The most popular paper

The MELODY MAKER has more readers than any other music paper in Britain. That is a fact. The weekly readership of the MELODY MAKER is 1,216,000.

This is well in excess of all other music papers. And figures out this week prove with facts what all our readers — musicians, enthusiasts and trade personalities — have always believed. The MELODY MAKER is the world’s most powerful and influential music paper.

These are not idle boasts. They are facts — issued this week after a completely independent readership survey conducted by a reputable research agency, Mass-Observation Ltd.

The results show conclusively that the MELODY MAKER has more READERS than any other music paper.

After a massive poll, these weekly readership figures have been announced:

- MELODY MAKER 1,216,000
- New Musical Express 1,079,000
- Top Pops (now Music Now) 546,000
- Disc and Music Echo 544,000
- Record Mirror 434,000

The MELODY MAKER is read by more MUSICIANS, both professional and amateur, than by any other music paper. This table shows the percentage of musicians in the survey who had read each music paper during the previous four weeks.

<table>
<thead>
<tr>
<th>MELODY MAKER</th>
<th>New Musical Express</th>
<th>Top Pops (now Music Now)</th>
<th>Disc and Music Echo</th>
<th>Record Mirror</th>
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<tr>
<td>Professional</td>
<td>17%</td>
<td>9%</td>
<td>2%</td>
<td>13%</td>
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<tr>
<td>Amateur</td>
<td>77%</td>
<td>51%</td>
<td>5%</td>
<td>30%</td>
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And proving conclusively the MELODY MAKER’s huge pulling power — this paper is read by more RECORD BUYERS than any other.

The chart below shows the percentage of people who spend more than £1 and more than £4 on records weekly:

<table>
<thead>
<tr>
<th>MELODY MAKER</th>
<th>Spending £1</th>
<th>Spending £4</th>
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<tr>
<td>Professional</td>
<td>63%</td>
<td>27%</td>
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<tr>
<td>Amateur</td>
<td>47%</td>
<td>22%</td>
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Melody Maker readers are best informed and equipped to cast a knowledgeable and critical eye over the whole field of music.

The MELODY MAKER covers the entire scene with the world’s finest team of experts. That is why sales of this, the world’s most famous music paper, are rising every week.

And why today this fact is established by figures.

The MELODY MAKER has the biggest music paper readership in Britain.

EMERSON, LAKE AND PALMER's world debut will now be at the Isle of Wight Festival at the end of August. And Joni Mitchell, Free, the Moody Blues, Family and Tasta have also been added to the bill.

Also appearing will be the Voices of East Harlem, a choir of coloured New York children who shared the bill with Jimi Hendrix at the Fillmore East last New Year's Eve.

Hendrix will be at the festival with his new Experience, which consists of Billy Cox (bass guitarist) from the Band of Gypsies and Mitch Mitchell (drums) from his original group.

Emerson, Lake and Palmer will NOT be appearing at the National Jazz, Blues and Pop Festival at Plumpton.

Exclaimed Keith Emerson: "We don't want a bill-topping position around me. We were told that if we didn't do Plumpton, we'd be in a bill topping position and we're not into that. We want to earn that position by the music we're playing and not on the strength of the names of the groups we were in before."

They spent two days recording at the Advision Studios last week. Recorded was the Greg Lake song "Take A Pebble," an instrumental written by the group titled "Barricades," and a new version of "Rondo."

The Isle of Wight Festival line up has now been rejigged and is as follows:

FRIDAY: Chicago, Family, Taste, James Taylor, Arrival and Lighthouse, a 12-piece American rock band.


America's Top 30 LPs

1. (27) STRANGER IN THE CROWD 1971 Bob Dylan Pressed in the U.K.
2. (30) WOOLWICH TERRORS' 2nd album 1971 Pressed in the U.S.
3. (7) WINTER 1971-72 The Band Pressed in the U.K.
4. (2) BLOOD ON THE DANCE FLOOR 1971 Queen Pressed in the U.S.

America's Top 10

1. (20) ALL NIGHT LONG 1971 Lionel Richie Pressed in the U.K.
2. (10) GAME OF LOVE 1971 The Isley Brothers Pressed in the U.S.
3. (9) GET UP AND GO 1971 The Guess Who Pressed in the U.S.
4. (1) FILL THE HOLE 1971 Crosby, Stills, Nash & Young Pressed in the U.K.
5. (5) WALTER TROUT 1971 Walter Trout Pressed in the U.S.
6. (4) GREATEST HITS 1971 Fleetwood Mac Pressed in the U.K.
7. (3) GREATEST HITS 1971 The Rolling Stones Pressed in the U.K.
8. (2) THE BEATLES 1971 The Beatles Pressed in the U.K.
10. (5) WALTER TROUT 1971 Walter Trout Pressed in the U.S.

Eric Burdon for Hyde Park?

ERIC BURDON is "almost certain" to be one of the 20 British Invasion performers to be seen at Hyde Park this year, said Barbara Scott, his manager. The Newcastle singer will be playing with his New Barbarians, who are one of the hottest groups in the world. Burdon, who is to visit London this week, is keen to see how the English audience takes to his set, which is designed to appeal to a younger generation.

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All-British Plumpton goes ahead

DESPITE the threat of a High Court injunction, the National Jazz Federation is to go ahead with its plans to hold its tenth annual festival, this year at Plumpton race course, Sussex.

The festival already has a huge line-up of all-British talent, and is to take place on August 6, 7, 8 and 9 despite the threat from Tony MP Martin Madden.

Groups approached to take part so far include Family, Groundhogs, Steam Hammer, Third Ear Band, Quo, Zep, and the MC5. The sessions are being rehoused at the beginning of next month to fit the arrangements for the recording.

They will also investigate possible showing in the States.

The group's second album has now sold over 1,000,000 copies worldwide and its first single, "Going Down," has sold over 300,000 copies in Britain alone.

The band comprises Eric Clapton, vocals and guitar; Mitch Mitchell, drums; Barry Bevan, bass; and Jack Bruce, vocals and bass.

The album has been produced by Bill Low, who also produced "Mr. Blue Sky," and by Jack Bruce, who also produced "Layla" by Cream and "John Coltrane," by John Coltrane.

The British Jazz Federation is to be awarded the CBE for services to the arts.

The festival is to be held at Plumpton race course, near Lewes, Sussex, and is to be opened by the Duke of Edinburgh.

Chicago to cut live LP here

The possibility of filming Chicago's performance for a live album is being considered by the band.

The sessions are now at the mixing stage, and will be completed in time for a release of the album next year.

The album is to be released in the States in November.

Harrison halts solo album

Country and Western material.

BLOE ALBUM

Mr. BLOE, whose single, "Groovin'," is coming up to the million mark, has suspended work on his second album.

The album was to have been recorded in Nashville and consisted of country and Western material.

Poco

... a crystal of all that is strong, gentle and intelligent in American music...

Friends review 'Poco'

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Presenting...

The great names in COUNTRY MUSIC

Zeppelin split denied

BUCK 50/50

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The great names in COUNTRY MUSIC

Poco

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Like his brother Johnnwy, Edgar promises to be a major talent on the rock stage for a long time to come.

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Marko Watts

Mark Davenport

Neil Robins

Andrew Mains

Photographer

Betty McConnell

Advertising Manager

John Jones

Provincial News Editor

M. F. Black

Stiletto House

155 Manchester

M2 3DF

Tel: 061 874 4211

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Johnny Cash cuts double album

CBS RECORDS are releasing a double album on July 31 featuring 20 tracks by Johnny Cash. The LP titled "The World Of Johnny Cash" sells at 49/-.

In the USA, titles include "Delia's Gone," "Busted," "John Henry," "Blackberry Love," "Casey Jones," and "Waiting For A Train."

Johnny Cash is currently working on a new film — with Nick Douglas — titled "The Gunfighter."

Meanwhile, in the UK, Johnny Cash, The Man From U.S.A., "continues its showings around Britain."


Negotiations are still proceeding for Johnny Cash to tour Britain early next year.

Family maxi single out soon

FAMILY have a maxi single out on July 31.

The first side is a five-minute version of the Gregor Meaker "Weaver's Answer," which was on the "Family's Entertainment album," and the second side is taken with "Strange Band," a new cut, lasting four minutes, and "Hung Up Down," a new three-and-a-half minute version of the number on the second album.

All three were written by lead vocalist John Whitney and violinist Roger Chapman.

The group come back from a fortnight's holiday next week and will begin work at Norfolk on July 20, followed by a concert at Croydon on July 27.

A British tour starts at New- castle City Hall on November 15. Other dates are November 24, Free Trade Hall, Manchester; November 25, Oxford; November 26, Birmingham; December 1, Bournemouth; December 2, Warrington; December 4, York; December 5, Southampton; December 11, Hammersmit, London; December 12, Wembley, London.

Johnny Cash: May tour Britain

JOHNNY CASH: May tour Britain.

£5-50 seats don't deter Frank's fans

SINATRA admirers are already rushing to buy tickets for Frank's two charity shows at Lon-
don's Royal Festival Hall in November.

The singer, plus Bob Hope and RIto Coward — who is compereing — will return to the Festival Hall on Monday, November 16.

The event is promoted by the United World Colleges, in which Lord Louis Mountbat-
ton is president of the interna-
tional council.

Negotiations for Frank Sin-
atra are handled by representa-
tives for Atlantic records.

BASESY SPECIAL

SHIRLEY BASSEY is given a special BBC interview on Thursday, August 3.
German invasion-'70 style

ARETHA FRANKLIN'S two performances at London's Odeon, Hammersmith, on August 14, already look like being a sell-out.

The box-office opened only on Tuesday, but impresario Arthur Harvey sold the SM on Monday: "Since your announce-ments last week of the two performances at Hammersmith, the Odeon box-office has not ceased to be deluged with applications for tickets."

As reported in the MM last week, Aretha - in between dates in Spain - has already met the Albert Hall date and Thursday.

She has now arrived in Spain, however, and winds up her short European tour with the Odeon concerts.

ARETHA Franklin.

James Brown concert off?

IT NOW looks as though James Brown's projected concert in Britain in September will have to be postponed. Reason: Lack of a suitable venue.

Originally, it was plan- ned to present America's king of soul at the Wembley Stadium on September 13. A spokesman for the American Program Bureau, promoters of James Brown, told the SM yesterday that they had to cancel the concert and look elsewhere for the suitable venue in Europe.

James Brown's concert is due to take place on September 13, at the Wembley Stadium in London. The concert was originally scheduled at the Albert Hall in London, but due to high demand, the box-office was unable to keep up with the requests for tickets. As a result, the concert was moved to the Odeon and Hammersmith, but even there, the demand was so high that the box-office had to close.

Aretha Franklin is also performing in London, with concerts scheduled at the Albert Hall on August 14. The box-office for this concert had not closed yet, and it was reported that the demand was equally high.

In the meantime, the promoters of James Brown have had to cancel the concert and look elsewhere for a suitable venue.
MELODY MAKER REPORTERS COVER THE WIDE MUSIC WORLD IN THE USA

NEW YORK NEWS BY VICKI WICKHAM

THIS WEEK I saw a "sneak" preview of Richard Pennekaker's (he made Bob Dylan's "Don't Look Back" and "Monterey") coverage of the Peace Festival in Toronto, Canada, last year. But the festival took place in September and this report hasn't got published until this September. That's a long way. It's actually worth waiting for, but that's not the point. Twenty or thirty years ago, I took a trip to the festival, loved it, but I didn't write it up. There was no film to show, just music and good music. The music was the main attraction. Our little Kentuckians, the Plow Boys, sang a lot of the folk music that was popular at the time. I think the festival was really something. It was a unique experience. That's why I'm so happy to see this report now. It's a great read.

The film opens with an interview with a young man who was at the festival. He talks about how he got there, what he saw, and what it was like. He talks about the music, the bands, and the atmosphere. He talks about the feeling of peace and unity that he experienced at the festival. He talks about the impact that the festival had on him and how it changed his life.

The film then cuts to the actual festival, showing scenes of the crowds, the music, and the performances. It shows the different types of music that were performed, from rock and roll to folk to blues. It shows the different groups that were there, from the Beatles to the Rolling Stones to the Who. It shows the different stages that were set up, from the main stage to the smaller stages.

The film then cuts to interviews with some of the festival organizers and some of the performers. They talk about their experiences and their reasons for being at the festival. They talk about the impact that the festival had on them and on the music industry. They talk about the future of the music industry and what they think it will be like.

The film then cuts to a scene of the festival grounds, showing the various tents and activities that were set up. It shows the different foods that were available, from hot dogs to sandwiches to salads. It shows the different activities that were available, from games to entertainment to shows.

The film then cuts to the final scene of the festival, showing the crowd dispersing and the festival coming to an end. It shows the different reactions of people, from disappointment to contentment. It shows the different feelings of people, from sadness to happiness.

The film ends with a scene of the young man from the beginning of the film, looking back on his experience at the festival. He talks about how much it has changed him and how much it has changed the world. He talks about how important it was and how he will always remember it. He talks about how he will always be a part of the music industry and how he will always be a part of the festival.
New style

Stevie Wonder physically independent, he has a mind of his own, and knows what he wants to do with it. Even before I heard the critics' remarks I realized I had made a mistake in doing other people's numbers. I knew that if I had wanted to entertain the people coming to the show we'd have to do some sort of program. So I was surprised when the people coming to the show were coming to listen to my songs. In the States it's different, you have to do them with some value of your own, or it wasn't all that big over here.

Stevie enjoys singing it. "I'm very happy when I write it. I can feel it, and I get over it the way it should be sung over a very important thing. I don't have any problems with the world having a look at my music. His next album will be a new one. A lot of the things on my new album deal with the social things, it's more me than anything I have done before. I was influenced by the things that have happened to me. I've been writing like this for a long time, but this is the first time that I have given me the opportunity to express My Cherie Amour" when I'm successful, I think I will be able to express that sort of thing." The problem is not as great as it used to be in the States. There are a lot of people about to do things that I've never done before, and that's exciting.

Discrimination

"But black people aren't the only people discriminated against. They have long been discriminated against because some people can't take the time to understand particular persons or people. When a person says 'I don't like it,' it's usually because they don't understand the person. It's not that they hate them, and because of that they don't like them. What about politics? I believe in a better tomorrow," says Stevie. "I'm not saying that I'm going to be here to push the way. I'm just interested in expressing my ideas. This is why my new album is dealing with. I don't know where I am, where I stand. I just hope when people hear the album, they don't say that it doesn't make sense to them. I don't want to be the guy that people see and then they say, 'Oh, I used to make the great stuff. I've got to go and see it. I'm not sure.'"

What happened to the jazz album he recorded some time ago? "The album was called 'Ev'rything's Beautiful,' which was a completely different thing for me. I did some different things, and I felt like I was in the company of great old jazz people, like Wes Montgomery, but he died before I could record them.

But I must say Iblow them all. I did push it, and play in places where they say, 'Oh, you're singing, but you can't afford to see the cabaret. Can you afford to see a cabaret? Can you afford to see a cabaret?' I don't know where I play, it's not something that I can afford to do. I don't know how to do that, you have to be seen by people who understand me, and who feel me.

But even more, it's the people I want to understand me. If I'm to carry the ideals of the young to the old then this is a new thing, and they have to learn to live for themselves.

A lot of people still have the family atmosphere, but there are more people involved to the point that they have to learn to do things for their families, and that's one thing that I feel is important.

And in a business like the recording business you can't always have a family relationship. You can't have a family relationship with people who are just people who are struggling to make a living. It's a business, and it's hard to get along with them all the time. I mean, I think if you're treated respecting by other people, it's okay. But you have to respect them and still do their jobs that's out of the way."

Then the loudspeaker in the audience was called, and there's Stevie Wonder, he's been on stage in five minutes, so off he went —
CAUGHT IN THE ACT

Free music or else!

move with the Laney

Free music or else!

THE RAVENS

THE RAVENS

VYVYAN

SABOTAGE

SABOTAGE


Leonard Cohen: Nashville album

moving office to Leeds.

Congratulations to John Stevens, whose name goes

in the line-up of this month's issue.

The first new outfit to

feature in front of a London audience this year has

been announced. It is the

new group formed by

guitarist Tony Iommi, who has

left Black Sabbath. The band is

called Rainbow, and will be

announced as featuring

guitarist Robin Trower, drummer 

Keith Moon, keyboardist

Roger Scott, and singer

Ronnie James Dio.

Warlock, the new group

formed by former Deep Purple

members, has announced

its first line-up. It will

feature singer David Coverdale,

guitarist Rick Allen, bassist

Jon Lord, and drummer 

Gillan. The band will

play its first concert on

March 14th at the Wembley

Empire, London.

New group Atlantic
cancelled last night's rehearsal

at the Roundhouse, Camden

Road, London.

Raver's guide to the week

TROJAN'S

SABOTAGE

SABOTAGE

VYVYAN

SABOTAGE

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EVEN MORE

Gracious!

Seasons
Magna Carta

MAY BLITZ

COLOSSEUM

"TALENTYNE SUITE"

DOWNES OPEN MUSIC

electric city

Vertigo
NEW POP SINGLES

BY CHRIS WELCH

WHO: "Summertime Blues" (Track)
Following hard on the heels of the studio-produced "American Girl," "Summertime Blues" is the live version of the old Eddie Cochran favourite taken from the Who's "Live At Leeds" album.

IT'S A HIT, AND NOTE SHOULD BE TAKEN OF THE "HOT IN THE JUKE BOX" "BEAT".

CHEEP BOOTS: "Baby Do I Need You?" (Fontana). A Dave Dee production, with a catchy, sort-of, occasional use of French horn, a xylophone, and some more and less successful harmonies. Funky, but not really such a bad record. It's a hit, unless it isn't.

FLAMING YOUTH: "Man, Woman And Child" (Fontana). Tellingly dumbing-down the music of the original, whoever it is who is making this thing, is turning it into a heavy pop rag, and they were well advised at anything, this monstrosity happily.

NOEMAN GREENBAUM WITH DR. WATZ'S MEDICINE SHOW AND JUNK GANGS: "Goodbye Sweet Babe." (Auntie). Much as you might like to get one, I wouldn't advise it. It's a hit, unless it isn't.

FRIDAY
14th, 15th, 16th AUGUST
150 acres of car park, 50 acres camping site, 300 toilets, half-acre licensed bars. Decent, cheap food, free covered accommodation. Beds for hire. All-night concerts.

FRIDAY
FREE TO WEEKEND TICKET HOLDERS
THE PRETTY THINGS
JUICY LUCY
ELTON JOHN
GROUNDHO gs
HUMBLE BUMS
All-night Folk and Blues Concert

SATURDAY
THE WHO
MANFRED MANN CHAPTER III
PENTANGLE
FAIRPORT CONVENTION
FOTHERINGHAM
GRAHAM BOND
ALAN PRICE
THE AMAZING BLONDEL
RALPH McCELL
CHAMPION JACK DUPRE
JO-ANN KELLY

plus yet to be announced Guests
Heavy Friends and Lights

THE only Festival in Britain ever to offer 50 hours of Top Bands

YORKSHIRE FOLK, BLUES & JAZZ FESTIVAL
Krumm, Barkisland, near Halifax

The Yorkshire Folk, Blues & Jazz Festival is the only festival in Britain ever to offer 50 hours of Top Bands. The festival takes place in Krumm, Barkisland, near Halifax, on the 14th, 15th, and 16th of August. The festival features a variety of bands, including The Who, Manfred Mann Chapter III, Pentangle, Fairport Convention, Fotheringham, Graham Bond, Alan Price, The Amazing Blondel, Ralph McCell, Champion Jack Dupre, and Jo-Ann Kelly. The festival is open to the public and includes free camping, toilets, and half-acre licensed bars. The festival is known for its high-quality entertainment and attracts music fans from all over the country.


**Night trip with Dr. John**

**DID YOU** wonder last week, why that enormous and terrifying electric storm lashed down on London?

Dr John Creaux, the Night Tripper, brought it with him.

Because at exactly the same time that the storm began, Dr John was starting a series of pre-dawn sessions in London's Trident Studios.

I arrived there too late to hear them recording, the first session, with Victor Young on organ, Steve York on bass, and Kenneth Treece on drums, but the backtracks were something else.

They cut one number, "Zoot Suit," which was a complete gag, way out in the 'blues'-end of the world, with a lot of funny jazz-and-popcorn, features himself and singer Joel Stein.

But the second session, when I stumbled in, the drum, was the killer. Held between 2 and 3 a.m., the session featured the following musicians:间的

The rhythm section of Delaney and Bonnie's band, Steve's Telecaster, Carl Radle's bass, and Granpa's Fender Telecaster.

The band assembled, got going, and led by Dr John's arrangement, and I was very taken with it. The rhythm section was very tight, and the solos by Steve and Carl were very well played. The backtracks were something else.

The rhythm section was led by Delaney and Bonnie's band, and the backtracks were arranged by Steve and Carl.

It was very relaxed, but I was very taken with it. The rhythm section was very tight, and the solos by Steve and Carl were very well played. The backtracks were something else.

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JAZZ SCENE

ARCHIE SHEPP, that tireless propagandist for black pride and politeness, was talking about the sociological system that nurtured jazz:

"Take a man like Stravinsky, a total man," he suggested. "I'm sure he could talk to you about Russian music and Russian history and you wouldn't be offended by that, yet I always get the feeling that whites are a little bit frightened or offended when I start to include my history."

I've got news for you, Archie, some of them can't stand it! That quote comes from my recent book, "Jazz People," and the fact that it was exclusively devoted to the words, opinions and ideas of black musicians upset a lot of people.

A couple of reviewers suggested that it was a ploy I hadn't seen fit to include any white musicians to give a balanced view of the jazz scene, but why should I if they won't match my publicity out of all proportion to their contribution to the music's development?

Russian music, the subject for my book, I've heard by (by) some cutting-edge connoisseurs as "tough" even more than jazz and I'm sure I have, in the world of jazz, music which is growing more and more interesting.

And when will white leaners—when will they ever learn—on that music has no color. And they have been many exceptionally great white players—but I would hate to be without the still memorable voices of Eddie Heywood, Pee Wee Hawley and some others, some of whose facts are written on the wall for all to see.

The creative source of the music, its emotional content and force of reference, every time I cite right down to the last note is our great Negro. And now New Orleans applied to European-manufactured instruments has come from black culture. But how can they say that when people like Charlie Parker, Dizzy Gillespie, like known trumpet player who teaches at a Connecticut college and whose BYG—Actual album, "Kentonaise," is such a compelling work—come from paternalism, "loveable not mixer," thinking.

What is more dangerous is a thing going on more and more among local musicians who want that Europe's contribution to music is more revolutionary than any other. It is a more standard, moral thing what is happening in America today. But how can they say that when people like Charlie Parker, Dizzy Gillespie, like what they have on black music. That's where the Beat Apex comes from; it's body music, not head music. Larker to Tj Kirk. Black sailor who goes on the ship, make certain things from their path.

But there's the Beat Apex comes from; it's body music, not head music. Larker to Tj Kirk. Black sailor who goes on the ship, make certain things from their path.

Too, isn't it, how people behave at a big band. The honest fact it's more something.

"Dictionary of Jazz," which listed musicians by race, is the background suggests that he wasn't afraid to draw a line. It's more a complication of a personal level, which people do not say that they have got a rather here or in the States. Funnier, isn't it, how people behave at a big band. The honest fact it's more something.

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And this is something that Parker did. The honest fact it's more something.

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MICK JAGGER

IN A TONY RICHARDSON FILM

as

"NED KELLY"

ON GENERAL RELEASE FROM SUNDAY JULY 19th
AT SELECTED ODEON AND OTHER IMPORTANT THEATRES

EMI singles up to 9s 6d.

THE PRICE OF EMI singles has been reduced by one shilling on Monday—and the move may well encourage other companies to follow suit. Though singles now cost 9s 6d compared to other companies' 10s, the cut will still leave them 6d ahead of EMI's 9s 10d.

Polydor recently announced their singles would be sold at 9s 6d, though their EMI records remain unchanged. EMI have now followed suit, probably to prevent possible copycat actions.

The move is in line with the retail price of singles being reduced from 10s to 9s 6d. A compromise for EMI fans, but a major change in the retail price of singles.

A Single Doll's Worth

The price of a single doll has been reduced from 10s to 9s 6d. This move is in line with the retail price of singles being reduced from 10s to 9s 6d. It is a move that should be welcomed by EMI fans, who have been paying more than their fair share for singles.

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THE OLD ADAGE that success comes to him who seeks it undeniably rings true for Family, who, in Pied Piper Fashion, have gathered in their wake a stream of devoted followers in their progress through clubs, colleges and festivals.

Their hallmark—an amalgam of rock rhythms, rounded by Roger Chapman's nicely-tuning vocals that is to vibrate what Maria Callas would be to soprano—has given them considerable success in terms of the albums they have so far released. On another level, however—success in the singles market—they have been consistently frustrated. Their last single, "Today," died in the death chart terms, and their most successful release, "No Wife's Fools," was only a very modest hit.

Conspiracy seems to be afoot to keep the band's music off the airwaves and their faces off TV. This appears to be the reason for their comparative failure on 4 p.m. r.p.m. at the same time as their albums, needing less promotion, are selling in droves. Rob Townsend, their drummer, certainly said: "It sold fairly well, I suppose, but very slowly. It's not behind it, I don't think they thought. The trouble was that the radio and TV were very commercial, partly because there was about four minutes long, so it did not get much airplay. It was a very, really, because the band liked it and it has potential, it just wasn't the right look. Although we have done TV shows like Decco Two the Top Of The Pops. The situation is even more extraordinary when you take to the knife the continuing promotion of the singles.

Our popularity does seem to have waned. However, in a Newcastle pub last week we were listening to a family of hard-rock fans and heard a couple of decent tracks of our album. They loved Roger. At one gig aelpfand was giving backstage interview at Ring that Ring.

By MICHAEL WATTS

The band was incredible. The Newcastle. We could see the look on their faces, the excitement of having heard their band for the first time. This, of course, is a growing trend. The band is not near the height they achieved a few months ago, but they are still good and have potential. Their next album is said to be their strongest yet. The band is now more mature and their music is more sophisticated. They are taking their time over production, which is a good thing.

ROGER CHAPMAN: "Drove himself too hard, became completely exhausted."

They've still not had a hit single — but does it matter much?

coming soon: jeff beck's new tamla motown sound

The Saga of Jeff Beck has been a long and controversial one, with the guitarist being associated with various members of Vanilla Fudge. Now, at last, he seems to be on his own. The new album, advanced and in a much anticipated way.

Jeff Beck was a musician, producer, and record producer. His discography includes a number of well-known tracks. He was one of the first electric guitarists to develop and popularize the use of distortion and feedback effects.

Jeff Beck's career was marked by constant change and experimentation. He was known for his innovative and technically advanced playing style, as well as his willingness to incorporate a wide range of musical influences into his music.

Jeff Beck's music has been described as a blend of rock, blues, jazz, and classical influences. He is considered one of the most innovative and influential electric guitarists of all time.

The new album is set to be released soon, and fans are eagerly waiting to hear the new music. It promises to be another groundbreaking release from one of the most influential guitarists of all time.

sound sense

Laney Diamond: Ajax: Harmony

It's important that you consider both cost and quality when buying instruments, you get sound quality at sensible prices when you choose Laney amplifiers. speckers and guitars. We take the looks of life on the road and still come over with power performance. They won't stop playing you to. so you won't be playing at the time. Diamond 800 — a great game very sensible, well built and made portable. Ajax drums—the right beat at the right price. Harmony guitars—good-looking great that sound good too.

All sound quality, all sensibly priced, see them at your Boosy & Hawkins dealer.

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ROGER CHAPMAN: "Drove himself too hard, became completely exhausted."

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The Saga of Jeff Beck has been a long and controversial one, with the guitarist being associated with various members of Vanilla Fudge. Now, at last, he seems to be on his own. The new album, advanced and in a much anticipated way.

Jeff Beck was a musician, producer, and record producer. His discography includes a number of well-known tracks. He was one of the first electric guitarists to develop and popularize the use of distortion and feedback effects.

Jeff Beck's career was marked by constant change and experimentation. He was known for his innovative and technically advanced playing style, as well as his willingness to incorporate a wide range of musical influences into his music.

Jeff Beck's music has been described as a blend of rock, blues, jazz, and classical influences. He is considered one of the most innovative and influential electric guitarists of all time.

The new album is set to be released soon, and fans are eagerly waiting to hear the new music. It promises to be another groundbreaking release from one of the most influential guitarists of all time.

sound sense

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"THE LITTLE RICHARD STORY" (Joy—2 Lps). Selling at top-price under two quid, this must be one of the year’s bargains. The material comes from the now-defunct Vee-Jay catalogue, and includes all Mr. Richard’s hits and a few more besides. A great exception of the gospel, "I Don’t Know What You Got But It’s Got Me," which Richard should put on a single as soon as possible.

But I digress, because "The Little Richard Story" contains everything that Harpo Marx could wish for. The﹩1.99 bargain of this disc is a pure bonus.

"LITTLE RICHARD: Boasting, thrashing drums"

LITTLE RICHARD: Boasting, thrashing drums

VOCAL RECOMMENDATION: "R.C.这些问题 does a four-piece band that, basically, sounds like a pair imitation of Black Sabbath, but with a Saxon split.

These two attributes figure prominently on the first track, "The Golden Age of British Dance Bands," which has someと共にatures of Sabbath, and a good deal of the Jim Reeves' back music experienced in spoken phrases about blood dripping down the dead man's face. The track is a real triumph for the Van Ronk's literary and musical talents, and it's enough to make it worthwhile. It's easy to see what Mr. Richard's trying to do: make some money and have some fun. This is his way of saying, "Look, I'm playing rock, and I'm doing it as well as possible, and nowhere letting it all hang out. It just doesn't ever let you hear anything else." The result is a gloriously amusing tribute to music butting heads to the level of Mr. Richard and the Court of the Golden Age of British Dance Bands.

HISTORY: "R.C."

VOCAL RECOMMENDATION: "Breathless, hazy sounds from a four-piece band that, basically, sounds like a pair of thrashing, playing, and a singing rock. It's pretty much what you'd expect, but that's not always the case. Richard's playing takes on a slightly more clayey as possible, and nowhere letting it all hang out. It just doesn't ever let you hear anything else." The result is a gloriously amusing tribute to music butting heads to the level of Mr. Richard and the Court of the Golden Age of British Dance Bands.

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HISTORY: "R.C."
ROBERT PAYNE. "The Best Of Otis Redding" (Regal). Stax's latest release is a two-disc boxed set which features the best of the late soul legend. The album consists of 31 tracks from Redding's extensive output, and includes hits such as "Sittin' On The Dock Of The Bay," "Respect," and "(Sittin' On) The Dock Of The Bay." The album provides a comprehensive overview of Redding's career and is a must-have for fans of soul and R&B music.

A.L.

NEW POP ALBUMS

Three-album set from Woodstock...

RICHIE HAVENS/SLY & JOE Cocker: Woodstock stars

Peace, love and music
at £7 10s a time

WOODSTOCK (Atlantic - 3 LPs). If you've seen the movie, you'll want this album — that's for sure. Everyone will have his or her favourite performance from the film of the 1969 Woodstock Music and Arts Fair, and most of the songs in the film are reproduced here, notable exceptions being John Sebastian's "Younger Generation" and Joan Baez's "Sweet Charlie," the latter of which was glaringly

away. To clear up any possible misapprehensions straight away, all the tracks on this three albums were recorded live at the festival, and also featured are stage arrangements, and also included are the many musicians who are now working in the background as acousticly and memorably as possible to people to climb down from the scaffolding.

The quality of the recording is sometimes excellent, sometimes flawed, but that's because it's an overall atmosphere of the album, including that of the overall sound of the album, which is a bit of a mess. The album's strength lies in the voice of Carla Thomas, who provides a powerful, soulful interpretation of the title track, "I Want To Do Me (Fist Cheer)" which

takes their fancy. The band rock packages are no less

powerful, but the overall sound of the album is disp

satisfactory.

BARRABRA LEWIS: "The Many Faces Of.... (Black). One of the things that do make this album such a pleasing listen is that there are no

unsubtle attempts to communicate with the listener. If we sing, for example, "(I'm) A Girl Who's On The Run," the song becomes something more than a mere description of the singer's situation. It becomes a revelation of the singer's feelings and desires. And that is what makes this album such a success. It is a

powerful, soulful performance which

will not be easily forgotten. It is a

true masterpiece, and a great addition to the singer's career. B.B.

NARREY: "The Isaac Hayes Movement" (Black). This year, Isaac Hayes, who

has been one of the most influential and successful musicians of our time, has released a new album. The album is called "The Isaac Hayes Movement," and it is a collection of songs that reflect the

artist's considerable talents as a singer, songwriter, and producer. The album features a variety of styles, from soul and funk to disco and rock, and it is

a testament to Hayes's versatility as a

musician. The songs on the album are

powerful and moving, and they

are a reminder of why Isaac Hayes is considered one of the greatest musicians of all time. The album is a must-have for fans of soul and R&B music.

JUNIOR WALKER AND THE ALL STARS (MCA). One of the great hits of the '60s, "Take Me To The Top," is back in a new version. The song is as fresh and exciting now as it was when it was first recorded. The band's tight, soulful vocals and catchy rhythm

make the song a true classic. MCA.

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Redbone (CBS). Presenting some more of their heavy hard rock. You are waiting for it, you've been waiting for years. Like they say, "It's just a taste of what's to come." It's "Redbone's Are Going To Take the World By Storm." It's their second album and they're ready to rock. This one's got the meat! With the guitar, bass and drums and the whole band, they're going to take it to the

next level. They promise to play with a lot of energy, and they're going to

make you feel like you're right there in the middle of the action. They've got

something special for you, and they're not afraid to show it. So be ready for a

rockin' good time with Redbone.

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6. DECCA
GETTING INTO SECOND GEAR

TIME AND A WORD/YES

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HIGH UP on the sixth floor of the plush Londonderry Hotel, Mayfair, Eric Burdon was sitting with his feet clad in pumps, tucked beneath him, looking for all the world like an urban gent.

Chloé Steensteen once referred to him as "the shy, little singer," but we weren't so sure of that. Certainly Burdon himself doesn't give the impression of anyone about pop stardom. Like his serious man, but perhaps not so much, an age of pop politicises he is right up there with the Country Boys, the Lennon and the rest of the hot political prophet. If the world has not changed appreciably, his music has. Neither have the lines. He's become a hard-boozing blues singer. He went soft.

Well, it's all changed again, apparently. He has spent the last few months, trying unsuccessfully to keep the movies and almost incidentally, forming a band. He has called - wait for it - WAR.

Burdon does not see the title as implying a conscious dedication to all his past passion and violence. The way he sees it, they go hard to hand, like "love and marriage."

I believe in war, and love, " he declared recently. "You can go to war today and not know what point it is as well. I spent the first half of my life in a cop feel, but I am black and I judge things objectively. I do agree that acid softened me but was a deviate against the natural order of things when I got drunk.

"But I have changed. You know, there's a term that's disappearing and that's the word 'game.' It means to be good and a man at the same time."

So humor power was not just a made-up story to the tune of a song or anything? "Oh, that's just the kind of language that is not the kind of language that I am," he said. "It was a new life. I couldn't live like that. It had something to do with my body, which I had to change. I was not the same man for me and for many people." It was a time when these who once made music have become involved with every aspect of life there. Violence interests him deeply, to the extent that he does not need weapons. This paper does not mean to kill him, but it is true to point out that his mind has evolved and he is not the same man as before. But in "Hospice," he feels he has not made it through to the other side. That is the cross of the game. It is sad, he says, and life is bad, but he loves his bandmates and it is hard work for them, he says.

"A lot of people do not appreciate me for me and for many people."

He likes, in that he exists, his bandmates, which are people and there is no one person," he said.

"There are no more bands or groups."

He has become interested in a process of sorting the nuts out of the chaff. "There are four people and there are only two," he said.

"All of the others did not make it through to the other side. That is in the cross of the game. It is sad, he says, and life is bad, but he loves his bandmates and it is hard work for them, he says.

"A lot of people do not appreciate me for me and for many people."

In the end, he says, all that exists is the band, and the two people."

One is a cop, representing the straight Establishment, the rock and role in the state, the pillar of the fully orientated Establishment, which is composed of "those kids who take the right door, keep the right clothes and make the right moves.

The dramatic incident revolves around the subsequent clash of these respective members. If they are right, then the movie, he says, is what you turn to.

If all this sounds involved, his subsequent words, he desired, will pale in comparison. He expounds a premise that the title of the magazine was wrong, although he has already been put in the position of having to make it. The movie, he adds, is the combination of every experience of every experience and every experience. He added: "I feel that, in the end, there are three faces of the people who are there, and they are always working for the same goal from time to time with two weeks at the sea - virtually put body and soul on the line to get what you want." He feels that through his presented movies he can do something. He refers to his having to knock down the Establishment. Certainly, politicians can do nothing. Not, as they are outsiders, nor can they have the kind of things that the people started off doing. He got involved in his performance, and want his own world of 

The people who are there, and they are always working for the same goal from time to time with two weeks at the sea - virtually put body and soul on the line to get what you want."

Eventually, he said, by a force of his own. Maybe Burdon has got a point, after all.

MICHAEL WATTS

BURDON on War, Peace, Love and Hate

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D-Contact: James Maunders (QLD & NSW), Rodney Hill Lane, Waterford, Herts. Tel: Watford 253205
As they face the Tory promise—or threat of Free Radio,

WHAT'S WRONG WITH FREE RADIO?

JOHN PEEL: What's wrong with Free Radio? One The fact that you can listen to it for an entire week without learning anything that relates to what's going on. I don't know whether it originates from the producers or where, but there doesn't seem to be a tendency that the programme should be free-form if possible. Which is sad.

This is why I get into radio in the first place, because it doesn't have a potential to be immediate, which newspapers don't have and television doesn't have yet, because everything seems to be so planned.

But you should be able to discuss things as they happen, even on the best of Free Radio. I know about events that are occurring, but I suppose the advertising thing comes into it, but I feel they don't really want to talk about what you want to talk about.

I write a thing recently about Free Radio and got a lot of abusive letters about it because a lot of people are Lawson that Free Radio equals law. But it's certainly black is white and grey.

Commercial radio can only promise they can only propagate one thing. To me, the two things are completely opposed. If you work away at the BBC, you're own thing and don't have that. They don't have that. They're very good music—some of the best music in the commercial radio show up on there every night. But it's really too black-and-white.

Commercial radio there seems to be a whole lot of hands on the hard machine and have them do 24-hour output. Or there's nothing to do but to advertise. It's been I think it's just that there's no doubt you get more freedom than you would with commercial radio. There are lots of things going on in Free Radio that should be alternatives to it. I'm not advocating it.

I think that's appalling. Ideally everyone should be doing the commercial sort of thing. But for people to say they're constantly doing— That Free Radio in commercial radio, well, that's a load of—

KENNY EVERETT: You are on and another pop, you can't best commercial radio. You just can't be a pop. Free radio is the most exciting thing they ever much they try to bring over to the BBC.

I'm going to have my own television programme on Free Radio doing it. I'm going to just go and do it. I'm just having it on my TV thing going. It's Radio One, my own idea. I'm going to have my own Free Radio programme, because I really like the Radio One programming. It's really good. I'm going to have it on Free Radio. Just get it.

Radio One people themselves agree that it's a waste. They try to do pop, and they try to do prog. They try to do pop and prog, not before it really started. They programme is the most exciting thing in all of your taste. But you have to do a large for only a very few. There are no one hands-on Free Radio, and you're just doing it by a piece of staff who are on the air

Free Radio is an exciting thing, and you're going to have to do a large. You can't do it. It's the commercial thing. I guarantee you, there's going to be no. They'll be a bit of a laugh. It's just as a deputy, it'll be the one in the middle for Free Radio. It's not just Free Radio, but I guarantee you, it'll be the one in the middle for Free Radio.

JOHN WALKER: The Tories have been hap- py about with free radio without really stopping to think about it. We're not going to have a lot of Radio Carolines and Radio London stations with a transmitting ability of about 50 miles or so. It's such a very limited audience. Whether you or me will work depends upon whether people can be encouraged to listen. As you can imagine, producers are going to be a few. It's a very small audience. And they're going to do the business.

JOHN PEEL: Free Radio One, the local radio stations with a transmitting ability of about 50 miles, is a very limited audience. Whether you or me will work depends upon whether people can be encouraged to listen. As you can imagine, producers are going to be a few. It's a very small audience. And they're going to do the business.

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PIE PETE DRUMMOND  
I'm not in favour of commercial radio

MIKE RAVEN  
Any monopoly in entertainment tends to be inflexible

JIT MAY be several weeks before the record-buying public can obtain a copy of the latest Brian Rambler LP, the second album by the Yardbirds entitled "Get Your Ya-Ya's Out!" but this week Melody Maker has heard an acetate of the new album for review.

It is not known on which label the album will appear, and when it will be released. What is certain, however, is that the album will contain some of the Yardbirds' most compelling music, and that it will be a major event in the history of popular music. The album is produced by the band's own manager, George Martin, and is a fitting tribute to the innovative and creative spirit of the group.

The album opens with "Cat's Whiskers," a powerful rock-and-roll track featuring some of the best guitar work of the year. The song is followed by "I'm Your Man," a soulful ballad that showcases the band's ability to mix different styles and moods.

The most anticipated track on the album is "Foolin'," which features a stunning guitar solo by guitarist Jimmy Page. The track is a masterpiece of blues-rock and has a timeless quality that makes it a perfect addition to any collection.

Other standout tracks on the album include "Can't Move On," a driving rock song that showcases the band's talent for writing catchy melodies, and "I Can't Stand It," a powerful ballad that features some of the band's best vocal harmonies.

The Yardbirds' second album is a testament to the band's creativity and willingness to experiment with different genres. It is a must-have for any fan of rock music, and is sure to be remembered as one of the greatest albums of all time.
New names that could break the sound barrier

HORIZON

More power to the People Band

ONE DAY in October, 1968, Charlie Watts led a group of musicians called the People Band into Olympic Studios, London, and recorded an album with them.

The music they played was extraordinary: free improvisation with no barriers, no restrictions, and all memory washed away.

It took 18 months for the album to appear, having been hawked round record companies by Watts and the band's manager, Kim Fowley. This was during a period, and when it did come out, when the well-known stories of amnesty of often reserved for such forward-looking projects.

Epic Records, who were involved in the final decision that the music was too much at the moment. They decided to hold it in a drawer for a few years until the right moment, and the right moment came.

"We got into contact with Charlie because he's a friend of Terry's," said Watts. "Terry asked us to record his music and we got 30 minutes to play it and record it. We were working on other projects and we had a lot of other things to do. We didn't think it was going to go anywhere, but eventually it did."
Bumpers to you!

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FAIRPORT CONVENTION  
MOTT THE HOOPLE  
BLONDIE  
FOTHERINGAY  
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JOHN & BEVERLEY  
NICK DRAKE  
DAVE MASON  
JIMMY CLIFF

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Know your Onions!

RED ONIONS? To British ears the name may not be all that familiar. If not, I dare say it is going to be. The Red Onions are Australian, but they have spent a fair bit of time in the Mother country of late years. And they are not done yet.

The band, originally and perhaps officially still known as the Red Onion Jazz Band, first visited Europe in June of 97. That trip took them to Poland and many points west, including Paris.

They returned home to Melbourne, in VA satisficed with the success of the European tour, and decided to partner with London's 100 Club. "On their first tour, which lasted many months, I always found they did very well for me. I would recommend them to anyone. They are good business. And in Australia the Onions are considered to be one of the most professional jazz groups."

The bands have played in over 170 clubs on tour, and have a reputation for being a great jazz band.

"When we play, we try to make sure that we have a good, strong sound for the audience. We want them to enjoy the music and feel that they are part of the performance," said the lead vocalist, a native of Australia. The band consists of four musicians:

1. The rhythm section featuring bassist and keyboard player
2. The lead vocalist
3. The trumpet player
4. The saxophonist

Their repertoire ranges from the mainstream of American jazz to the more experimental sounds of free jazz. The band has played in major festivals and has gained a reputation for being one of Australia's top jazz groups.

Max Jones talks to Australia's Red Onions

Their repertoire ranges from the Russell and Ellington-Hoppe small group music, through the late Coleman Hawkins, up to the 1920s. The band also incorporates figures like Rex Stewart, Jazzie Johnson, Armstrong, Luce and others. They have a complete, yet varied, approach to their music.

"We do about 80 per cent of the numbers Russell recorded," explained trombone player Allen Brown. "We love the music and it seems just right for us, partly because it's a slower tune. We find we're more suited to those numbers, especially those that have a lot of room for improvisation."

The Onions, from the subtlest phrasing to the most obvious interpretation, are able to bring an air of sophistication and charm to their music.

"To begin with, they go in for singing in quite a large way (an Australian 'buck-up', if you like) and in addition they feature instrumental doodling in a manner which keeps, at times like this especially, a musical note intact."

"I wonder how long the Red Onions expected to remain in Europe, before they decided to tour again. They have been touring Europe for the last six months, and they seem to have been very popular there."

"Taking things as they come, we decided to make the most of it and continue touring. Of course, it was a bit of a shock not to be playing again, but we're getting used to it now."

"Well, we've been in Europe for about six months now. It's been a great experience, and we've been able to play in some really great venues. We've played in Paris, London, Berlin, and other places. It's been a great opportunity, and we're looking forward to playing more in Europe in the future."
acoustic guitars

Three top guitarist choose their greats

Hank Marvin

Ken Sykora

Alan Parker

of Blue Mink)

the John Pearse
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HOKADA GUITARS

Set up your own finger-bass.

a three page MM special feature

edited by Laurie Henshaw

GUITAR GROUPS are getting
swinging off. Figuratively speaking, of course.

Today, there's a massive boom in acoustic guitars. The sales graphs are leaping in the offices of manufacturers throughout the world. Not only are more acoustic guitars being mass-produced, the specialist demands of discerning soloists and players in folk-style groups are causing a renaissance of what was once a dying craft - the hand-built guitar.

Yet the electric guitar has lost its influence on jazz, classical, and pop music. It has stopped being the innovation of the 1950s and 1960s, and is now suffering from a slight decline in sales. The electric guitar has dominated the market for a long time, and now the acoustic guitars are making a comeback.

The folk-guitar boom is one of the most significant developments in the guitar industry in recent years. It has been sparked by a growing interest in traditional music and a desire to return to the roots of the guitar. The folk-guitar movement has spread from the UK to the US, and now to other parts of the world.

But the interest in folk music is not the only factor driving the popularity of acoustic guitars. The increased awareness of sound, and the desire for a more natural sound, has also contributed to the rise in sales of acoustic guitars.

Many people have been attracted to acoustic guitars because they are more versatile than electric guitars. Acoustic guitars can be used for a wide range of music, from folk to classical, and even jazz.

The current popularity of acoustic guitars is also due to the increased use of acoustic guitars in recording studios. Many recording artists are now using acoustic guitars in their recordings, and the demand for acoustic guitars has grown as a result.

In conclusion, the acoustic guitar has come full circle and become the guitar of choice for many musicians. It is a versatile instrument that can be used for a wide range of music, and its popularity is only expected to increase in the future.

Three top guitarist choose their greats

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HOKADA GUITARS

Set up your own finger-bass.
Tuning it...back-room guitar-making is becoming a profitable pastime for amateur craftsmen across the country, who make a steady, spare-time income in attics, garages, workshops and other makeshift workshops.

Some of the amateur makers prefer to satisfy themselves and their friends, but others are taking advantage of the opportunities available to producers of handmade instruments of all kinds, and have launched successful guitar-making workshops.

An established fretwork-instrument expert known to everyone in the music business is John Bailey, who makes all the way from a small blacksmith's shop in Edgehill, where he is a special agent, to his studio in the LCC launching area. Bailey says he is interested in the guitar because he has no plans to make his own instrument. He takes apart his guitar and makes it into a motorcycle.

He taught himself to make electric guitars and basses by reading books, playing different instruments and making and selling his own instruments. He has been very successful in the last few years, and is selling his guitars for about £150 each.

For Bailey, electric guitars have more trouble and are hard to make. But in the last few years, however, he has made a large number of electric guitars, mainly for himself and for friends. He has also made a few basses, and is now making one for his friend, who is a professional bassist.

His instruments are made from various kinds of wood, including rosewood, spruce, and maple, and are finished with chrome and brass.

For the making of the guitar, John Bailey uses mainly maple and spruce for the body, and ash for the neck and headstock. He also uses chrome and brass for the bridge and fingerboard. He uses very fine wood which he also has for sale, as well as a large collection of wooden parts, and for the neck, as well as a large collection of wooden parts, and for the headstock.

TEN YEARS AGO the 12-string guitar was not taken seriously and seldom bought. Five years ago I was commissioned to write a 12-string tutor and method today this country has the benefit of the work of some very distinguished instrument makers and professionals.

TEN YEARS AGO the 12-string guitar was not taken seriously and seldom bought. Five years ago I was commissioned to write a 12-string tutor and method today this country has the benefit of the work of some very distinguished instrument makers and professionals. The 12-string takes on a new dimension in the hands of the contemporary musician, and the evolution of the 12-string guitar is now being seen in all its glory.
Five guitarists... five very different styles

Gettimg down to the Meat

MICK DOLAN

The seven-string, tuned to a more scientific pitch, is a comparatively new departure for the acoustic guitar. Some manufacturers have been using six-string, 1/4"-inch Folk guitar, with some success for the last few years, but there is a lot more to the seven-string. It has a much broader range of pitch and tone. The seven-string is particularly useful for soloing and playing with a band.

The seven-string is also used for fingerstyle playing. In this style, the guitarist uses the right hand to pluck the strings and the left hand to shape the notes. The seven-string gives the guitarist more flexibility in playing intricate melodies and complex rhythms.

A recent innovation in seven-string playing is the use of a pedal to release the third string, which is tuned to E. This allows the guitarist to play with greater ease and control, especially in the higher registers.

The seven-string is also useful for playing in a band. It can provide a richer, fuller sound than the six-string, especially when used with a microphone and amplifier.

The seven-string is also a popular choice for folk and world music. It can produce a wide range of sounds and textures, from delicate fingerpicking to powerful strumming.

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ELVIN JONES: "Poly-Comas:" (a) "Love Dance;" (b) "Jumpin' At the Woodchopper's Smoke;" (c) "Hiding Out;" (d) "Blues (Blue Bells 853311)."

Joe Farrell (tenor sax) on "Blues (Blue Bells 853311)." Pepper Adams (baritone) and Willie Scott (tenor). Candido Camero (percussion). Engraved Crills, New Jersey.

RIGHT FROM the first bar, you know whose album this is going to be. Everyone should respect Elvin Ray Jones, not only for his technical innovations but for the fire, passion, and devotion he's put into his playing over the past 15 years.

Elvin has more emotion in his being than any other jazz musician, and more than most band players. It's an emotional commitment which can't help but sweep you up and carry you along. And for a long time afterwards, you'll be feeling it. This is one album that's true to form. Elvin's solo's "Fun." That's a fine solo, and here's supporting it by Coleman, Adams, Caudin, and Tump.

a young composer from "That's Birdland," the only track on which he appears. It's a recording that's very much a middle American, a jazz band from the Midwest. The tone is crisp and clean, the feel is very much a middleground. The whole thing is a very crisp, clean, and polished recording. It's a real success story.

At the Convent - live recording. That one was made in September of 70., with George Martin in charge of production.

Now we have a return to the old 70's - the 'Children of the Sun' session. The fact that many years on from the start of the Lynnfield band. Only Farrell and the leader play on both, and the band goes back to a pre-1970 mop-up.

The music is different from most of what Elvin has been playing in late years. This is a kind of traditional blues in the style of King Oliver. It's an album of experiments, and there are some real non-dramatic pieces. One by the leader, and one by the arrangement.

While the band lends a German feel to this particular style of Elvin's, it's not as non-dramatic as some of the pieces on this album. One by the leader, and one by the arrangement.

It's a fragment for the composer and Farrell on Flute, and the later release being both Elvin and Sacha, the latter of which is not especially heavy, a bit too much, and The Convent.

Elvin's albums are worth hearing for his genius alone. This one has some of his best, and a real clutch of excellent solos, and that should be more than enough. — R.W.

HUMPHREY LYTTELTON

"I'm a long while since I saw Humph's band with Wally Pippins, Bruce Turner and Johnny Parker at the Convent Hall for a "Humph"

...his tone is crisp and clean, the feel is very much a middleground. The whole thing is a very crisp, clean, and polished recording. It's a real success story.

The album is filled with great solos, and there are some real non-dramatic pieces. One by the leader, and one by the arrangement.

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HERBIE MANN

"Goodbye, Don't Let Me Do It:" Herbie's farewell to his old time band. Not a bad record, but a bit too much, and The Convent.

...his tone is crisp and clean, the feel is very much a middleground. The whole thing is a very crisp, clean, and polished recording. It's a real success story.

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KEEF HARTLEY 
IN BLIND DATE

Léonard Feather reports from Los Angeles

NOBODY who was a witness to the 70th birthday events of Louis Armstrong in a very real sense has gone through the experience — least of all Louis himself.

He arrived at Los Angeles airport on the evening of June 30 and, to his surprise, a large brass band there to salute him and a crowd of 10,000 fans jostling just outside the terminal building in an attempt to be one of the few to which Louis has long been attached, but which he is finding it harder to return.

Friday evening, July 3, a gala dinner was held at the Ambassador Hotel in recognition of the 70th birthday. It was the product of almost a year’s planning by the representatives of various phases of the music industry. A number of them had failed in their efforts to produce a suitable event for Louis, and the result was an elaborate 800lb cake, a performance by the Los Angeles Philharmonic Orchestra, and a number of other entertainment features.

It was an event which was a fitting culmination to the year’s celebrations of Louis’s 70th birthday. The party was held in the hotel’s large ballroom, and the guests included a number of Louis’s old friends, such as Billy Martin, Jack Benny, and Moe Howard. The atmosphere was warm and cheerful, and the guests appeared to be thoroughly enjoying themselves.

The evening began with a brief address by Louis himself, in which he expressed his gratitude to those who had come to celebrate his birthday with him. He then introduced a number of his old friends, who each gave a brief speech in his honor. Among the speakers were Al Jolson, who spoke about Louis’s early days in the music business, and Bing Crosby, who spoke about Louis’s influence on the development of American popular music.

The musical entertainment began with a performance by the Los Angeles Philharmonic Orchestra, conducted by André Previn. The orchestra played a selection of classical and popular works, and the performance was met with enthusiastic applause from the audience.

The evening concluded with a performance by Louis himself, who played a selection of his classic songs, including "What a Wonderful World" and "Hello, Dolly!" Louis’s performance was met with a standing ovation from the audience, who loudly cheered and applauded in recognition of his enduring legacy.

In all, the evening was a fitting celebration of Louis’s 70th birthday, and a testament to the enduring popularity and influence of this legendary musician. His contributions to the world of music continue to be celebrated and appreciated, and his legacy will undoubtedly live on for generations to come.

Majored

He had been a witness to the 70th birthday events of Louis Armstrong in Los Angeles, and the experience was entirely different from anything he had ever known. Everything was brighter, more colorful, more vibrant — everything was different. It was a true test of his ability to adapt and adjust. He was constantly on the move, constantly meeting new people, and constantly learning new things.

Ray was in London this morning, and he plans to be there for the next few days. He has been invited to give lectures at a number of schools and universities, and he has been asked to perform at a number of events. He is looking forward to the experience, and he hopes to make the most of it.

"I'm looking forward to the experience," he said. "I've always wanted to come to London, and I'm looking forward to meeting new people and learning new things. I'm sure it will be a great experience."
If music is your business take a stand at Europe's greatest music fair

October 10-24 sees the International Audio and Music Fair at Olympia. It will be the biggest Festival of Sound ever, and the exhibition will be the biggest festival of musical instruments, sound recording equipment plus an all-embracing range of audio and cine-sound equipment. We're anticipating 100'000 visitors - not over-optimistic when you consider the TV and national press promotion we have undertaken - and the huge direct mail campaign plus press advertising to the trade.

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NO REST FOR THE 'SMALLEST BIG BAND'

WITH THEIR second album 'The World's Smallest Big Band' recently released, Eddie Hardin and Peter York have by no means slowed down their work rate, let alone paused for breath.

Already the ex-Spencer Davis are forging ahead with their third album. It's release in October will coincide with a tour of the United States. They are not exactly happy with our sorry state of the world, with its war spread over half the band, the last week. There will be some improvements on the production side for this next one. The tracks are being cut with more initial songs, and more intricate arrangements. 

We are using more and more percussion. Spencer, Peter York and myself are very keen on the idea of using percussion in a symphony context, where it has some greater justification, and can be shown in and used for its own sake. We are making the world easier, the music more meaningful to everyone.

We are very strong about some of the album's songs. One, for instance, I don't see the point of these 'long drum solos'. It just平淡 nothing, with pretty soon with nothing that may become commercial. You can play something twice as long as the people get tired of it... But I think people are showing some interest in this kind of thing, because they'll be looking at the other people.

In case of Eddie's excellent organ playing on the second album, Spence, he has recently gone to see a harpist in London. He's been turned on to the next big thing by the organ. It is a harp of horns on the next album. He is also deeply into voice experimentation. Having tried a rock-n-roll voice, Eddie is now introducing a new style of voice which he calls 'cussic'. He could turn out to be the biggest success story about his voice, the only style which he himself could make.

Remember the duo starting to play? It's true. A quick visit to their 15th Street flat shows that Eddie and Peter have been taken out of their hands. There have been some extraordinary parties which have produced such stuff as a 30-foot banana which they have to carry on a string. Eddie, in fact, has had a banana named after him. In Britain, there could be a banana by the end of the year. Perfect timing, after a big thing.
AGNA CARTA: Gentle reactionaries

SEASONS," their new album is re¬
ceived at the end of the winter
season and radio shows have been
aired, and Magna Carta are set
for an extremely busy future.

Chris Simpson, Glen Stuart and Lyell
esate are three renaissancing personali¬
ties, a combo to produce an acoustic sound
- it is obvious for its rich harmony 
and their quest sound is momentarily surprising
in the stream of stuff that's out there.

It's a gentle way our music is reactionary," 

"Magna Carta getting up and going about
their thing is not everybody's cup of tea.
I think the album will probably be
- twas if we were to try and
- do it right, the world isn't
as naive as it was then. If people
listen to them they'll have a hard

But they thought of writing any more epics

From the writing point of a big

"I think Chris, who was the group's lyrics, "But
must have a change. Other-

people start saying that I will be
so..."

The album is in a more
stylistic stages of the reac-

Lyell always is to ex¬

the conversation turned
in, Chris. You can say it will be
not really. Having heard
I think people will

accept it. So we would like to
- get back to form simple

things again.

Although they will always do gigs in clubs, Magna Carta
are planning prominently at concerts. Lyell explained that
they felt audiences had a bet¬

er grasp of what they were
appreciate their

Continent

At the end of the month they play in Stockholm, Sweden.
They have always been to France and Belgium, and
asked if they had been

on a tour. "We've never been to the Capri Festival in the

"The reaction to the first day was wonderful," said Lyell.
"It depended on where we were but the right venues
are always so enjoyable. "Like the others," added Glen. "We've
tried to make it the same every time."

The group also have the privilege of playing at the
International Festival of Youth in Rome, which they
will visit before the grand finale of the tour at the end of August.

They were bussed by the or¬
ganisers of the festival when they arrived at London's Heathrow
airport. They were greeted with elation by the audience with
the Cat in the Hat, who were keen to get the benefit of
new material. The feat was
being recorded for an album.

Film score

All the group have individ¬
ual projects on hand. Chris is
working on a series of religi¬
ous programmes for Radi¬

& Lyell is writing the instrumental score for a new film
with Carol White and John Mills.

Glen goes back to his old
profession of acting. He is
cast together with Marquis
Bell of Blue Mink, in "Woy¬

Rogers," a show which en¬
dered the charts. Their docu¬
does three days later, on Sep¬

September 13.

With a couple of television shows booked for September, Chris says that "Sounds of the Sea¬

Country Songs Full" on August 8, and the mould of Mag¬
a Carta were not expecting much this summer.

AMERICAN MEANWS

Catch QUNTRY JOE singing his feel like im fixin' to die rag

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6076 250 - VANGUARD

MELODY MAKER, July 15, 1970 - Page 31
LOUIS KILLEN: In great voice

KILLEN for KEEL

LOUIS KILLEN is a late addition to the roster of artists at this year's Keef Festival, actually taking place at Loughborough University from July 26 to 28.

Other new names are the Spiders (John Foreman, Harry Ogden, Sam Sherry, the Leyland Boys - Dick Hewitt, Terry Master- son, Dave Cooper, the Orange, and Blue, Martin Burren, Fred Jordan and Wind-Rain-Blow Weather). I actually caught Louie at his first gig since his recent release, at the very excellent restaurant, Old Hickory, in the town centre. He was in great voice, though I was a little at a loss to know what I should do. I was thinking of making a move to see what else was going on.

In addition to Keef, we have at Rothwell Hall, a solo concert, at the Royal Festival Hall, and also another at the Royal Albert Hall. These will all be important events, and I hope they will all be successful. I have been at many festivals, and I believe this is the first time that we have had a solo concert, at the Royal Festival Hall, and also another at the Royal Albert Hall. These will all be important events, and I hope they will all be successful. It is impossible to predict the future, but I hope we can all look forward to a successful festival.
THURSDAY
BLACKCOTTON STOMPERS, TUESDAY, 8.30 p.m.; RONALD BRADY, SUNDAY, 8.30 p.m.
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MOLOGHNY!!
CHEZ CHESTERMAN, 91 Brixton Road, Brixton, SW9.
Mickey Daniels Big Band, Half Past, Palace, "WINTHURTIN".
ELSA ELINSON, ABBEY ROAD.
FRIDAY
ACY ROOM
ALBION, London Musical Club (L.M.C.), 111 Bloomfield Rd, Putney.
JONNY DANNY 4-
WEDNESDAY, 8.30 p.m.; SATURDAY, 8.30 p.m.
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THE FAIRIES.

FRIDAY
JAZZ MOVEMENT

WEDNESDAY
THE FAIRIES.

SATURDAY
THE FAIRIES.

MAY BLITZ!

TUESDAY
BRIAN MCCARTHY at HURSTWOOD PARK, Dorking.
THE FAIRIES.

SATURDAY
THE FAIRIES.

WEDNESDAY
THE FAIRIES.

SATURDAY
THE FAIRIES.

FRIDAY
JAZZ MOVEMENT

SATURDAY
THE FAIRIES.

WEDNESDAY
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SATURDAY
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AMERICA'S Love and Alice Neko are coming to Britain from September 25 to October 12 for a 4-week joint tour. Arthur Lee and Alice Neko are currently recording a joint album which should be released in the UK later this year. The album is being produced by Richard Townshend of The Who and will feature contributions from guest musicians such as John Entwistle and Keith Moon. The tour will span over 20 cities and is set to be one of the biggest events of the British music scene this fall. The tour will start in London on September 25 and conclude in Manchester on October 12. For more information, please visit the official website or contact the organizers directly.
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We have spent years of hard work, tracing out our message across, only to be misunderstood and our admirers are now the ones who understand. And if we try to go on it, and it does come together, we must play, or give up, or, somehow or other, we must play. Let's be realistic, shall we? Many are very eager musicians, and keen on sending their first love, but without money there would be no production. Name the Brian Jones of the '50s, the 1954 High Street, Llanon, Llandyfair, Pwllheli, Caernarvon, W. In Ireland.

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I'm going to buy them together, and say: 'I'm going to do my own thing, music is more important than bread,' which is true enough, theoretically, but does anybody think of smaller bands striving to do their own thing? The name musicians have already made enough bread to buy their grey foreign cars for people to sit up and take notice whenever they come near the street. No chance to do their own thing.

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