* **AND SUPPORTING GROUPS**

Tuesday, March 10th (7.30-11.00)
* **LIVERPOOL SCENE**
* **P.C. KENT**
Special Guest: **TREVOR BILLMUSS**

Wed., March 11th (7.30-11.00)
* **ANYTHING ACOUSTIC**
An Evening of Music and Song
* **DEREK BRIMSTONE**
and Guests

MOTHERS
High St. Erdington B'ham.
Phone: 021-373 5514

FRI., MARCH 6th...
JOHN PEEL with
MEDICINE HEAD
SAT., MARCH 7th...
HUMBLE PIE
SUN., MARCH 8th... **MOTHERS' DAY**
PINK FLOYD

BIRMINGHAM TOWN HALL
TUES., MARCH 10th...
In Concert
LOVE with 20/- and 25/-
SEATS ONLY!
COLOSSEUM
OTHER BIRMINGHAM TOWN HALL
CONCERTS
MON., APRIL 13th...
In association with PETER GRANT
JEFF BECK
MON., APRIL 20th...
In association with ARTHUR HOWES
THE FLOCK
All tickets for these concerts will be on
sale only to members for two weeks prior
to general sale to the public.
ENQUIRIES TO FRED AT MOTHERS

THE STAR HOTEL * W. CROYDON
296 London Road, Broad Green
MON., MARCH 9th
LIGHTS **WRITING ON THE WALL**
SOUNDS and **EASY LEAF**
NEXT MONDAY: **TRADER HORNE** AND **MAY BLITZ**

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

FRIDAY
MAR. 6 **ALL-NIGHTER, 9 p.m.-6 a.m., 12/6**
DADDY LONGLEGS
FREEDOM - STRAY - ALMA MATER
YOUR STABLE DIET - SIMON STABLE
PALE GREEN LIMOUSINE LIGHT SHOW

SAT. MAR. 7 **ALL-NIGHTER, 9 p.m.-8 a.m.**
TRADER HORNE
Judy Dyble (ex-Fairport) - Jackie McCorley (ex-Them)
RADHA KRISHNA TEMPLE
SLOW DOG
MYSTIC SOUNDS - JERRY FLOYD - PALE GREEN LIMOUSINE LIGHT SHOW
Enquiries: 734 9466

THE VILLAGE
ROUNDOUSE
Lodge Avenue, Dagenham
Saturday, March 7th
SAM APPLE PIE
- MR. CHARLIE
Doors open 7.30 Licensed Bar

KING'S HEAD
ROMFORD MARKET
Monday, March 9th
Closed for
THIS MONDAY
Licensed Bar

HOPBINE (Next N. Wembley Stn.)
Tuesday, March 10th
From the Benny Goodman Orchestra
BILL MCGUFFIE **JOHNNY McLEVY**
LENNIE BUSH **BOBBY ORR** **MARBARA JAY**
with **TOMMY WHITTLE** Qrt. Johnny Hawkesworth Brian Lemon

RONNIE SCOTT'S 47 FRITH STREET, W.1
GER 4752/4239
8.30 till 3 a.m.

Appearing until March 7th
ART FARMER
KENNY NAPPER, BRIAN SPRING, ALAN BRANS COMBE
and
CAROL SLOANE
and
COLIN PURBROOK, TONY OXLEY, KENNY BALDOCK

March 9th
for one week
MARIAN MONTGOMERY
NUCLEUS

upstairs DISCOTHEQUE now with separate
entrance. Membership not
necessary.

AT RONNIE'S
Thurs., 5th: **DELIVERY**
Fri. & Sat.: **DEMGUY'S**
Mon., 9th: **GINGER JOHNSON**
Tues., 10th: **SUN ALSO RISES**
Wed., 11th: **RUBBER DUCK**
(Ladies Free Night every Wednesday)

Ronnie Scott's are now exclusively booking—
NUCLEUS
SWEET WATER CANAL
AFFINITY WITH LINDA HOYLE

EALING TOWN HALL

PRESENT

"IN CONCERT"

BLACK AUGUST

WITH

OPAL BUTTERFLY
and **STONE BROKE**

ON

FRIDAY, MARCH 6th

7.30 p.m. - 12 midnight

LIGHTS * DISCS * LICENSED BAR
7/6 Adv., 10/- Door, 6/- with S.U. Cards

ENFIELD COLLEGE STUDENTS UNION

present the season's

FINAL ALL NIGHTER

at Lyceum, Strand, W.C.2, this Friday, March 6th, Midnight-6 a.m.

BACK BY DEMAND

KEEF HARTLEY
BIG BAND

CRAZY WORLD OF
ARTHUR BROWN

EAST OF EDEN

FREE * MANDRAKE *

* Buffet * Bars *

Tickets (still available) 20/- advance, 25/- on night, from One Stop Records, Dean Street, W.1, or from The Lyceum, 836-3715

Groups booked through College Entertainments 437-4000

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.a.e. to: Social Sec., Students' Union, Forest Rd., Walthamstow, E.17 (01-527 7317), or call at the box office, Lyceum, Strand, or from One Stop Records.

ARTISTS BOOKED THRU'
COLLEGE ENTS., GER 4000

Who is that Lightshow that lights all the Friars events? You know, the one that blasted everyone for out at Waltham Forest with Love last Friday, with Brian Auger at the amazing Watford Tech. on Saturday and at all sorts of other strange places of progressive interstellar intercourse.

OPTIC NERVE IS A LIGHTSHOW

Friars Earth Enterprises
(The heavy agency)
08-444 3549 - (Princes R. 3549)

MANIAC MOUSE STORMPROOF

Sole representation:
D.A.M. Promotions
Tel. Burnham (Bucks.) 5615

James Litherland's BROTHERHOOD

Northern Concert Debut
Salford, March 6th

CONSTANTINE COLLEGE,
MIDDLESBROUGH
FRIDAY, MARCH 13th

CARL'S FABLES

Representation:
"BANNER",
Nottingham 50793

FIRE

Sole representation:
Steve Laine
Hoo-ray Productions
Limited
(01) 935 6798

SHEFFIELD UNIVERSITY STUDENTS' UNION
Western Bank
Sheffield 10

LOVE

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

GRAHAM BOND INITIATION

Early March Dates

- 4th EXETER COLLEGE OF ART
- 5th **REVOLUTION**
- 6th LEICESTER - IL RONDO
- 7th SOUTHAMPTON UNIVERSITY
- 8th KINGSTON HOTEL
- 9th B.B.C. RECORDING (for John Peel Broadcast. 21st)
- 10th EALING TECH. (Lunch-time Session)
- 11th HIGH WYCOMBE BLUES LOFT
- 12th ROUNDHOUSE FUN FESTIVAL (to be held Live Theatre)
- 13th CAMBRIDGE UNIVERSITY
- 14th BISHOP'S STORTFORD COLLEGE

'WALKING IN THE PARK'
Out Now on Warner/Reprise

Telephone: **0223 63308/63530**

SATURDAY, 7th MARCH, AT 8 p.m.

QUINTESSENCE AND GRAIL

UNIVERSITY COLLEGE, GOWER STREET, W.1
S.U. CARDS PLEASE

EVERY SUNDAY FROM 7.00 p.m. ONWARDS



AT MISTER SMITH'S CLUB BRAZIL ST. MANCHESTER

THIS SUNDAY, MARCH 8th

MOTT THE HOOPLE

plus RAGING STORM - ELECTRIC MUD

CHARLIE CHESTER

2 LIGHT SHOWS, GROPPES & MAGGIES!

Next week: JODY GRIND

cloud nine

WENTWORTH STREET
PETERBOROUGH
Telephone 69589

SUN., 8th MAR. • 7.30-11 p.m. • SUN., 15th MAR.

JOHN DUMMER BAND

TRADER HORNE

+ Orange Seaweed

Plus **GINGER**

Sounds by Steve Allen • Litemares • BAR

SURREY ROOMS

SUNDAY, MARCH 15th

FROM U.S.A.

JUNIOR WALKER

and the **ALL STARS**

OVAL KENNINGTON, S.E. 11 (100 yds. from Oval Tube Stn.)

MONDAY, MARCH 16th

BLUES NIGHT

THE FREE

Mar. 23. BLODWYN PIG (S.U. CARDS WELCOME)

BARN CLUB

LT. BARDFIELD
Nr. THAXTED, ESSEX

Licensed Bars Country Club facilities at 14th Century Mansion

Sat. - March 7th. 8 p.m. Reduced rates S.U. Cards and Members

EIRE APPARENT

Booked by ORANGE Next week: FREEDOM

SLUR RAG '70 DANCE

FREE

AND "AUDIENCE"

Saturday, 7th March

BOROUGH POLY.
BOROUGH ROAD

Admission:
Advance 7/- At door 9/-
Tube: Elephant

WESTFIELD COLLEGE, Kidderpore Avenue, N.W.3
Friday, March 13 (435 6593)

STRAWBS

HIGH TIDE - COCHISE - WONDERLOAF

10/- only, all to charity - 8.30-3.30 a.m.

BLACKPOOL COLLEGE OF TECHNOLOGY & ART

present

ARTS BALL 1970

MARCH 13, Empress Ballroom, Winter Gardens

8 p.m.-2 a.m. Bar till 1 a.m.

DEEP PURPLE FLIRTATIONS FREE

INTERSTATE ROAD SHOW GRISBY DYKE

Nova Express Light Show & D.J. Cabaret. Folk. Jazz in the Planet Room

Late transport. Tickets 12/6 obtainable from Students Union, Palatine Road, Tel. 28328, Record Salon, Church Street, Blackpool, and Winter Gardens from 10 a.m. on the day.

ALL PROCEEDS GO TO LOCAL CHARITIES

STILL ROCKING AFTER 8 YEARS!!

WILD WALLY'S ROCK 'N' ROLL SHOW

OPAL BUTTERFLY

COMPLETE 2 1/2 HOUR SHOW, OR NORMAL SETS

- FRI, MAR 6 EALING TOWN HALL*
- SAT, MAR 7 SNARESBROOK SCHOOL, E.17
- SUN, MAR 8 CAFE DES ARTISTES, CHELSEA*
- MON, MAR 9 RECORDING
- TUES, MAR 10 RECORDING
- WED, MAR 11 QUEEN ELIZABETH COLLEGE, KENSINGTON
- THURS, MAR 12 OXFORD (PRIVATE)
- FRI, MAR 13 ST. OSYTH COLLEGE, CLACTON
- SAT, MAR 14 BARKING TECHNICAL COLLEGE
- SUN, MAR 15 CAFE DES ARTISTES, CHELSEA*

*Wild Wally not appearing

BOOKINGS: COLLEGE ENTS., 01-734 8555

FROM U.S.A.

JOHNNY JOHNSON & THE BANDWAGON

Few vacant dates

BEDROCKS! PEPPERMINT CIRCUS!

NEW, EXCITING SOUND! 'COMUS'

CLAYMAN AGENCY - 01-247 5531

THE CASTLE CLUB

FRI 6th MAR.

EDWIN STARR

TOOTING BROADWAY

WED., 11th MAR.
BLACK CAT BONES

ARTZITZ

SAT. 7 MARCH

BARKING COLLEGE Longbridge Rd

Jon Hiseman's
COLOSSEUM JUICY LUCY

Prior to U.S. tour

LITES - SOUNDZ, LIC. BAR, FOOD
AND ALL THE USUAL ARTZITZ CRAP

Buses from Barking or Goodmayes station

KEVIN AYERS

plus

THE WHOLE WORLD

Welcome, say all at
Blackhill Enterprises

BLACKHILL ENTERPRISES LTD.

32 ALEXANDER ST., W.1. 01-229 5714/8

ACHTUNG! ACHTUNG! ACHTUNG!

Calling all Agents and Promoters
Please pop along to the

WHISKY A GO-GO

LONDON, W.1

SUNDAY, MARCH 8th

And see WYNDHAM GEORGE'S
new Group

SASPERELLA

Management: KEN COX
STD 0784 - STAMFORD 3736

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

British debut

CAPARIUS

with London Concert debut

SPENCER DAVIS

Alun Davies

with **SAM APPLE PIE**

PRINCIPAL EDWARDS MAGIC THEATRE

+ ROOM

Doors open 7 p.m.

Tickets: 15/- on night, 10/- advance, from Soho Booking Agency Ltd., 64 Victoria Street, S.W.1. Tel. 828 8194/7. 10/- advance from all Soho Record Branches throughout London. 10/- advance from Sound Scene,

Shepherd's Bush Green and Harlesden. 10/- advance from One Stop Records, Dean Street, W.1; and 10/- advance from Lyceum Box Office.

MARQUEE-MARTIN AGENCY

PROUDLY ANNOUNCE REPRESENTATION OF

AUDIENCE

MANAGEMENT: EQUINOX (01) 937 3793 (01) 352 0848

EWELL TECHNICAL COLLEGE

Reigate Road, Ewell, Surrey

Saturday, 7th March, 7.30-11.30

GREATEST SHOW ON EARTH STRAWBS

April 18th: DEEP PURPLE

Booked through Rondo Promotions
01-629 1002/3, 01-493 2181

LUTON COLLEGE OF TECHNOLOGY

Park Square, Luton

RAG BALL

Saturday, March 7th, 8 p.m.

PRINCIPAL EDWARD'S MAGIC THEATRE
CLOUDS MYRMIDON

Tickets: 12s. in advance from S.U. or 15s. at the door

Also, Friday, March 6th, 8 p.m.: MIKE COOPER,
JOHN LEONARD and others. Admission 5s.

HATFIELD POLYTECHNIC
Friday, 6th March, 8 p.m.-12.30 a.m.

MANFRED MANN

CHAPTER THREE

+ TURNER

+ D.J. WINSTON LEE

Advance Tickets 10/-, on door 14/-, S.U. Cards

Commercial Entertainments present at
CARSHALTON COLLEGE
Nightingale Road, Corshilton, Surrey;

EAST OF EDEN

DWARF - AURAL PLASMA LIGHT SHOW
Saturday, March 7th, 8-12 midnight - 8/- Students, 10/- Guests
(Booked through Commercial Entertainments, 734 8934)

THIS IS

The South East's Top

DISCOTHEQUE CIRCUIT

THE SHIP

LEWIS ROAD, BRIGHTON

Mon.-Thurs. KEITH HARDY

THE DIPLOCKS

TERMINUS ROAD, EASTBOURNE

Fri.-Sun. TONY FOXX

THE EAGLE

CHESTNUT ROAD, TOTTENHAM

Thurs.-Sat. GEG

THE ALBION

COMMERCIAL ROAD, WOKING

All week STEWART FRANCIS

Mon. DAVE STEPHENS

KING'S ARMS

THAMES STREET, WEYBRIDGE

Tues. & Wed. MIKE CHRISTIAAN

Sat. & Sun. DEAN ZAPPA

All enquiries to:

PHONOGRAPHIC ENTERTAINMENTS

Telephone: 01-777 8361/9

DUNSTABLE CIVIC

Monday, 9th March
7.45-11 p.m.

JUICY LUCY

SUPPORT GROUP - D.J.
LIGHT SHOW

Monday, March 16th
7.30-12 midnight
AN EVENING WITH

THE NICE

JAN DUKES DE-GREY
& TURNER

Advance tickets 16/-, or
with S.U. 14/-. Send P.O.
& S.A.E. to: Nice Tickets,
15 Melbourne Road, Ilford,
Essex.

TRIAD in conjunction with WHITE
AGENCY presents

EDGAR BROUGHTON

plus

FORMERLY FAT HARRY

at the **GRAFTON ROOMS**
West Derby Road, Liverpool

TUESDAY, MARCH 10th

7.30-midnight

Licensed Bar

Tickets in advance 12/6 from the Grafton
Rooms or from Rushworth & Dreaper,
Whitechapel, 15/- at the door.
No admission after 10.30 p.m.

WEST HAM COLLEGE

Romford Road, E.15
FRIDAY, MARCH 6th, 8-1 a.m.

**EIRE APPARENT
MANDRAKE —
OVERSON**

Admission 8/- (Girls 6/-)

Licensed bar (extension applied for)

Booked through Asgard Agency
01-599 8205

PIED BULL

1 Liverpool Road, Illington
(2 minutes Angel Tube)

SUNDAY, MARCH 8th, 8 p.m.

OVERSON

Admission 5/-

Next week: MORNING. Booked through
Asgard Agency, 01-599 8205

**G.C.A.D.S.U.
GLOUCESTER
GUILD**

YES

+ FRESH
LIGHTS BAR

*
FRIDAY
MARCH 13th

**BROOKLANDS
TECHNICAL COLLEGE**

Heath Road, Weybridge, Surrey

RAGE DANCE

Friday, Mar. 6th, 7.30-12 midnight

SKIN ALLEY

SAVAGE INNOCENCE

Effects by

BLACK LIGHT

Tickets 6/-, 8/- at door - BAR

PHEASANTRY

King's Road, Chelsea

Wednesday, 4th March

SPENCER MAC

Thursday, 5th March

IMAGINATION

Friday, 6th March

EUREKA STOCKADE

Saturday, 7th March

BRONCO

Monday, 9th March

HEAT WAVE

Tuesday, 10th March

ROSCO

"THE FAT TOE"

at 'The Arcadia', Rhonda Grove, E.3
(opp. Mile End Tube)

Next TUESDAY, 10th March

Featuring

SAM APPLE PIE

Plus Full Breed - HEAD SOUNDS

7/6 (Membership 2/6 per year) - 7.30-11 p.m.

S.U. Cards admitted at 5/-

with

LICENSED BAR

NEW EARTH 'LIGHT SHOW'

(Groups through Orange Agency)

**MICHAEL
CHAPMAN**

(England's only acoustic Rock 'N' Roller)

We are very happy to announce that we now
represent MICHAEL CHAPMAN, who will hence-
forth be playing with his new electric band.

BLACKHILL ENTERPRISES LTD.

32 ALEXANDER ST., W.1 (01)-229 5714/8



**EASTER AT THE
QUEEN'S HALL, LEEDS**

7 p.m. - 12 midnight DAILY

JUNIOR WALKER/ALL STARS

Tony Blackburn 15/-

THE MARMALADE

CHICKEN SHACK 15/-

COLOSSEUM

LIVERPOOL SCENE

Principal Edward's MAGIC THEATRE 15/-

CHRISTINE PERFECT

LOVE AFFAIR 10/-

OR 40/- THE LOT

FORMER RADIO CAROLINE AND BBC RADIO 1

CLUB DISC JOCKEY UGLI RAY TERET

AND HIS DISCO EXPRESS, NON-STOP

DISCOTHEQUE, 7.00pm - MIDNIGHT.

ADVANCE BOOKING

TICKETS FROM BARRERS, THE HEADROW,

LEEDS. POSTAL BOOKINGS FROM: SCENE TO,

QUEEN'S HALL, LEEDS 1.

(ENCLOSE STAMPED, ADDRESSED ENVELOPE)

ALSO DOOR ADMISSION

**MECCA DANCING BRIGHTON ROAD
ORCHID PURLEY**
Tel. 660 1174

MONDAY, 9th MARCH
DOORS OPEN 7.30 SHOW TIME 8.45

ARTHUR HOWES presents Direct from U.S.A.
CREATORS OF THE MEMPHIS SOUND!

**BOOKER T.
AND THE
M.G.'S**

'MELTING POT'
BLUE MINK THE
FANTASTICS

JOHNNIE WALKER * The Globe Show

SPECIAL NOTICES

1/4 per word
ACKNOWLEDGED as the best
IVOR MAIRANTS POSTAL
and
FINGERSTYLE GUITAR. Largest
selection of guitars in stock.
Specialists in: IVOR MAIRANTS
MUSICENTRE, 56 Rathbone Place,
London, W.1P.4AD.

BANDS

1/- per word
A ABLE accomplished accept-
able band available. — 876 4542.
A ABLE band, group, dis-
coloured. Reasonable prices. —
Tel. 01-225 2091.
A BAND or group available. —
01-225 4813/01-223 2050 anytime.
ABOUT 100 top groups and
dance bands immediately avail-
able. Travel anywhere. Reason-
able prices — Clayman Agency,
531 High Street, E.C.3, Tel. B15
531 (10 am-6pm).
APOLLO SOUND, featuring Bob
Barter and Julie Stevens. — 01-
393 8433.
AVONDALES for your social or
dance. Audition tape loaned. —
01-732 9558.

CHEZ CHESTERMAN
JAZZBAND
(Recently featured on Radio 1)
COLIN SYMONS BAND
Featuring PAM HEAGREN
IVOR CLIFFORD
ENTERTAINMENTS
Burgh Heath 51381

DARREN WELLS with group. —
01-228 4913/01-223 2050. Anytime.
EXCELLENT QUARTET, play
anything, vocal, eight languages,
Latin, pop, continental. Jazz seeks
change of residency London area
only. — 603 4409.
EXPERIENCED, RELIABLE
quartet/quintet, available. All
functions. — 01-202 9267 or 01-898
2146.
FIRST CLASS ORGAN TRIO /
QUARTET FOR ALL FUNCTIONS
including lounge work, excellent
M. and vocals included. — 01-
804 8666 evenings.
FIRST CLASS TRIO. — 01-856
4027.
GUN JAZZBAND. — KIN 3235
HAWAIIAN STYLE TRIO. 01-570
5400.

HOWARD BAKER Bands, Cabaret,
anywhere. — 69 Glenwood
Gardens, Ilford 01-559 4063.
JERRY ALLEN EXCURSION, —
Jerry Allen (Organs) Ltd, Wat-
ford 2601.
JAZZ PREAGER'S PRESENTA-
TIONS, Bands and Cabaret—69
Glenwood Gardens, Ilford 01-550
4141.

ORGAN, VOCAL, INSTRUMENTAL-
AL QUARTET. 890 4290.
QUARTET, tenor/vocals, piano,
bass/bass guitar, drums, finishing
successful cruise in May Area
available for summer season —
01-437 5763.
STEEL BANDS, limbo dancers,
b/w groups. 886 3354.

TELEVISION and recording
duo requires London residency.
— Phone 01-202 3368.
TRIO. — TEL 778 9938.
VERY VERSATILE trio, girl singer,
excellent musician, girl singer,
seek workable residency. — 888
0684.

VOCAL INSTRUMENTAL SPECI-
ALTY TRIO/QUARTET. High
standard of playing and singing,
all styles, read and sing cabaret,
prefer West End residency.
Any others? — Tel Stan-
ford-le-Hope 5693 (Essex).

SIX-PIECE
SHOWBAND
available for Summer Season
Only good offers
Tel: 01-437 5763

BANDS WANTED
1/- per word
HOTEL TRIO required, summer
season. Contact: Cava Variety
Agency, The Old Coach House,
154 Fox Lane, London, N.13. Tel.
01-486 7388.
TRIO REQUIRED for long
summer season in Cornwall.
Organ/bass and drums, minimum
of 2 vocalists, 7 nights per week.
Must be well rehearsed, versatile
and modern. — Box 9074.

TRIO WANTED to play for
dancing, leader must have good
personality to run talent com-
petitions etc. For Jersey Hotel,
some summer season. Details
Billy Forest, 363 High Street,
Sutton Coldfield, Warwickshire.
VERSATILE TRIO required for
West Country hotel, 6 or 7 nights
weekly, long season, accommodation
provided. — Box 9067.

WANTED!!
5 YOUNG SWINGING SHOW BANDS
for 12 months' residencies
in Top South African Hotels
Suggested line-up—
Organ
Bass Guitar/L. Guitar
Drums
Tenor
Trumpet
Girl Singer

Would suit bands currently working
in a ballroom residency
Ring B & J Management (01-580 4821)

ENGAGEMENTS WANTED

8d. per word
Minimum 2/8d.
A ABLE ACCOMPLISHED AC-
CORDION/CLARINET.
A ABLE ACCOMPLISHED
PIANIST. — 876 4542.
ACCOMPLISHED GUITARIST wishes
to join forces or form acoustic
type group. Lives Dagenham
area. — Phone 01-697 9050.
A DRUMMER to join bass/piano
or organ jazz standards, some
pop, dancing. — 987 8503.
ALTO, clarinet, bass-clarinet,
flute, dance or straight. — 01-542
0692.
ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

ALTO/excellent reader avail-
able. Semi-pro work/big band.
Rehearsal. — 987 8503.
ALTO S/P, join band, old-
time, rehearsal. — Box 9049.

Classified Advertisement Department
"MELODY MAKER", 161-166 Fleet Street, London, E.C.4

Enquiries: FLEet Street 5011, Ext. 171, 176 & 234
PRESS DATES. Every effort will be made to include classified advertisements received after
5 p.m. on the Friday previous to week of publication.

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

ALL CLASSIFIED ADVERTISING MUST BE PRE-PAID

The Publishers retain the right to refuse or withdraw advertisements at their discretion. Although
every care is taken to avoid mistakes, they are not responsible for clerical or printer's errors.

ENGAGEMENTS WANTED

(continued)
ELECTRAXOX / ACCORDION
gigs/residency. — Les 669 5500.
EX GRAPEFRUIT DRUMMER
wishes to work with good working
band, no rubbers. Tel. 481 6097.

EXPERIENCED BLUES bass
wants working progressive band.
— John, 452 3874 after five.
EXPERIENCED DRUMMER re-
quires mid-week and week-end
pub work. — Ring Jed. 455 1477
after 5 pm.
GIRL BASS GUITARIST, doubl-
ing vocals would love to play
with professional blues group. —
Write Box No 9097.

GO-GO DANCER seeks work. —
Jill, 628 3557 (day time).
GOOD BLACK singer, 18, PA
top show, steady, plays piano.
987 8618. 7 pm. McQueen.
GOOD BLUES guitarist, excep-
tional drummer wants pro-band,
will travel. Spud, Maidstone
38185.

GUITAR / BASS GUITAR / AR-
RANGER. WIDELY EXPERIENCED
PRO. 455 8506.
GUITARIST GIGS/Residency. —
ROD 0281.
GUITARIST JAZZ/DANCE. —452
3191.
GUITARIST RHYTHM, semi-pro. —
Welynn Garden 21422.

GUITARIST, rock/dance, gigs,
combo. — Edgware 952 8755.
GUITARIST - STANDARD, gigs. —
457 4200.
GUITARIST, vocalist, read,
bass, Latin, standards, dance. —
567 4200.

GUITARIST wants to FORM/
JOIN DYLAN, FAIRPORT, PEN-
TANGLE, influenced original group.
Dedicated to turn professional.
West London if possible. — Phone
992 3106. Dave, please.
GUITAR/VOCALS. Experienced,
versatile. Summer season. — 444
5493.

HAMMOND ORGANIST, electric
piano, with vocals, seeks estab-
lished group or residency. —
340 1665.

Lead Guitarist
Ex-venue with recording TV, radio. Experi-
ence, seeks good working group with
future.
PHONE JOHN, 632 6538 NOW!
(No no limo-wasters, please)

LOWREY / HAMMOND ORGANIST,
Leslie, Solo or Duo/Trio, Dance,
Jazz, pop, London or organ. —
Tinchley 4376.

ORGANIST/VOCALS
(Ex-Top Name Band)
Young, Hammond, image and highly
professional, invites offers.
Phone: 01-675 2375
(after 6 p.m., please)

ORGANIST, VOCALS, pops,
standards. 01-360 8795.
ORGANIST VOCALIST, 1st class,
own Hammond organ, seeks good
position, any area. — Phone 889
1178.

ORGAN DUO, Sally Neale, own
Hammond/Leslie, Ricky Neale,
drums/comper, seek summer
residency, 2 or 3 nights weekly.
Winchester, Portsmouth, South-
ampton or area. 27 Valdean Park,
Alrehead, Tel. Portsmouth 34735.

ORGAN/PIANO. — 228 1846.
PIANIST AVAILABLE for res-
taurant/club etc. Can supply 10. —
674 6586.
PIANIST, Condon Dixieland /
Dance. Background music.
London/Surrey. — Burgh Heath
56295.

PIANIST, PROFESSIONAL, sight
reader, own transport. — Mick
Hamer, 989 7616.
PIANIST, residency/gigs. —
876 9554.
PIANIST—TEL 734 2040.
Piano (10/68).

ROCK, BLUES, lead, Strat/
Suprem, seeks pro group. Hat-
field 65333.
SAX/FLUTE requires intelligent
working band. — Mike 731 0881.
SWING, any area. — Tel. 01-
201 Django style outfit. — 674
6586.
TENOR ELECTRIC SAX, Gigs,
Group. Residency. — 524-3740.
TENOR/FLUTE/CL, young, ex-
perienced. — 886 7862 2040.

TENOR SAX/vocal. — 674 6586.
TRIO, high musical IQ. — Syd,
01-693 629.
TRUMPET, COLOURED, Read,
Bugs, Jazz, Soul. — Tel. 01-229
7100. Room 10.
TRUMPET SEEKS inventive
earning group. — 703 2461.

MUSICIANS WANTED 1/- per word

ALL INSTRUMENTS, read and
bass, State age, experience. —
Box No. 9072.
BAND THE LIFE GUARDS.
Vacancies for BB Clarinet, Bas-
son, Pianist, String, Horns and
Drummer. Apply: Director of
Music, Combermere Barracks,
Windsor, Berks. Tel. WINDSOR
61391.

BASS/BASS guitar, Latin Amer-
ican style, show group, South
London. Box 9061.
BASS DOUBLING VOCALS for
recording harmony group. — 01-
804 619.

BASS For integral part in
original progressive working
band. Tel. Jeff 01-724 9466.
BASS GUITAR, original,
jazz/rock band. Good equipment
essential. S. London area. —
Gordon 777 6197.

BASS GUITAR, pop/standards
style, cabaret/broadcasting group.
Box 9062.
BASS GUITARIST, and drum-
mer for big band. Must be good
readers, short London season,
also summer season, North Wales.
— Box 9078.

BASS GUITARIST for heavy-
rock/jazz group now forming;
must be willing to rehearse and
have own transport. — 228 5573.
BASS GUITARIST required for
recording harmony group. Semi-
pro. Romford area. Ingre-
bourne 44801.

BASS GUITARIST/vocalist for
pub work. — 242 9815.
BASS GUITARIST with good
equipment, for cabaret, for
semi-pro and heavy band. Tel.
997 5378 after 6.30.
BASS GUITARIST, young image,
for semi-pro, working pop group.
Bromley, SE London. — 01-460
4000.

BASSIST, STRING or electric,
for forming jazz/rock band, for
classical, rock, jazz, R&B, etc.
Reading.
BASS OR BASS guitar, trumpet
and piano work for summer
season South Coast, with stage
band, must be young and keen.
Piano, particularly, age, etc. —
To Stanley Osborne, 28 Chisle-
hurst Road, Orpington, Kent.
Orpington 25831.

BRIGHT HEAVY drummer
and bass (doubling lead), for
classical, rock, jazz, R&B, etc.
Tel. 01-458 6290.
CLARINET PLAYERS. Vacancies
exist in RAMC Staff Band, Apply:
Band Secretary RAMC, Ash Vale,
Aldershot.

COPPER GUARDS BAND
has an immediate vacancy for a
Junior Musician, age, etc. —
Apply to: Major Basson, preferably
doubling Strings or Piano.
Sharp, MBE, Director of Music,
Coldstream Guards, Duke of
York's Headquarters, King Road,
Chelsea, SW3.

COLDSTREAM GUARDS band
has vacancies for re-hearsing
musicians on flute, clarinet and
bassoon. For further details
please apply to the Director of
Music, Coldstream Guards, Duke
of York's Headquarters, Chelsea,
S.W.3.
COMPETENT SOLO clarinet re-
quired, also flute. British Legion
band. — Tel. 01-532 94.

DRUMMER, BLUES / progres-
sive group re-forming, SW Lon-
don. 01-677 3129.
DRUMMER for original pro-
gressive Clearwater style,
semi-pro group. Must be loyal
and willing to rehearse original
material. 460 2476 evenings.

DRUMMER for versatile outfit.
Recording March. Work when re-
quired. 969 9384.
DRUMMER NEEDED for
brilliant semi-pro. S.E. London
progressive band currently
attracting audiences with 100 per
cent original material. Must
rehearse. — Phone after 5 pm. 01-
302 1498.

ORGAN & DRUMS DUO
(OR TRIO)

required for weekends (Fridays and Saturdays) at Club
Cavendish, Blackburn. Must be able to accompany
cabaret and play for dancing. Vocals an asset. Excellent
money.
Write, in first instance, to:
MR. ROY DRUMMOND, MUSICAL DIRECTOR
THE BAILEY ORGANISATION LTD.
CAVENDISH HOUSE, CROSSGATE, SOUTH SHIELDS
Co. DURHAM

URGENT
TOP SONGWRITING
TEAM REQUIRES
Attractive, aggressive, uninhibited
GIRL VOCALIST
for important heavy album project
Photos and Demo if possible No
Amateurs. All letters answered.
Box 9059, c/o 'Melody Maker',
161-166 Fleet St, London, E.C.4

URGENT
TOP SONGWRITING
TEAM REQUIRES
Attractive, aggressive, uninhibited
GIRL VOCALIST
for important heavy album project
Photos and Demo if possible No
Amateurs. All letters answered.
Box 9059, c/o 'Melody Maker',
161-166 Fleet St, London, E.C.4

MUSICIANS WANTED

(continued)
LEAD GUITARIST to complete
group, good gear, transport
essential. South London Leather-
head 5904.
LEAD GUITARIST / Vocalist
urgently required for recording
harmony group. — MOG 2479.
LEAD VOCALIST and drummer
for semi-pro/pop/noir group
when working. PA supplied if
necessary. — Rich, 856 3418.
MANFRED MANN Chapter III
seeking a first violin player. —
Phone 935 0985.

MATTHEWS
SOUTHERN COMFORT
wants
DRUMMER
URGENTLY
Must be experienced and tasteful
No time wasters
458 5918

MUSICIAN, VOCALIST or duo
required for the finest restaurant,
motel in Wales. Six month
contract. Please write stating ac-
cess to car. Reply to Major E. W.
The Sandowner Motel, Sandowner-
foot, South Wales.
MUSICIAN/DEMONSTRATOR /
salesman for established music
business, Surrey. Excellent pros-
pects for high standards. Write
for details. age, experience, etc.
Box 9030.

ORGANIST FOR jazz trio, must
rehearse. — Phone, evenings, PIN
1863.
ORGANIST LEON SANG? LIVES
TWO MILES FROM BARNES GREEN.
WANTS TO GO ON SHIP. Contact
Box No. 9068.

ORGANIST/PIANIST
WANTED URGENTLY FOR
SOUTHBASED GROUP.
EXC. PROSPECTS, GOOD
WORK, MUST TRAVEL
WHEN NECESSARY.
PHONE: SOUTHDOWN 44376

ORGANIST/PIANIST required
for summer season in Cornwall,
accommodation provided. Apply to: Greg
Lewis, Perranporth, Cornwall.
Phone Perranporth 0241/3023 bet-
ween 9 am and 5 pm. Write for
details. age, experience, etc.
Box 9030.

ORGANIST, YOUNG, must read
for cabaret act. — Phone Steve-
nage 4919.
PIANIST and drummer, season
Jersey. — 883 2453.

PIANISTS FOR SOUTH LONDON
weekend lounge work. Top rates.
—Clayman's BIS 5531 (day).
PIANISTS START WORK THIS
SUMMER. WIDE choice of
lounge work, 1-5 nights weekly.
All areas. New, increased rates.
Between 9 am and 5 pm. Write
for details. age, experience, etc.
Box 9030.

RECORDING GROUP require
musicians for recording lead guitar-
ist/vocalist. Phone David Marshall,
01-624 7711.
ROCK & ROLL PIANIST re-
quired urgently for working semi-
pro band. — 734 8655.

STEEL
GUITARIST
Wanted for C & W Band just
formed in Ireland. Good wages.
— Phone 01-272 4688/9

SUCCESSFUL IRISH GROUP
Recording, Radio and TV, seek reliable and
versatile musicians.
LEAD GUITARIST
Vocals a must. Reliability a must. Familiarity
with W.I. important. Immediate work and
mutual contract for suitable applicant.
Phone: 733 2907

TINTAGEL, acoustic / electric
band, all original material, way
off heavy/image scene, seek in-
strumental musicians. Very little
bread but nice things beginning
to happen. — Ring 462 1646.
TOP PROFESSIONAL group
Electric pianist/organist wanted.
— Tel. 727 8503.

TOP RECORD PRODUCTION
Company forming new progres-
sive group from known musi-
cians need fantastic drummer
and incredible lead guitarist. —
Phone Colin Richardson, Hill
Road Productions Ltd, 29-31
Oxford Street, London, W1. 01-437
3106.

TRIO WANTED, Piano, drums,
comper or lead guitar, bass
guitar, drum. 735 2040.
TRUMPETS/VOCALS: Re-
quired immediately. Very little
bread but nice things beginning
to happen. — Ring 462 1646.
TWO TRUMPETS, own tenor and
one alto sax (doubling), drum-
mer and/or drummer preferred.
Refer to: Mr. J. J. Jones, 233B
London Road, Sheffield S2 4NF.

TRUMPETS, young, good
readers, doubling an advantage,
for name big band doing 20 week
tour in top residency. Excellent
money. — 01-969 6661.

VACANCIES exist in the band
of the Royal Corps of Transport.
All instruments considered.
Doubling musicians preferred.
Vacancies also exist for young
musicians aged 15-17 years.
Excellent musical training. Audi-
tions and rehearsals to be
held in MIDLANDS. —
DETAILS, RING BARROW 24498.

VACANCIES for experienced
musicians all instrumentalists
considered. Boys 15-17 years
considered with some musical
experience. Apply to: Major E. W.
Wentworth, preferably doubling in-
strumentally string, brass or
reed. Details apply to Major E. W.
Wentworth, LRAM, ARCM, PSM, Di-
rector of Music, The Blues and
Royals, Wellington Barracks,
Birdcage Walk, London, SW1.

VERSATILE DRUMMER required
urgently for youth club demon-
stration. Excellent training. Audi-
tions and rehearsals to be
held in MIDLANDS. —
DETAILS, RING BARROW 24498.

MUSICIANS WANTED

(continued)
URGENTLY REQUIRED
drummer/percussionist and guitarist
electric, acoustic for folk, rock
backing group. Excellent money.
Apply to: Major E. W. Wentworth,
London. — Box 9083.

VACANCIES exist in the band
of the Royal Corps of Transport.
All instruments considered.
Doubling musicians preferred.
Vacancies also exist for young
musicians aged 15-17 years.
Excellent musical training. Audi-
tions and rehearsals to be
held in MIDLANDS. —
DETAILS, RING BARROW 24498.

VACANCIES for experienced
musicians all instrumentalists
considered. Boys 15-17 years
considered with some musical
experience. Apply to: Major E. W.
Wentworth, preferably doubling in-
strumentally string, brass or
reed. Details apply to Major E. W.
Wentworth, LRAM, ARCM, PSM, Di-
rector of Music, The Blues and
Royals, Wellington Barracks,
Birdcage Walk, London, SW1.

VERSATILE DRUMMER required
urgently for youth club demon-
stration. Excellent training. Audi-
tions and rehearsals to be
held in MIDLANDS. —
DETAILS, RING BARROW 24498.

WANTED URGENTLY FOR
ORGANIST/PIANIST FOR
SOUTHPART SUMMER SEASON.
MUST BE GOOD READER AND
HAVE OWN INSTRUMENT. AUDI-
TIONS AND REHEARSALS TO BE
HELD IN MIDLANDS. —
DETAILS, RING BARROW 24498.

WANTED
VOCALIST, BASS GUITARIST
and HAMMOND ORGANIST
of exceptional musical ability
required to join group recording L.P.
Telephone 01-205 0971 between
6 p.m. - 7 p.m. only.

YOUNG TROMBONE
TRUMPET
BASS
PIANIST
TENOR
FOR REHEARSAL BAND S.E. —
PETER, BERMONDSEY 3629.

THE BAND
of the Staffordshire Regiment
requires
INSTRUMENTALISTS
Vacancies exist on most instruments
For full details apply to The Band
master, Wavell Barracks, B.F.P.O. 45

SITUATIONS VACANT
1/- per word
ASSISTANT to dealer service
manager required by musical
instrument wholesaler. Good
salary prospects. — Ring Mr
Cottam 247 9981.
BOOKERS REQUIRED for inter-
tainment agency commission. —
Ring 988 2312/6.

EXPERIENCED SALES STAFF
required for recording dept., ex-
cellent conditions and salary. —
Box 9056.
GIRL WE are looking for
some good Go-Go dancers, Enfield
area. Tel. Pat 01-360 8001.
ORGANIST, Demonstrator /
salesman for established music
business, Surrey. Excellent pros-
pects for right man. Write
stating age, experience, etc.
Box 9030.

WANTED
RELIABLE, ENERGETIC
SLAVE-DRIVING AGENT
for Recording Group with TV
experience. Salary negotiable. —
Box 9065, c/o 'Melody Maker',
161-166 Fleet St., London, E.C.4

SITUATIONS WANTED
1/- per word
ENERGETIC ROADIE wants
work. — Epping, 01-877 2643.
EXPERIENCED Road manager
(instrumentalist), tri-lingual,
passport, seeks top group.
— Ring Mr. J. J. Jones, 233B
London Road, Sheffield S2 4NF.
PIANIST VOCALS, read/busk,
just returned from U.S. requires
work in home abroad. — 01-
272 8268.

YOUNG MAN (26) seeks week-
end work, London area. Anything
considered. Working at present in
Weybridge. — 673 0911, after
7 pm.

YEAR old boy seeks position
in pop group or showband or
forming group. No own equip-
ment. Willing to offer. All offers
considered. Working at present in
Weybridge. — Box 9076.

POSITION REQUIRED
JAMAICAN ENTERTAINER
Experienced showbusiness, seeks
responsible position with recording
Company Agency. Has taught
salsa, reggae, presentation. Tel.
Box 9048, c/o 'Melody Maker',
161-166 Fleet St, London, E.C.4

REWARD for a banjo lost at
Baker's Kensington, on Febru-
ary 26, belonging to John
Gives-Watson (ex Temperance
Seven) now of Whoopee Band
Tel., Bob Kerr, 789 5984.

Premier DRUM

SALES Premier main agents, full stocks old models and finishes. Many secondhand, too. Write for details. Accessories from stock by return.

SERVICE and spares for Premier and other Drums. Rapid service, headbeats, repairs. Part exchanges, hire purchase. Mail order a speciality.

STUDIO Frank King teaches personally in our fully equipped Studios. Beginners to Advanced. Write, phone or call for details.

EVERY WEEKDAY TILL 5.30, SATURDAYS TILL 5.00

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

Drums has it!

EST. 50 YEARS

TOP GEAR

5 DENMARK STREET LONDON, W.C.2

(Just off Charing Cross Road)
Phone 01-240 2118/2347

GIbson ES 1750, case, etc. £145
GIbson Firebird 5, 12-string electric. £170
GIbson 330, s/burst, case, immoc. £135
GIbson ES O. Bass, immoc. £115

TOP GEAR SPECIAL 11
 DIRECT IMPORT FROM U.S.A.
GIbson Firebird 7, 3 p.u. humbucker pick-ups £275
GIbson Firebird 5, 2 p.u. humbucker pick-ups £200
GIbson Firebird 3, 3 pick-ups £200
GIbson Thunderbolt 4 Bass, 2 Humbucker pick-ups £225
 ALL BRAND NEW WITH CASES

FENDER Stratocaster, s/burst, case £110
FENDER Telecaster, maple neck £110
FENDER Precision Bass, white £110
EPHiphone Sorrento, 1 H/Bucker p/u £110
DANIELLECTO Longhorn Bass, case £60
VOX 5/5 Dynamic Bass Amp, 50W £95
BURNS Black Bison Bass, L/H £85
BURNS 5 Scale Jazz, perfect £45
HOFNER President Bass, as new £35
HOFNER President, s/burst, immoc. £35
GRETSCH Hollow Bass, bargain £75

Selmer Musical Instruments Ltd

NEW ARRIVALS THIS WEEK

GUITARS
 FENDER Telecaster, white £171
 FENDER Jazz Bass, sunburst £225
 FENDER Mustang Bass, cherry/white ash £168
 GIBSON ES175-DN Acoustic-electric, natural £370
 GIBSON ES175-DN Acoustic-electric, sunburst £346
 GIBSON J160E Jumbo, concealed P/U, sunburst £230

BRASS
 The complete Olds (U.S.A.) range now in stock

ORGANS
 At last: The amazing Lowry "talk-back" organs!
 Built-in cassette, instruits or records as you play, or play along with rhythm section or full orchestra.
 ORLA, DIXIEMELODY—an electronic organ with a true electronic organ sound, for exactly £45.

Must be seen

REPAIRS AND OVERHAULS A SPECIALITY. FIRST-CLASS WORKSHOPS
 SKILLED CRAFTSMEN. HIRE PURCHASE - PART EXCHANGES
 INSTRUMENTS BOUGHT FOR CASH

114-116 Charing Cross Road, W.C.2, 01-240 3386
 Open 9.30-6 Weekdays. All day Sat. (Thurs. only) until 6 p.m.
 Repairs and Payments only

PAN MUSICAL INSTRUMENTS

33/37 WARDOUR STREET, LONDON, W.1
 (ABOVE FLAMINGO JAZZ CLUB, 2nd FLOOR)
 Tel: 01-734 7654
 01-437 1578
 01-WOB 0653 (evening)

SECONDHAND GUITARS
 Fender Esquire, black £65
 Fender Telecaster, black, custom £110
 Fender Stratocaster, s/burst, case £125
 Epiphone Casino, immaculate £90
 Fender Stratocaster, nice £90
 Guild Starfire 1/iband, cherry £105
 Gibson Les Paul Standard de luxe £120
 Guild X175B, 2 p.u., immoc. £125
 Fender Mustang Custom, immoc. red £85
 Gretsch Anniversary Two p/u, v.g.c. £75
 Harmony M77, 3 p/u, burg. £45
 Orthon Hand-built Custom £95
 Orthon Hand-built Custom £95
 Harmony M77, 3 p/u, burg. £45
 Gretsch Cat Atkins Tenoroon £95
 Guild T100 DP, 2 p/u, immoc. £100
 Guild Starfire III, £125
 Gretsch Fire Bird £85
 Rickenbacker, 2 p/u, v.g.c. £85
 Epiphone Casino, choice of two £115
 Rickenbacker, 2 p.u. £85
 Heyer 12-string £85

SECONDHAND BASS GUITARS
 Sheffersby, 2 p/u, as new £35
 Danelectro, immaculate £45
 Ampex Reflex Bass £135

SECONDHAND DRUMS AND ORGANS
 Premier Grey Pearl and Chrome Snare, complete £95
 Triton, red pearl kit, bgn, comp. £120
 Fender Connquist grey £75
 Selmer Copri, exc. £75

SECONDHAND AMPLIFICATION
 Marshall Bx10 Speaker Cab. £65
 Solo Sound 50 Amp. Top, exc. £35
 Kally 4x10 Cab. pair, new spks. £28
 Impact 4x8 Cab., as new £30
 Impact 50w Amp. bargain £40
 Impact 2x12 Cab. £40
 Vox AC30, bargain £40
 Vox AC30, top boost, excellent £65
 Vox AC100 Amp. and T100 Cab. £100
 Vox Foundation Speaker Unit, exc. £40
 Vox AC30 Super Twin Cabs. £60
 Vox AC30 Super £30
 Marshall Small P.A. Unit, complete £80
 Arbiter Twin Dimension Unit, bgn. £45

SAXOPHONES - BAND INSTRUMENTS
 Selmer Mk. 6 Bari., low A. £210
 Selmer Mk. 6 Bari., exc. £165
 Dabnet Bari, Low A., immaculate £110
 Conn 16M Tenor, American Tenor. £75
 Adolphe Bari, overhauled £100
 Conn 16M Tenor, overhauled £85
 Penn. Tenor, ch. overhauled £60
 Super Deerman Tenor, v.g.c. £60
 S.M.L. Alto, as new £55
 Adolphe Tenor, bargain £55
 Dabnet Bari, low A., exc. £150
 Great Tenor, bargain £50
 New King Tenor £50
 Super Deerman Alto, exc. £45
 Penn Special Alto, immoc. £45
 Penn Baritone, very good condition £45
 Luffa Arthur Trembone, superb £25
 Trumpet Bargains from £15

BARGAIN CENTRE

181 SOUTH EALING ROAD LONDON, W.5
 01-560 0520

AGENTS FOR THE INCREDIBLE **SIMMS-WATTS GEAR!**

LOOK WHAT YOU GET WITH SIMMS-WATTS

100-w. P.A. Amp. 4 channels, 8 loud chs. with individual treble, bass and volume controls. £105
 Pair 100-w. P.A. Columns, 4x12 double-coned speakers. £125
 100-w. All-purpose Amp. two channels, 4 inputs, unique channel alignment system. £99

4x12 Speaker Cabinets, four 50-watt 8 Ω Speakers. £99
 DISCO-DEX Discograph Unit, new. £21.00. Includes 20 records, 20 queries invited, free brochure on request. £122
 SIMMS-WATTS Low Feedback Microphones. £11.10

ANNOUNCING THE ALL-NEW SIMMS-WATTS SUPER 150 RANGE

150 watts of distortion-free sound with stocks of power to spare. Compare our prices and, if you are in our area, call in for a demonstration and a free coffee, or send for a brochure.

SUPER 150 P.A. AMPLIFIER, 8 channels, 12 inputs, each channel has individual volume, treble and bass controls, master volume and presence. £155
SUPER 150 P.A. COLUMNS, staggered 4 x 12 super heavy duty speakers with special voice coils. £217

SUPER 150 ALL-PURPOSE AMPLIFIER, heavy bass availability plus super treble boost, unique channel link facility at the flick of a switch. £140
SUPER 4 x 12 SPEAKER CABINETS, 4 specially made super heavy-duty speakers. £120
SUPER 150 AUXILIARY POWER UNIT for use with Super 150 P.A. Amp. Unit can be slaved together to produce over 1,000 watts. £139

CARLSBRO

SOUND EQUIPMENT MAIN DEALERS

MARSHALL 50 Amp Top, as new. £55
MARSHALL 8 x 10 Lead Cab. £65
MARSHALL 8 x 12 Lead Cab, perf. £65
MARSHALL 100 Super P.A., complete. £215
MARSHALL 4 x 12 Cabs, new. each £101
KELLY 100w. P.A. Amps, 4-ch, new. £90
KELLY 60w. Amp Top, new. £80
KELLY 100w. Amp Top, new. £80
KELLY 4 x 12 (Celestion) Cab. £85
SELMER 1 x 12 Ω Mk 2, good. £40
SELMER 1 x 12 Ω Exc. Cabinet. £80
VOX A.C.50 + 2 x 15 Cab.. £95
VOX 5/5 Dynamic Bass Amp, 50W. £95
VOX T.60 Bass Amp Top, bargain. £35
FENDER Precision Bass Amp. £65
ARBITER 4 x 10 P.A. Cols. £20
TRIXON 25w. Reverb (15in.) Amp. £25

TRIXON Dbl. Kit, red stripe, 2 + Bass Drums, 4 x T.J., all fittings and symbols. £125
AFRICAN Talking Drum. 16 gm. £110
DOUBLE-HEADED African Drum. 16 gm. £110
LOWERY Holiday De Luxe (A.O.C.) Organ, immoc. condition. £45
WEM Telset Organ, bargain. £45

MODERN SOUND

128 CHARING CROSS ROAD, W.C.2
 01-240 1167

FENDER Telecaster, v/burst, 5/H. £99
FENDER Telecaster, white, 5/H. £99
FENDER Stratocaster, white, 5/H. £110
FENDER Mustang, red, v/burst. £149
FENDER Jazz Bass, v/burst, new. £225
FENDER Precision Bass, v/burst, new. £188
FENDER Telecaster Bass, white, new. £200
FENDER Rosewood Telecaster, new. £301
FENDER Custom Telecaster, grey, new. £340
FENDER Fender Jumbo, new. £156
FENDER Fender 12-string Jumbo, 5/H. £110
FENDER Folk Jumbo, new. £21
FENDER Mustang Bass, blue, new. £149
FENDER Telecaster, v/burst, v/burst. £145
FENDER Precision Bass, v/burst. £118
GIbson 330, blonde, 5/H. £150
GIbson 5/5 Junior, new. £137
GIbson ES175, natural, s/wood. £167
GIbson J45 Jumbo, new. £167
GIbson ES175, natural, new. £370
GIbson ES175, natural, new. £185
GIbson Les Paul Custom, new. £375
MARTIN Oodish Jumbo, 5/H. £185
LEVIN Oodish Jumbo, new. £75
LEVIN Oodish Jumbo, new. £37
EPHiphone Colibri, v/burst. £99

HOFNER President Bass, blonde, 5/H. £209
HOFNER 2 p/u Solid Guitar, 5/H. £119
VOX 3 p/u Solid Guitar, new. £49
VOX Symphonic Bass, new. red. £49
ESMOND 12-string Jumbo, new. £20
LEVIN Classic Guitar. £38
SELMER Goliath, grey, 5/H. £38
SELMER Goliath, blue, 5/H. £49
VOX Foundation Bass, 5/H. £48
VOX AC50 Amplifier, 5/H. £49
SOUND CITY 4 x 12 Ω, 5/H. £60
SEL 50w. Amp & 15 Ω, 5/H. £48
SELMER 100w. P.A. Amp. £60
VIKING 30w. P.A. Amp. 5/H. £35
Four MARSHALL 2 x 12 P.A. Cols. £60
Four MARSHALL 4 x 12 P.A. Cols. £70
GRETSCH Studio Amp, complete, 5/H. £60
SOUND CITY 1 x 12 Cabinet, 5/H. £15
WEM E.8.40 Amp. 5/H. £34
Four SOUND CITY 4 x 12 P.A. Cols. £60
SELMER 1/8 Ω Amp. 5/H. £48
TRIXON Drum Kit, complete, 5/H. £99
BROADWAY Kit, complete, 5/H. £36
PREMIER 20" Bass Drum (mod.) 5/H. £10

IVOR MAIRANTS

Britain's Leading Guitar Expert

announces prices of the new **SAKURA GUITARS**
 Made under ideal conditions of Temperature and Humidity by experienced makers

CONCERT AND STUDENT GUITARS
 T.G. 10 £18 T.G. 20 £18
 T.G. 30 £23 T.G. 40 £25
 T.G. 50 £38 T.G. 60 £45

COUNTRY & WESTERN AND FOLK GUITARS
 T.F. 70 £18 T.F. 90 £21
 T.F. 120 £25 C.F. 60 £33
 C.F. 80 similar to Martin D16 N fingerboard 1 1/3" / 16"

Obtainable only from **IVOR MAIRANTS MUSIENRE**
 56 RATHBONE PLACE, LONDON, W.P. 1A. TEL: 01-636 1481
 Does all day Sat. MAIL ORDER SERVICE. Nearest Tube: Tottenham C. Rd.

DRUM CITY

114 SHAFTESBURY AVE. LONDON, W.1
 437 9933

JOE HODSON DAVE GOLDING (Manager) IAN MOSLEY

GENUINE REDUCTIONS ON ALL BRASS, WOODWIND, SAXOPHONES & ACCESSORIES

MUST CLEAR BY APRIL 15

TRUMPETS
 V. BACH STRAD. NEW. £870 £700
 V. BACH STRAD. 5/H. £240 £200
 KING SUPER 70, NEW. £260 £220
 KING SUPER 70, 5/H. £287 £270
 BUNDY SUP. ARTIST. NEW. £405 £360
 BLESSING PERFORMER NEW. £410 £365
 V. BACH MERCEDES, NEW. £260 £210

TROMBONES
 CONN VALVE & SLIDE, NEW. £287 £250
 MARTIN COMMITTEE, NEW. £285 £245
 BLESSING PERFORMER, NEW. £285 £245
 KING 2B, NEW. £380 £160
 MARTIN COMMITTEE, 5/H. £297 £245
 BLESSING PERFORMER, NEW. £285 £245
 MARTIN COMMITTEE, NEW. £285 £245

SAXOPHONES
 KARL MEYER TENOR, 5/H. £75 £60
 KING SUPER 20, NEW. £445 £280
 SELMER MARK VI, NEW. £245 £220
 SELMER MARK II ALTO. £162 £150
 PENNSYLVANIA. £80 £65

OBOE
 BUSSON. £85 £60

CLARINETS
 SELMER S70. £90 £50
 SELMER A1 CONSOLE. £70 £50

BASS CLARINET
 BUSSON. £280 £140

REEDS, MOUTHPIECE STANDS, TUTOR'S, ACCESSORIES

SPECIAL ANNOUNCEMENT
 DRUM STUDIO NOW AVAILABLE FOR TUITION
 BILL WAYNE IN ATTENDANCE
 Some special lessons on Saturdays

BEGINNERS - INTERMEDIATE - ADVANCED TUITION
 Our new policy will be extensive to cover the whole Percussion Range

REPAIRS - HIRE - ADVICE - AFTER-SALES
 BEVERLY DOUBLE SET-UP, complete. £210
 CARLTON DOUBLE SET-UP, complete. £190
 S/H GEO. WAY DRUM SET-UP, complete. £200
 PREMIER 751 CONCERT YIBE, complete. £200

PR. PREMIER TYMPMS. £180

We have the largest selection of new and secondhand Drums and Accessories in town

IT PAYS TO PAY US A VISIT
 HAYMAN, PAISTE, LUDWIG, ASBA, GRETSCH, CARLTON, BEVERLY
 LARGEST LIBRARY OF TUTOR'S AVAILABLE

TOP GEAR

5 DENMARK STREET

TERRY WALSH & BOBBY KEVIN

GRETSCH Tenoroon £125
 EPHiphone Casino £110
 RICKENBACKER (choice of 2) £70
 MARTIN Iba (bargain) £58
 KALISGA (Fender model) £72
 HOFNER Verithon (last edition) £15
 FENDER 12-string Electric, as new. £140
 VOX Phantom 12 (last p.u. model) £75
 YAMAHA Double Neck, rare U.S.A. £30
 YAMAHA Folk 140 £120
 B. & H. Double Bass (Concert) £120
 FARRISA Double Manual, perfect £275
 FARRISA Single Manual £125
 BROADWAY KIT, black gold. £50
 OLYMPIC red glitter, as new. £58
 AUOCOAT blue glitter £58
 GUSTY, new. £30
 HAYMAN Big Sound new. £380
 LUDWIG Super Custom (no symbol) one only at this price. New. £380

EASY TERMS - EASY PARKING
 HIRE PURCHASE
 42 & 44 UPPER TOTTING ROAD, S.W.17. 472-2997

MELODY MAKER CLASSIFIED ADVERTISEMENT DEPARTMENT
 161-166 Fleet Street, London E.C.4. Tel: 01-353 5011 (Ext. 171, 176, 234)

ORANGE

3-NEW COMPTON ST. WC2 01-836 7811/3
 01-836 7811/3
 01-240 3159

Full range of Guitars & Amplification available for hire

H.P. by post or in showroom on all goods 15% deposit

New Fender, Sound City, Marshall, Ludwig, Heyman, Paiste in stock

GUITARS
 GIBSON SG Standard £170
 GIBSON SG Special £140
 GIBSON 335 £155
 GIBSON 330 £140
 FENDER Telecaster £95
 FENDER Stratocaster £85
 FENDER Precision Bass £120
 EPHiphone Texon. £105
 GUILD Custom Starfire VII £135
 RICKENBACKER Custom American, Stereo, 12-string £130
 GRETSCH Van Eggen Seven-string £95
 ORANGE Custom Guitar £90
 FRAMUS SG 1200, normally £199, our price £50
 GRIMSHAW GS 30 £75
 EPHiphone, pre-war £35
 GIBSON EBO £110
 GIBSON Original Violin Bass £240
 ALBERT Bass, treated £135
 EPHiphone Bass £80
 DANIELLECTO Six-string Bass £90

AMPLIFIERS
 W.E.M. Audionette £150
 W.E.M. Slave £65
 MARSHALL 50 Amplifier £65
 MARSHALL 4x12 Cols., from £40 to £65
 SOLA Sound 4x12 Cols. £65
 FENDER Showman 15" Col., new spks. £70
 MARSHALL 100-watt Amps. £70
 VOX 50-w. Marshall P.A. £85
 SELMER Zodiack 100-watt 4x12 £85

ORGANS
 VOX Confidantium £100
 FARRISA 2-manual Organs £225

ORANGE EQUIPMENT IN STOCK, as used by Edison Layhough, Fleetwood Mac, John Mayall, Eric Clapton, Stevie Winwood, John Hiatt, Manfred Mann, Manfred Healy, and Barry Ryan, Candy Chain, Stray Cat Band Cols., Humble Pie, Magna Carta, Aynsley Dunbar, Freedom, Top Madness, Brian Auger, White Trash, OLYMPIC KITS FROM £100. Used by Preference on tour, C.T.A., Booker T., Blue Mink, Sam & Dave, Joe Tex, Arthur Conley, Spirit. These names are not in any order

Fender, Gibson, Guild, Epiphone, W.E.M., Marshall, Vox, Selmer, Sound City, Hi-Watt and other good gear

TOP PRICES WILL BE PAID

T W MUSIC

400 LILLIE RD., S.W.6

GIBSON Barney Kessel £200
GIBSON 330 £100
FENDER Mustang Bass, new. £120
FENDER Precision, immaculate £110
FENDER Stratocaster £85
FENDER Telecaster, 2 p/u £75
FENDER Stratocaster £70
FENDER Duosonic £48
FENDER Jazz Bass, new model £145
GIBSON Mercury and Cabinet £55
MARSHALL 8 x 10 Cabs. £60
IMPACT 40w. Reverb Amp. £50
70 Ω Cab. £30
WILSON 2 p/u £30
WEA Bass Kit from... £65
WEA Bass Kit £18

All good gear wanted for cash
 H.P. available 385 4630

FOLK GUITARS
 LEVIN £24.00
 HOFNER £47.50
 HARMONY £41.40
 HARMONY JUMBO £51.50
 EKO DE LUXE £40.50
 B&M JUMBO 155 £25.16
 SANTIAGO £116.00
 YAMAHA FG180 £37.00
 YAMAHA FG140 £33.00
 YAMAHA FG110 £28.00
 £34.50
 EKO RANGER FOLK £25.00
 EKO RANGER £29.00
 B&M MAMMOTH £30.14
 OTWYN £23.00
 TERADA £25.40

G. SCARTH LTD.
 55 Charing Cross Road
 LONDON, W.C.2. 01-437 7241
 Open all day Saturday

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

RESLO

RESLO (Dept) W.B. STROMFORD ESSEX

ALPAC DEALERS

GIBSON SG Standard, mint. £160
 SHAFTESBURY Les Paul £69.10
 VOX Sceptre 12-string £45
 KAY Jazz 2 P/U £45
 HARMONY H75 £45
 GUILD Starfire £85
 HOFNER Golden £45
 VOX Marauder £45
 FUTURAMA Bass £22
 EGMOND Bass £15
 MARSHALL 18 watt £45
 SELMER T.B.B. 30 £45
 SOLA Sound £50 £40
 VOX UL15 Reverb £55
 VOX AC30 Super Reverb P/A top £40
 VOX 50 5-channel P/A £55
 SOUND CITY 100 watt P/A £85
 as new £65
 BURNS Orbit 6 £35
 SELMER Twin Bass 30, comp. £30
 PORTABLE P/A System 15 w. £35

PART EXCHANGE ANYTHING
 01-854 7911

MAURICE PLACQUET

358 UXBRIDGE RD., SHEPHERDS BUSH, W.12-749 1200

MARSHALL 50 AMP & 8 x 10 CAB £120
MARSHALL 100 AMP & 2 x 15" BASS CABS £150
MARSHALL 100 AMP & 2 x 15" BASS CABS £150
MARSHALL 100 AMP & 2 x 15" BASS CABS £150
VOX P.A. COLS 8 x 12, NEW £225
VOX P.A. COLS 8 x 12, NEW £225
ECHOLETTE ECHO UNIT £45
FENDER STRAT., NEW £160
FENDER MUSTANG, 5/H. £80

EPHiphone TEXAN JUMBO £80
SHAFTESBURY BARNEY KESSEL £60
MARSHALL 8 x 12, NEW £225
VOX 3 P/U LEAD GUITARS £30
LEAD & BASS GUITARS £30
PREMIER KITS FROM £100
OLYMPIC KITS FROM £150
MARTIN GOLD TENOR £60

ALL GEAR BOUGHT, EXCHANGED AND HIRED

Baldwin

The Sound Investment

ORGANS!
ORGANS!
ORGANS!

London's largest selection of Electronic Organs. Baldwin, all types, all prices. Combo models from 82 gns. Demos all day. Tuition, Rental, etc.

COME EARLY, STAY ALL DAY!
Baldwin Organs
 CENTRE POINT
 20-21 ST. GILES HIGH STREET LONDON, W.C.2. 01-836 1000
 9.30-6 p.m. Daily. Open all day Sat.

Baldwin
 The Sound Investment



England: you're too narrow-minded

READING YOUR article on the Dutch group Shocking Blue (February 7) and their big hit "Venus," I had the feeling I must write you something about other continental groups because I really think the English record buyers are too narrow-minded.

It's a fact that there's no country in the world where it's so difficult to break into, especially for a foreign group, though we have here on the continent bands like the Golden Earring, the Sandy Coast (both from Holland), Oia and the Janglers (from Sweden) and the Wallace Collection (from Belgium) — one of the best groups in the whole world I think!

They were the greatest surprise on the MIDEM Festival 1970 and make a kind of classical rock, but in a completely different way from Procol Harum, Nice or Spooky Tooth. Yes, I really think the time is right to stop ignoring our continental artists. — K. GOVAERTS, St. Truiden, Belgium.

Misbehavin'." "Chinatown."

Considering the exposure given to less-deserving modern and mainstream jazz artists, British and American, let alone the occasional venture into the avant-garde, I think we lovers of New Orleans jazz might have been given a little more air-time, particularly as one of our very best N.O. bands was concerned and the distinguished former pianist with the Bunk Johnson and George Lewis bands surely deserved a television spot as well! — LES PAGE, Kings Norton, Birmingham.

THERE HAS recently been plenty of praise for the Who concerning their performances on "live" gigs. This is, of course, fully justified, but I feel that some of this praise is also commended by their roadie — Bob Pridden.

Bob sets up the PA wiring, tunes all the amplifiers and mixers to produce the perfect acoustics heard wherever the Who play. The Who are a great group, but they also have (and need) this great roadie. — J. HUBBARD, Hull, Yorks.

AFTER WAITING a long time for the BBC to notice the Barry Martyn Band, we finally heard him with Alton Purnell on last Saturday's "Jazz Club." We heard Alton play just 4 numbers; "Yearning," "Alton's Blues," "Ain't

MAILBAG

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

SHOCKING BLUE: one of several continental groups who deserve success

£100 REWARD

for recovery or return (no questions asked) of GUITAR stolen from

DEEP PURPLE

by over-enthusiastic admirer(s)

last Saturday, February 28th

from stage of

Philharmonic Hall

LIVERPOOL

Description: Black Fender Stratocaster, with white scratch plate, maple neck and extra large tremolo arm. Serial number: 221737.

Write or phone:

HEC ENTERPRISES
25 NEWMAN STREET
LONDON, W.1
Tel. 01-636 3911

£2 records? At least make them good!

I HAVE read that the price of an album is to be raised to £2 or more, and would like to say that before record companies put their prices up, they want to make sure the records are made properly.

I have recently bought LPs by Ten Years After and Jeff Beck; I have found white scratches in the grooves and these cause the needle to jump across the groove concerned, which means you cannot listen to the track as it is ruined.

Friends of mine have had the same trouble with "Led Zeppelin II" and Chicago. Be fair, record companies, 37/6 is a lot to pay for an unplayable LP and what's worse, the record shop won't take them back.—W. G. WHITBY, Dinas Powis, Glamorgan.

SO THE already exorbitant price of LPs is to be increased. I suppose this was to be expected since sales of LPs now exceed those of singles by an appreciable amount.

The real crunch comes when we learn that EMI in their infinite wisdom, are to increase their Harvest label to 45s. I should like to challenge this price increase. To me this is just a case of exploitation. I fail to see, apart from the two-colour label, how different the Harvest records are from the ordinary run of the mill EMI discs. Certainly the quality of the recording is no better, both Edgar Broughton's "Wasa Wasa" and Roy Harper's new LP (the two Harvest LPs I have) being of mediocre quality.

No, I'm sorry Edgar, either change record labels or I'm afraid I shall have to suffer and do without your new LP (when it eventually comes out).—JOHN HOWELL, Romford, Essex.

CONCERNING THE reasons given for my leaving Formerly Fat Harry in the MM: musical dissatisfaction was the sole cause of my departure.

Erroneous journalism cannot really conceal the fact that the critics' beloved "jazz-pop" entente is just not happening. Incidentally, I am not married and hardly respectable. — ALAN JACKSON, London.

I DO WISH the girls on Top Of The Pops weren't stood in a row behind bars — they look like a load of tartis tooting for customers. — R. HEAD, Tunbridge Wells, Kent.

I HAVE read with great interest the method Jonathan King intends to use to signify his presence in his new Daimler — surely, would it not be more appropriate if he had a pennant designed which could be flown to indicate his presence behind the blackened windows. After all the Queen employs a similar method to show she is in residence in the several royal palaces. — T. JONES, Soho Square, London, W.1.

RUSSELL UNWIN'S "Contemporary Classics" column this month features reviews of records of music by Vivaldi and Giuliani (18th century), Rossini (19th century) and Ravel, Dukas and Gershwin, who were all dead by the end of 1937.

It would be a pity, if "Contemporary Classics," a unique and valuable contribution of which Melody Maker can be proud, were to be allowed to degenerate into "Pop Classics"; records like this are widely advertised and stocked by most record shops, unlike those of contemporary music which so desperately needs a wider dissemination than it at present gets. ANTHONY WREN, Hatfield College, Durham.

ALONG with many others I enjoyed the Benny Goodman concert at the Festival Hall last Saturday, and I agree with most of the comments of your reviewer.

However, I consider it most unfair to dismiss the artistry of Miss Barbara Jay as "a girl vocalist" with no mention of her name at all. Barbara Jay has established herself as one of our top girl singers and her performance was a very popular part of the concert.

I am surprised that a supposedly musical paper like the Melody Maker should not even take the trouble to find out her name. — JACK EMBLOW, Uxbridge, Middlesex.

Those TV blues...

THOUSANDS of people ask me each day why I don't appear on television. So now I'm asking you, "Why don't I appear on TV?" Hundreds of unknown bands appear regularly, yet I still haven't made the grade.

I am writing to you because if it hadn't been for Max Jones and others I wouldn't have appeared anywhere.

Both channels have gone



CHAMPION JACK

coloured, what's the matter with me? — CHAMPION JACK DUPREE, London, W.1.

BLACK SABBATH

Sole Agents: FIRST CLASS AGENCY
01-727 3506

POUNTNEY

England's largest Groovy Hairdressing establishment for Guys and Dolls.

GUYS. Our staff are flamboyant and reserved in styling, cutting, perming and colouring.

DOLLS. Our Ladies' section has everything, Guys to work on you. Hundreds of Hair Pieces and Wigs to try on without obligation.

HAIR TROUBLE. Harley Street Specialist, in attendance Thursdays and Saturdays, guaranteed results.

TOP POP STARS smarten themselves up with success, that's why many come to Pountneys for their Hairdo's.

BAR LOUNGE. Wait in the comfort of our Bar Lounge, Lunches, Teas, etc., served at your convenience.

POUNTNEY INTERNATIONAL HAIRDRESSERS

20-24 Staines Road, Hounslow, Middlesex
7 mins. London Airport. Nearest station: Hounslow Central, Piccadilly Line

Harold Davison & Marquee-Block present

AN EVENING WITH YES

QUEEN ELIZABETH HALL, LONDON

(Adjacent to the Royal Festival Hall)

SATURDAY, MARCH 21, 7.45 p.m.

TICKETS: 8/-, 10/-, 14/-, 17/-, 21/-

Available from Royal Festival Hall Box Office, all usual agents and Harold Davison Ltd., 235-241 Regent Street, London, W.1.

ANDY ROBERTS

works for the

"ST. ADRIAN CO. BROADWAY & 3rd"

2 NEW ALBUMS FROM

JOHN PEARSE

ALBUM OF RAGTIME GUITAR SOLOS

Price 7/-, post 6d.

ALBUM OF FOLK GUITAR FAVOURITES

No. 2 Price 6/-, post 6d.

From your dealer or

FELDMANS

64 DEAN ST. LONDON, W.1

RENE AUBREY

London's Leading Unisex Hair Salon
Men and Women

Our team of super-plus stylists are tuned in to your scene, cutting hair longer or shorter.

Highlights, straightening, perming are our speciality.

Head massage and hair treatments in our clinic.

Wigs and finest hairpieces fitted in private.

All at: RENE AUBREY OF CHESEA
122-124 Fulham Road, S.W.3 - FRO 5141-2

(Just five minutes from the King's Road)