

# Melody Maker

APRIL 4, 1970

1s weekly

USA 25 cents



## JACK BRUCE AND THE PROPHET OF RHYTHM

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pages

# CREEDENCE ARRIVE ON TUESDAY

**CREEDENCE** Clearwater Revival jet into London Airport at 10.30 a.m. on Tuesday (7) on Flight TW 760 from San Francisco, just seven days before they play their debut concerts in London.

The concerts take place from 7.30 p.m. on the evenings of April 14 and 15 at the Royal Albert Hall.

Personnel of the group comprises John Fogerty (vocals, arranger, composer, guitar, harp, piano and organ), his brother Tom Fogerty (guitar), Stuart "Stu" Cook (electric bass, piano) and Doug Clifford (drums).

Creedence Clearwater Revival play dates in Rotterdam and Essen, Germany, prior to their Albert Hall dates. They then fly to Sweden, Denmark, Berlin and Paris for further concerts.

Liberty records have issued an album and single to coincide with the tour. The album is "Willy And The Poor Boys" and the single is "Travellin' Band" coupled with "Who'll Stop The Rain."



CREEDENCE CLEARWATER REVIVAL: playing dates in Rotterdam and Essen.

in this week's melody maker



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## Burrito Brothers open Camden Festival

**THE FLYING BURRITO** Brothers may open the three-day Camden Rock Festival, which will also include Taj Mahal and It's A Beautiful Day.

The event, part of the Camden Arts Festival, will be held at the Roundhouse, Chalk Farm on May 1, 2 and 3.

One of America's top Country Rock bands, the Burritos include ex-Byrds Gram Parsons, Chris Hillman, and Mike Clarke, and this will be their first visit

## Taj Mahal also included

to Britain. They were supposed to have come over for TV and live appearances a year ago, but the trip fell through at the last minute.

Mike Alfandary, the festival director, commented: "I've spoken to Parsons and his agent, and they are very keen to come. It seems almost certain that they will."

If they do, they'll open the festival on Friday May 1, followed by a top British group still under negotiation on the Saturday, with American blues man Taj Mahal, San Francisco group It's A Beautiful Day, and the Keef-Hartley Big Band on the Sunday.

Renaissance will play on one of the nights, and prices for the Friday and

Sunday nights will be either £1 or 25s.

"It's taken six months to get this together," said Alfandary, "and we've still got a few problems to sort out. But it's going to be a really marvellous event, and a great start to the Arts Festival."

Another possibility is that the Roundhouse nights will be filmed by Jo Durden-Smith, who made the "Stones In The Park" TV film.

# Melody Maker POP 30

- 1 (1) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, CBS
  - 2 (4) CAN'T HELP FALLING IN LOVE ..... Andy Williams, CBS
  - 3 (2) WAND'RING STAR ..... Lee Marvin, Paramount
  - 4 (7) YOUNG GIFTED AND BLACK  
Bob Andy and Marcia Griffiths, Trojan
  - 5 (22) KNOCK KNOCK WHO'S THERE ..... Mary Hopkin, Apple
  - 6 (3) LET IT BE ..... Beatles, Apple
  - 7 (5) THAT SAME OLD FEELING ..... Pickettywitch, Pye
  - 8 (6) NA NA HEY HEY KISS HIM GOODBYE ..... Steam, Fontana
  - 9 (10) EVERYBODY GET TOGETHER ..... Dave Clark Five, Columbia
  - 10 (8) DON'T CRY DADDY ..... Elvis Presley, RCA
  - 11 (14) SOMETHING'S BURNING  
Kenny Rogers and the First Edition, Reprise
  - 12 (9) I WANT YOU BACK ..... Jackson Five, Tamla Motown
  - 13 (12) YEARS MAY COME, YEARS MAY GO ..... Herman, Columbia
  - 14 (17) FAREWELL IS A LONELY SOUND ..... Jimmy Ruffin, Tamla Motown
  - 15 (11) INSTANT KARMA ..... Plastic Ono Band, Apple
  - 16 (13) LET'S WORK TOGETHER ..... Canined Heat, Liberty
  - 17 (23) YOU'RE SUCH A GOOD LOOKING WOMAN ..... Joe Dolan, Pye
  - 18 (25) SPIRIT IN THE SKY ..... Norman Greenbaum, Reprise
  - 19 (13) I CAN'T HELP MYSELF ..... Four Tops, Tamla Motown
  - 20 (16) RAINDROPS KEEP FALLING ON MY HEAD  
Sacha Distel, Warner Bros
  - 21 (—) ALL KINDS OF EVERYTHING ..... Dana, Rex
  - 22 (16) UNITED WE STAND ..... Brotherhood Of Man, Deram
  - 23 (29) WHO DO YOU LOVE? ..... Juicy Lucy, Vertigo
  - 24 (—) GIMME DAT DING ..... Pipkins, Columbia
  - 25 (19) LOVE GROWS ..... Edison Lighthouse, Bell
  - 26 (—) WHEN JULIE COMES ROUND ..... Cufflinks, MCA
  - 27 (26) SYMPATHY ..... Rare Bird, Charisma
  - 28 (18) LEAVIN' ON A JET PLANE ..... Peter, Paul and Mary, Warner Bros
  - 29 (—) NEVER HAD A DREAM COME TRUE  
Stevie Wonder, Tamla Motown
  - 30 (21) ELIZABETH REGGAE ..... Boris Gardner, Duke
  - (—) GOOD MORNING FREEDOM ..... Blue Mink, Philips
- Two records tied for No 30 position

## pop 30 publishers

- 1 Pattern, 2 Carlin, 3 Chappell, 4 Essex, 5 New  
Saw Music, 6 Northern Songs, 7 Wellbeck  
Schroeder, 8 United Artists, 9 Irvine, 10 Gladys,  
11 Carlin, 12 Jobete/Carlin, 13 Cyril Shaha, 14  
Jobete/Carlin, 15 Northern Songs, 16 United  
Aristos, 17 Shattlesbury, 18 Great Honesty, 19  
Jobete/Carlin, 20 Blue Sea/Inc, 21 Mews Music,  
22 Belwin Mills, 23 Jewel, 24 Sair, 25 Mustard,  
Schroeder/Mason, 26 Peter Morris, 27 Carlin, 28  
Harmony, 29 Jobete/Carlin, 30 Copyright control:  
Cookaway.

## top thirty albums

- 1 (1) BRIDGE OVER TROUBLED WATER  
Simon and Garfunkel, CBS
  - 2 (2) PAINT YOUR WAGON Soundtrack,  
Paramount
  - 3 (3) LED ZEPPELIN II Led Zepplin, Atlantic
  - 4 (4) EASY RIDER Various Artists, Stateside
  - 5 (9) FILL YOUR HEAD WITH ROCK  
Various Artists, CBS
  - 6 (6) TAMLA MOTOWN CHARTBUSTERS Vol. 3  
Various Artists, Tamla Motown
  - 7 (5) ABBEY ROAD ..... Beatles, Apple
  - 8 (7) FROM MEMPHIS TO VEGAS — FROM  
VEGAS TO MEMPHIS Elvis Presley, RCA
  - 9 (11) HOT BATS ..... Frank Zappa, Reprise
  - 10 (—) CHICAGO ..... Chicago, CBS
  - 11 (10) TIGHTEN UP Various Artists, Trojan
  - 12 (19) HELLO — I'M JOHNNY CASH Johnny, Cash  
CBS
  - 13 (8) BASKET OF LIGHT Pentangle,  
Transatlantic
  - 14 (23) BLACK SABBATH Black Sabbath, Vertigo
  - 15 (13) FUNNY GIRL Soundtrack, CBS
  - 16 (15) CANNED HEAT COOKBOOK Canned Heat,  
Liberty
  - 17 (21) JIM REEVES' GOLDEN RECORDS  
Jim Reeves, RCA
  - 18 (19) CHICAGO TRANSIT AUTHORITY  
Chicago, CBS
  - 19 (29) VOLUNTEERS Jefferson Airplane, RCA
  - 20 (21) WORLD OF VAL DOONICAN Vol 1  
Val Doonican, Decca
  - 21 (20) AMERICA ..... Herb Alpert, A & M
  - 22 (24) WORLD OF MANTOVANI Vol 2  
Mantovani, Decca
  - 23 (18) WILLIE AND THE POOR-BOYS  
Credence Clearwater Revival, Liberty
  - 24 (17) JOHNNY CASH AT SAN QUENTIN  
Johnny Cash, CBS
  - 25 (—) OLIVER ..... Soundtrack, RCA
  - 26 (—) THE SOUND OF MUSIC Soundtrack, RCA
  - 27 (—) THE EXQUISITE MANA MOUSKOURI  
Nana Mouskouri, Fontana
  - 28 (25) HAVE I TOLD YOU LATELY THAT I LOVE  
YOU ..... Jim Reeves, RCA
  - 29 (—) GET TOGETHER WITH ANDY WILLIAMS  
Andy Williams, CBS
  - 30 (27) THE BEST OF THE SEEKERS Seekers,  
Columbia
  - (—) HAIR ..... London Cast, Polydor
- Two LPs tied for 26th, 28th and 30th positions.



THE CONCERT engagements to be played in Britain by Count Basie and his band, which are in addition to the dates the band plays with singer, Tony Bennett, are as set.

Opening date for this mini-tour, by the band on its own, is at Hull's Cecil Theatre on Monday, May 11. The remaining seven dates are: Wakefield Theatre Club (12), Fairfield Hall, Croydon (14), Pavilion, Hemel Hempstead (22), Central Hall, Chatham (23), Empire, Sunderland (24), Town Hall, Birmingham (25), and Winter Gardens, Bournemouth (26).

# TINY TIM FOR NEWCASTLE?

NEGOTIATIONS are under way for Tiny Tim to top the bill of the Hollywood Music Festival to be held in a wood near Newcastle - under - Lyme, Staffordshire, on May 23 and 24.



TINY TIM here in May?

Allan McDougall, Press Consultant to the Red Bus Company who are organising the Festival, told the MM: "We've had a cable from Tiny Tim's management saying he wants to do the festival and negotiations are now being finalised."

Negotiations are also almost now completed for Captain Beaufort to play the festival. Definitely set are: Ginger Baker's Air Force, Traffic, Steppenwolf, Albert King, Badina, Krishna Temple, Family, Mike Cooper, Quincey Senpe, Colossium, Frader Horne, Free, Andwella and Wildmouth.

## ANDORRA PLANS

RADIO ANDORRA, currently broadcasting from 6,000 feet up in the Pyrenees Mountains on 428 metres medium wave, shortly plan to present their late night programme daily.

Dee-jaying test programmes on April 11 and 12 is Sebastian Stone who has had extensive experience in the States. Stone told the MM that the format for future programmes had yet to be fully worked out but they plan to present programmes of late night hard rock.

## NEW SEEKERS TOUR

KEITH POTGER and the New Seekers have signed for the Max Bygraves spring show at the London Palladium which starts a six-week season on April 21.

In order to accept the booking the group are cutting short their current Australian tour and will return to London on April 19. Their American trip, planned to follow the Australian tour, has now been postponed and is being re-negotiated for later in the year.

## u.s. top ten

- 1 (1) LET IT BE Beatles, Apple
- 2 (2) ABC Jackson Five, Tamla
- 3 (3) INSTANT KARMA ..... Plastic Ono Band, Apple
- 4 (6) LOVE GROWS ..... Edison Lighthouse, Bell
- 5 (8) SPIRIT IN THE SKY ..... Norman Greenbaum, Reprise
- 6 (7) HOUSE OF THE RISING SUN ..... Frijid Pink, Parrot
- 7 (4) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, Columbia
- 8 (6) HE AIN'T HEAVY, HE'S MY BROTHER ..... Hollies, Epic
- 9 (—) COME AND GET IT ..... Badfinger, Apple
- 10 (—) EASY COME, EASY GO ..... Bobby Sherman, Metro Media

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BLUE HORIZON boss Mike Vernon is bringing top U.S. harp player George Smith and his band, Bacon Fat, to Britain in May and June, in a deal with the Chrysalis Agency.

The tour is scheduled to open on May 11 and take in venues in other parts of Europe before the end of June. In May, Blue Horizon will release two sets featuring George Smith and Bacon Fat, entitled "No Time For Jive" and "Grease One For Me." Mike Vernon plans to cut sufficient studio and live material to issue further albums of the six strong band.

George Smith played harp with Muddy Waters until recently, and is being heralded as top blues harp player. Bacon Fat, comprising Rod Piazza, Buddy Reed, Jerry Smith, Dick Innes and JD Nicholson, is already being described as the best white band playing Chicago style blues.

### DURHAM SHOW

JUDITH DURHAM is to star in her own hour-long London Weekend TV colour spectacular. Filming takes place on April 21 and 22, but no screen date has yet been finalised.

The show will include comedy scenes with Barry Humphries. Several guest stars are to be signed for brief appearances.

Judith also guests in Thames TV's Mike And Bernie Winters Show on May 25. On May 26 she films a special religious programme with Cliff Richard for screening on BBC-TV on June 14.



MAURICE GIBB has his first solo single released by Polydor on April 17. Titled "Railroad," it was written by Maurice and brother-in-law Billy Lawrie.

Bee Gee Maurice played all the instruments except drums on the record which he produced himself. He also has recorded enough numbers for an album.

With his elder brother, Barry, Maurice currently has another single on release as the Bee Gees. It is titled "I.O.I.O."

# Jose Feliciano may star at Plumpton

JOSE FELICIANO is expected to visit Britain for an appearance at the Plumpton race course pop festival to be held on May 23 and 24.

A spokesman said that Jose, who is blind, would not be affected by the current ban on pets, including guide dogs, entering Britain.

Ginger Baker's Airforce and many other top groups are booked for the Bank Holiday festival being organised by Maurice King, Mike Rispoli and John Hammett.

### ZOOT MONEY SIGNS

ZOOT MONEY, now leading a new band, has signed a recording contract with Polydor. He is at present working on a single to be released under the contract in April.

Former Animal Alan Price is producing the recording sessions for Zoot who is signed to Rick Gunnell Management in association with the Stigwood Organisation.

### TRADER HORNE — USA

A PROMOTIONAL trip to America is currently being set up for Trader Horne in August.

The group has signed for the Yorkshire Folk, Blues And Jazz Festival at Crumlo, Halifax, on August 15 and 16. One-nighters include Mother's, Birmingham (April 5)



# Colour series for Scaffold

SCAFFOLD have netted their own big colour series on BBC-1 TV. Tentative title is Score With The Scaffold, and the series will be screened on Fridays during the July, August, September period.

Transmission time is around 6-6.35 p.m. Scaffold will write their own scripts and feature

guests each week. Providing the regular musical backings on the show are The Fourmost.

Mike McGear told the MM: "We start taping two shows a week at the end of May. This will be the first of our own big shows, though we did start on TV about six years ago — God bless us — on the Gazette series for ABC

Through a window  
Yesterday, today, tomorrow  
Space between  
Time shows no face



Run shaker life  
Universal joint  
Most likely you'll go  
your way, I'll go mine

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Mike Carless—  
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HARRIS with Dionne

# Now—a super orchestra

AFTER SUPERGROUPS, a super-orchestra. Johnny Harris is assembling a star 40-piece orchestra which will play the first half of the Dionne Warwick concert at the Royal Albert Hall on April 13. He will also accompany Dionne.

The orchestra will include all types of musicians from progressive pop through jazz to classical and will use a revolutionary new sound system.

Included in the 40-piece line-up are Harold McNair (flute, tenor), Ray Warleigh (alto), Ronnie Chamberlain (alto), Derek Wadsworth and Bobby Lambie (trumpets), Tony Fisher and Nigel Carter (trumpets), Pete Gavin, of Jody Grind (drums), Albert Lee (guitar), Folbringer's Gerry Donahue (guitar) and Bob Donaldson

(bass guitar), Mike O'Neil (keyboards).

The singers will include John Anderson of Yes, Ray Osborne, Boris Troy, Rosetta Hightower, Madeline Bell, Lesley Duncan and Sue-and-Sunny.

The orchestra is billed as the Johnny Harris Movement and an album with the same title will be released a week after the concert.

## news in brief



PAUL solo album

THE Paul McCartney solo album, expected in the shops around mid-April, is to be titled simply "McCartney." The album was written and produced by Paul at his St John's Wood home.

QUATERMASS release their first album on the Harvest label on May 1. A single, as yet untitled, will be released at the same time. The group play Ronnie Scott's Upstairs Room Today (Thursday) and the Marquee on April 9.

THE Elvis Presley Fan Club's 1970 Convention is to be held in Luxembourg on September 5. The club is organising charter flights to the Convention as well as an eight-day holiday trip visiting Belgium, Holland and Germany before Luxembourg. Over 500 British fans are expected at the Convention, on Saturday (April 4).

PORTSMOUTH MM correspondent Gerry Didymus will be one of the delegates on the new Portsmouth Hospital Broadcasting Service which gets under way tomorrow (Friday). It will be on the air four nights a week at local hospitals and Tony Brandon has taped the first show with messages from many top showbiz names.

JACK GOOD was in London last week to produce an album for Sylvia McNeill whose "Ugly Man" single was released in the States last Friday. . . . Deejay Kid Jensen has returned to Radio Luxembourg after finishing college in Vancouver, Canada.

WHISKY VILLA, a recently opened club in Walsall, Staffs, launches its new progressive policy on April 10 with Medicine Head. The Third Ear Band play the club on April 29 and Black Sabbath on May 13.

BILLY TERNENT Orchestra starts a 13-week Radio Z series on April 9. The 45-minute shows will feature singers Barbara Jay, who recently toured with Benny Goodman, and Tony Stevens, with Roger Moffat as compere.

AN eight-piece Eric Winston Show Band will have its own spot as well as backing artists in the Al Read Show at Blackpool's Central Pier from July 17.

DRUMMER Bryan Dodson Scene, taking over from Pete Clarke. . . . Flair, the new

group signed by Tony Hall, have their first major gigs at Mothers, Birmingham (April 4) and London's Lyceum (5).

THE BENNY GOODMAN Story, a film of Django Reinhardt and a six-minute quickie featuring Faté Waller will be screened at the Merseyside Film Institute, Bluecoat Chambers, Liverpool, on Saturday (April 4).

CLIVE Shatrock Orchestra plays a Glenn Miller Night at the Fairfield Hall, Croydon, on April 6. The orchestra was formed two years ago by Clive, who was formerly with Ken Mackintosh and the Northern Dance Orchestra. It features singers Johnny Taylor, Shirley Western and Ken Barrie.

STEELEYE SPAN, the new group formed by former Fairport Convention bass guitarist Ashley "Tyger" Hutchings, is recording its first LP for RCA. It will be released in June under the title of "Hark! The Village Wait."

BRITISH group Valhalla have added "U.K." to their name to avoid confusion with the American group of the same name. . . . Ireland's Freshmen were in London last week to record an album for CBS with a 43-piece orchestra.

TICKETS are selling fast for the Glenn Miller Orchestra tour which opens in Bournemouth on April 14. Only a few seats remain at Frestime for the opening concert and the second show at London's Royal Festival Hall (18) is completely sold out. Another sell-out is at Lewisham (20).

RAY GALLIO will be backing Cleo Laine on guitar at her Queen Elizabeth Hall concert tomorrow (Friday). . . . Orang's Amity label releases "The Legend of Ned Kelly" by Brian Chalker on April 10. The flip side is "Four Little Girls From Boston."

# Search for a British Monkees is on!

AN AMBITIOUS plan to form an all-British group that could equal the world-wide success of the Monkees has been launched by a top Hollywood TV and film producer who arrived by plane in London on Tuesday.

He is Marty Krofft, hailed in Hollywood as "the new Walt Disney." Marty will spend at least a week in London conducting a marathon series of auditions for a pop-vocal-comedy group comprising "one black Cockney boy," a girl "with a cosmopolitan accent," and two other British members. They will all be aged from between 16 to 18.

The group has already been given a name—The Bugaloos. And the one that fits the bill is guaranteed a five-year, worldwide recording contract with Capitol Records, and star billing on its own colour TV series to be screened by one of America's top three networks—NBC.

The Bugaloos will be flown to Hollywood to film their first TV series but are likely to make their first records in London with a London-based recording manager.

Marty Krofft produced the top-rated NBC-TV series H.R. Pufnstuf, now screened on Saturday evenings on London Weekend TV. With H.R. Pufnstuf star Jack Wild, Krofft has just completed a full-length film version of the show with a guest list headed by Mama Cass.



BRINSLEY: Fillmore debut

## SUNRISE—ALL-STAR FILM

SUNRISE, a film shot at London's Roundhouse between March 9 and 15, has now been completed and is expected to be launched in London in October.

The 90-minute film stars Donovan, Fat Mattress, Lucy, Brian Auger, Graham Bond with Jack Bruce, Arthur Brown, Formerly Fat Harry and the Third Ear Band, plus other artists who appeared during the week's event at the Roundhouse.

Co-producer Malcolm Thomson told the MM: "This is a Revolutionary film with a capital R. It is a big budget film costing around £60,000, and negotiations are already proceeding with three big American film distributors to take it up. The three hours' footage is now being condensed to about 90 minutes."

### STRAWBS MAN QUITS

STRAWBS bass guitarist Ron Chesterman is leaving the group. His place will be taken by Lindsey Cooper, at present playing cello with the group. Rick Wakeman will join the group on piano.

The group have just completed a new single "Forever" which is to be released in May on the A&M label. On April 4 the group fly to Paris for a week.

### HARPER ARRESTED

ROY HARPER was arrested outside San Francisco last weekend midway through his two month long American tour. He was fined twenty-five dollars for trespassing on private property.

A London spokesman for Harper said: "Roy had a few days between engagements and was camping in the hills. He inadvertently camped on private property."

## New York trip—the winners

THIS WILL be the weekend of a lifetime for the five lucky winners of the Melody Maker's Win-A-Free-Weekend in New York With Brinsley Schwarz competition.

At 10 am on Saturday (4) they will leave London on the first leg of their flight by Atr Lingus Boeing 707 to New York. And on Saturday night they will be in the world-famous Fillmore East to watch Britain's Brinsley Schwarz group make their debut on a bill that includes Quicksilver

Messenger Service and Van Morrison.

The names of the winners who each received two tickets for this fabulous free trip? Mr John Ward, St Mary's Court, Melford Road, East Ham, London, E6; Miss Ann Sagar, St Peter's Road, Birmingham 17; Mr Colin Daysh, Colne Avenue, Millbrook, Southampton; Mr Martin Nelson, Cave Road, London E13; and Mr Alan Wright, Leckhampton Road, Cheltenham, Gloucestershire.

On Sunday they will be sightseeing in New York and they will be back in London on Monday morning. Accompanying them are the MM's Royston Eldridge and Richard Williams. The trip was set up by Brinsley Schwarz's management, Famepushers Ltd.

It is unfortunate so many readers must be disappointed including all those who got the correct answers to the competition—the winning line was 2514763. The five winners were those who, in the judgment of the Editor, best used their skill and judgment to set out what they thought would distinguish the successful groups of the 1970s from those of the 1960s.

Jackie ran sessions for ten years at the club which has been closed for a year for redecoration. Line-up of Sounds Unlimited has Jackie (tenor), Les Gordon (trumpet), Roger Richards (organ), Phil Bates (bass guitar), Lennie Breslow (drums) and Lewis Rich (vocals).

### SOUNDS UNLIMITED

NEW GROUP, Sounds Unlimited, led by saxist Jackie Sharpe, starts Sunday sessions at North London's Manor House on April 5.

Jackie ran sessions for ten years at the club which has been closed for a year for redecoration. Line-up of Sounds Unlimited has Jackie (tenor), Les Gordon (trumpet), Roger Richards (organ), Phil Bates (bass guitar), Lennie Breslow (drums) and Lewis Rich (vocals).

## Plane man quits



AIRPLANE gold albums

DRUMMER Spencer Dryden has left Jefferson Airplane after five years with the group.

His replacement is Joey Covington who has been working with Hot Tuna and the recording duo Jack Casady and Jorma Kaukonen. Jefferson recently received two gold albums for their "Crown of Creation" and "Volunteers" LPs.

### PROCOL ALBUM

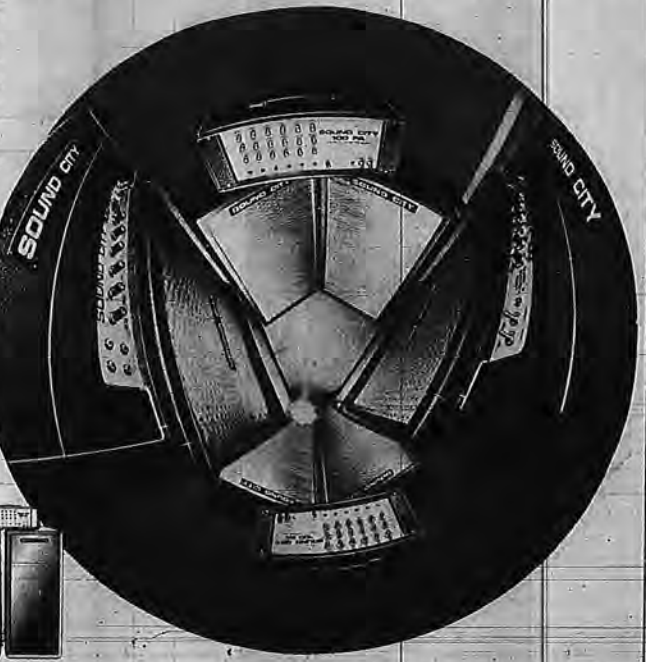
"HOME" is the title of the new Procol Harum album which is due for release in the first week of May. All the titles are group compositions with lyrics by Keith Reid.

Over Easter weekend the group fulfilled engagements in Paris before going to Germany for a short tour. Prior to their American tour in June, Procol Harum will tour colleges, clubs and ballrooms in Britain.



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**"A MAN Of Constant Sorrow"** could be interpreted as the story of Denny Laine's life. Often apparently on the brink of success, he has teetered backwards into obscurity to the despair of those who have long admired his talents as a singer and writer.

But Denny doesn't wallow in sorrow. And working with the extraordinary development known as Ginger Baker's Air Force has brought fresh recognition and opportunity for expression his way.

**Moodies**

"I don't know if he is aware of it, but Ginger has done a great deal for me."

Denny came to fame with the Moody Blues and it was when they hit number one with "Go Now" back in 1965 that he met Ginger, while they were on tour with the Graham Bond Organisation.

The Moodies were then a soul band playing in a style far removed from their present progressive approach. Denny left to "do his own thing" and the result was the pioneering Electric String Band of 1967, a short-lived venture with violins and cellos long before the term "classical-rock" evolved.

When the String Band broke up Denny left the country, rumoured to be in debt but making his way to the States. In fact he spent some time living with Spanish gipsies and listening to their music.

"I don't think I have changed really since the days of the Moodies. It's all been a series of events. My attitude has changed insofar as getting what I want is concerned I

used to be demanding, because I was called upon to be so as a leader.

"I wouldn't say I didn't have any worries now with Air Force because if you are involved you are naturally concerned about all that's happening in the band. Mentally I am in the same position as the leader, but because I don't have to say it—I don't get upset.

"With the String Band I became involved in a lot of destructive things, and I

realised it would take a certain amount of time to get together. Being on the road meant we would have to forget some luxuries. That was not so difficult for me, but not for everyone.

"A month after it broke up I went to Spain. No—I didn't do any work. I met a lot of people with money. A lot of rich Americans who taught me for the first time that money is meaningless.

"It wasn't so much that I had friends looking after me,

but there were people who could buy me a meal. And for the first time I was out of a musical group environment and I was in a group of people.

"I learnt a lot from the gipsies who enjoyed playing for its own sake.

"Then when I came back to London it was like coming down from Birmingham for the first time, only I was older—I hadn't got any positive plans. When I went to Spain, I was originally on

my way to America, to get a String Band together. I hadn't any money, so I came back, but I really wish I had got to the States.

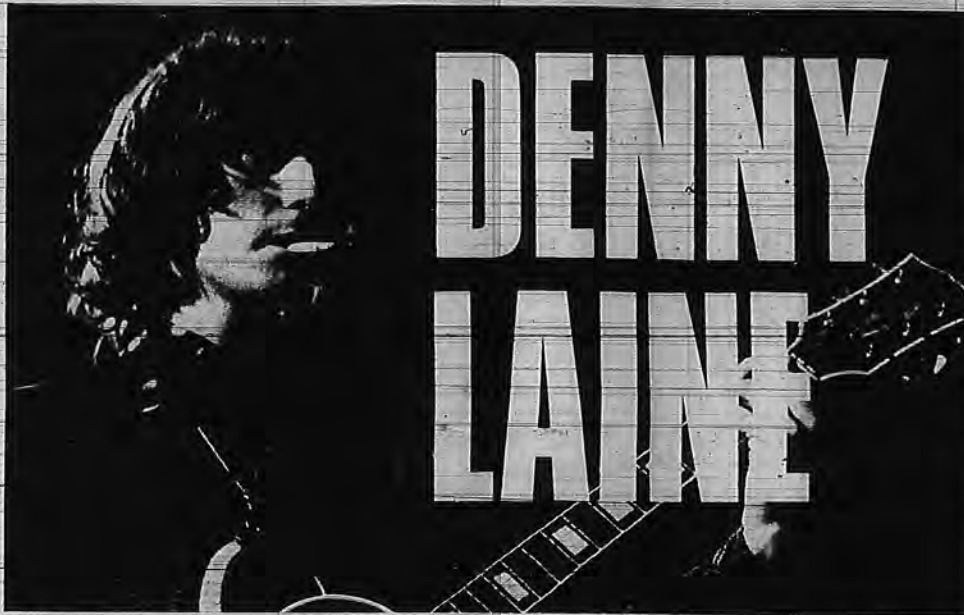
**Respect**

"When I came back—just before Christmas I was looking for a manager and got together again with Tony Secunda who was in the same position as myself. We've

always talked about doing things and the only way is to have some power and that takes time. A lot of people think I've been doing nothing—but I have."

Denny has been working on sessions with Rick Grech for an album, and also on a solo album with friend Trevor Burton, an ex-member of the Move, another Birmingham group from way back.

"When I got back I started working with Trev in a group from Birmingham called the



Uglies. It ended up with just me and Trevor. We were just in a different place and time from the group.

"We like doing down to Steve's cottage and having a laugh without thinking about work. We just play and it has all evolved into a pool of musicians who can do things like Air Force. It's all down to mutual respect—and that's what has been lacking in groups.

**Love**

"I can't give you a date when the solo album comes out, that all depends on the success of the single of "Man Of Constant Sorrow." Everybody is very loyal to Ginger. There is a lot of love in this band. That's the only way it can work.

"All the people in the band are those who could talk to Ginger at times when perhaps others couldn't. You can't tell lies on an instrument.

"On the solo album me and Trevor are just singing a few songs we like—our versions of other peoples songs and some of our own. We'll be doing things like "Candy Man" and some blues numbers.

**Dedicated**

"I'm very critical about songwriting. You've got to be totally dedicated. When I believe in what I'm doing—those are the times I write my best songs."

Denny is 25 and has been involved in the music business for several years. Now, with a stable basis of operations in the Airforce, Denny's career as an individual composer and performer will take off, and earn him a proper position in the scheme of things.

**CHRIS WELCH**



**A FASCINATING FIRST ALBUM**  
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**PHIL SEAHAM** and Ginger Baker turned a near disaster night at London Lyceum into cheering success on Sunday.

**DISASTER:** when half the group's equipment was impounded by French Customs after the Air Force played Le Bourget Festival.

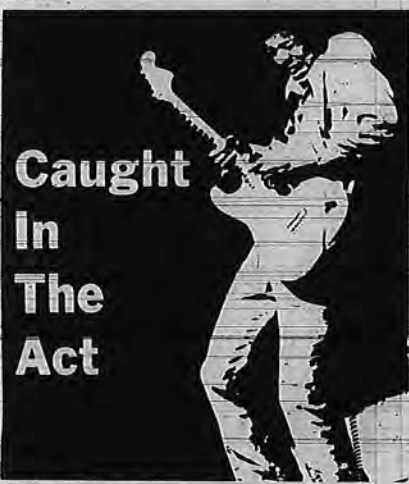
**DISASTER:** when their Nigerian drummer Bemi Kabaka was refused re-entry to Britain.

Stigwood organisation staff were still desperately searching for equipment as the capacity crowd poured into the ballroom. They waited patiently an hour and a half while Mitch Mitchell loaded Ginger's drum kit and roadies set up hired amplification.

Trevor Burton and Alan White failed to turn up but eventually a brave smiling Ginger led his men and women into a roaring set determined against all odds to give fans musical value for bread.

Understandably a little ragged on the opening "We Was Kings" they quickly picked up on "Misty Dollar Bash" with soulful vocals by Denny Laine, Jeanette Jacobs and Eleanor Baroshian. The sax section settled nicely into the jazzy "Da Da Man." Harold McHair was outstanding on flute and Graham Bond added mighty organ power. The audience erupted for a fast and furious drum conversation between Phil and Ginger who were joined later by conga drummers Speedy and Rocky who shook the chandeliers on "BIA." Running-on-hour-over-time they encored with "Do What You Like."

Air Force have enormous potential. Once they have shaken off their jinx they should be a world beater. —CHRIS WELCH.



# Caught In The Act

Now, he is trying for a more contemporary approach, but missing out with a bopish drummer and bassist (Daniel Humair and Henri Texier) and an ersatz new style pianist (Gordon Beck) he sounds more like a hot Paul Desmond than today's good news.

Let's have Jackie McLean next time and meanwhile pay homage to Miss Ross for her funkiness, humour and wit that brought the club to life for the first time in ages. —VALERIE WILMER.

corded by both Johnson and James), his own very popular "Baby Don't You Think I Know," Memphis Minnie's "Bumble Bee Blues," back to his own "Baby Don't You Think I Know" again, and "Black Panther," ending with Tampa Red's "Mean Mistreater Mama."

Dave Gelly (tenor sax), Bernie Gallagher (bass), Tom McGuinness (rhythm guitar), Shaky Vick (harmonica), and Hughie Flint (drums) provided the second half augmentation on such classics as "Crossroads Blues," "Rolling and Tumbling," and "Got My Mojo Working." The rhythm men were solid and decisive with Flint weighing anchor well. At times there was a bit of scrapping in the front line but it was purely out of enthusiasm and the session improved as the night progressed. —JEREMY GILBERT.

## JOHNNY SHINES

AM electrified Johnny Shines gave most people a little more than they expected at the 100 Club last week at the end of his first British tour. His sets were split into two distinct sections, first revealing the early Delta style of Robert Johnson, playing tidily, economically and without bottleneck. After the break Shines, looking very fit and dapper, moved towards Chicago produced the familiar bottleneck and swung through a lively session with the resident band in the Elmore James idiom.

For lovers of Robert Johnson, the first set was very nostalgic. As Shines is probably the best exponent of that style. He produced "Dust My Broom" (re-

## KEITH CHRISTMAS

FOLK SINGER Keith Christmas gave one of the most complete and exciting solo acoustic performances I have ever witnessed at Godalming recently, under very weird circumstances. It was bad enough booking him into a rowdy blues club containing 300 boisterous freakies, but who's idea was it to put him on immediately

after PC Kent, an explosive pop group?

Christmas quickly overcame the noisy audience and by his second or third number you could hear his words in the air. He gave a performance of controlled aggression reminiscent of Mike Chapman at his best, varying the tunings to get maximum effect from his guitar.

Christmas has an alarming guitar technique, and he is now emerging as an extremely talented songwriter, which is in no way reflected on his first album "Stimulus." The information in the audience was complete, and after standing awkwardly through most of the set gave Keith the kind of acclaim which is usually only reserved for the best electric bands. —JEREMY GILBERT.

## FRANK WRIGHT

THERE'S a force loose in the land but people don't know it yet. I'm talking about Frank Wright who plays the tenor saxophone like it's going out of style—for some people it is. But Frank is a man dedicated to keeping the instrument strong in the club world.

In Paris last week, the five-man Wright combo turned on a packed student audience at the Club de la Boheme. Beset with a ferocity that had all the urgency of the June 1968 Revolution.

Frank, who grew up in Cleveland with Albert Ayler, is a cross between his hometown boy (his own words), and Archie Shepp. All three men are, together with Pharoah Sanders, spiritual inheritors to Coltrane's crown, though to me, Wright's playing lacks some of Sanders' inventiveness.

But Frank Wright can really play the saxophone. He opened the concert with a long unaccompanied solo which was at times extremely appealing and lyrical and made a pleasant contrast to some of the moments of mayhem that followed. The one fault of this group is that it takes them a while to get off the ground, but when they do, they're flying!

Noah Howard, whose ESP album has been given some good publicity in the past, plays also with plenty of spirit, but it's drummer Muhammad Ali—brother of Yusef's Rashid—who really makes the group happen. Muhammad is a dynamo who really knows how to play drums to the best advantage and keeps the leader in order when he threatens to get too far out!

So powerful is the Howard-Wright-Ali triumvirate that at no stage in the proceedings did I hear a note from Bob Reid (bass) or Bobby Fow (piano). But they were definitely on hand and will be sticking with Frank for what threatens to be a shattering European trek. —VALERIE WILMER.

## ROSS/WOODS

EASTER MONDAY at Ronnie Scott's was an indisputable triumph for Lady Ross—Miss Annie Ross to you. It's been a long time since Annie appeared at a London Club—much too long so she was understandably nervous at first. Such qualms were unnecessary, for not only were the audience on her side to a man, but the lady herself was on exquisite form. Her taste was impeccable throughout and there was plenty of that indefinable jazz feeling so few singers possess. For example, even when singing her own nutty lyrics to Wardell Gray's famous "Twisted" solo, she manages to make the phrasing sound like her own creation.

Phil Woods, who has always been a volatile alto player in the Parker mould. Even when he was locked away in the studios, people would look to him to come out with something heavy on a jazz gig.

# Rock from Scotland



WITH grim news like the Nice breaking up (duffers), the super groups falling into apathetic collapse and small clubs folding, it is nice to note that in the far north at least—they are getting it together.

Two farmers' teenage sons, Glenn Lucas and Martin Robertson, have started a progressive club in the village hall at Beauty in the Highlands of Scotland, a few miles north of Inverness. And it's going a bomb.

Called Mother Tucker, it features well known Scottish groups, like Spiggy Topie and the Stoics and huge crowds are pouring in from miles around. Rare Bird appear on April 4 and they expect at least 500 clansmen.

As there is not enough coverage and emphasis on football it is believed the Government are to create a special Minister of Soccer. Special church services are to be conducted to pray for more goals, the Queen is to open 100 new football stadiums, all radio, TV and newspapers will be devoted entirely to the sport and special gold medals will be struck to award to the fan who slashes most train seats, is sick in most pubs and writes the most obscenity on tube station posters. Aye, it's a grand life!

Graham Bond has signed Kevin Stacey as lead guitarist with Initiation. Acker Bilk blowing up a proverbial at the 100 Club last week.

Deelay Ed Stewart won the Chelsea College Rag Committee Drafting Championship. Edgar Broughton fans spraying "Out demons out" slogans in Leamington and



MARC at 9 years old

and Italy for the World Cup" poster over his desk.

Peter Frampton made surprise appearance with Doris Troy's backing group on Top Of The Pops—and didn't get a mention Deejay Jeff Dexter looking more like Jo Ann Kelly every day—or is it the other way round?

Overheard in the Speak-easy: "You're talking like an LP sleeve noble".

Chris stopped anti-journalists hurled ash trays at wild Atomic Rooster reception.

Nice break-up—the most pointless and foolish of all, but lots of luck to Brian Davison with his new band Humble Pie and Andy Fairweather-Low still negotiating—for record deals after the Immediate Records disaster.

NEWS FLASH—Squashmania has hit Britain. There will be 130 hours of Squash on TV during the World Mug competition and extra-police are to be drafted to control the dread Bone Heads—terror mobs who spray paint over Squash fans.

Princess Margaret and party, which included BBC TV's Derek Hart and producer Wendy Toye, enjoyed an evening at Ronnie Scott's club last week regally digging John Dankworth and Cleo Laine. And Cleo gave a marvellous performance. The band sounds pretty good too!

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MM looks at one of Britain's busiest and most experienced musicians

HE'S a husky six-footer, dresses smartly but in conventional style. His hair isn't exactly short—nor is it long by today's standards and it is sharply cut.

He's married with two young daughters, lives in a pleasant North London suburb—and is fond of swimming.

A captain of industry? An up-dated stockbroker or export salesman? One of our top executives?

Not at all, for believe it or not he plays guitar. Over the past eight or nine years, he has been one of Britain's top session musicians working on film sound-tracks, radio, television, pop records, concerts, and commercials. And on innumerable demo records of all kinds.

He is now "personal guitarist" to that top star that wonder whiz-kid of the pop world on both sides of the Atlantic, Tom Jones.

He is Big Jim Sullivan.

Big indeed—in stature both as a man and a musician. Yet as gentle as a kitten, quietly spoken, but no introvert. Dedicated to his art, a perfectionist, a student, with a tolerant philosophy which allows him to see and accept the other guy's point of view without any reduction in standards.

**Amazing**

Perhaps the most amazing thing about Big Jim's illustrious career which has made him probably one of the most in-demand guitarists is the fact that he is completely self-taught.

Big Jim's world has been far from that of the specialist. Although he has been primarily concerned with the world of rock, beat or pop, it has been the part of that world which has demanded musicianship—reading and execution—of the highest order.

And it all started when at the age of 16 he discovered that he had the ability to pick-out a melody on guitar. "I took a couple of lessons from a teacher in Hounslow, but was so bored with what he had to offer, that I gave up," says Jim.

"In my spare time from my job as an apprentice copersmith working in a sheet-metal factory, I listened to as many guitarists as I could, and practised like mad. The first tune I managed to play with any degree of proficiency was 'Zambest'.

**Skiffle**

"The next step was to form a skiffle group with a couple of pals—one playing 'tea chest' bass while the other beat out with wire brushes on a tin can. This latter was a deliberate attempt to get away from the (then) essential washboard.

"The group played Lead belly and folk-blues, one of the boys who sat-in, played a home-made 12-string guitar, and another was an excellent Flamenco-style player. The latter really caught my imagination—and I was bitten. I decided on the guitar as a career, gave up my job to practice—and study—but had to take another, in a plastics factory in order to live.

"Inevitably, I gravitated to the famous Two 1's Coffee Bar in Soho, was sitting-in one night with Joe Morretti, Licorice Locking and drummer

**Big Jim—personal guitar behind Tom Jones**



BIG JIM: sixteen sessions a week

**BY JERRY DAWSON**

Brian Bennett, when Marty Wilde, then a big rock star, happened to look-in. This was the break—through—the turning point.

"Marty asked me to join his backing-group, I took the plunge, and was very quickly joined by Licorice and Brian, with the sole original member, rhythm guitarist Tony Belcher, completing the new Wildcats!

"From this time things moved with astonishing speed. These were the days of the Oh! Boy TV shows with Harry Robinson's Lord Rockingham's XI providing the backing. Consequently the Wildcats never appeared in this show—but we did do the 'warm-ups' for the studio audience with Marty.

"It was the show's far-seeing, pioneer, pop-producer Jack Good who picked me out and introduced me to the session world back in 1951. He certainly started something!"

"In the years that have passed, sessions of all descriptions, have been my life—my personal record being no less a figure than twenty-seven three-hour sessions in one week."

"I must have averaged around 16 per week during my career to date, which in simple arithmetic is around 800 per annum with a grand total of something more than seven thousand."

In his work as a top sessioneer, Big Jim has experienced the satisfaction of working with and for the top names of the British and American world of music and song.

He was on the soundtrack of the film The Italian Job (for Quincy Jones) starring Michael Caine, has at some time backed every pop star who has appeared over the past decade, has worked for every name MD, has backed artists such as Sarah Vaughan, Nancy Wilson, Billy Eckstine, has worked with the Beatles individually, backed the Stones, the Kinks, Small Faces, Jonathan King, Donovan (to mention but a few) and has even played under Sir Arthur Bliss in a combined Royal Philharmonic / Les Reed

Orchestra featuring singer Vince Hill, as part of a rhythm section which also backed Tubby Hayes on the same show.

For the past year he has been lost to the session scene. Having been a part of each of the Tom Jones hit records it was natural that he should spring to mind when last year's American trip was mooted, and Gordon Mills invited him to accompany Tom on what was to prove an epoch-making tour.

"It was an excellent offer," says Big Jim. "It enables me to keep up the standard of life to which I have become accustomed, and guarantees me three years of work. And freeing me from the hectic round of daily sessions—gives me the time to study, and plan my future."

**Respect**

"I have the greatest respect for Tom as a performer, he has a top-class MD in Johnny Spence, his accompanying music is always of the highest standard, all of which influenced my decision. Frankly, I don't think I would have accepted had it been anyone else.

"I have now reached the stage when I want to settle down and become an even better musician. I want to compose—to get down on paper an idea I have had for a long time for a guitar concerto.

"I know exactly where I'm going and my ultimate ambition is to become a solo, concert guitarist—on classical lines I suppose, but not forgetting what the guitar can do other than in this field.

Like classical guitarist John Williams who recently joined Joe Harriott's Indo-Jazz Fusions in a concert at the Queen Elizabeth Hall, Big Jim also has a liking for Indian music which he studied over a four-year period under Vilayat Khan.

"I flipped when I heard him doing a session at EMI. He is undoubtedly the greatest. His teachings have given me an insight into time of which we—limited to 4/4—have little knowledge."

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# JAZZ SCENE

**MORE OFTEN THAN NOT,** it is possible to trace a sort of relationship between a man's music and his personality.

Sometimes there is a direct parallel, as for instance in the introspective playing of Miles Davis. Then there's the other side of the coin, where the music is a complementary part of him, a compensation for the part of his personality not normally disclosed openly, perhaps best described by the person who said that music takes over where language leaves off.

## Looner

It's unfortunate for me, but it's not really possible to pigeon-hole Phil Seamen in this fashion. As well as being a very subtle musician, he has a personality that to distil in a few words, and after only a few meetings, is a journalist's nightmare (or perhaps dream, depending on what sort of journalist we're talking about).

In order to come anywhere near to knowing Phil, you have to know his music and his attitudes to it, because that is much more than a part of his life; it is his life. As a jazz drummer he is among the best in this country. Other musicians acknowledge this fact and respect him as a drummer irrespective of any other factors.

Quite naturally, Phil himself takes a pride in his own musicianship, and for him to display any false modesty would be blatant hypocrisy.

Before meeting Phil for our first interview I must confess to having had many preconceived ideas about both him and the answers I expected to get to many of the questions I had lined up for him. I'd heard him described by the much over-worked word "character" on many occasions and once as an incredible looner. This sort of thing is bound to lead to some sort of wariness.

Phil lives at Kentish Town and had decided that we should get some lunch at a pub he knew near Abbey Road in St. John's Wood.

## Planned

Long before we had reached Abbey Road even, it was apparent that an interview in the form of a planned sequence of questions was out, because it was just obviously out. A few days before, Phil made a couple of visits to Ronnie Scott's to hear Stan Getz and was full of enthusiasm for the way he was playing.

"I've been twice this week to hear Stan. You must see someone like that more than once, and if you hear them on the first night, forget it. You can't tell anything from the first night. Stan's playing beautifully now, and he's just got over pneumonia."

I had the impression from a few things that Phil had said already that he was not very happy about much of the avant-garde jazz scene. I tried suggesting to him whether he thought that much of this music was perhaps a little self-indulgent on the part of the musicians involved in that you could have a ball playing but it was sometimes painful to listen to.

"No, I disagree with that. I reckon it's painful to play as well. . . I don't like playing it. There was only one time I played free when I felt that it really came off. That was with Dizzy Reece when he came over here last October. . . Now there's another very good musician, Dizzy's a very good jazz player."

I asked Phil if he thought then that jazz should be played within a definite framework. Phil sat without speaking, his eyes turned downwards. I thought that perhaps he hadn't heard me, but then I noticed that his eyes were focussed on his thumb and forefinger as he very quietly and rhythmically flicked them together. He slowly lifted his eyes.

"That's only the framework." He carried on with the quiet finger rhythm, making sure that I had his

point. "That is the essential framework. Call me old-fashioned. This rhythm is the foundation for jazz. If jazz doesn't swing . . . He let the sentence tail off with a pained shrug of his shoulders.

"I don't think you can have complete freedom in music anyway. The only creative freedom you can have is this — conversation . . . Yeah, with conversation you can have it."

Over the past few years, Phil has been associated on and off with musical activities in the fringe area between pop and jazz, but it is indisputable that Phil is emphatically a jazzman. I asked Phil what he thought of the attempts being made at a fusion between jazz and rock.

"A lot of it is a commercial attempt to sell jazz, but to me most of it lacks that one ingredient spontaneously."

## Practise

Phil spoke on the subject of the recording techniques used by the more commercial groups and left the impression that he was very much against over-using the tape

editing machine to produce a record. In fact that a record should be as true a reproduction as possible of the live music of a band.

I asked for his opinion on the music of groups on the progressive side of the pop music scene. Phil seemed sympathetic to them, but made it clear that their music was not really to his taste.

I mentioned Ginger Baker, who as well as being one of Phil's pupils is a very close friend and musical associate, notably in the recently formed Air Force.

"Ginger and me have this very good relationship. I probably saved him about ten years of trial and error on drums when he came to me for lessons."

Did Phil still practise? He nodded positively. "Yes, I do practise all the time."

Listening closely to Phil's playing, at any time, reveals one outstanding characteristic. Whether he's taking a solo with his trio, or driving his big band through an eight-brass Kenny Graham arrangement he always has at his fingertips a delicate control over the dynamics of the drums.

"Light and shade . . . Light and shade," Phil spread his

# Getting your Phil . . .



## PHIL SEAMEN talks to Ken Rogers

editors and emphasised with his hands. "That's a most important thing. Most important, and apart from anything else, if a drummer doesn't learn how to play quiet he's going to make himself unpopular sooner or later."

I asked Phil who taught him to play drums

## Gestured

He didn't answer me, but just smiled and gestured with his thumb towards his chest.

"What other drummers did Phil admire . . ."

"There are so many drummers whose work I admire. His voice dropped to a tone of genuine reverence. So many in so many different spheres of music. But Buddy Rich is the greatest drummer there is, there's no doubt about that. But apart from him, Oh, there are so many drummers I like listening to. For a minute or so, Phil

left the subject of music and got talking about the importance of humour. I happened to mention that I had read two articles recently by different writers on Miles Davis and that it had surprised me that a musician of Miles' stature and musical sensitivity should come across as a rather humourless man in both articles.

"Yeah, Miles is a good musician, there's no doubt about that. He's good, but in my opinion he owes a lot to Gil Evans. It's like . . . he was a good player, but Gil sort of made a 'Savile Row' suit that was perfect for Miles. He owes a lot to Gil Evans. Don't misunderstand me! Miles would still have been good."

It was raining when we left the pub and as we again walked past the house where Phil had lived, he tried yelling for the cat, but decided she must have gone away and gave up.

## Jazz news

**SAXOPHONIST**—Herbie Mann and American singer Leon Thomas will open at Ronnie Scott's for a two-week season on Monday, June 1. Thomas, who is booked for Newport this year, has just recorded his first album with Johnny Hodsell, playing Ellington tunes arranged by Oliver Nelson for Flying Dutchman Productions.

On Monday, Annie Ross and saxist Phil Woods and his European Rhythm began a fortnight's engagement at the club.

**ACCORDING** to Ruth Spanier, widow of buggsy pianist Joe Sullivan is in San Francisco General Hospital with a very inoperable kind of illness. After being found on the floor of his apartment by his son Michael, she admits she seems to be off the danger list but will never play again!

**SPEAR**, led by Dudu Pakwana and Louis Mahlo, return to the 100 Club tonight (Thursday). . . . On Monday (6), the Jazz Centre society present an Evening With Mike Osborne And Friends at the 100 Club.

**THE FULL** Maynard Ferguson Orchestra plays Jazz At The Torrington North Finchley. Other bookings at the club for April include Harold McNair, tonight (Thursday), London Jazz Soul (5), Peter King (9), Ronnie Ross (12), Keith Tippitt Group (18), Dick Heckstall-Smith, Barbara Thompson and Art Taylor (19).

**FROM MAY 2** to 10, the Jazz Centre Society are to present jazz groups in a plastic dome, a Pavilion in The Park in Euston Square Gardens, London. The groups will play at lunch time and in the early evening.

**APRIL** will be the last month at the Red Lion Forest Hotel, Chingford for Cooks Jazz Club, which has been at the Hotel for over ten years. The new venue, May will be at the Red Lion, Leytonstone, opening on May 15 with Terry Rutherford. The final programmes at the Royal Forest will be the East Side Stompers (Friday 5), Frog Island Jazzmen (12), Black Bottom Stompers (19) and Eric Silk's Southern Jazz Band.

**JAZZ** Record Requests, the half-hour Saturday Radio 3 programme presented by Steve Race, moves to 5.30 pm on April 4. . . . Nucleus play three Fridays at London's Marquee tomorrow (Friday), April 24 and May 1. Nucleus have also signed to play the Fitzrovia Arms, Wood Green, on April 21.

**HOWARD RILEY** gives a concert entitled The Piano in Jazz From 1945 at the London Musical Club, Holland Park, London, on April 19. The Rod Mason Jazz Band makes one of its rare appearances outside the West Country to appear at the Thames Hotel, Hampton Court tomorrow (Friday) and the 100 Club on Saturday (6).

**TORBAY** Modern Music Club present the Roy East Trio at the South Western Gas Board Social Club, Paignton, Devon, on April 7. Roy will be featured on flute, baritone and alto.

**THE** New Iberia Stompers fly to Germany to play Aachen today (Thursday) followed by three club dates in Belgium — Ghent (tomorrow), Brussels (6) and Brussels (5). . . . Australia's Yarra Yarra Jazz Band plays the New Year Jazz Club at Gay Highlanter, Peachhaven, near Brighton, on April 12, followed by Max Collier's Rhythmic Aces (20).

**DOUG DOBELL'S** 77 Records this month release "Mark Twain," a Jazz Suite For Guitar And Strings, composed and played by Frank Evans. Doug describes it as "77's most ambitious session to date." The album features jazz trio and string quartet.



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# THE BASIC MR BROWN

ONE OF the better aspects of the current rock scene is that it's open-minded enough to embrace the older heads like Pete Brown.

Scarcely a teeny-bopper, Pete has been through a lot of scenes: itinerant poet, reading with the New Departures jazz and poetry unit; writer of absorbing lyrics for Cream and Jack Bruce; and erstwhile leader of the Battered Ornaments.

Now leading Piblokto!, a young band with considerable promise, he appears to be happier and more contented than ever, and the addition of 17-year-old bass-guitarist Steve Glover was the starting-point for our talk.

## Basic

"It's got about 5,000 times better since he joined," Pete enthused. "He's not so freaky, but he's much heavier and there's even less jazz in the band than there was before."

"I still dig all kinds of jazz, but my personal thing is getting more and more basic. In the beginning I was identified with the avant-garde poetry scene, and I'm still interested in it, but Piblokto! is all down to being a good rock band, with material that's a bit special. That's the best thing to be, because it eliminates any kind of pretentiousness."

## Festooned

"The Battered Ornaments was a terrible apprenticeship for me. There were a lot of incredible musicians there, and I just couldn't accept the responsibility of leadership. They were going so far into jazz. A few bands have done that, like Colosseum, and they'll stay there—but they've never gone too far outside jazz either."

BY RICHARD WILLIAMS

"But rock is really going to happen, and the group that I've got is one of the best around. Recently it's really rocketed—we're much more solid and together than we were up to a few weeks ago."

"I'm playing a lot more drums now. In fact I'm festooned with them—three at once, and we're into a heavy percussion thing. Rhythm is the natural thing for me to play, it's very strong, and of course Rob Tail and I were doing percussion things in the Battered Ornaments."

## Apathy

"It's getting more firm... you just have to play and not worry. The Ornaments was total pain, but I had to start somewhere, and I'd grown up with people like George Khan."

"The further I go with the band I've got now, and the further I get into music, the better I write. The new album was my first production job, and although it's taken a long time to get out and we've changed a lot since we made it, some of the songs are nice. The album just caught the Harvest price-rise, which makes it very expensive, so next time I'd like to

do a two-for-the-price-of-one double album. One part would be an extended thing with lots of solos—and drums—and things, and the other part would have all the poetry-type ideas. I suppose whether or not they'll let me do it depends on how far the group goes."

"We are trying to beat the current apathy on the scene. At the moment we don't get huge audiences everywhere, but people who hear us are always very surprised."

"In Denmark and France people don't know what to expect and they don't have that apathy—either, so we've happened much quicker over there. And people in those countries actually come up and thank me for writing the words for Jack Bruce."

## Hypes

"Getting back to the Ornaments, that was an unreliable band with a lot of bad vibes, which very rarely gave a good performance. It was also very difficult to sing with, because everyone seemed to be in the front line and freaking out. It was also full of a lot of nasty little hypes which I can now do without,

because I'm now my own manager. I don't have to submit to that sort of thing. Piblokto! was formed as a backing band, to support whatever I wanted to do. But it's grown into a lot more than that."

## Scotland

"Jim Mullen is the John Wayne of the guitar, and Dave Thompson is one of the two or three best organists in the country, and a good sax player too. The rhythm section is so tight it's ridiculous. There are very few people in London who will go out to listen to a band unless they've been told to. But the further north we get the better it is, because people just go out to hear what they like. In Scotland we can fill almost any place. And the audiences are ridiculously young, like

in Glasgow they might be between 15 and 18. Those people are a lot hipper than the kind who go to hear Colosseum and who know a bit about jazz. It's a strange thing, but the younger a group is, the older are the people who go and see them."

## Change

Pete admits to a change in the attitude of his writing recently. Much of this was brought about through hearing the songs of The Band's Robbie Robertson. Robertson is for me the best living poet. His songs contain the whole of American history, and he's just the best ever. The last Band LP had an enormous effect on me—it made me look for the truth a lot more and really straightened me out because I was doing a lot of writing that I didn't necessarily believe in.

"Now I'm not writing as much, but what I do produce is a hell of a lot tighter."



PETE: "I still dig all kinds of jazz."

THIS WEEK

JACK BRUCE

PAGE 16

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# THE BLUES



## Johnny shines

by Max Jones

IT would be hard for any blues collector to talk to Johnny Shines for any length of time without mentioning Robert Johnson, the Mississippi guitarist with whom he travelled in the mid-thirties and by whom he was so clearly influenced.

When I met Shines in the Red Lion — the MM's lunchtime office — just before he returned to the States last week, I got onto Johnny quite soon. Johnny knows the interest there is here in "Little Robert," and expects questions about him and requests for his songs.

Shines, who was born just outside Memphis on April 25, 1915, seems to have partnered Johnson on various journeys through Tennessee, Arkansas and other States from about 1935 until shortly before his death in '37.

They worked, presumably, in juke-joints and at Saturday night dances through much of the South — sometimes playing separately and sometimes as a team. All Johnson's records were, of course, made in Texas during '36 and '37. Shines didn't record until February, 1946 in Chicago, and those four titles were never issued.

### Moved

What I hadn't realised was that Shines and Johnson played in New York. "Yes, he went up to New York and I went there, and both of us worked in rent parties in New York. I think that would have been in 1937, not too long before he died," Johnny told me. "After a short time there

he left me and went over in Jersey. I didn't see him but I kind of knew what he was doing. In those times, it wasn't hard to keep up with Robert. Wherever he went and played, I'd usually get news of him.

"The next time I caught up with him was in St Louis, I think. Then he went to Helena, Arkansas. And some while afterwards he passed. Yes, he like to keep moving. Me too. I always did like to go. I still do. Lots of guys like to spend their time sleeping. I like to see it."

A question, which seems unlikely to be answered precisely, concerns Robert Johnson's age. Shines said, as I had expected, that he didn't know for sure. But he confirmed the impression we have of a young man, perhaps 22 years old when all those remarkable recordings were created.

"No, I never did ask Robert how old he was. But I always assumed he was

just a little older than I was — a year or a year and a half. I'd say I'll be 55 next month, on the 25th day. So Robert Johnson would be 56, I believe, if he had lived."

When I heard Shines at the 100 Club there were requests for some Johnson items — songs closely associated with him — and Johnny obliged with a few. After he had knocked out a few contemporary-sounding songs I even heard cries of "How about a folk-blues?"

### Different

I asked Shines how he reacted to all these strange British customs. He said he had not been troubled. Audiences were audiences and he had long ago learned to tailor his programme to suit their tastes.

"Here," he said, "I have to do my own show plus I have to do the Robert Johnson show." On a pre-

vious visit to Europe, with the Chicago All Stars organised by Willie Dixon, it had been different. Then, they featured the group.

As for the folk-blues requests, Johnny's opinion was that "when they say a folk-blues I guess they mean the gutbucket blues." And if that is what the crowd demands, that is what he tries to give them.

### Original

"I arrange my programme according to my audience, to how they're feeling at that particular time. I always have done that, so this is no different to me.

"Once you're in a place and have met your audience, you plan your programme. Of course you can't always stick to it because you get a reaction to certain songs, to a tempo, a certain beat, and that changes your plan.

"Sometimes you run into a crowd that likes to up the tempo, and you may go all the way up to that 6/8 tempo. Then you run into a crowd that like the real downhome gutbucket blues. And when you find that, you begin to play the old original blues with the four-four beat and the 12-bar form."

### Excels

When Shines plays the old blues he is prone to use the steel tube on his left hand for the bottleneck styling at which he excels.

On this subject, as on others I raised, his attitude was reasonableness personified.

"I play a lot with the slide, and then I play a lot without it. One time I had to rely on it because I was short on fingering without it. I used the bottleneck to make up the rhythm and the singing of the strings."

So far as the make of his present guitar goes I draw blank. I suspect that it is a Japanese model, but all Johnny would say (after laughing at the thought of it) was: "The one I'm now playing is imported."

### Cold

As this was Johnny's first British visit, I naturally enquired as to how he was surviving it. He shook his head over the weather, which struck him as severe even after some years in the Windy City.

"Believe it or not, I have enjoyed it," he replied mildly, "though the weather has not agreed with me. It's been somewhat damp and we had snow on the road. Everywhere we played it seemed to start snowing. In the end I got to know that when it got to snowing that was where we were going to work."

"But other than that it hasn't been hard for me. No-o-h. Even when it's been very cold outside it has been warm inside. Because the people are there to listen, and you know that, and it gives you a warm feeling. In fact, it really takes the sting out of the weather here."

### Ireland

Had Johnny heard anything to catch his attention on this side of the water? He said he hadn't had time to hear very much. But he had jammed with Jo-Anne Kelly in Aberystwyth and found the experience impressive. "Yes, that little lady surprised me," he said.

He had also been surprised with Ireland — more than with anything else over here, because I went to Dublin expecting skyscrapers and everything but it was lovely country around there."

### Rats

He added that he was impressed by the pretty girls and the "lovely rats too, where I was working." Rats? "Yes, I turned around and there was a rat on the floor."

"Nobody made any attempt to kill it, and I didn't want to do it. Being a stranger, I might have been killing a sacred object and got myself thrown out. Finally I pointed it out to a man. He stomped it and said: 'That won't give you no more trouble'."

### Return

One thing that didn't grip Shines at all tightly was — I hesitate to disclose it for fear of reprisal — the draught Guinness. Of course, he's not a drinking man, never mind an Irishman. But he is game.

"Yes, I tried a glass or two of the real stuff. I don't know. I didn't really like the taste of it. But you know what I they say. When in Ireland do like the Irish do."

In general, though, he takes back happy memories of his stay with us. The Blues Federation men are planning to bring him back in the autumn, and Shines views the prospect with pleasure.

### Safe

"The people here, they make you feel real welcome." He sounded as though he meant it. "You know what? I feel safe in Europe. You're not violent here. Yes, this is my kind of place. I'd like to bring my kids up in England."



JO-ANNE KELLY impressed Shines



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SOUNDS OF THE 70'S FLY PAN-AM

# Mandi and the mind of Al Stewart



AL: "I just didn't care if I lived or died at the time."

LIKE MOST musicians of similar artistic status, the daily routine of Al Stewart is physically undemanding; a comfortable apartment, no pressure of time, an afternoon of reading, thinking, playing records, writing songs, then, maybe into his MG sports car, away to a gig and back again the same night. Even the starvation apprenticeship in Paris, which erstwhile involved a daily diet of cornflakes, hardly proved to be physically overpowering.

But instead the last five months have found Al in a state of mental turbulence, exacerbated by the lack of physical activity to shroud it. After two and a half years of peaceful cohabitation, Al and his girl friend, Mandi (she appears on the "Love Chronicles" album sleeve) parted company back in October.

At that moment, the prolific songwriting-machine ground to a halt, and as a result Al's new album, "Zero She Flies" is a collection of his earlier, previously unreleased material.

"I haven't written a song since October, and really shouldn't have gone into the studios in November. I just didn't care if I lived or died at the time, and although the album isn't bad, it's very stark. As you know, my songs tend to expose me quite a lot, and I apologise to any of the people who attended my bad gigs, like the Fairfield Halls.

"Actually I'm in a more hopeful state of mind now, as two weeks ago Mandi showed up on the doorstep again, and we've been seeing each other since. But I've never felt so

totally and utterly defeated before, at least half the songs on the new album were written for Mandi, and it got impossible to sing "Love Chronicles," which started out as a simple statement and turned into an eighteen-minute long song.

"Actually, along with dentists and photo sessions, recordings clam me up most of all as it's impossible to communicate in the studios.

Al Stewart's emotional hang-ups have not been his only setbacks. He was hoping to tour America, but realised that until his albums were released in the States there was no chance. Says Al: "The copies of 'Love Chronicles' had gone out to the deejays, then it was suddenly withdrawn when the heads of Columbia took offence to the word 'f\*\*\*ing' and 'getting laid'.

"This was a personal song which was written for Mandi, and I'm not going to change the lyrics for anything in the world. For the past fifteen months we have kept up an exchange of rude letters, cables, threats and law-suits, and the latest thing is that

## BY JEREMY GILBERT

the album is coming out on a small subsidiary label called Date.

"But I've got a lot of faith in the next album, although it's as yet unwritten. I have now recorded absolutely everything I've written and I aim to write the next album pretty fast in April as I've already got the ideas for it. I've stopped taking bookings after June and I aim to go away for three months, and start playing again in October to coincide with the album release."

Al Stewart who sets and demands a very high standard, was never satisfied with his first album "Bedstiter Images" although it attracted a good deal of interest at the time and opened up fresh horizons for him. "It's amazing how many people still think 'Love Chronicles' was the first, but in order to put things right, we've remixed the first album which was over-orchestrated. It's now about 500 times better than it ever was, with a different

cover, and the words printed on the back.

"I'll be reissued in May under the title 'The First Album (Bedstiter Images)', but it contains some fresh material. I've dropped 'Pretty Golden Hair,' which was terrible. 'Scandinavian Girl,' which just didn't make it, and 'Cleave To Me,' which was rather insipid. The rest of the tracks I still like, and I've added 'Clifton In The Rain,' which is about that area of Bristol, and 'Lover Man,' which was written by Mike Heron, sung by me and backed up by a pretty famous traditional folk/rock band—and it really is pure reggae, man.

"Of all the things I've written, 'Manuscript' is the best, and really captures what I'm aiming at; but that simply revolves around a trip Mandi and I made to Worthing. I've also got a single out now—

"Electric Los Angeles Sunset"—but I doubt whether it'll sell, as it isn't being driven into the nation's ears by such worthies as Jimmy Young."

Al returned to the more serious aspect of his song-writing, and the harshness of the situation he now finds himself in. "I gave all the money from that Croydon gig to Oxfam," he added with a wry grin. "I couldn't accept any money after that performance. I think that—up until now I'd assumed that we would always be together, and I think my songs have tended to over-simplify the relationship between male and female.

"I'm not sure, but I think that in future my songs will bring out some of the more complicated aspects in a relationship."

As if his personal worries weren't sufficient, Al Stewart is a kind of mute prophet of doom and decay—mute because he would sooner write love songs than songs of violence because he enjoys being in love. Nevertheless his awareness of the American situation and its connotations are revealed in the violent "Electric Los Angeles Sunset," when he observes that

"The buildings are choking on oxygen fumes. Here his feelings on America, pollution and the insanity of modern living are wrapped up in con-

cise verbal innuendo. He speaks freely and willingly about his dogma which is the result of great eclecticism and a mature presence.

"The way things are evolving doesn't exactly worry me, but it involves me increasingly. I regard singing in front of audiences merely as an apprenticeship, and I'm not fooling myself by making records because it leaves me a lot of time to read, think and absorb. I enjoy talking to an audience but I am a musician and I go out there to entertain.

"I don't want to lead anything and haven't got the brain power for deciding what's to be done. But instead of leading purely a hedonistic life, I'd like to use my energies for the good—for the survival of this planet. I shall probably end up as part of a political conservation group, but at the moment I'm still reading and learning at a rapid rate."

Al escapes from his complete state of ambivalence over material possessions, claiming that he wouldn't be at all hung up if they disappeared tomorrow. At the same time he recognises the value of status in a case of

crisis as he has already testified, and the material belongings which inevitably accompany this are virtually irreconcilable.

"If you have any kind of capability, then you must have a responsibility. For instance in a few years' time it could be better to grow a cabbage than make a record. For me, it's not a case of what I can get out of the world via Mandi, so much as what I can put into it via whatever."

"I try to write songs that I feel everyone can identify themselves with, but if I want to do anything for posterity, it certainly won't be in the fields of the arts; it'll be where it matters."

Al's attitude suddenly changed dramatically from the sagacious soothsayer to the subservient as we sat drinking coffee. He snuffled meekly: "Could you possibly add a postscript? You see when I said I wanted to go away from July until October, well, I've really nowhere at all to go, and if anyone wants one more person to make up a party or something, someone with a guitar and a sunhat—I mean I really would like to go along."

**Richard Barnes**  
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# Young and gifted...

## BOB AND MARCIA talk to Royston Eldridge



BOB ANDY and Marcia Griffiths added Jamaican simplicity to the more meaningful Nina Simone version of "Young, Gifted And Black" to bring both the song and the reggae beat to a wider audience than either would have reached alone.

To many it is the best thing to come out of the Caribbean since reggae took over from rhythm and blues as the music of the discotheques. It is a Jamaican record with something a little more than the usual chug-a-lug beat and undiscernible lyrics.

Bob and Marcia, together with Harry Jay, a Jamaican artist and producer who'll be working with them on their next single, talked in their London hotel about their music.

"I've been singing since I was a little boy in school and at church. From school I sang with a group called the Paragons who were very popular in Jamaica. After three years with the group I left to go solo and have been on my own since."

"Marcia used to sing with Byron Lee's band The Dragonaires. She started with them about six years ago and we've known each other for about that time, five or six years."

"This is the second time we've sung together. We did a

single before, that was a couple of years ago."  
Andy does not class his music as reggae. It's Jamaican music, he says, with reggae being just the name of the dance in the same way as James Brown's "popcorn" or "funky chicken" is just a dance rather than a beat.

"Jamaicans have the widest taste in music, they can appreciate any type, and this is what I hope will happen everywhere. If people get the chance to hear Jamaican music on the radio, they make it a hit."

"What we need is for the barriers to be broken down so that our music can be freely appreciated. What will probably need to happen is for the Jamaican people to have their own record labels here in Britain. What tends to happen here is that the Jamaican music makes money for the promoters and companies but instead of ploughing it back into the Jamaican music to improve that, they put it into pop music and our music suffers."

"Jamaican music could be really big all over the world, America included. It's very rhythmic music, you can ballou, waltz, jump to it — anything you like. Do you know rock steady. It takes a Jamaican to do that. British musicians, I'm afraid, can't play Jamaican music — they haven't got the feel for it."

He and Marcia will be recording some tracks with Harry Jay in London while they are here this week. Next month they start touring around Britain and they are currently sorting out a backing group.



ROCK AND ROLL festivals are sprouting up like buds on a chestnut tree, and already one senses the danger of saturation (as so many of them proudly announce the "exclusive booking" or the same old names).

Open air festivals are a good idea, but too much of a good thing could prove highly indigestible, and could prove to have exactly the opposite of the desired effect.

Sparked off by the mammoth success of last year's Isle of Wight extravaganza, anyone with a tent and a field is announcing the imminent appearance of star American British acts. But are they taking enough care to ensure the safety and comfort of the people they hope to attract?

Rikki Farr, producer of the Isle of Wight festivals, has as much experience of organisation on this scene as anyone, and he's rather worried by the recent turn of events.

"Whatever and wherever a festival is, the people have to be entertained," he says. "My contention is that however good are the intentions of certain promoters, they will come up against problems which seem insurmountable."

"I've been in the business for seven years, and have worked with the world's major artists. Temperament, sound, originality, and most of all continuity are the hardest things to overcome."

"We feel that last year we did overcome this, and apart from the Sunday concert, I think the general opinion was that the continuity of music, poems, and other events was second to none."

"We fear that some people will try to imitate the Isle of Wight this year. But imitation is not things. There are a lot of talented people who could, should, and possibly will put on festivals, but they must never ever overlook what we hold very dear to our own event: the ability to use the audience to create an atmosphere. It's that which has made the Isle of Wight festival one of the most important sociological gatherings since World War Two."

"I think it's always dangerous to announce the artists who could possibly appear at any venue if no contract has been signed. This has happened to us on the odd occasion, because people hold our festival in such high anticipation."

"That's why we're playing it down at the moment, because as far as we're concerned it's got to be really right and we can't afford to be identified with other festivals. I'm sure that a lot of these people don't know what's involved in a festival."

"We know that the one thing festivals must not be is a commercial hype. Music today is the demigod of the new generation, and consequently we use it as the nucleus or the criterion to bring together a lot of young people who sit on their butts in Mother Nature and just enjoy each other's company, regardless of race, colour, or creed."

"I produced and compared last year's event, and I got a buzz from that audience which I can sincerely say made me feel very humble."

"We don't have to defend ourselves against the free concert. If someone can do it, that's fine. If their motive is to entertain a section of the public, I doubt some people's motives, and if they are working for financial reasons there are going to be a lot of unhappy people in 1970. It could reach saturation point, just as you can give people too many cars or washing machines."



RIKKI FARR

## Festivals—the facts from a Farr

"People will think in terms of quality and reputation, and after last year we had 84,000 letters asking for another festival. As long as people ask us to do it, and as long as we feel capable of maintaining the standard that we regard as value in every sense of the word, then we'll endeavour to continue."

"The only problem is that the whole music business now works towards impressing itself and its own ego, and overlooks the most important asset of its own success — the public. I don't give a damn about the business, only the section that we can use as a service to the people good enough to make the effort to get to the Isle of Wight."

"In fact the reason we hold it on the island is because certain endeavours have to be made to get there. Consequently the people who do arrive aren't out for trouble. 165,000 people were there last year, and there was not one instance of violence — not even one light bulb broken on a train."

"We are trying to dispense with any form of public security. We put on an event which we invite people to attend, and we charge admission because it costs us what it does, and we don't feel that any person prepared to pay us should be policed."

"We feel that the kids have a superior knowledge of the workings of the music business via the music papers which open it up, and they will be fully aware of where they will receive for their admission fee a genuine festival full of content."

RICHARD WILLIAMS



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**Bryan Chalker reports on the Country and Western Festival at Wembly Pool**

**COUNTRY MUSIC** came in with a mighty roar on Saturday, March 28, and it left the same way. Eleven thousand fans endorsed the success of this mammoth festival with applause that must have shaken Wembly Pool to its foundations.

The festival opened at 9.30 am and with an exhibition staged by many leading record labels — CBS, RCA, MCA, Decca, Mercury, Capitol and Lucky-music publishers, instrument manufacturers, fan clubs and the British Country Music Association. In places the exhibition resembled a market with every conceivable item connected with country music on display: clothing, second-hand singles and albums, booklets, magazines and photographs. All stands reported doing extremely good business — a good start to any festival.

**Chatting**

Throughout the day various stars of the show worked their way round the stands, signing autographs and generally chatting to people. Within the space of ten minutes I saw Tex Ritter, Roy Drusky, Durward Erwin, National Brother Oswald, Roy Acuff, Tilman Franks, David Houston, Loretta Lynn, Charlie Walker and Jim Glaser.

At 6pm the shutters went down on the exhibition and the crowds began to file into the Pool proper. Ninety minutes later the show was opened by "Country Style" Pat Campbell.

Artists, strict order of

**The mighty roar of country music**

appearance, were — the Country Fever, Charlie Walker, Dillard Pierce, the Hillside, George Hamilton IV, Roy Drusky, Lynn Anderson, Tompall and the Glaser Brothers, Tex Ritter, Orange Blossom Sound, David Houston, Ray Acuff and the Smokey Mountain Boys, Durward Erwin, Skeeter Davis, Don Gibson and Loretta Lynn, the latter act featuring Sonny Wright and Doyle Wilburn.

**Brilliant**

Originally scheduled to run for five hours, ending at five minutes to midnight, this incredible country music extravaganza extended into the early hours of Sunday morning and it said much for the high quality of the acts concerned that the vast majority of fans remained seated until the very last.

One could be critical in certain cases but as most 'faults' that did occur were largely due to the amplification hang-ups or lack of rehearsal time, it would be fair to say that under such circumstances, the entire cast displayed a high standard of professionalism and stage presence.

Obvious favourites before the concert was even in way, were Charlie Walker, a regular visitor to these shores, Don Gibson, Loretta Lynn and George Hamilton

IV. The two stand-out acts of the evening were the virtually unknown (in the UK, at least) Tompall and the Glaser Brothers, whose fantastic cross-harmonies held the massive audience spell-bound from start to finish of their performance and Roy Acuff and the Smokey Mountain Boys, Acuff, whose band featured Charlie Collins, Jimmy Riddle Jackie Phelps, Howdy Forrester, Red Hayes and Pete Kirby alias: Bashful Brother Oswald, left no doubt whatsoever that he is indeed 'the king of country music'.

The Smokey Mountain Boys present an entire, tightly knit array of country talent each one being featured respectively on his particular instrument. Jimmy Riddle rendered a wild version of "The Tennessee Fox Chase" on mouth harp and the two fiddle players, led by the legendary Howdy Forrester, gave a brilliant display of mountain style fiddling.

**Roots**

But it was Brother Oswald who walked away with the honours for sheer showmanship; whether it be on dobro-guitar, five string banjo or back-up guitar this performer shone through on such numbers as "Little Pal," "Dobro Chimes" and "Mountain Dew." Never, in all my experience

have I witnessed such excitement and heard such thunderous applause for a group of musicians. The most amazing aspect of the Acuff band's the fact that they are still adhering to the roots of country music in as much that fiddle, dobro and "harp singing" are predominant throughout.

**Bonus**

Of the sixteen acts featured, not one failed to win acclaim for his or her performance and it is refreshing to note that no less than four British acts were included on the bill. Two of these acts, the Country Fever and the Hillside, provided accompaniment for many of the American artists, including Hamilton, Skeeter Davis, Gibson (with Tom Parker on piano) and Walker.

The second International Festival of Country Music must surely have been the greatest variety bill ever assembled under one roof. Every facet of the musical world and indeed entertainment world in general, was featured. Representing the modern aspects of modern country music were acts like Roy Drusky, Erwin Anderson, Country Fever, Tompall and the Glaser Brothers and the Hillside; Loretta Lynn gave two beautiful sacred songs; Don Gibson sang "Country Soul"; Hamilton exemplified



ROY ACUFF



LORETTA LYNN



SCHEETER DAVIS



DAVID HOUSTON



TEX RITTER



ROY DRUSKY

the folk-country sound with "Break my Mind," "Urge For Going" and "Early Morning Rain" the fields of bluegrass and old timey were covered by the Orange Blossom Sound and Acuff and the Smokey Mountain boys; Tex Ritter recalled the "western" style of country music; the juke box sounds of the Texas honky-tonk were given a showing by Charlie Walker, while David Houston displayed his talents as a yodler on the classic "Cattle Call."

By way of an added bonus, both Loretta Lynn and Brother Osborne gave brief glimpses of mountain-style dancing.

**Filed**

The entire evening concert was filmed by a BBC 2 camera team and a fifty minute programme will be televised this coming Sunday.

On Saturday, March 28, Mervin Conn and eleven thousand satisfied fans proved yet again that this much maligned, musical form, is a powerful entertainment medium and, to quote Conn, "let's hope the television companies get their fingers out and give us what we want and not what they insist we want." Competing duties for the festival were Pat Campbell. Stage direct was by Eddie Powell. All three were responsible for a smoothly run operation.

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# JAZZ SCENE

## WAP and what it all means to Cleo

FOR CLEO LAINE—one of the vocal elite as you might say—a concert performance is always something to be taken seriously. And she is taking even more pains than usual for tomorrow's Queen Elizabeth Hall recital.

In her dressing-room at Ronnie Scott's last week she explained why. "It's a completely new repertoire; all new songs, to me, at any rate. Some are by Richard Rodney Bennett, some by Kurt Weill, Gershwin, Johnny Dankworth, Mike Gibbs, Hugo Wolf, Charles Ives, and various others."

### Cheating

The reason for the new material is a simple one. "I do so many festivals and I've just about done the old repertoire to death. But they're all things people keep asking for, like the Shakespeare songs, so that it's difficult to leave them out."

"But still, if you don't alter your programme you go round year after year doing the same material. And I think you are cheating your audience."

Some of the new stuff was introduced at Ronnie's in the last fortnight. Quite a lot, in fact. Cleo said they rehearsed 12 new numbers for the Monday opening "which is a bloody lot of work for me."

She will continue to labour at the repertoire until zero hour. Tonight (Thursday) there is to be a dry run of the Spring Collection programme at the Dankworth's concert hall in rural Bucks. Before an invited audience.

### Festival

Looming large in Mrs Dankworth's life at present is the Wavendon Allmusic Plan. Known familiarly as WAP. The stated object of WAP is "the fostering of a healthy relationship between exponents and students of different types of music and their audiences."

In effect it is a music centre, a cultural centre more precisely, situated in converted stables in the Dankworth's 17-acre estate at Wavendon. John and Cleo, who bought the Old

Rectory in 1968, have converted the stable block into a small concert studio with some two thousand square feet of floor space.

Already, WAP has held a fund-raising concert, which brought in nearly a thousand pounds, and other events.

On March 14 there was a Gala Night—at which Julie Felix, Marian Montgomery, Andre Previn, John Williams and others appeared—and an Easter Course for young musicians has just taken place. A ten-day festival is planned for the end of May each year. It is to be called the Wavendon Season.

More ambitious schemes are in the pipeline, and Cleo told me that the ideals of WAP are close to her heart.

### Newport

"It's been a dream of ours for some time. We moved from one home we loved to this house, and took the plunge. What part do I play in it all? Well, I'm one of the artistic directors, along with John and Richard Rodney Bennett and John Williams.

"The idea is to make it a centre for all music instead of just one music. What we're trying to do is to get those people who've been involved largely in one sphere of music to come to everything we put on. It does work, too. People are beginning to do it."

Of course, Cleo will be singing at Wavendon concerts from time to time as well as continuing her normal run of festivals here and on the Continent.

"I do a hell of a lot of work on the Continent these days," she said. "But America has never seemed to open up."

Apert from the '59 trip,



CLEO AND JOHNNY: they took the plunge

when the Dankworth band played at the Newport Festival and Birdland, and a few visits to do TV programmes, Cleo has made no US appearances. Which strikes me as odd, in view of the interest shown by every American booker and musician I know who has seen her work.

Three years ago, talking about the possibility of performing in the States, she told me she was ambitious in that direction. Now, she comes across as at least mildly enthusiastic.

"I'd like to go to America but on my own terms. Not that I'm difficult, but I don't want to go there and just lig about. It seems to be all the pop thing now."

Throughout her career, Cleo has had a sort of fringe relationship with the pop world. "She records popular material which sells well, but has reservations about trying to make pop singles."

### Vitality

In her early days, she says, popular music tended to be done in a boring way "except by the jazz boys." Nowadays she finds it much more interesting and exciting. And, as she points out, many jazz musicians are entering the pop province.

"Gary Burton, for instance, involves the pop sound in his music. And Mike Gibbs, he's a brilliant musician and he's involved with all the modern sounds. There is a vitality in pop music today; you can't get away from it."

"People like Laura Nyro are very good to listen to. She plays piano and writes her own songs. A phenomenal range, and she has originality and great soul."

What other music does Cleo currently enjoy? As befits an artistic director of WAP, she has broad tastes. But in jazz and folk fields she listens "quite a lot" to John Surman and "likes to hear James Taylor, one of whose songs is in her repertoire, and Simon and Garfunkel."

### Viable

She also admires Nilsson's "Everybody's Talking," and says she heard it played by Marian McPartland on a new record broadcast and thought it very good. "But then," she added, "there are so many in the States."

Are there any new girl singers who have impressed her mightily?

"The only one I can truthfully say has interested me is Laura Nyro."

"The thing about jazz singing, I think, is that there could be quite a lot of it, and from the pop singers. Quite a few of them have a feeling for it."

"But the people who manage them, steer them away from that because jazz singing is not a viable proposition. I can understand it. That jazz singer tag—I'm still trying to live it down."

MAX JONES

IN NEW Orleans they called it hokum. Showbiz calls it showmanship. What it boils down to is entertainment—the attempt to sell music with spectacle and laughter.

And it's what Bill Nile's Good Time Band is all about.

Bill is not ashamed of a bit of good old-fashioned hokum. In fact he positively revels in it—which is why he recently appeared in the MM's local "dressed as a gorilla," accompanied by altoist Bill Greenow in a clown's outfit and a luscious young lady in a bikini with "Try Not To Laugh," the name of the band's new single, written across her tum.

The only reason to make a single is to get people into the clubs to see the band live," says Bill. "The real problem is to get the initial exposure for it—hence the gorilla's outfit. It was a knock-out. People were stopping in their tracks in Oxford Street."

"In a gorilla's skin you get away with absolute murder. I was going up to women in the street and saying 'Give us a kiss.' They loved it—I think they thought it was a stunt for the telly."

"The whole thing has given Bill Greenow an idea. We hired the costumes for £4 a week and Bill reckons it's cheaper than buying clothes. Maybe we will all be dressed as cavaliers or German soldiers from now on."

I said it was nice to see a real old-fashioned publicity stunt.

"It's all to do with this laughing bit," said Bill. "Don't you get the feeling that there is one big send-up going on nowadays. People just aren't serious any more. Maybe some of the college kids want a message with their music, but the general public just wants something they can laugh with. The whole country is collapsing and everybody is having a ball watching it."

I believe the job of my band is to entertain. I've got some good musicians who play fine jazz, basically I want people to enjoy themselves when they come to hear us. One of my ambitions is to get jazz back in the charts and get it to a lot more people than it gets to at the moment. You won't do that by being deadly serious."

"Remember, Cannonball Adderley's 'Mercy, Mercy' got to number five in the American singles charts and Lee Morgan's 'Sidewinder' got to about number seven. I just don't see why that can't happen in England."

"If only the record companies would open up a bit, it could happen. The trouble at the moment is that even when they do issue jazz records, the promotion, and the actual getting of records into a shop, is so bad that people can't get them and have to buy something else."

"I think there is something of a prejudice against jazz and it lies to a certain extent with the press and the radio people because they pigeon-hole everything. If we go to do a Jimmy Young Show we have to conform to what they want, to what they think a traditional jazz band should play."



BILL—dressed as a gorilla

## A touch of hokum—Bill Nile

and sound like. So every jazz band that broadcasts on Radio One ends up sounding exactly the same as the others. They don't want you to do something different."

"Now under our new deal with Deram, we won't have to scrimp and save quite so much to get studio time. It means we can produce a jazz record with all the tricks the pop guys use."

I asked Bill what he thought of current attempts to wed pop and jazz and whether they might result in a wider interest in jazz itself.

"The trouble with pop music is that it is always trying to associate itself with something else—jazz,

classical, Indian music and the rest," he answered.

"It isn't necessary. Something like the Beatles music is a minor art form of its own and doesn't need to associate itself with something else. And there are plenty of fine pop musicians now—Peter York, of Hardin-York, for example, is a super player."

"I don't believe we need to mix the forms. We just need to sell it—and that means helping people to have a good time. Let them laugh."

BOB DAWBARN

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# interview by Richard Williams

IF ANY British band can live up to the tired publicist's claim of being "a breath of fresh air on the scene," it's got to be Renaissance.

Keith Relf's little band was formed late last year, played some very nice gigs, produced one of 1969's outstanding rock albums, and promptly shot off to America, Relf's old stamping ground with the Yardbirds.

They've just returned from a six-week tour of the States, and are now concentrating on penetrating the European market and making another album before they play in Britain again.

## Identity

Keith's impressions of the current American scene are rather mixed. "Some of the university and college gigs were very groovy, but I was disappointed with both the Fillmores," he says. "It seemed to me like the places were very tired—the light shows and so forth were very dated.

"It was a younger audience, into chemical drugs and very tripped out. We were on with the Butterfield Band and Savoy Brown at the Fillmore West, and the audience seemed more into that kind of body music, rather than our more cerebral stuff."

After the later years of the Yardbirds, when Keith was being pushed into doing things he didn't like or understand, it was obviously a great relief for him to form Renaissance. As far as the States is concerned, his is obviously the new band's big name. How did he manage to avoid unpleasant ego-trips and project the true identity of the group?

## Trippers

"Some promoters insisted on billing us as Keith Relf's Renaissance, to cover themselves I suppose, but we stress the group thing, and people responded to it. When they didn't know in advance that I was in the group, we were judged on our merits, and I think we did very well most of the time.

"There were some lovely gigs in the Mid-West, where the audiences listened very hard, but the Whisky in Hollywood was pretty terrible. It was mainly weekend trippers all dressed up because it was the place to go, and most of the thinking people are leaving the cities in droves, going out to live beyond the suburbs. They might come into town for a big concert, but not to go to one of the psychedelic dungeons where they have a constant barrage of groups.

## Balance

Renaissance's sound balance is a very much more delicate matter than most groups have to con-

# RENAISSANCE —A BREATH OF FRESH AIR ON THE SCENE?



RELF: I disliked both Fillmores

tend with, and they carry around two and a half tons of equipment, with a clause in their contract about pianos.

"It states that the management of the hall must provide us with either a grand piano or a good piano tuned to concert pitch, but some of them don't take it too seriously," he says. "But I'm sure they will in future, and the way John plays, he needs a grand piano.

"The sound balance is pretty good now. I was thinking at one time of using a stereo speaker system, but I decided I had enough on my plate without going into that. Anyway it would be a question of using it in the same way as Pink Floyd or not using it at all, and we decided not to."

For the Yardbirds, the States was practically the whole trip. Will it be the same with Renaissance, or will they place more emphasis on the British public?

"I haven't got round to evaluating the scenes yet, but it's obviously going to take longer to make an impression in the States than it has here. We need a real record success, and we've got to let it be known

## Some promoters billed us as Keith Relf's Renaissance

that we're playing it. People over there have to be told, whereas the British audience is more receptive to change... probably because America's so vast, and communication by word of mouth is easier here.

"I'd also like to establish the group as a creative platform for other things. For instance I'm quite far into electronic sounds, and I want to do an album of that some-time.

## Contrast

"But that's in the future there's certainly no time for it now, because we're going to be working very hard for at least a year before we can allow ourselves to do things like that."

Renaissance have been approached to write and record the score for a French movie, and I suggested to Keith that, because of the range of the group, they would be ideal for that kind of scene.

"Yes, it's very descrip-

tive music with this group... In fact that's the only criticism of us that I've heard, that there's too much musical contrast in the band. For instance we'll build something up and then cut it off suddenly to go into something else.

"It got me thinking, and I decided that it was all right because that's the way it comes out. I don't really want to give any philosophical reason, but the music reflects our attitude, which is changing all the time.

"The structure of our songs is very important. They start off with a rigid structure which eventually relaxes and gets expanded, but although we're improvising more than we used to we're still not an improvising group.

"We're starting the second album soon. Jim and I have already written quite a lot of things for it, I'm going to produce it, and it'll probably have more of a thread, a theme running through it than the last one.

"Jim's writing the most at the moment. He's been

playing guitar for about 18 months, so now he can play enough to be able to write on it. Not bad for a drummer! There'll probably be more vocals on this one too, because there was rather a surfeit of instrumental work on the first, although that was the way we were at the time.

## Single

"They also want us to do a single, and this time we'll do it properly, not just have a track taken off the album. That was a business versus artistic thing. But they want us to make it 2 minutes and 30 seconds long, whereas the ideas we've got for singles last four or five minutes.

"The Top 40 radio stations in the States like to have shortish records, because they are afraid of boring anybody.

"But I can see that we'll have to have a confrontation about it, and we'll probably come out with an eight-minute epic recorded in stereo!"

# Gary Boyle and shades of Wes

WHAT STRIKES me most when listening to Gary Boyle playing with Brian Auger's Trinity is that he is one of the few guitarists who have solved the problem of playing with an organist.

In Gary's case, he often seems to be playing something closer to saxophone lines than the usual guitar licks during ensembles. And it works extremely well.

Occasionally, too, he reminds me of the late Wes Montgomery in his solos. And that can't be bad. In fact, I would nominate Gary as one of the most underrated guitarists on the British scene.

Gary was born in India, coming to Britain when he was seven, but agreed when I admitted I could hear no traces of India in his music. I asked if he had ever been tempted to join the rush to play sitar.

"No," he told me. "A lot of good players have had a go at it, but the music is so deep, so into religion and everything, that I don't think it is possible to just pick up sitar like so many people have tried to do. Mind you, I reckon people like Quintessence are getting into it a bit more now."

Gary first started playing during the skiffle boom. "Just with local lads on the Youth Club scene. My first good gig was with Dusty. I was backing her for about 15 months.

"Then, about three and a half years ago I joined Brian Auger and was with him for a year. Then I went to the Leeds Music Centre where I studied electric guitar, Spanish guitar, harmony and arranging. Peter

Ind was one of my teachers. I was there for 18 months but didn't complete the course although I think it is going to be a great college for musicians.

"While I was there I did a couple of gigs, backing Eartha Kitt in cabaret. Eventually I came back to



GARY saxophone lines

London and did a couple of months with Ejection. Unfortunately they broke up, but I thought they were very underrated.

"When Brian came back from the States and spilled with Julie Driscoll he decided to have a quartet. He asked me to go back as he wanted a guitarist. It was probably a case of better the devil you know than one you don't."

Gary acknowledges that his musical tastes are now very wide.

"For me, though," he says, "the biggest thing is the Miles Davis school and, in particular, on guitar, John McLaughlin. I hope that is the way the guitar is going and I think it very well could be."

He is happy to be part of the current Auger line-up. "It's the first group I've been in where it's not been a case of just do a couple of tunes and then play chords behind somebody."

"The future? I hope the music scene keeps going the way it seems to be at the moment. I hope the general music scene will go in the direction that John McLaughlin is going. I believe we now have an audience educated enough to accept the best."—BOB DAWBARN.

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# RUMPLESTILTSKIN

MEANTIME WILL NO ONE HELP POOL RAPUNZEL?



THEIR MUSIC ONLY 2 WEEKS AWAY NOW!



By Steve Thomas & Angus McGill



JACK: dabblings in the world of opera

**JACK BRUCE** recently returned from his American tour with Jack Bruce and Friends and also brought the eagerly awaited news of his latest venture with American drummer Tony Williams.

Since his excellent "Songs For A Tailor" album which was his first work to be brought out since the demise of Cream, Jack has continued to make people sit up and listen in jazz and pop on both sides of the Atlantic. Last week he spoke enthusiastically about his recording with Williams, a drummer who became one of the most highly respected young musicians in America and is well remembered for his five years with Miles Davis whom he joined when only seventeen.

Jack: "Ever since I heard Tony's 'Emergency' album, I thought that's the band I'd like to play with. Tony is like a prophet of rhythm who has been sent to earth to change everything and I really believe him and what he's doing. It was a tremendous honour to be asked to appear on the album."



**WILLIAMS** five years with Miles

"One night we had just finished a set and someone came up and said, 'Hello, I'm Tony Williams, would you like to play on my album?' I'm not playing on the whole record and I haven't heard it all yet, but what I have heard has been really tremendous. I think altogether we recorded enough material for about four LP's. 'I feel it's done me a tremendous amount of good playing with Tony. Everything with him and the rest of the group just comes down to playing music.' Of Lifetime organist Larry Young, Jack in full praise says, 'There's no one playing organ like him' and his appreciation of guitarist John McLaughlin similarly knows no bounds."

Obviously the question of forming a permanent lineup does not figure in Jack's plans for the immediate future.

"I worked on an album with Carla Bley which is intended to be an opera. Charlie Bladen is also involved and I sing and play bass guitar and cello."

Since the breakup of Cream, Jack has had his finger in many pies, all of which have enhanced his reputation as a musician and typically he doesn't figure on easing up. I asked him how he felt

now that the American tour was over. "Physically it wasn't tiring at all," he announced, "and I can't wait to start playing again. There's so many things I want to do. It seems to be my trouble. I've got so many things going at one time. I'd planned to go to the island last week but my wife, the baby and I took ill so we had to stay in London."

I wondered precisely what Jack got up to when he flew to the western states.

"It's an ideal place to work but I'm a bit limited at the moment because I haven't got time to get any instruments up there. For instance I could work with a guitar and piano and tape-recorder so that I could get something down quickly. It's important that you do record as soon as possible because ideas get lost too easily."

During Jack's absence in America with his Friends the rumours that Cream were to reform for the 1968-69 Wight Festival gradually gained momentum. Were the British public ever to hear Cream again?

"Well for a start I've never been asked if I would like to appear," he replied in bored tones. "I haven't thought about it at all and I don't want to think about it. I'm too involved in other things" which curiously closed that particular talking point and at the same time laid poor odds for a return of Cream.

Following Jack Bruce and Friends not entirely encouraging receptions at the bands first two British dates, Jack seems more than pleased about the way things had worked out for them on the other side of the Atlantic.

"We went down well everywhere except the San Francisco Fillmore, where audiences seemed to have changed. The last time I played there was with Cream in 1967 but things have changed so much. Three years ago they were very open-minded but now it's just turned into the place to go."

"At our two British dates I was very pleased with the music but I was not pleased with the critical reception. They seemed more interested in the clothes we were wearing than in the music. The critics should really think where they're at. They seem to be so far behind the audiences."

"I think the British audiences expected lots of Cream numbers, in fact we did three Cream songs out of a total of eighteen. Anyway the three we did do were mine in the first place. It's true, though, the audiences didn't know what to expect really. I enjoyed the Lyceum, it was a nice audience."

"But, at the Fillmore in San Francisco there were Eric Mercury, Mountain and Johnny Winter on before us and by that time the people were beyond being able to listen. I believe we got good reviews, though."

After the bands' first two appearances at Lanchester Arts Festival and the Lyceum great things were forecast for the quartet once they had been together a bit longer. Some predicted something along the same lines as Cream but to the ever adventurous Scot it was an experiment with musicians he greatly admired and wanted to work with.

"The music got very good after a while in America," said Jack. Larry and Mike were incredible and on one gig Mitch



## INTERVIEW BY RAYMOND TELFORD

played the best drum solo I've ever heard in my life.

"I'd always wanted to work with Mike, Mitch and Larry and as I'd never played for a year, I thought I'd try and get them together."

"Mitch has his own plans for what he's going to do in the future. Mike Mandel is back at the Berklee School of Music in Boston and Larry is back working in Los Angeles. We'll get together again, though, and take everyone by surprise."

I asked Jack if he had heard anything of his former partners, Eric and Ginger.

"No, I haven't heard much from either of them," Jack answered. "I thought Blind Faith were really great but they failed to a certain extent because the audiences expected another Cream. I suppose whatever Eric, Ginger and myself do will be compared with Cream. It's very difficult really because people have got their minds made up about us."

"I'm sure if Blind Faith had been another group with different lineup they would have been very successful."

Returning once more to his own affairs Jack responded enthusiastically to my question of the Jack Bruce / Pete Brown partnership, the fruits of which were reaped largely by Cream and latterly the recognition they achieved on "Songs For A Tailor."

Says Jack: "Before I went to the States I was supposed to record some of Pete's material, but there wasn't time. There's such a unity about what

we're writing and I really hope to get round to recording some of it. I was very pleased with the songs on 'Songs For A Tailor'."

"In America there have been a couple of cover versions of songs from the album. Fats Domino was going to put out 'Never Tell Your Mother She's Out Of Tune.'"

The conversation had now swung a full circle and Jack found himself again singing the praises of Tony Williams during which he confirmed the rumours that he would be appearing with Lifetime at Jazz Expo in the Spring.

"I don't think people quite grasped what he was doing on the 'Emergency' album because he's so far ahead of everyone else but it needs someone like Tony to put it over. I'd really like to see him get a lot more acceptance."

At this juncture the precocious suggestion that Jack put out a single was forwarded.

"I'm not really interested in putting out a single," Jack said coolly. "I mean look at Les Marvin, that where singles are at. Of course I wouldn't mind, hit single but again I've got many things going just now."

Keeping his tremendous popularity in America in mind, would Jack ever consider giving up Britain and moving permanently to the land of Stars and Stripes?

Jack: "I don't think so because I couldn't live in the States except maybe in San Francisco. I've got a lot better thought. They don't seem to mind so much about things like long hair nowadays."

# SHOESHINE BOY C/W MY APARTMENT BIG T BIG 130



## THE HUMBLEBUMS



FROM  
TRANSATLANTIC



# TONY MACAULAY/BARRY MASON

## Jack Bruce and the prophet of rhythm

### THE ARCHIES: "Who's Your Baby?" (RCA Victor).

T.M.: With these two- or three-chord songs, it's a question of hitting the lucky combination of notes that make a hit. "Love Grooves" was an excellent example.

The Archies' first record, "Sugar Sugar," hit the lucky combination of notes, but the follow-up tends to sound contrived. "Sugar Sugar" had that hand-clap on the off beat, which gave more of a lift to it. The kids could listen and dance to it.

B.M.: Obviously it's Ken Doddl. No, this is not really as good as the earlier record.

### CONRAD'S FOOT: "Melow Yellow" (DJM).

T.M.: Everybody's doing the Ladbroke Groove! B.M.: Somebody put a mike in a window of Westbourne Grove.

T.M.: I was co-producer of "It Mek," the first of this kind of record, which is

B.M.: This is really too polished. I like this type of thing to be rougher and dirtier — more like amateur music.

T.M.: Yes, this would sound better if it had a rawer sound. I don't think the Coloured people will buy it.

### MARY HOPKIN: "Knock, Knock Who's There?" (Song For Europe, Apple).

B.M.: Is this Mary Hopkin? I've never heard this before. I've been away for two-and-a-half weeks on a skiing holiday.

T.M.: This song deserved to win the Eurovision Song Contest. Co-writer Geoff Stephens has very cleverly echoed the feel of "Goodbye." This has also got a touch of that Bavarian beerhall stamp. This should be a big hit.

Mary should get about 730 TV appearances with it. But

### review the latest sounds in Blind Date



why do these girl singers always have to hold a guitar? Maybe it gives them something to do with their hands. Mary's a very good singer, but she plays guitar about as well as I knil.

### JULIE FELIX: "I Could" (RAK).

T.M.: After that long intro, it had better be good! It's Julie Felix — and it has that same Bavarian beat.

B.M.: I like it very much. It appeals to me because it's romantic. I like romantic songs with a bit of emotion.

T.M.: All Barry's songs are very romantic.

B.M.: I don't think this will be a big hit, though.

T.M.: There should be a big chorus coming in to smack you right in the teeth, but it doesn't happen. But the delays will like it that long intro will give them something to talk over.

B.M.: There's a classical feel about the intro. And this is the way underground music seems to be moving.

### JOE SOUTH: "Clock Up On The Wall" (Capitol).

T.M.: Joe South.

B.M.: I love that line, "I overlooked the diamond while searching for gold." It's a good line that. But the voice should be clearer. It's a shame to waste good words — but this is a good sound.

T.M.: The voice is too far back. It sounds like a Presley record of about Nineteen-

frozen-to-death. It could make it — because it sounds like a Presley record. But it's not very well produced. I'd never have guessed it was Joe South.

### RUMPLESTILTSKIN: "Squadron Leader Johnson" (Bell).

B.M.: That sounds like Jimmy Page on guitar. Is it the Who?

T.M.: This is one of those records that is right out of my domain.

B.M.: However dirty and sexy a record sounds, I think it should have some melody.

T.M.: When people hear a record they like to be able to whistle to it. Everybody likes to be able to be a bit involved in a record. But with this they can't be; they couldn't even cough it. This is not a hit record.

B.M.: It seems like a Who

sound without a Who song. B.M.: It seems as though they said, "Don't let's have a melody — let's have a Fuzzbox."

### TONY JOE WHITE: "Groupy Girl" (Monument).

B.M.: That's an unfortunate title!

T.M.: (before record is under way): The only one we've really liked is the Mary Hopkin. Let's hope the next one you play is something good.

B.M.: Is this Creedence Clearwater?

T.M.: It's Tony Joe White.

B.M.: Who's she?

T.M.: I love that guitar. Mary Hopkin ought to listen to this. It's not so much what he plays as the way he accents it. It's all very subtle and restrained — I love the way he lays back on the beat.

B.M.: That line, "Like a joint," she was passed around? Well, never get away with that!

T.M.: I can't see Barry and me writing a line like that.

B.M.: I'll never be a hit, but it would be a great record to play at a party when everybody is drinking.

### EDWARD WOODWARD: "This Man Alone" (DJM).

T.M.: It sounds like Les Reed. It's Edward Woodward. Peter Dacre wrote the lyric. I heard Edward do this song in the stage show, Two Cities, the story of Dickens' Tale Of Two Cities. It's bloody well sung and a bloody good song, but I can't see it as a hit.

B.M.: No, I don't think so. The melody never seems to resolve.

T.M.: Barry and I are so much chorus type writers — here, there is too much to remember. It sounds a bit like the signature tune from the James Bond films. We seem to be knocking everything.

But you must remember that out of around 70 records released each week, only about two ever become hits. So if you play us eight records and we pick one hit, then that's not bad.

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# melody maker LP supplement

pop

**AARDVARK** (Deram Nova). Moments of uncertainty hint this may have been a bit of a rush job, but the group shows plenty of promise for the future.

**AMON DUUL II**: "Phallus Del" (Liberty). German group who play with Wagnerian intensity and some entrancing distortion tactics. Definitely a long way ahead.

**ATOMIC ROOSTER**: (B&C). Bags of excitement and drive and a refreshingly different sound from the power house trio lead by organist Vincent Crane.

**THE BEST OF BACHARACH** (Fontana Special). It is indeed and this album features many stars singing Burt's songs — Dusty Springfield, The Walker Brothers, Julie Rogers, Ronnie Carroll, Madeline Bell, and Dee Dee Warwick among them.

**TONY BLACKBURN MEETS MATT MONRO** (Fontana Special). Six early (1965) tracks by the DJ plus six even earlier (1958) by Monro. A bit pointless — except as a way of cashing in on some old tapes.

**BLACK WIDOW**: "Sacrifice" (CBS). The lyrics are all Black Magic, but the music is strictly 1970 rock, complete with fashionably progressive touches of sax-flute-vibes and clarinet. Pretty good — but hardly the stuff to raise the Powers of Darkness.

**DAVID BOWIE**: "The World of David Bowie" (Decca). Nothing here to suggest that David will follow the success of "Space Oddity." Throughout the whole album Joe Brown, Bernard Cribbins and Anthony Newley seem to take over vocals on varying tracks — or could it be David all along?

**BRAINBOX** (Parlophone). Holland seems to be producing a mass of good groups at the moment. This one is at its best on the wild, hard rock numbers where they build tremendous atmosphere but they are also pretty fair on the more lyrical things.

**PETE BROWN AND PLOKTO**: "The Art School Dance Goes On For Ever" (Harvest). Solid, biting rock occasionally leavened by the odd folksy prettiness. Brown's improved greatly since the Battered Ornaments days.

**DON BRYANT**: "Precious Soul" (London). An R&B singer who used to be with the Four Kings. He makes the



IKE AND TINA TURNER

mistake of not trying anything original and its hard to match the versions of Clarence Carter's "Slip Away" or Sam and Dave's "Soul Man."

**BUCHANAN BROTHERS**: (Page One). A Brooklyn outfit who scored Stateside hits with "Son Of A Lovin' Man" and "Medicine Man," both included here. They sound like a hip Tremeloes.

**MAX BYGRAVES**: (Music For Pleasure). This will appeal to the younger Bygraves fans as Max sings children's favourites like "You're A Pink Toonbrush," "Gilly Gilly Ossenfeffer," and the "Ballad of Davy Crockett."

**PAT CAMPBELL**: "Just A Quiet Conversation" (Major Minor). Twelve maudlin monologues by the country music DJ. Either very sick, very funny, very moving or very boring, according to your taste. Includes his "hit," "The Deal."

**CAPITOLS COUNTRY FESTIVAL** (Regal). Good value country album at 19/11. Features Glen Campbell, Ernie Ford, the Buckaroos, Sonny James, Billie Jo Spears, Buck Owens, Merle Haggard, Wanda Jackson, the Hagers, Hank Thompson, Tex Ritter, Ferlin Husky and Bobbie Gentry.

**CHARTBUSTERS BOOMIN'** (Marble Arch). Versions of songs like "Love Grows," "Friends," "Hi-Chin A Ride" and "Leaving On A Jet Plane."

**JOHNNY CASH**: "Hello, I'm Johnny Cash" (CBS). Nearly all fresh material. An album

which will not disappoint country and cash fans.

**CHILDREN'S SONG BOOK** (Music For Pleasure). It is indeed, but it's one for old fashioned children what with "Billy Boy," "Cherry Ripe," "Early One Morning," "Bobby Shaftoe" and "Strawberry Fair."

**COUNTRY JOE AND THE FISH**: "Greatest Hits" (Vanguard). Not hits in the chart sense of course, but some of the group's greatest performances like the bitingly satirical "Feel Like I'm Fixin' To Die Rag."

**SAMMY DAVIS JUNIOR**: "The Goin' Great" (Reprise). Unfortunately the going's not so great this time. A rather uninspired attempt by Sammy who seems to try a little too hard and works overtime on the "show biz" bit.

**DION**: "Sit Down Old Friend" (Warner Bros). Our old friend sounds much more relaxed and thoughtful. Pleasant album. Features "Natural Man," "Jammed Up Blues," and "King Con Man."

**ROY DRUSKY**: "My Grass Is Green" (Mercury). A pleasant deep brown voice waits its

way through songs like "Such A Fool," "All Over My Mind," and "Those Were The Days."

**ROY DRUSKY**: "All Time Country Hits" (Fontana Special). The hits include "Billy Bayou," "Half A Mind," "Worried Mind," and "Waitin' For A Train." Very pleasant.

**EGG** (Deram Nova). Rather more than promising, this debut album from a forward-looking organ/bass/drums trio. This holds many treasures, and their next should be a stone gas.

## POP INSTRUMENTAL

**AROUND THE WORLD WITH ADDY FLOR** (Monument). German conductor Addy Flor offers big vocal and instrumental versions of world hits like "Paris Nights," and "I Left My Heart In San Francisco."

**SIL AUSTIN**: "Honey Saz" (Polydor). Fruity is the word for Mr Austin's playing. His plummy tenor is backed by orchestra.

**BAKER STREET PHILHARMONIC**: "By The Light Of The Moon" (Pye International). Some good musicians (Vic Flick, Roger Coulan, Clem Cattini, Herbie Flowers) sound rather dull on these strange treatments of songs like "Daydream," "Sanctus," and "Midnight Cowboy."

**SIDNEY BOWMAN & HIS OLD TIME DANCE ORCHESTRA**: "The Best Of Old Time Dancing" (Decca Eclipse). The title tells all.

**JAMES BROWN**: "Pop corn" (Polydor). The Brown Band roaring out funky r&b instrumentals.

**ACE CANNON**: "The Ace Of Sax" (London). The fruity saxophone of Mr Cannon, accompanied by girly voices, on songs like "Down By The Riverside," "Soul For Sale," "Bad Moon Rising."

**JOHNNY DOUGLAS & HIS ORCHESTRA**: "Golden Strings" (Decca Eclipse). A cross between the music that accompanies the test card and the sounds played while you persevere the ice cream lady in your local Roxy Cinema.

**ELECTRONIC CONCEPT ORCHESTRA**: "Electric Love" (Mercury). Popular ballads played on the Moog, with lush orchestral backings.

**TONY HATCH AND THE SATIN BRASS**: "Sounds Of The 70s" (Pye). Some of Britain's top musicians com-

bine to produce beautiful versions of songs like "Hey Jude," and "For Once In My Life."

**THE LONDON SOUND SEVENTY**: "The Best Songs Of Our Lives" (MCA-UK). Five volumes which span the last fifty years of popular songs. They are quietly and gently played and make excellent background music. Among the selections are — 20s: "Bye Bye Blackbird," "Birth Of The Blues," "30s: "Undecided," "Easter Parade," 40s: "Harry Lime Theme," "I Wish You Love," 50s: "High Noon," "Misty," 60s: "Yesterday," "White Shade Of Pale." Good value at 19s 11d each.

**JACQUES LOUSSIER TRIO**: "Brasserie Lipp Concerto No 5" (Decca). With the considerable help of the Royal Philharmonic Orchestra, the Loussier Trio mix jazz, rock, here, embellished with good harmonies and brass.

**LUIZ LOY E SEU CONJUNTO**: "Balanco Pra Frente" (Decca-Eclipse-ECS 2021). The sleeve contains nothing but the bare titles, which is rather a shame as there are some very pleasant Latin American sounds to be found here, embellished with good harmonies and brass.

**WERNER MULLER ORCHESTRA**: "Echoes Of Italy" (Decca). Werner Muller and his Orchestra offer stereo versions of Italian favourites like "Quando, Quando, Quando," "Funiculi-Funicula," and "Arrivederci Roma."

**SANDY NELSON**: "Groovy Sandy Nelson" (Liberty). The title is fair enough. Sandy's drumming is groovy in an old-fashioned kind of way. As they used to say — ideal for a party.

**NICK NICHOLAS**: "Warm Red/Sentimental" (Blue Decca Eclipse). Pretty ordinary piano from Mr Nicholas but included are some beautiful numbers including "For Once In My Life," "Wichita Linesman."

**PARIS FOR LOVERS** (Decca). Accordionist Maurice Archange, accompanied by the Claude Martine orchestra and chorus on Phase 4 Stereo versions of songs like "Mildred," "The Three Bells," "My Way."

**JOSEPH SEAL**: "More Family Favourites" (Marble Arch). The mighty wurlitzer in all its glory, or horror, whichever point of view you take.

**SOUNDS ORCHESTRAL**: "Good Morning Starshine" (Pye). Quiet, unobtrusive versions of such songs as "Half As Nice," "I'll Never Fall In Love Again," "Je T'Aime."

**VIBRATIONS AROUND THE WORLD** (Cricket). Clear Phase 4 Stereo versions of world wide hits by a big orchestra and all excellently performed. Includes "Aqui No Rio De Janeiro," "The Windmills Of Your Mind."

**THE ELASTIC BAND**: "Expansions On Life" (Decca Nova). They supplied the love Affair's new lead singer — A moody, melancholy, notable biographical set from a competent band featuring fair keyboards and tenor sax and some good new songs.

**MICK FARRER**: "Mona — The Carnivorous Circus" (Transatlantic). Badly played rock and roll interspersed with documentary-type interviews with Hells Angels. One for sociologists.

**CONNIE FRANCIS**: "Sings The Songs Of Les Reed (MGM). And she does it very well. Among the well-arranged efforts are "Deja Vu," "Les Bicyclettes De Belize," "It's Not Unusual" and "The Last Waltz."

**THE FUGS**: "The Belle Of Avenue A" (Warner Reprise). Feeble, slightly obscure satire concerning Mayor Daley, Yuppies and Flower Children. Humorously, politically and musically, they're completely ineffectual.

**DENNY GERRARD**: "Singles Morning" (Deram Nova). Gerry Gerrard plays guitar and harmonica over a rolling, dynamic backing. Quiet, relaxed and rather soporific.

**GRANNY'S INTENTIONS**: "Honest Injun" (Deram). A highly competent band playing material written by pianist John Ryan and singer Johnny Duhan with a country-rock feel. A good LP.

**GRATEFUL DEAD**: "Live Dead" (Warner Bros). Superlative live performances on this double-album, with the instrumental work being particularly outstanding. Might convert you to the soigmatic Dead.

**GREAT WESTERN**: "Salutes The Sound Of Detroit" (Marble Arch). Motown hits like "Dancing In The Street," "My Girl," "Can't Help Myself" and "Love Child" given the big band treatment.

**BILL AND HALEY**: "Rock Around The Clock" (Sony). The old chaps are still up to it as proved here. Recorded live in Sweden and everyone was having a ball.

**FRANCOISE HARDY**: "Mon Amour" (Marble Arch). Songs of love from the seductive Francoise. But if your French is a little weak you'll need a phrase book.

**RONNIE HILTON** (Music For Pleasure). One for the housewives that includes "Windmill In Old Amsterdam."

**INTRODUCING STEREO 70** (A&M). It is excellent stereo and the introductory artists include Herb Alpert, the Sandpipers, Sergio Mendes, Those Were The Days, Burt Bacharach, Claudine Longet.

**JACKSON FIVE**: "Diana Ross Presents The Jackson 5" (Tama Motown). The kiddie hitmakers in all their precocity and straining for high notes. Includes "Zip A Dee-Do-Do-ah," "Standing In The Shadows Of Love" and "My Cherie Amour."

**JAMAICA'S OWN VAGABONDS**: "Skatime" (Decca Eclipse). Made when they came to Britain in 1963, when they were still a Jamaican ska band. And they do it quite well.

**JIMMY JAMES AND THE VAGABONDS**: "The New Religion" (Marble Arch). An outstanding soul act who should have made it years ago on a collection of rhythm and blues standards.

**JUNIOR HITS** (Music For Pleasure). Some of the all time children's favourites like "The Kangaroo Down South," "Jake The Peg," "Wipe Out," "The Frog," "Sing A Rainbow."

**FRANKIE LAINE**: "The Great Years Vol 1" (Fontana Special). They may have seemed like great years, then, but not now. Pitching is suspect to say the least. Includes "That's My Desire," and "I'm In The Mood For Love."

**HARRY LAUDER ESQ** (Xtra). A conglomeration of coughs, wheezes, weak jokes and broad singing. It contains such "gems" as "The Killy Lads," "Fool The Noo" and "The Wee Hoose 'Mang The Heather."

**LINN COUNTY**: "Till The Break Of Dawn" (Phillips). Enjoyable, uncomplicated set of R and B standards played swinging, relaxed treatment

by a mature West Coast outfit.

**LOS BRAVOS** (Decca-Eclipse). It's strange an age since Los Bravos were high in the chart with "Black Is Black," the only memorable track on this set. Lead singer sounds a little like early Gene Pitney.

**HARVEY MANDEL**: "Games Harvey Plays" (Phillips). Very bluesy set from Mandel's magnificent guitar teamed with Russel Dashiell (guitar, organ, vocals), Larry Taylor (bass) and Eddie Hob (drums).

**MARISOL**: "Marisol" (Decca Eclipse). She sings powerfully on a collection of Latin American songs, helped by some first-class arrangements.

**JOHN MAYALL**: "Empty Rooms" (Polydor). Another fine album featuring his latest "drummerless" group, John's lyrics are personal and sincere but tend to be a trifle self indulgent.

**KOD MEKUN**: "New Ballads" (Warner Bros). Not the best singer in the world, but he's got one of the modern ballad writers. Highly recommended including "As I Love My Own," "Looked At You — Love, Time," and "Rock Genly."

**MIGHTY SAM**: "Mighty Soul" (Soul City). A relatively unknown singer with ranges from the mundane to an interesting approach, some really funky blues material. A worthwhile set.

**MIKI AND GRIFF**: "Tennessee Waltz" (Marble Arch). Twelve of the relaxed Country duo's best-known songs, recorded between '53 and '58, including "Long Time To Forget" and "These Hands."

**LIZA MINNELLI**: "Introducing Liza Minnelli" (A&M). Liza is a chanteuse in the French story telling tradition and, at this time, includes songs including "Love Story," "Mac Arthur Park," "Didn't We," "Wherever And Why."

**MOONDODY** (CBS). Not a pop album really, but monumental music broadly in the classical idiom which will appeal to heads everywhere. Moondody's a blind New York street musician, and must come close to the genius category.

**VAN MORRISON**: "Moon Dance" (Warner Bros). Perhaps not as shattering as "Astral Weeks," but mellower and rather more together. Van really uses his voice, exploiting rhythm like a horn player, and some of the songs are quite beyond praise.

**NANA MOUSKOURI**: "The Exquisite Nana Mouskouri" (Fontana). The excellent Athenians accompany Miss Mouskouri on many of the tracks and a very melodious result is achieved by all. Includes "Hello Love," and "The Last Rose Of Summer."

**THE MUSICAL THEATRE**: "A Revolutionary Revelation" (Pye International). A new American outfit, with a collection of revolutionary songs about the revolution. Competent musicianship from the seven piece rock band but it's nothing out of the ordinary.

**TRACY NELSON**: "Mother Earth Present" (Mercury). A fine country singer. Helped by the Jordanaires and the Maverick Mulicians, she is most convincing on songs like "Sad Situation" and "Stand By Your Man."

**LAURA NYRØ**: "The First Songs" (Verve Forecast). First time out over here, and Nyrø fans will want this collection of her early songs, recorded in '66 and including the definitive versions of "Wedding Bell Blues" and "And When I Die."

**OLIVER** (Crew). Oliver sounds strained at times and lacking in warmth. "Good Morning, Starshine" is still the best song he has done and it's here with items such as "Jean," and "Ruby Tuesday."

**ROY ORBISON**: "Big O" (London). Roy in fine fettle, accompanied by The Art Movement. Best album for some time. Tracks include "Scarlet Ribbons," "Help Me Rhonda," and "Land Of 1000 Dances."

**PAPER BUBBLE**: "Secrany" (Decca). A Simon and Garfunkel touch to this impressive set by a new British trio. Poignant songs and acoustic guitars combined with sweeping, imaginative orchestral arrangements.

# JOHN MAYALL TOP BRITISH BLUES ARTIST (melody maker poll 1970)



"EMPTY ROOMS" PROVES IT...



**AL KOOPER AND SHUGGIE OTIS:** "Kooper Session" (CBS). The 15 year-old son of R&B pioneer Johnny Otis proves to be a fine, new, blues-guitar star. Kooper does him proud with a selection of showcase backings and gives him free rein to blow. Not a great album, but solid.

**PLASTIC PENNY:** "Head, I Win — Tails You Lose" (Page One). Tracks recorded between November 1967 and July 1969 with former lead singer, Brian Keith featured on three tracks. They get a big sound and it's not at all a bad LP.

**QUICK SILVER:** "Shady Grove" (Capitol). The Messengers get the message across. Tremendous Nick Hopkins piano makes the album go all the way.

**THE RIGHTEOUS BROTHERS:** "Re-Birth" (Verve). Great musical and big sounding vocal performances. The voices blend perfectly with the backing. Includes "Woman, Man Needs Ya," "Born On The Bayou," and "Put A Little Love In Your Heart."

**ANDY ROBERTS:** "Home Grown" (RCA). GUITARIST-singer-writer takes time off from Liverpool—Scene to produce this quiet, musically and highly personal album, supported by Gordon Huntley (steel guitar) and Mighty Baby.

**THE MIKE SAMMES SINGERS:** "Favourite Songs" (Muscle For Pleasure). Some lovely ones here "Puff The Magic Dragon," "Little White Bull," and "Siamese Cat Song." Ideal birthday present.

**THE SANDPIPERS SECOND SPANISH ALBUM** (A&M Records). Beautifully produced and performed album by one of the world's best vocal groups. Songs include "All My Loving," and "A Man Without Love."

**SEEKERS:** "The Sounds Of The Seekers" (Regal). The Seekers go through their paces and show why they had their own particular scene

**FRANK ZAPPA:** "Hot Rats." Peaches on Regalia, Willie the Pimp, Son Of Mr. Green Genes, Little Umberellas, The Gumbo Variations, I Must Be A Camel (Reprise RSLP 6356).

# Hot Rats—hot Zappa!

POP LP OF THE MONTH

FRANK ZAPPA



HOT RATS

**PROBABLY** Zappa's best production to date, it represents a peak in his composing career and highlights his own exceptional guitar-work as well as the musicianship of violinists Sugar Cane Harris and Jean

Luc Ponty. In many respects "Rats" is a jazz album, but the edges are blurred on most musical categories, now and while there is much instrumental improvisation, basic rock drum rhythms are utilised to lay down a solid foundation and space on the soloists. The violinists are featured on "The Gumbo Variations" (Harris) and "I Must Be A

Camel" (Ponty). The multi-talented Ian Underwood, one of Frank's compatriots from the now defunct Mothers Of Invention, contributes keyboards and horns and displays a most brutal tenor style. Frank's guitar playing more than equals the best British super stars and he has extended solos on "Son Of Mr Green Genes," a typical Zappa tune.

His writing, while sophisticated, is often extremely melodic and memorable. Frank also has the other vital attributes of a true musician—a sense of humour and awareness of the past, qualities displayed by another great American musician—Roland Kirk. It will be an interesting occasion when these two combine talents.—C.W.

HIGHLY RECOMMENDED



**CREEDENCE CLEARWATER REVIVAL:** "Willy And The Poor Boys" (Liberty). One of the most talented and original groups to come up in recent years, and this is their best album to date. A crossbreed of rock, blues and country that works out perfectly.



**CHICAGO** (CBS double album). The mixture as before, which may be too much for some. For the rest, this is more roaring, virile, brass-filled music which transcends jazz-rock labels and includes a venture into "classical" music.



**DODDS:** "Morrison Hotel" (Elektra). They've gone right back to their early hard rock style for this brilliant, compelling set. Mature, unmistakable guitar and organ on some menacing, sensuous songs from Jim Morrison.



**MOTHERS OF INVENTION:** "Burnt Weeny Sandwich" (Reprise). The Mothers have left behind a remarkable album. The sandwich consists of two thin slices of back to the roots pop tunes and, between them, a rich, adventurous and entirely enjoyable layer of composed and improvised modern music.



**VAN DER GRAAF GENERATORS:** "The Least We Can Do Is Wave To Each Other" (Charisma). The brilliant, sometimes scary songs of Peter Hammill given inspired treatment by a superbly inventive band. A meretric debut album which is hopefully the start of a spiralling career.



**WILD ANGELS:** "Live At The Revolution" (B and C). Twelve rip-roaring rock and roll classics from a British band who play with obvious love and respect for the music. A knockout party album.

sewn up so tightly. Sweet, singalong music and a nice reminder.

**SHIRLEY AND JOHNNY:** "This Is Shirley & Johnny" (Phillips). Singing duos are not all popular in pop, but Shirley and Johnny deserve to be. They blend well and sing with feeling. Includes "River Deep And Mountain High," and "Rivers Of Your Mind."

**SKIN ALLEY** (CBS). Interesting, varied but unsatisfying set from a British band who are strong on musicianship—including melotron, sax and flute—but a bit short on style and originality.

**STEEPPINGWOLF** (Stateside). Repackaging of one of their earliest and best albums, before they got bogged down in "revolution" themes. It's simply very good rock, featuring their anthems "Born To Be Wild" and "The Pusher."

**BARBRA STREISAND'S GREATEST HITS** (CBS). She really has an exquisite voice. Includes "People," "Second Hand Rose," "Why Did I Choose You?" "My Man," and "My Colouring Book."

**JOHNNIE TAYLOR:** "The Roots Of..." (Soul City). He found soul success on Stax, but this is a collection of

earlier recordings he made on the Sar/Deby label. For collectors, really.

**THE TEMPTATIONS:** "Live At The Talk Of The Town" (Tamla Motown). Fantastic excitement from the Temptations brilliantly supported by the Burl Rhodes Orchestra and the Motown musicians. Includes "Get Ready," "My Girl," and "The Impossible Dream."

**TRADER HORNE:** "Morning Way" (Dawn). Judy Dyer, ex-Fairports, and Jackie McAulay, ex-Them, make a nice debut with some good songs and good playing on

guitars, keyboards and woodwind. A bit too "pretty" at times, though.

**IKE AND TINA TURNER:** "River Deep — Mountain High" (A&M). Tina is one of the greatest things ever to happen to pop music and the title track here is possibly the greatest pop single of all time. Also on the album "A Love Like Yours," and "A Fool In Love."

**TYRANNOSAURUS-REX:** "A Beard Of Stars" (Regal Zonophone). More fun and gnome jinks from the mighty duo of Marc Bolan and Micky Finn. Marc's electric guitar

playing is crude but effective and his lyrics are as pleasantly-poetical as ever.

**VARIOUS ARTISTS:** "Soul Gold Vol. 1" (Polydor). Lesser known soul acts, including Peggy Scott and Jo Jo Benson, Betty Harris, Johnny Adams and Sil Austin.

**VARIOUS ARTISTS:** "Country Gold Vol. 1" (Polydor). Top country tracks from the Polydor bag. Artists such as Jeannie C. Riley, Dee Mullins and the Harpeth Valley PFA are featured. Good collection.

**JUNIOR WALKER AND THE LITTLE WALKERS:** "These Eyes" (Tamla Motown). A variety of tracks going back five years

and including the 1968 "What Does It Take," still the best thing the saxist has done.

**WILD ANGELS:** "Live At The Revolution" (B and C). Twelve rip-roaring rock and roll classics from a British band who play with obvious love and respect for the music. A knockout party album.

**FARON YOUNG:** "I've Got Precious Memories" (Mercury International). The lugubrious voice of Mr Young mournfully wades through songs like "Cause I Do," "When All I Need Is You," and "The Woman Who Is Waiting."

# Triiid Pink



# Triiid Pink



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BLUES LP OF THE MONTH

# Historic stuff from Mississippi

**THE FAMOUS 1928 TOMMY JOHNSON-ISMAN BRACEY SESSION.** Tommy Johnson: Cool Drink Of Water Blues; Big Road Blues; Bye-Bye Blues; Maggie Campbell Blues; Canned Heat Blues; Lonesome Home Blues (two takes); Big Fat Mama Blues; Ishman Bracey: Saturday Blues; Left Alone Blues; Leavin' Town Blues; My Brown Mama Blues; Trouble-Hearted Blues (two takes); The Four Day Blues (Saydis Roots RL330).

TOMMY JOHNSON was such an important Mississippi artist, and his records are for most blues followers such rarities, that this Roots LP practically picks itself as the blues record of the month.

To those brought up on the Canned Heat — and "Canned Heat Blues" is present and correct — and modern blues and rock, the music may not seem all that adventurous. But Johnson had a good voice, and his nicely inflected guitar parts influenced a good many Mississippi musicians.

He was an original, too, whose "Big Road Blues" is justly considered to be a classic. Stefan Grossman, who transcribes this and "Bye-Bye Blues" (a variant of "Pony Blues"), writes that "Big Road" appears "in almost every bluesman's repertoire" and is often sung in "white folk music circles as well."

Paul Oliver, in his monumental *Story Of The Blues*, claims that themes such as "Cool Drink Of Water" and "Maggie Campbell" were learned by "innumerable singers and always performed in imitation of Johnson's style."

So, apart from its musical virtues, which are many, this album has to be recommended as a chunk of blues history. It gives us all Johnson's Victors recorded in 1928, apart from the "Louisiana Blues" which was never issued.

Bracey, a companion who wore a small moustache similar to Johnson's, recorded in Memphis for Victor at the same time as Tommy. His singing is fine, too, but more like the work-singing of, say, Leadbelly in its strength and tonal quality. "Saturday Blues" and "Trouble-Hearted" are two of several beauties on this side of a real collectors' gem. — M.J.



1928 TOMMY JOHNSON ISMAN BRACEY

**JUKE BOY BONNER:** "Things Ain't Right" (Liberty LBS 83319). Bonner recorded this in London during November last year and it offers a good selection of his blues artistry.

**MISSISSIPPI JOE CALLICOTT:** "Presenting The Country Blues" (Blue Horizon 7-63227). Callcott, who died early last year, belonged to an early blues era — perhaps the earliest. By the time these tracks were made, he was sounding a bit faint but still full of charm and personality.

**CLEVELAND CROCHET, NATHAN ABSHIRE, BILL MATTIE, ETC.:** "From The Bayou" (Liberty LBL43321). Subtitled "Authentic Cajun Music Of Louisiana," this offers a selection of contemporary sounds, mostly accordion-filled, from the Bayou country of South-West Louisiana. Much interesting blues.

**WALTER HORTON, MARTIN STONE, ETC.:** "Southern Comfort" (London HAK

8405). A fairly satisfying Anglo-American session of modernish blues, with an injection of the currently fashionable Indian idiom.

**LITTLE HAT JONES, BLIND PERCY, LEWIS-BLACK, ETC.:** "Texas Country Music, Vol. 3" (Saydis Roots RL327). Another winner from Roots: Texas blues by Little Hat Jones, Jesse Thomas, Blind Percy, Lewis-Black, Texas Alexander, Bo Jones, Texas Bill Day, Bernice Edwards, Black Ace, Oak Cliff T-Bone (Walker) and Joe Pullum from the years 1927 to '35. Fine country blues.

**OTIS RUSH:** "This One's A Good 'Un" (Blue Horizon 7-63222). And it is a good one, too. All the Rush Cobra recordings, including alternative takes, made during the 1956-8 period. Fine vocal and guitar, plus such as Lafayette Leake, Little Brother and Willie Dixon in support.

**SOUTHERN SANCTIFIED SINGERS (Roots RL328).** Another specialist collection featuring important contributions from, notably, Blind Willie Johnson. Other artists include Bessie Johnson, Washington Phillips, Sam Butler, the Rev. Edward Clayborn, Arizona Dranes, Blind Willie Davies, the Rev. J. C. Burnett, Blind Joe Taggard.

**SONNY TERRY - BROWNIE MCGHEE:** "Sonny Terry Blues From Everywhere" (Xtra 1099). Sonny uses the jaw harp with the same skill as mouth harp. On most tracks, the duo are joined by J. C. Burris on bones and the result is a splendid, comprehensive range of folk-blues tracks.

**"THOSE CAKE WALKING BABIES FROM HOME - VOL. 1" (Saydis Matchbox SDR182).** This fascinating album pays homage to the blues gals, country style to vaudeville, and features Sara Martin, Bernice Edwards,

Madlyn Davis, Lulu Jackson, Mae Glover, Lucille Hogan, Annie Turner, Memphis Minnie, and the fabulous Gladys Bentley. Tracks date from 1924 to '41. Excellent stuff.

**BIG JOE WILLIAMS:** "Classic Delta Blues" (CBS Milestone 63813). Big Joe, always a striking performer, is displayed to full advantage on this 1964 album recorded in Chicago with William on six-string guitar instead of his familiar nine-stringer.

**HOP WILSON, BIG WALTER, JUKE BOY BONNER:** "Chicken Stuff - Houston Ghetto Blues" (Flyright LP4700). Urban Texas blues at various levels. Hop Wilson is represented by six 1960-61 recordings, singing with his own guitar plus piano and drums. Walter Price talks the blues and sings over his piano, with Albert Collins on guitar for "My Tears." Set is rounded out by four good Juke Boys.

**ROY ACUFF:** "Treasury Of Country Hits" (London SHE 8410). One of the kings of country music gets to work on some of the greatest material which should be a must for all fans. Some beautiful steel guitar throughout an excellently produced album which contains "The Lost Highway," "Lonesome Heart" and "Making Believe."

**RUSTY ADAMS AND JERRY SHOOK:** "Folsom Prison Blues" (Merble Arch MALS 1210). If the names of Rusty Adams and Jerry Shook mean nothing to you, the songs on this album certainly will. They wrap themselves warmly round a collection of Johnny Cash and Webb Pierce songs, including "Ballad Of A Teenage Queen," "Blue Tail Fly," "Folsom Prison Blues" and "Don't Take Your Guns To Town."

**MIKE COOPER:** "Do I Know You?" (Down DNLS3006). Cooper has found new directions but retains the old characteristics. It won't be everyone's cup of tea, but fundamentally it is a connected series of ideas — a singular project revolving around time, motion, environment and reminiscences. ● RECOMMENDED

**DILLARD AND CLARK:** "Through The Morning, Through The Night (A&M AMLS966). Country music at its best, Dillard and Clark with a host of musicians. First class LP with as much excitement as you can hope to find anywhere. ● RECOMMENDED

**JOHN FAHEY:** "Requiem" (Vanguard SVRL19053). This LP, produced by Sam Charters, contains a number of requiem and cantata fitted into the framework of Fahey's music. It is a masterpiece. Basically one long guitar solo. Bits of the album leave their mark but to dig the distortions is advisable to be high. ● RECOMMENDED

**STEFAN GROSSMAN:** "Crosscurrents" (Cotillion 6307). Stefan is joined by Danny Kahn, Arthur Keenan, Joe Hunt and Don Brooks on a neat funky, acoustic session of original material.

**GRANDPA JONES:** "Grandpa Jones Sings Hits From Hee Haw" (Monumental SMO 5038). Old grandpappy hollers out some of his best numbers from Hee Haw with the help of his banjo. Not everyone's cup of tea, but he features some good numbers like "Old Rattler," "Mountain Dew" and "Night Train To Memphis."

**SYLVIA MOORE:** "Sylvia Moore Makes Jungle Magic" (Oryx Sunshine SUN 3). Sylvia Moore went to Ghana to do her thesis for a D Phil but ended up as one of the country's top performers. Connoisseurs of African music and instruments will love this collection of folk songs from all over the world, which features cora, lobi, xylophone, sansa, talking drums, and so on.

**PHIL OCHS:** "Phil Ochs' Greatest Hits" (A&M AMLS 978). If you like American Phil Ochs' songs, you can't help but like this album, which features "One Way Ticket Home," "Chords Of Fame" the humorous "Ten Cents A Coup" and other gems. His session men include Chris Ethridge, James Burton and Ryland Cooder which is three more reasons for buying it.

**PATRICK SKY:** "A Harvest Of Gentle Clang" (Vanguard SVRL19054). At a guess, this was recorded in the mid-1960s. Sky plays excellently and accompanies himself equally well on harmonica and guitar. ● RECOMMENDED

**CYRIL TAWNEY:** "The Outlandish Knight" (Polydor Special 236 577). One of the fathers of folk singing has assembled a fine collection of songs from Devon and Cornwall which are available at a budget price. Most of Cyril Tawney's songs were collected by the Rev. S. Baring-Gould, such as "The Ragged Beggarman," "Queen Jane" and "The Outlandish Knight." Tawney is the kind of artist who can sing unaccompanied throughout the album without ever becoming boring.

**LOLA TSAKIRI:** "Lola Tsakiri Sings" (Decca Eclipse ECS 2032). Lola is joined by the Trio Maniataras on another

FOLK LP OF THE MONTH

# You should've listened to Al...



**AL STEWART:** "Zero She Flies" My Enemies Have Sweet Voices; A Small Fruit Song; Gethsemane; Again; Burying; Electric Los Angeles Sunset; Manuscript; Black Hill; Anna; Room Of Roots; Zero She Flies (CBS 63848).

Only "Black Hill" and "Anna" will be unfamiliar to Al's fans as the other eight tracks are already standard folk club showpieces. The first of these is a tasteful instrumental section reminiscent of early Renbourn, followed by a short verse, as in "A Small Fruit Song." "Anna" is also reminiscent of the latter, but in a different way; it is a sad, tender love song phrased in Al's inimitable and now familiar style.

His latest collection of songs contains aggression, satire and deep emotional revelations which might have lacked the empathy of a folk club atmosphere without the embellishments which Al adds — Trevor Lucas and friends from Election as it was then, Louis Cennamo, bassist with Renaissance, Tim

Hinkley, organist with Jody Grind, Duffy Power, an excellent harp player, plus a reputable lead guitarist who contributed considerably to the success of Al's last album.

Al Stewart shows the effectiveness of applying a simple bass progression to a Pete Morgan boom on the opening track, with Duffy Power adding harp in just the right places.

He goes on to attack commercialised, religious, American violence, harks back to his childhood and a past romance, unwinds a fairy tale and presents two instrumentals — the Russian-flavoured "Room Of Roots," comparable though in no way similar to "Ivich," and "Burying," which flows like water with graceful undulation. His lyrics fit the same description, occasionally onomatopoeic, harshly and almost garishly slapped across the slave.

"Zero She Flies" is a beautifully direct, intensely sad document, reflecting a man in his time. There must be moments in everyone's life which can only be filled and fulfilled with albums such as this. — J.G.

of Eclipse's specialist albums. Very pleasant, easy listening, and tracks include "Siga Siga," "Tigi Tigi," "Stalla Stalla" and "Delfini-Delfinaka."

From Rumania" (Decca Eclipse ECS 2031). A lively anthology of Balkan folk music, exposed mainly by various woodwind instruments over a fast pulsating rhythm. Although a specialist album, this is very appealing.

VARIOUS ARTISTS: "Sounds



MIKE COOPER: new directions

STAGE AND SCREEN

**COME TO CHIGLEY (Music For Pleasure):** Songs from the Watch With Mother TV series, narrated and sung by Brian Cant, with music written and played by Freddie Phillips.

**POLLYANNA (Music For Pleasure):** The original cast on the soundtrack from the film with Hayley Mills, Jane Wyman, Karl Malden, and Kevin Corcoran.

**IF IT'S TUESDAY THIS MUST BE BELGIUM (United Artists):** Donovan wrote the pleasant title track for this film soundtrack sung by J.P. Regs, Walter Scharf did most of the rest.

**SHELLA SOUTHERN:** "Hello Dolly" (Merble Arch), lively, sing-along versions of songs from the Barbara Streisand musical featuring Miss Southern and the Mike Sammes Singers.



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# melody maker LP supplement

# jazz

**ANTHONY BRAXTON:** "Three Compositions Of The New Jazz" (Delmark DS-410). Altoist Braxton is still putting together his own vocabulary, and it's the piano of Richard Abrams which takes the ear on this patchy but always interesting album.

**CHARLIE BYRD:** "Brazilian Byrd" (Riverside). Easy listening trio treatment of several attractive bossa nova themes, with Byrd's guitar in good form. Reissue from the early Sixties.

**PAUL DESMOND:** "From The Hot Afternoon" (A&M AMS98). A set that varies between jazz, mood music and pop with Desmond's pure alto in fine form, backed by assorted violins, woodwind, percussion and the rest.

**NEVILLE DICKIE, QUENTIN WILLIAMS, PETE DAVIS:** "Ragtime Piano" (Savoy SDLI18). Real ragtime piano, authentic-sounding and fairly "strict," is served up here by three local exponents. Included are classics by Joplin, James P. Johnson and James Scott and some Williams originals.

**BABY DODDS, ART HODES, EDMOND HALL:** "Classics - Vol. 1" (Blue Note B6509). More historic performances from the Blue Note vaults are re-packaged and engineered for modern ears. This volume includes Dodds' Jazz Four, Hodes' Back Room Boys and other groups, the Port of Harlem Six and Ed Hall's Blue Note Jazzmen with the lovely "Night Shift Blues."

**DUKE ELLINGTON:** "Cotton-tail" (Polydor Special 545 115). Some exciting playing from the 1956 band especially from Cat Anderson, Clark Terry, Ray Nance, Quentin Jackson, Paul Gonsalves and Johnny Hodges. Selections include "Deep Purple," "Laura," "My Funny Valentine" and "I Can't Get Started."

**PETER IND:** "Looking Out" (Wave LP 1). Delicately attractive small group music

**SIDNEY DE PARIS, JAMES P. JOHNSON:** "Original Blue Note Jazz - Volume 2" (Blue Note B6508). Sidney De Paris: Everybody Loves My Baby (two takes); Ballin' The Jack; Who's Sorry Now, The Call of The Blues. James P. Johnson: Blue Mizz; Victory Stride; Joy-Mentin'; After You've Gone; Tishomingo Blues (Blue Note B6506).

De Paris (trumpet), Vic Dickenson (trombone), Edmond Hall (clarinet), James P. Johnson (piano), Jimmy Shirley (guitar), John Simmons (bass), Sid Catlett (drums). 1944.

## JAZZ LP OF THE MONTH

Same personnel but Ben Webster (tenor) in place of Hall for Johnson titles, except "Tishomingo" which has the De Paris line-up except for Al Lucas (bass) and Art Trappier (drums) in place of Simmons and Catlett. 1944.

**BLUE NOTE** in the Forties, had a solid reputation for recording piano blues and small groups playing uncommercial jazz, often with a strong emphasis on blues.

Sidney DeParis, Ari Hodes, James P. Johnson, Teddy Wilson, Frank Newton, Sidney Bechet, Edmond Hall and the boogie pianists were to some degree typical Blue Note performers of the time.

Dickenson was very much the man for this label - a natural jazz player with a bluesy feel. He plays consistently well here, always giving warmth to his solos and a flourish to his breaks.

De Paris, like Dickenson and Hall, had a versatile outlook which enabled him to

lead a New Orleans style group or solo in a variety of fashions, including the Ellingtonian "jungle" muted style. He does not create a lot of surface excitement, but his playing is subtle and colourful and can be engagingly melodic. At best, his phrases have a fine balance to them.

Hall rounds out a thoroughly musically and swinging front-line for the moop Dixieland side of the album. It is urbane Dixieland of a sort - and his solos register keenly on "Call," "Ballin'" and the two opening tracks.



## HIGHLY RECOMMENDED



**LARRY CORYELL:** "Apostolic SVRL 1965" (Vanguard B6508). Another in Blue Note's well-produced Jazz Classics series, this makes available the highly regarded 1964 Hodes Chicagoans titles with Kaminsky and Cless. Also tracks by Hodes Back Room Boys, Blue Five and Trio. Excellent Forties small-group jazz.



**ART HODES:** "Sixty" (Blue Note B6509). Another in Blue Note's well-produced Jazz Classics series, this makes available the highly regarded 1964 Hodes Chicagoans titles with Kaminsky and Cless. Also tracks by Hodes Back Room Boys, Blue Five and Trio. Excellent Forties small-group jazz.



**PETER IND:** "Jazz At The 1969 Richmond Festival" (Wave LP 5). Tenorist Charlie Burchell, bassist Ind and Bernie Cash, and guitarist Derek Phillips weave a lot of Tristano-like melody on a set which proves that somebody still remembers the importance of Lennie, Lee, and Warne. But these men have their own voices, too.



**JOSEPH JARMAN:** "At The Den" (Delmark DS-410). Explosive, vital modern music from the Chicago altoist and friends. Side two, using a large ensemble, is magnificent achievement and spoliage; a brilliant trumpeter, John Jackson.



**THE QUEBEC JIMMY HAMILTON TRIO, ETC.:** "Swing Hi Swing Lo" (Blue Note B6507). Quebec, who was a fine exponent of swing-age tenor, blows fiercely on "Indiana," rhapsodically on "If I Had You" and his excellent blues, "Blue Harlem." Jimmy Hamilton and the Duke's Men, John Hardee's Sextet and Benny Morton are also here.



**SUN RA:** "Sound Of Joy" (Delmark DS-410). Even in 1957, Sun Ra was way ahead of most of the field. This is a thoroughly enjoyable record, full of felicitous touches from the leader and a clutch of excellent and underappreciated soloists.

which permutes Ronnie Ball and Sal-Mosca (pianos), Joe arrangements are not in the class of the "Focus" LP, but Puma and Al Schackman (guitars), Ind (bass), Dick Scott (drums), and singer Sheila Jordan. Recorded in New York nine years ago, and well worth hearing.

**PETER IND:** "Improvisation" (Wave LP 3). Solo - bass improvisations with a great deal of creativity which rarely flag or lose their thread. One for hard listeners.

**PETER IND:** "Time For Improvisation" (Wave LP 4).

Useful for the neophyte soloist, this album of bass lines on standard changes with chord charts provided.

**"JAZZ IN BRITAIN - THE 30s"** (Parlophone PNC 7085). EMI's Chris Ellis has compiled an esoteric collection of British jazz and dance music from the years 1930-39 inclusive. The best and most vigorous playing comes from an American, Coleman Hawkins, on two tracks with Jack Hylton's band. Others represented include Nat Gonella, Ray Noble, Spike Hughes and the Six Swingers.

**WARNE MARSH:** "Release Record, Send Tape" (Wave LP 6). Warne Marsh was possibly the most original of all the lesser Young followers and this ten-year-old set will please all his admirers. A vastly underrated jazzman, Ronnie Ball (piano), Peter Ind (bass) and Dick Scott (drums) are also featured.

**GARY McFARLAND & CO:** "Does The Sun Really Shine On The Moon?" (Fontana STL 5526). Pleasant, low-key mood music that makes nice background music but little more.

**SAL MOSCA:** "At The Piano" (Wave LP8) SAL MOSCA. **PETER IND:** "At The Den" (Wave LP 2). Once you get over the quite uncanny resemblance between Mosca and his former teacher Lennie Tristano, these are both enjoyable sets. Peter Ind completes the duo on both LPs and plays a most authoritative bass.

**FREDDIE PRIDE:** "At The Piano" (B & C BCM 100). Pride, who died last year, was a pianist who for 15 years played at the Lady Margaret in West London. Typical performances, recorded there

between '62 and '64, are put out here. The music includes "A Train," "Foggy Day," "Blue Moon" and such-like, with Hines and Garner the principal inspirations.

**DJANGO REINHARDT:** "Django" (Merbis Arch MAL 1234). A set of 1947 radio cuts by Reinhardt's quintet, this features him on electric guitar (on all but one track) playing standards and a good few originals. Not quite top-class Django but great at the price.

**STUFF SMITH:** "One O'Clock Jump" (Polydor Special MPS

545114). The late great jazz violinist fiddles exuberantly and imaginatively on this, his last session. Firm accompaniment is supplied by Otto Weiss (piano), Peter Witt (bass), Charly Antolini (drums).

**BEN WESTER:** "For The Guv'nor" (Columbia). A fine example of Webster at his languid best in six dedications to Ellington. Accompanied by a Dutch rhythm section he is superb on songs like "I Got It Bad And That Ain't Good" and "Drip Me Off At Harlem."



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Richard Williams - Melody Maker.



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**NEW POP SINGLES**



**BY CHRIS WELCH**

**A bit of black magic from Edgar Broughton—and lets hope it all works**



**EDGAR BROUGHTON**

**EDGAR BROUGHTON BAND:** "Out Demons Out" (Harvest). Hear, hear! That's wot I sez—speaking as a male witch and general secretary of the Black Arts Union. With all this dabbling in magic, it's time for fully paid up demons to withhold their labour and commence negotiations for a 25 per cent pay increase for session work. Of course I was into the occult years ago before the current boom. But I'm afraid all these band wagon jumpers are getting involved in somethin' g beyond their ken. Who knows what strange pow-ers they may unleash?

Only the other week at the Surbiton Magic and Sewing Circle, a performance by the Young Christian Skiffle and Reggae group was brought to a frightening climax when the second tea chest bassist made the sign of Blagwort, Goat God of Saxony, and the Beastling Yoghourt appeared in a cross of red fire above their heads crying vengeance.

**Chant**

Young Edgar may well be attempting to exorcise the forces of the underworld with this rocking, repetitive "live" studio version of his famous chant routine—or he may be aiming for a hit. Let's hope it all works.

**GAYLADS:** "Young, Gifted And Black" (Trojan). Actually it's not bad being young, gifted and fat. Over to reggae, Fattie Smith aged 16 and an expert in chemistry, Mozart, tennis and raffia work: "Hello you chaps. Yes I'm feeling pretty young and gifted today. I just built a ten foot model of Salisbury Cathedral made entirely from match sticks, a radio controlled stamp collection and a relief map of the Himalayas sculptured in bread pudding. A stroke of genius don't you think?" All right smarty boots, let's see if you can sing reggae as badly—I mean as brilliantly as the Gaylads. Whoopee!

**Cliches**

**JOSE FELICIANO:** "Windmills Of Your Mind" (RCA). The correct pronunciation is "Hothe" of course. "Hothe, hothe, hothe—I don't wish to know that. Kindly leave the hacienda." One is reminded by the title of that other beautiful song in The Dustbins Of My Stomach which was made such a great hit by the Lithuanian peasant turned folk singer Roman Zabrisky. A moving performance, but the lyrics tend to sound like a string of appalling cliches. Not surprising really as the lyrics are in fact a string of appalling cliches.

**MONTANAS:** "Let's Get A Little Sentimental" (MCA). Sounding not unlike "Stop In The Name Of Love" the lads sing sweetly a reasonable tune, ideal accompaniment for indulging in beer and skittles at a British Inn. Simply insert five newpence in the juke box and let merry making commence.

**COWSILLS:** "11-x-11" (MGM). It was rather ironic that the Cowsills image of the all American family, bent on one long round of eating apple pies and saluting flags, should be promoted at a time when real American patriotism was being expressed in films like Easy Rider and in the music of the rock revolution.

But the family—(do they live in a Cowwill house—tee hee), sing brightly in a manner reminiscent of the Beach Boys "Pet Sounds" period.

**Freedom**

**COUNTRY COALITION:** "Time To Get It Together" (S & L). Most groups are so daffy by the time they get it together—they split up. For years they babble about freedom to do their own thing. And when they get the freedom it is thrown away in idle gestures. The Coalition say all they need is more time to get it together. Well everybody has enough time and if they can't do it by now—they should belt up.

spotted coat and very long neck and legs. Bob sings beautifully his own soulful composition probably the best Major Minor single ever released. It rocks gently with an Edwin Hawkins type backing choir. And crumbs—it's outasight!

**KING HORROR:** "Loch Ness Monster" (Grape). After years of research by teams of experts it has taken Grape records to discover that the Loch Ness Monster is in fact a very poor trombone player who relieves his musical frustrations by giving vent to mildly unpleasant screams to a reggae beat. Undoubtedly the most crassly conceived production in recording history.

**MARY HOPKIN:** "Knock, Knock, Who's There?" (Apple). Knock, knock? Lock out, it's an insurance salesman! "Hello, my name is Simon Well-beloved and I think I can be of some assistance to you. I'd like to take you out for lunch, bore you stiff with my ingratiating manner and attempt to con you into parting with money from some tin pot scheme little more than a high class protection racket operating under the cloak of 'respectability'." Oh no you don't. Any more phone calls and letters from you and protests will be made to my

Member of Parliament and the Minister of Posts. It will take Mary's charming tune to soothe my fevered brow after a recent spate of attacks launched by these vile pests and teaches on society. It'll be a hit even if those duffers at the Eurovision Song Contest failed to note its obvious international appeal. Meanwhile a pox upon insurance, its agents and all its houses.

**CHRISTIE:** "Yellow River" (CBS). Stand by for a sizeable hit. A new group with a cheerful, original composition that bounces along in flood of rhythm and melody.

**Respite**

**EXPLOSIVE:** "I'm Gonna Use What I Got To Get What I Need" (President). What I need is a respite from the game of pell mell. It is reported there will be 180 hours of football on TV shortly. So apart from offending us with the spray-canned slogans, their trail of vandalism, the domination of public transport, newspapers, magazines and open spaces, now the pell-mellers are going to bore us to death in our own homes. It's time the Home Secretary took stern action to curb this national disease.

**NEXT WEEK**

**WILD ANGELS  
MAL GRAY  
IN  
BLIND DATE**

**NEXT WEEK**

**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:



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**GALLIARD**

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Laney**

**NOW IT'S YOUR MOVE!**

# FOCUS ON FOLK

**STEFAN GROSSMAN**, apart from being a superb exponent of all the old country styles, is now providing a series of welcoming links between the guitar students and negro stylists in a series of tutors which are slowly being published.

The books contain biographical information, melodies and guitar chords illustrated with tablatures and photographs which are important to every blues guitarist, who is unable to work out techniques simply by listening to pre-war masters.

## Acoustic

Shortly before returning to Rome, where he now lives, Stefan spoke of the new series of tutors which he is compiling, as well as other projects in which he is currently engaged.

"The first is my 'Yazoo Basin Boogie' album which is due out by Transatlantic now. This is a whole album of instrumentals with descriptive notes which is intended purely as a listening album rather than a model for guitarists. Much of it corresponds to the books I'm producing but it's material which has never been recorded before.

"It's totally different from my other new album 'Cross-currents' with Danny Kab which was recorded a year ago and contained solely original material. I was asked to produce some acoustic material with a fairly funky background, and the result showed exactly where I was at, at that particular time."

Stefan Grossman is already thinking about his next album.

"There are some tracks which sound better with a hand, while others are intended for the one guitar. I've been writing some fiddle tunes and would like to use members of the High Level Ranters — Tommy Giffellon, Colin Ross, and Alistair Anderson, as well as John Doonan. It's a real mixed bag — there are other tracks on which I specifically want to use Brian Golbey.

"My main criticism with artists today is that they only ever make one statement. But in the same way, I've got no time for people who just make use of a trend to gain recognition and then move entirely onto something different — like when the blues thing in England started to catch on.

Last year, the first in Stefan's five-book series was published, broadly titled Country Blues Guitar; this dealt largely with the style and songs of Mississippi John Hurt.

## Series

Now available is the second volume entitled Delta Blues Guitar, and this is a comprehensive study of the great Mississippi blues singers — Charley Patton, Tommy Johnson, Ishman Bracey, Robert Johnson, Bukka White, Son House, and so on. The next to be published is Ragtime Blues Guitarists, featuring Blind Blake, Blind Lemon Jefferson, Big Bill Broonzy, Blind Boy Fuller, Blind Willie McTell and Sam McGhee.

Stefan is also producing a book on contemporary ragtime guitar playing, which contains most of the transcriptions from the 'Yazoo Basin Boogie' album. This is quite apart from the series, which continues into volume four with Louisiana and Texas.

And if you think that the Rev. Gary Davis has been overlooked, he is given a book all to himself, entitled Holy Blues. This looks like being a

# 'Emotionally I'll always be in the blues'

STEFAN GROSSMAN talks to Jeremy Gilbert



must for all admirers of Blind Gary's style, as over a hundred of his best known songs are transcribed.

This completes the series, but in the meantime Grossman is compiling another tutor on different guitar tunings.

Says Stefan: "I was formerly a guitar teacher in New York. Then I began writing books on American guitar styles and eventually split the country after seeing it all, and now live in Rome. We've got a baby on the way and will probably remain in Europe until it's three or four.

"I'd never come and live in England. It's great touring here, and I shall definitely be back for further tours in June and August. As for Rome, there's no scene there at all but it's an ideal situation for composing and writing books; I'd also like to see Asia and

South America before returning to the States.

"It's just wonderful playing in England, and as more people are accepting me it's like beginning again. In the past I've known that most of the people in the audience are aware of what I'm like. Now it's different; more people come along — and a greater percentage — just on the strength of the name.

## Important

"Emotionally, I'll always be in the blues. I believe that my books are more important than the records because they sell consistently over a period. Also they're more meaningful because they get people interested in the music rather than in me."

## Expert advice

I WANT to incorporate a string bass into my group. Can you recommend a good pick-up and tell me which strings are best? — STAN WEAVER, Wolverhampton.

I use a German magnetic pick-up given to me by Charlie Watkins, of Watkins Electric Music, but it is not yet available in this country. I'm thinking of using two pick-ups on string bass to give it better definition on the heavier numbers. String bass pick-ups are not made in this country, but usually a moving-coil dynamic microphone is wedged under the tailpiece and fed direct to an amplifier. There is no difference in strings—it is a matter of personal preference. I happen to use Lyra magnetic strings. — STEVE DOLAN, bassist with Hard Meat.

AFTER reading your article on the ukuleles brought to this country by Ivor Mairants, I have decided to buy one, but is there a tutor you can recommend for the instrument? — ARNOLD SINCLAIR, Derby.

Ukelele Method (Feldman, 6s), explains everything with the usual coherence of fretted-instrument expert John Pearse. A good companion book is his Ukelele Chord Dictionary for D and C Tunings (Feldman, 6s).



STEVE DOLAN  
Hard Meat bassist

WHAT is the difference between the ordinary steel guitar and the pedal steel guitar? — D. JACKSON, Edinburgh.

The no-pedal steel guitar is limited to one or two full chords, simply because it has to be tuned to a chord. Consequently, single or double notes are played in melodies. With the pedal steel guitar, pedals actuate rods and levers which are attached to the strings and will alter the existing chord tuning to any desired combination. This gives a fantastically wide range to a once-limited instrument, as witness on my album featuring pedal steel guitar for President. — PETE WILL-SHER, Rotosound Showroom, Denmark Street, London, WC2.

WHERE can I get those black velveteen pads which protect records as they drop off the auto-changer? — S. E. MAINWARING, Wells.

Although they do effectively act as a cushion they are not actually made for the purpose. They are anti-slip pads, called Chek, and they cost about 3s 6d each. They are available from most record dealers.



Minds. Environments. Profits. The last one's where we come in. We're the only paper devoted to the retailing aspects of this mushrooming music industry—from chartbusters to chamber music. We don't write much aesthetic criticism. More appraisal of economic prospects. And instead of profiles of the stars, we analyse the trends they set that make you money. Every week there's news, reviews, financial and legal information, a complete worldwide chart survey, timely supplements. If music is your business, this is your paper. Fill out the coupon and expand.

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# Music Business Weekly

A NEW WORD FOR A NEW KIND OF LISTENER

# Marsupilami

Transatlantic

BY CHRIS HAYES

# FOLK FORUM

## THURSDAY

**AT FOX: ISLINGTON GREEN, N1**  
**BIN GARBUTT**

AT THE PRINCE OF WALES, West Bromption Station, Brian Hooper presents  
**CHRIS DAVIES** and friends.

**BLACK BULL**, High Road, N.29. **JEREMY TAYLOR!** **GEORGE DEACON**

**EARL HAIG** Folk Club, Little Heath Road, Buxley Heath. **NIGEL WESSON**

**HELIUS**, Nags Head, North St, Clapham

## BO IDLE

**THE SPINNERS**, Queen Elizabeth Hall, Friday, April 10 at 7.45 pm. Tickets: 15s, 12s, 10s, 8s. From Royal Festival Hall Box Office.

## THREE TUNS

High Street, Beckenham (01-698 8910).

## GAS WORKS

Next Thursday Brontosaurus Rover.

## WHITE BEAR

Kingsley Road, Hounslow.

## PICSTY HILL LIGHT ORCHESTRA

**FRED WEDLOCK**  
CHAS UPTON, DAVE COUSINS

## FRIDAY

**AT COUSINS**, 49 Greek Street, 7.30-11.

## JO-ANN KELLY

and very possibly her band

## AT THE Grosvenor, Grosvenor Avo, N5

**MARC BRIERLEY** ALSO LUCY

## CHARITY CEILIDH, TOWN HALL, HIGH ROAD, LEYTON

7.30. DAVE AND TONI ARTHUR, ROGER WATSON AND COLIN CATER. Dancing to the CHIMFORD COUNTRY DANCE BAND TOWER FOLK CLUB RESIDENTS.

## DR HOBBS at home, The Gloucester, King William Walk, Greenwich, S.E.10. The Southern Ramblers with THE COUNTRY EXPRESSION

## GORDON McCULLOCH BOBBY CAMPBELL

Railway Tavern, Angel Lane, Stratford, E15.

## OPENING APRIL 9th ARTS SAGE LAB.

**HAGS HEAD**, 205 YORK RD., BATTERSEA  
**PAUL BRETT**—**MARC BRIERLEY**—**URBAN CLEARWAY**  
Plus Surprise Guest Appearances

## FRIDAY cont.

**GOODWILL TO ALL**, Headstone Drive, Harrow  
**DIZ DISLEY**

**OPENING NIGHT, THE DENMARK ARMS**  
**BARKING ROAD, EAST HAM**  
**WIZZ JONES**  
**PETER BELLAMY**  
**GASWORKS**  
**ROGER MOSS**

Start 7.30 sharp.

## HEDGE HOG opens at Untoast club hall, Leighton Buzzard with

## SPENCER DAVIS

## STRANGE ORCHESTRA

General Havelock, Ilford.

## AMBUCLAY PEANUTS, Kings Arms, 211 Bishopsgate.

## ANDY ANDREWS' NICK HARRISON

## AN EVENING IN CONCERT WITH

## AL STEWART

**SOUTHGATE TECHNICAL COL**  
High Street, Southgate, N14. 8 pm. Tickets: 7s 6d, 10s, 12s 6d. At door.

## "ANGLERS," TEDDINGTON: GAS WORKS

**AT COUSINS**, 49 Greek Street, 7.30-11.

## MIKE CHAPMAN

Apologizes that Mike missed his train last time.

## AT THE CELLAR, Cecil Sharp House, Camden Town, 8 pm. Come All Ye, The Legacy.

## COUNTRY COUSINS, Latest LP. Dave Plane, Lisa Turner. — LUS 304.

## EYES OF TIME GALLERY, 255 High Street, North, Manor Park. ROGER WATSON AND COLIN CATER.

## FDC'STLE CASTLE, Fairfield West, Kingston.

## JOHN MAKIN plus OUNDAIM, late night EXTENSION, reduced rates for SINGERS.

## GRAVESEND FOLK CLUB Love Lane

**ALEX CAMPBELL**  
Floor singers welcome.

## QUEEN ELIZABETH HALL Saturday, April 11th, at 7.45 p.m.

## MATTHEW'S SOUTHERN COMFORT BRIDGET ST. JOHN TREES

Tickets: 20/-, 16/-, 12/-, 8/- from Royal Festival Hall

## SATURDAY cont.

**OPENING TONIGHT, THE MAN-DRAKE CLUB**, Meard Street, W1.  
**SILVO & MOSES**  
**TOWNSEND & CLARK** and many guests. Next week MALCOLM PRICE.

**PEELERS** Kings Stores, Widegate Street, near Liverpool Street Station.  
**MURF & SHAGGIS** ALSO FOLK MATTER

**THE LCS PRESENTS THE SINGERS CLUB**—Jack Warshaw, Ruf Rosenthal, Bob Blair, and Albert Shaw—traditional singer from Staffordshire. **UNION TAVERN** 59 Lloyd Baker Street, London, W.C.1.

## THE SPINNERS, Queen Elizabeth Hall, Friday, April 10 at 7.45 pm. Tickets: 15s, 12s, 10s, 8s. From Royal Festival Hall Box Office.

## THE STAIRHEAD CLUB. At the John Snow, Broadwick St, Soho.

## TROUBADOUR, 10.50-265. O. Brompton Road.

## CLIFF AUNGIER

## SUNDAY

## BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11.

## MAGNA CARTA TIM STONE

**COLIN CATER & ROGER WATSON**, Tower Hotel, opposite Walthamstow Central.

## GROUP 64 Theatre Club, Ravenna Rd, Putney. GASWORKS

## HAGS HEAD, 205 York Road, Battersea.

## JOHN & WINKLE Host JOHN TIMPNEY

## RAILWAY HOTEL, DARTFORD ALEX CAMPBELL. Residents: CRAYFOLK.

## ST. MARTIN-IN-THE-FIELDS, Trafalgar Square, 8.30 p.m. CRYPT FOLK CLUB

## JONATHAN COUDRILLE

**LEO & ANNETTE AYLEN** Folk Service 2.30. **MARTIN WIN-SOR & JEANNIE STEEL.**

## THE ENTERPRISE, Hampstead. PETE STANLEY AND BRIAN GOLDBY with residents The Folk Enterprise. (Opp. Chalk Farm Station, 7.30 pm.)

## THE WHEATHEAF, High Street, DORKING, Surrey, presents the incredible SOUTHERN RAMBLERS

## TROUBADOUR, 9.30. GRAHAM SMITH & DAVY MURELL

## MONDAY

**ALLEY, WALTON-on-THAMES**, 18th Church St. STAN ARHOLD presents  
**GORDON GLITRAP**

## AT CATFORD RISING SUN, DEEP LANCASHIRE from HARRY BOARDMAN DAVE COOPER, LEGACY.

## CLAMFOLK, Marquis of Clanricarde, Southwick Street, Paddington. IAN RUSSELL plus George Harrison.

## MONDAY cont.

## ENFIELD FOLK CLUB The Hop Poles, Baker Street, Enfield.

## MIKE COOPER TIM STONE

## PUTNEY 4 HALF MOON, Lower Richmond Road

## MAGNA CARTA

Derry Lockran, Cliff Aungier, Royd Rivers.

## THE SPINNERS, Queen Elizabeth Hall, Friday, April 10 at 7.45 pm. Tickets: 15s, 12s, 10s, 8s. From Royal Festival Hall Box Office.

## TUESDAY

## COUNTRY COUSINS, Latest LP. Dave Plane, Lisa Turner. — LUS 304.

## GREENWICH VILLAGE THE JUO present MUDGE & CLUTTERBUCK

## THE NELSON, Merton High Street (near South Wimbledon Tube).

## THE SOUTHERN RAMBLERS

Host: BRIXTON BERT.

## THREE HORSESHOES FOLK CLUB, Heath Street, Nr. Hampstead Tube, presents SINGERS' NIGHT and your hosts THE EXILES

## TOM PAXTON

Assembly Hall, Tunbridge Wells June 2nd, 7.45 pm. Tickets: Barnards, (Tel. Tunbridge Wells 228 58).

## TROUBADOUR, 9.30. DAVE LIPSON ALAN FRANCIS

## WEDNESDAY

## CAMDEN TOWN York and Albany Parkway. Host: RALPH BART.

## JILL DARBY

## CROYDON FOLK Song Club, Waddon Hotel, Stafford Rd. DAVE COOPER, JENNY BEECHING.

## KINGS HEAD, Upper Street, Islington, Sing-and-Dance-Around.

## NEW HOLY GROUND, Royal Oak, 88 Bishops Bridge Rd, Baywater, W.2. — Bonnie Cairdout presents

## JOHNNY SILVO Resident singer MIKE STIMPSON.

## OVAL HOUSE Oval Station, Northern line 8.0 pm.

## MYTHICA CONTINUUM

Progressive acoustic music and poetry.

## SURBITON Assembly Rooms: DEREK SARJEANT FOLK TRIO: SOUTHERN RAMBLERS.

**THE SPINNERS**, Queen Elizabeth Hall, Friday, April 10 at 7.45 pm. Tickets: 15s, 12s, 10s, 8s. From Royal Festival Hall Box Office.

## FOLK NEWS



STEELEYE SPAN debut in May

# Steeleye Span—first LP

STEELEYE SPAN went into the studios on Tuesday (March 31) to record an album with Sandy Robertson. The group, which comprises folk traditionalists Tim Hart, Maddy Prior, Terry and Gay Woods and ex-Fairporters bassist Ashley Hutchings, are not expected to be playing full time until May.

Maddy Prior recently recorded for BBC's Seeing Is Believing series with Roy Bailey and Leon Rosselson; the programme goes out on April 19. Tim Hart will appear at the Purcell Room in a special folk and poetry night on May 31. EFDSS plan to publish a Tim and Maddy songbook, and the couple are booked to appear at the Whitby Festival (August 24-28), Christchurch (June 12-14) and Wells (June 26-27).

The Tower Folk Club, Walthamstow, presents a ceilidh this Friday (April 13) at the Town Hall in aid of charity. Bill includes Dave and Toni Arthur, Roger Watson, Colin Carter, Chingford Country Dance Band, Dymna and Sheila Messenger, Paul Wright and Nick Havell, Paul Havell and Eric Leach.

The New Music Club at Yate, Bristol open the Barn gear, Paul Wright and Nick Folk Club on April 10 with The Moving Hand.

Other new clubs include the One Oak at Camberley, run by John Hade and Dennis Hastings, who have already built up a large following by introducing Mike Cooper, Bill Boazman and Canticle to their Sunday evening meetings; Mike Chessman's new club at the Railway Hotel, Godalming, operates on Tuesdays with the Pigsty Hill Light Orchestra (April 7), Keith Christmas (14), John James (21) and Rod Dawes (May 5).

Another new club is the Mandrake in Meard Street, W1, run by Harry Holland, with Keith Clark and John Townsend doing a residency. It opens on April 4 with Johnny Silvo and Dave Moses, followed by Malcolm Price (11), Southern Ramblers (18) and Simon and Steve (25).

Stefan Grossman returned to Rome last week but will be back to Britain for further tours in June and August, when he appears at the Cambridge Festival.

The Incredible String Band and Stone Monkey launch their pantomime—a surreal parable in song and dance entitled U—at the Roundhouse, Chalk Farm on April 8. This will run until April 15, when they fly to America for a coast to coast tour which takes in Fillmore East, New York (April 23-26), Syracuse University (May 2), Boston Tea Party (3 and 4), Ludlow Garage, Cincinnati (10), Fillmore West, San Francisco

## 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**

**FAIRFIELD, CROYDON**  
Friday, April 17th, 7.45 p.m.  
**AN EVENING WITH**  
**JAKE THACKRAY**  
(B.B.C. TV's Braden's Beat) Tickets: 15/-, 13/-, 10/-, 8/-  
Friday, April 24th, 7.45 p.m.  
**THE SPINNERS**  
Tickets: 15/-, 13/-, 10/-, 8/-  
BOX OFFICE 01-688 9291

**ROUNDHOUSE**  
(opposite Chalk Farm Tube — London, N.W.1.)  
**THE INCREDIBLE STRING BAND and STONE MONKEY**  
present  
**U**  
a surreal parable in song and dance  
Performances:  
April 8, 9, 13, 14, 15, 16, at 8.30 p.m. (15/-)  
Matinees: April 10, 11, 17, 18 (10/-)  
Evenings: April 10, 11, 17, 18 (20/-)





100 OXFORD ST. W.1  
7.30 till late  
Thursday, April 2nd

**DUDU PUKWANA**  
**LOUIS MOHOLO**  
& THE SPEAR with Chris McGregor

Friday, April 3rd  
**ALAN ELSDON'S**  
**JAZZ BAND**

Saturday, April 4th  
**BOB KERR'S**  
**WHOOPEE BAND**  
ROD MASON'S JAZZ BAND

Sunday, April 5th  
**SPENCER'S**  
**WASHBOARD KINGS**  
Melody Maker Poll Winner

Monday, April 6th  
**MIKE OSBORNE**  
**AND FRIENDS**

Tuesday, April 7th  
**SHAKING STEVENS**  
**AND THE SUNSETS**

Wednesday, April 8th  
**ERIC SILK'S SOUTHERN**  
**JAZZ BAND**

Validly Licensed Bar and Restaurant  
NIDUCO RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No. 01-436-0933

**STUDIO 51**  
KEN COLYER CLUB  
10/11 OT NEWPORT STREET  
NEAR LEICESTER SQUARE

Sunday, April 5th, 3-6 p.m.  
**BRETT MARVIN &**  
**THE THUNDERBOLTS**

**THAMES HOTEL**  
Hempden Court, Middlesex  
Friday, April 3rd  
**ROD MASON'S**  
**JAZZ BAND**

Saturday, April 4th  
**RUSSEL**  
**WHICKMAN'S**  
**BAND**  
Sunday, April 5th, 12 mid-day  
**TED POTTER'S**  
**BIG BAND**

**JAZZ CENTRE SOCIETY**  
116 Shaftesbury Ave., W.1, 734 2964

Monday, April 6th 100 CLUB  
M.M. CRITICS NEW STAR  
**MIKE OSBORNE**  
and friends

Sunday, April 5th  
ASH TREE, GILLINGHAM  
**ART THEMAN**  
**DAVE GELLY**

**CALIFORNIA BALLROOM**  
Whitbread Road, Duntcliffe 02804

Saturday, April 4th  
**THE ARRIVAL**  
Hit Records: 'FRIENDS'  
Car Park Suggesting Groups Bar etc.

**COUNTRY CLUB**  
**DISCOTHEQUE**  
Every Saturday Night

**COUNTRY CLUB**  
110A HAYESLOCK HILL, N.W.3  
(Opp. Haverstock Park Gdson)

Friday, April 3rd  
**FREE**  
plus  
**BRETT MARVIN &**  
**THE THUNDERBOLTS**

Next Friday:  
**KEVIN AYERS**

Sunday, April 5th  
**ROCK 'N' ROLL** with  
**ROY YOUNG**  
**BAND**  
**D. J. GENSIAN**

**ALBION PARTY**, April 11: 10 pm-3 am, London Musical Club, 21 Holland Park, Jazz, food, wine. Guests welcome with members 7/6.

**REDHILL GREYHOUND**  
**P. C. KENT**

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# CLUBS

**THURSDAY**

**ALBION SPONTANEOUS MUSIC**  
ENSEMBLE, Kings Head, Fulham Broadway.

**AT THE PRINCE OF WALES**, West Brompton Station, Brian Hooper presents  
**CHRIS DAVIES**  
and friends

**BELLINGHAM**, King Alfred, Southend Lane.  
**MAX COLLIE**  
Stomping Jazz, Bar to midnight

**BOB KERR'S**  
**WHOOPEE BAND**  
RAINBOW ROOM  
MANOR HOUSE N.4

**COOKS FERRY INN**, Angel Lane, Edmonton (N Circular)  
Thursday, April 2nd  
**WRITING ON THE WALL**  
**MY CAKE**  
See display ad.

**CHEZ CHESTERMAN**, Bierkeller Croydon.

**HOUND'S FOR GROOVY**  
SOUNDS, DUKES HEAD,  
BARKING ROAD, EASTHAM

**TUPELO**  
LUMEN'S GROMIT SOUNDS  
CUSH.

**MIKE DANIELS** Big Band, Half Moon, Putney.

**RED DEER**, Croydon, Main stream.

"WHITTINGTON" PINNER.  
**ALEX WELSH**.

**FRIDAY**

**ALBION SPONTANEOUS MUSIC**  
ENSEMBLE, London Musical Club, 21 Holland Park.

**CHEZ CLUB**  
CHESTNUT TREE  
LEA BRIDGE, RD. 4, WALTHAM  
STOW

**AUDIENCE**  
ELYSIUM LIGHTS AND BARS  
NEXT FRIDAY, EAST OF EDEN

**BLUES LOFT**  
HAGS HEAD, HIGH WYCOMBE  
**MOTT**

**THE HOOPLE**  
OK OWN UP

**ELM PARK HOTEL**, Hornchurch, The Fabulous New Era Jazzband.

**GOTHIC JAZZBAND**, Lord Ranelagh, S.W.5.

**OSTERLEY JAZZ CLUB**  
**YARRA YARRA**  
JAZZBAND

PLUS, FROM BELGIUM  
**COTTON CITY**  
JAZZBAND

ADMISSION FREE  
GUESTS AND MEMBERSHIP: 2s. 6d.

**PEANUTS**, 213 Bishopsgate, 2 minutes Liverpool Street Tube.  
**ALAN JACKSON** Group  
Only 3s.

**REDHILL GREYHOUND**  
**P. C. KENT**

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**SUNDAY cont.**

**COOKS, CHINGFORD**  
ROYAL FOREST HOTEL  
ORIGINAL EAST SIDE STOMPERS  
Jimmy Tate has now closed his kubby palm round—a golden hand shake and the club is now promoted by your old familiar stalwarts BRIAN, RICHARD & PETER BATEMAN.

**CHEZ CHESTERMAN**, Crown & Anchor, Cross Street, Islington. (Lunchtime).

**GREYHOUND**, 98 Brighton Road, Redhill, Croydon.

**JEFF SCOTT SEXTET**  
**GROOVESVILLE**  
WAKE ARMS, EPPING (A1)

**MATTHEW'S**  
**SOUTHERN COMFORT!**

**TWO BARS**  
Members 7s. Guests 8s  
NEXT SUNDAY

**BLACK SABBATH!**

**HEBDOMADAL**  
Letchworth Youth Club.

**MEET THE HOOPLE**  
PRINCIPAL EDWARDS  
MAGIC THEATRE  
GOOD EARTH

April 12: 3.30-12.00. Admission 15s. 6d. See Letchworth Youth Club, Herts.

**KEITH SMITH** Band, Madingley Club, Richmond. Every Sunday night. Free, all welcome.

**LORD RANELAGH**, S.W.5. Lunchtime. Special guests Belgium's Cotton City Jazzband.

**NORBITON**, Sir Robert Peel  
**MAX COLLIE**  
Stomping Jazz

**MONDAY**

**AT PLOUGH, STOCKWELL SW9**  
RHYTHM SECTION PLUS  
**JIMMY COLLINS'**  
SAXAPHONE QUARTET

**BIRD CURTIS QUINTET**, Green Man Blackheath, Free.

**BLACK PRINCE** Hotel, Bexley, Kent. ERIC SILK.

**COOKS FERRY INN**  
ANGEL ROAD, EDMONTON  
**SAM APPLE PIE**

**ERIC SILK**, "Black Prince", Bexley

**GOTHIC JAZZBAND**, Lord Ranelagh, S.W.5.

**HATFIELD**, Red Lion.

**CHRIS BARBER**  
PADDINGTON, Windsor Castle.

**MAX COLLIE**  
Stomping Jazz.

**at GREYHOUND** Park Lane CROYDON  
Sunday, April 5th 7.30 p.m.

**EDGAR BROUGHTON**  
SIMON STABLE  
Licensed Bars — Lights and Sounds — S.U. Cards  
Next week: JUICY LUCY

**ASGARD ENTERPRISES** present — in Concert  
**DE MONTFORT HALL**, Granville Road, Leicester  
Monday, 13th April. 7.30 p.m.

**FAIRPORT CONVENTION**  
plus MANDRAGON — Licensed Bar  
Tickets from Municipal Office, Charles Street, Leicester, or at door on night. Please send a/c. Prices: Balcony 20/-, 15/-, Tier 15/-, Gallery 11/-, 8/-, Stalls 17/-, 15/-, 11/-, 8/-, Box Office Tel. Leica. 27632

**CENTRAL HALL - CHATHAM HIGH STREET**  
Saturday, April 4th  
with  
**LIVERPOOL SCENE** MR. CHARLEY

Saturday, April 11th  
**DEEP PURPLE**  
with GENESIS  
Tickets: 10/-, 14/-, 17/-, 20/- (incl. S.A.E.) from Central Hall Box Office, High Street, Chatham, Kent, Medway 43930, or at door on night. Doors open 7 p.m.

**MONDAY cont.**

**THE ORIGINAL EAST SIDE STOMPERS**, Brewery Tap, Barking, near station.

**BANBURY JAZZ** the first Tuesday in the month Mount Hotel.

**BARNET**, Salisbury Hotel.  
**WONTY SUNSHINE**

**BOB KERR'S**  
**WHOOPEE BAND**  
RAINBOW ROOM  
KING ALFRED, SOUTHERN LANE  
CATFORD SE8  
BAR TILL MIDNIGHT

**CHEZ CHESTERMAN**, Blue Anchor, Croydon.

"GEORGE" MORDEN  
YARRA-YARRA JAZZBAND.

**MAJOR HOUSE** (Major House Tube)  
**MAX COLLIE**  
Stomping Jazz. Bar to midnight.

**NEW ORLEANS JAZZ**, Laurie Arms, Crawley Place, W.1. Every Tuesday. Apex Jazzband. Tube. Marble Arch.

**ORVAL HOUSE**, Kennington, S11, nearest Tube Oval, Northern Line.

**THE SOUNDS OF OUR TIME**  
Jazz Cantata by PAT EVANS for Orchestra Chorus and soloists.  
5TH, 6TH, 7TH APRIL. 8 PM. 5s.

**100 CLUB**  
100 OXFORD ST. LONDON, W1  
**SHAKING STEVENS**  
**SPLIT THE SUNSET**  
ROCK THE LOUSE

**WEDNESDAY**

**BLACKBOTTON STOMPERS**, Greenman Blackheath.

**BOB KERR'S**  
**WHOOPEE BAND**  
HALF MOON, LOWER RICHMOND RD., PUTNEY, WEDNESDAYS

**CANONBURY** APRIL 8  
ARTS GROUP

**DEREK BAILEY**  
IN CONCERT  
HIGHBURY GROVE YOUTH CENTRE  
HIGHBURY GROVE, N.5.

**ERIC SILK**, 100 Club, Oxford Street.

**THE CASTLE**, Tooting Broadway.  
**MOTT THE HOOPLE**

**JAZZ AT THE TORRINGTON**  
HIGH RD., NORTH FINCHLEY  
Tel. 445 4710  
THURSDAY, APRIL 2nd

**HAROLD McNAIR**  
with the STAN TRACY TRIO -  
Next week: PETER KING  
SUNDAY, APRIL 5th

**LONDON JAZZ FOUR**

**HOPBINE** (Next N. Wembley Str.)  
Tuesday, April 7th  
**JIMMY SKIDMORE**  
with  
**TOMMY WHITTLE**  
QUARTET

**10 FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES**  
91-93, 91-95  
**JAZZ AT THE PHOENIA**  
CAVENDISH SQUARE  
Wednesday, April 8th  
**FRANK RICOTTI**  
QUARTET

**BULL'S HEAD**  
BARNES BRIDGE FRO 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., April 2nd  
Friday, April 3rd  
Sat., April 4th  
Lunchtime:  
Evening:  
Sun., April 5th  
Lunchtime & Evening:  
Monday, April 6th  
Tuesday, April 7th  
Wed., April 8th

**DANNY MOSS**  
**RONNIE ROSS**  
**GUEST**  
**PETE KING**

**TOMMY WHITTLE**  
**COE-WHEELER & CO.**  
**DANNY MOSS**  
**IAN BIRD QUINTET**

**FRIDAY, APRIL 3rd**  
**CARAVAN**  
KIMBLES, SOUTHEA

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L.S.S. 10111, Dryden Chambers, 119 Oxford Street, London.

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MARC NEWTON PROMOTIONS present  
**LITTLE FREE ROCK**  
Fri. April 3  
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**MOTT THE HOOPLE**  
Fri. April 4  
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Light Show: AUBRIAL PLASKA  
Media and Free Press: Alan, 7/6

**JAZZ AT THE TORRINGTON**  
HIGH RD., NORTH FINCHLEY  
Tel. 445 4710  
THURSDAY, APRIL 2nd

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Next week: PETER KING  
SUNDAY, APRIL 5th

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Lunchtime:  
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Wed., April 8th

**DANNY MOSS**  
**RONNIE ROSS**  
**GUEST**  
**PETE KING**

**TOMMY WHITTLE**  
**COE-WHEELER & CO.**  
**DANNY MOSS**  
**IAN BIRD QUINTET**

**FRIDAY, APRIL 3rd**  
**CARAVAN**  
KIMBLES, SOUTHEA

# marquee

**90 Wardour St., W.1**  
Thursday, April 2nd (7.30-11.00 p.m.)  
Friday, April 3rd (7.30-11.00 p.m.)  
Saturday, April 4th (8.00-Midnight)

**\* CARAVAN**  
**\* NUCLEUS**  
**\* SWEET SLAG**  
**\* GENO**  
**\* WASHINGTON**  
**\* THE NEW RAM JAM BAND**  
**\* CHRIS BARBER'S BAND**  
LIVE RECORDING SESSION  
Guests: Trevor, Billmos (ticket holders only)

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Tuesday, April 7th (7.30-11.00 p.m.)  
Wednesday, April 8th (7.30-11.00 p.m.)

**\* VALHALLA**  
plus SUPPORTING ATTRACTIONS  
**\* JUICY LUCY**  
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Peter Rice Agency presents  
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**FIRST OF THE MARQUEE SUNDAY SPECIALS**  
PRESENTED BY STRATTON SMITH  
**AUDIENCE**  
April 12  
April 19

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Eight-track recordings  
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**JOHN PEEL**  
With Guest Group  
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**FREE**  
+ FLARE

**KEITH REEF'S**  
**RENAISSANCE**  
with TRADER HORNE  
(Judy Dyble, Jackie McAuley)  
Wednesday, April 8th  
**BLACK SABBATH**  
B'ham Town Hall, Mon. April 20th  
In association with  
ARTHUR HUGHES  
In concert  
**FLOCK**  
+ EDGAR BROUGHTON BAND

**THE happy STAR HOTEL \* W. CROYDON**  
296 London Road, Broad Green  
Friday, April 3rd  
LIGHTS  
SOUNDS  
N.B. We are now running on Fridays and are pleased to welcome back STRAY on Friday, April 10th  
Also Thursday, April 9th, WILD ANGELS

**THE TEMPLE** 33/37 Wardour St., London W.1.  
FRI. APR. 3  
**ALL-NIGHTER, 9p.m.-6 a.m., 12/6**  
**ZOOT MONEY**  
HORSE - COMUS  
YOUR STABLE DIET - SIMON STABLE  
PALE GREEN LIMOUSINE LIGHT SHOW  
Next Friday: East of Eden

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**ALL-NIGHTER, 9 p.m.-6 a.m.**  
**ASHTON GARDNER & DYKE**  
**EASY LEAF**  
RAW MATERIAL - STRIKE  
MYSTIC SOUNDS - JERRY FLOYD PALE GREEN LIMOUSINE LIGHT SHOW  
Enquiries: 734 9466

**THE VILLAGE**  
ROUNDDHOUSE  
Lodge Avenue, Dagenham  
Saturday, April 4th  
**TASTE**  
Sour Milk 50s  
Starts open 7.30  
Licensed Bar

**KING'S HEAD**  
ROMFORD MARKET  
Monday, April 6th  
**QUINTESSENCE**  
Rat  
Licensed Bar

**47 FRITH STREET, W.1**  
GER 4752/4239  
8.30 till 3 a.m.

**appearing until April 11th**  
**PHIL WOODS AND HIS**  
**EUROPEAN RHYTHM MACHINE**  
**MISS ANNIE ROSS**

Commencing



# 10<sup>TH</sup> NATIONAL JAZZ, BLUES & POP FESTIVAL

## 6-9 AUGUST

Our CAMP SITE will be open from 4th August to enable visitors to plan a week's holiday (and help build the festival). We are having talks with TENT HIRE firms to provide tents for groups of friends wishing to try a camping holiday. If this interests you and if CHEAPER ADVANCE BOOKING RATES attract you... write now to:  
N.J.F./MARQUEE, 90 WARDOUR STREET, W.1

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THE NORTHCOTE ARMS, NORTHCOTE AVENUE OFF SOUTHALL BRIDGEWAY (LAKEDRIVE ROAD), SOUTHALL, MIDDLESEX  
BRITISH RAIL SOUTHALL BUS: 332, 120, 207, 103 OR 193

SUNDAY, APRIL 5th  
**STRAY** plus EASY LEAF  
D.J.: TERRY WILLIAMS - LIGHTS BY APHRODITES RAINBOW  
Next Sun.: CLIFF CHARLES & COLIN SMITH + SHOW

Waltham forest college, forest rd, walthamstow, e17 present the first european appearance (victoria line).  
**TAJ MAHAL and his band** - Bret Marvin and the Thunderbolts - Fri. April 17 8 till late, tickets 14s. available from S.U. send SAE also from One Stop Records ONLY 16s on door.

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## PENNY ARCADE

FRIDAY, APRIL 17th, 7.30 p.m. - 2 a.m.  
Tickets: 10/- Door 12/-

S.A.E. and P.O. to: Soc. Sec. Students' Union, John Dalton Faculty of Technology, Chester Street, Manchester, 1

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- GO-GO DANCERS -

**THE SHIP** MON.-THURS.  
LEWIS ROAD, BRIGHTON

**THE DIPLOCKS** FRI.-SUN.  
TERMINUS ROAD, EASTBOURNE

**KINGS ARMS** SAT.-SUN.  
THAMES STREET, WEYBRIDGE  
TUES. & WED. DON'T MISS MIKE CHRISTIAAN

**THE ALBION** ALL WEEK  
CHURCH PATH, WOKING  
MONDAY ONLY, DON'T MISS DEAN ZAPPA

D.J.s  
**SCOTT WEST**

**GEG**

**KEITH HARDY**

**GEG**

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THE BRIDGE, WALSALL  
FRIDAY, APRIL 3rd - We present  
**TRAPEZE**  
Featuring all the numbers from their forthcoming album  
Extended Licence Discitheque

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Thursday, April 2nd  
**CARAVAN**  
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**ROYAL ALBION HOTEL**  
April 4th  
**ALMA MATER**  
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THE NEW  
**KEEF HARTLEY BAND**  
plus COMUS  
D.J.: ANDY DUNKLEY - LIGHTS BY APHRODITES RAINBOW

FRIDAY, 3rd APRIL, 1970, 8 p.m.  
**WILD ANGELS** plus ALBERT MONK  
Sounds by ROCK-O-TEK

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OPENING NIGHT: SUNDAY, APRIL 12th  
**EDGAR BROUGHTON**  
FREE MEMBERSHIP • MANY BARS • LIGHTS • SOUNDS  
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Sunday, April 26th: **YES**

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Friday, April 3rd

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Also Island recording group  
**BRONCO**  
Licensed Bar, 7-12 Admission: 10/-

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NEW TRIARAGE, WALTON ST. AYLESBURY  
Monday April 6th  
**SKIN ALLEY**  
OPTIC NERVE LIGHTSHOW  
Andy Dunkley - United Frog - Cold Turkey - It's almost a religion

BOREHAM WOOD COLLEGE CENTRE  
Manwell Road, Boreham Wood, Herts.  
British Rail: Elstree. Buses: 292, 306, 355, 358, 712, 713  
MONDAY, APRIL 6th, 8.0-11.0  
Last appearance before tour of the Continent

# EDGAR BROUGHTON BAND

SUPPORT GROUP LIGHTS

# KEEF HARTLEY BIG BAND

EAST OF EDEN MOTT THE HOOPLE  
Compere: PETE DRUMMOND  
TUESDAY, 14th APRIL, WATFORD TOWN HALL  
Tickets: 7/6, 12/6, 17/6 from Watford Travel or Musicland, Watford, or S.A.E. to: H.A.A., 1 Hall Place Gardens, St. Albans

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40th Anniversary Party  
KENSINGTON, W.8  
8.30 - 12.30

**TUBBY HAYES BENEFIT**  
6th April  
RONNIE ROSS  
RONNIE SCOTT  
SPIKE WELLS  
MIKE PYNE  
IAN HAYMAN  
LES CONDON  
PETE KING  
LOUIS STEWART  
KEITH CHRISTIE  
ALAN BRANSCOMBE  
PHIL SEAMEN  
Admission: £1

OPENING SUNDAY, APRIL 5th  
**THE RAINBOW ROOM**  
MANOR HOUSE (opp. Tube Station)  
DANCING EVERY SUNDAY TO LIVE

**SOUNDS UNLIMITED**  
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SUNDAY 12th APRIL DOORS OPEN 7p.m. - 11.30p.m. Proms concert

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Advance Tickets from Lyceum in person or by post £1 Ballroom

**SUNDAY LYCEUM APRIL 5<sup>TH</sup>**  
7-30 till 11-30  
A CONCERT TO INTRODUCE THE MUSIC OF THE TOP SELLING ALBUMS FROM  
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• MK II SOUNDS OF THE 70'S C.B.S. & BLACK SABBATH VERTIGO

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PROMOTED BY JIM CARTER P.S.A.

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at Reading Football Stadium  
Elm Park, Norfolk Rd., Reading  
**MID-DAY - 7 p.m.**  
with  
**fleetwood mac**  
**CHICKEN SHACK** **JON HISEMANS** **MIKE COOPER**  
**VIV STANSHALLS** **COLOSSEUM** **CHRISTINE PERFECT**  
**BIG GRUNT** **COMPERE MIKE RAVEN**  
**LIVERPOOL SCENE**

TICKETS £1 AVAILABLE  
FROM ALL BRANCHES OF HARLEQUIN RECORD SHOPS: XPLOR, READING AND OXFORD, OR READING FOOTBALL CLUB.

To Reading Football Club, Elm Park, Harlick Road, Reading. Please send me tickets for the Spring Thing. Enclose £... My P.O.'s payable to Reading Football Club 10s and stamped, addressed envelope.  
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## THE INCREDIBLE STRING BAND

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## CHRIS MCGREGOR'S GROUP AND BIG BAND

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(\*Shared with Nems Ltd. at this time)

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SUNDAY JOINT  
Mr. Sevin's Circus  
BRAZIL STREET  
MANCHESTER.

THIS SUNDAY, APRIL 5th, 7 p.m.

## WILDMOUTH

+ CURRO DEIR

NEXT SUNDAY, April 12th

## MAY BLITZ

Lights by MIND ALCHEMISTS

TELEPHONE: 061-792 3836

**cloud nine** WENTWORTH STREET  
PETERBOROUGH  
Telephone 69589

SUNDAY, APRIL 5 • 7.30-11 p.m. • SUNDAY, APRIL 12

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MAGIC THEATRE | + SILAS

Sounds by Steve Allen • Litemares • Bar

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## STEVE MAXTED

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and Sunday Lunchtime, 12-2 p.m.

<p><b>THE KENSINGTON</b> RUSSELL GARDENS, HOLLAND ROAD KENSINGTON, W.14 Boxes: 27, 73, 31, 9, Olympia</p> <p>Thursday, Dave Shepherd, Stan O'lea, Roger Nabes, Barry Richardson, Chuck Murray Friday, 8:11 p.m. <b>TONY LEE TRIO</b> with BOBBY BREEN Saturday, 8:11 p.m. <b>JOHN WILLIAMS TRIO</b> Sunday Lunchtime, 12-2 p.m. <b>BILL NILE'S GOODTIME BAND</b> Monday, 8:11 p.m. <b>FAT JOHN COX</b> WITH GUEST SINGERS</p> <p>***** THE JOHN WILLIAMS TRIO ***** ***** TUESDAY, 8:11 p.m. <b>IRON RUSSEL-ALAN WHICKHAM</b> Teaching AL OAT ***** ***** WEDNESDAY, 8:11 p.m. PHIL SEAMEN (Drums), PHIL SEAMEN (Piano), BRIAN LEMON (Piano), JUDY PROCTOR (Guitar), BOB PATTY (Bass)</p>	<p><b>THE TALLY HO!</b> FORTRESS ROAD, KENTISH TOWN N.W.5 Boxes: 63, 124, 137, 214 or Kentish Town Tube Station</p> <p>Thursday, 8:11 p.m. <b>BRIAN GREEN NEW ORLEANS STOMPERS</b> Friday/Saturday, 8:11 p.m. PHIL SEAMEN (Drums), BOB PATTY (Bass), BRIAN LEMON (Piano)</p> <p>Sunday Lunchtime, 12-2 p.m. and Sunday Night, 8-10:30 p.m. <b>TALLY HO! BIG BAND</b> Monday, 8:11 p.m. <b>ALAN WEST TRIO</b> Tuesday, 8:11 p.m. <b>DENNY OGDEN OCTET</b> Wednesday, 8:11 p.m. <b>BILL NILE</b></p>
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WED., MAY 6th at 7.30 p.m.	COLSTON HALL, BRISTOL
SAT., MAY 9th at 7.30 p.m.	USHER HALL, EDINBURGH
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MON., MAY 11th at 7.45 p.m.	FREE TRADE HALL, MANCHESTER
TUES., MAY 12th at 7.45 p.m.	CITY HALL, SHEFFIELD
WED., MAY 13th at 7.45 p.m.	PHILHARMONIC HALL, LIVERPOOL
FRI., MAY 15th at 7.30 p.m.	ROYAL ALBERT HALL
SAT., MAY 16th at 7.30 p.m.	WINTER GARDENS, BOURNEMOUTH
SUN., MAY 17th at 7.30 p.m.	DE MONTFORT HALL, LEICESTER

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## DYLAN—THE END OF AN ERA

DYLAN IS dead. His last great LP was "Blonde On Blonde." Since then he has brought out two LPs from which all the imagery is gone. Although these two LPs are up to standard-musically, their lyrics contain none of Dylan's surrealism, social comment or sharp insights to the values of our society. "Visions Of Johanna," "One Of Us Must Know," "4th Time Around," etc, were dynamite compared with the

superficial and artificial styles to be found on the LPs released since his motor cycle accident viz. "John Wesley Harding" and "Nashville Skyline." When they heard Dylan off the stage at the Newport Festival for singing "Like A Rolling Stone," little did his critics realise they were witnessing the dawning of his most creative era which now, unfortunately, seems to be at an end. — H. CAULFIELD, Glasgow, SWZ



# LET'S REVIVE THE DOORS



WHATEVER HAPPENED to the Doors? Back in Summer '68 when they performed at the Roundhouse one could hardly pick up a musical paper without reading something about them, but now—nothing.

Admittedly their last album "The Soft Parade" was poor for them, but one must remember that they produced two of the finest ever rock albums ("The Doors" and "Strange Days") a long time before the real advent of progressive rock in this country. What other group could produce such beautiful music as the Doors did on "The End," "Crystal Ship," "Saul Kitchin," "When The Music's Over," not forgetting the brilliant "Light My Fire?"

So, with the coming release of a new LP "Morrison Hotel," let's revive a little interest in the group, who along with Love and the Byrds (original Byrds) opened the doors to the realm of progressive rock music. — S. J. GARRETT, Avonmouth, Bristol.

## MAILBAG

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## Johnny Shines at Swindon

WE WISH to congratulate Johnny Shines on his brilliant performances at Swindon College. He really raised the roof and the hand-clapping, foot-stomping audience nearly caved in the floor demanding further encores although he had already been back six times. — MICK and LYNN FRIDAY, Swindon, Wilts.



SHINES 'brilliant'

RUMOUR HAS it that this year's Eurovision Song Contest was the last one we shall see. Good! Not since the days of the Alisons and "Are You Sure?" has the contest been fairly run.

Encouraged by England (the main offender), the countries taking part have, over the years, been entering more and more famous singers in the hope of catching a couple of votes. It has recently become a contest for the singer, not the song. The Eurovision Song Contest was originally conceived as a contest for songwriters, the most poorly paid members of the music profession (British songwriters must be the only professionals in the world who are still paid at the same rate as they were forty-two years ago), and if due credit cannot be given to songwriters who win the contest organisers for them, then the time has come to abandon it. — GEOFF STYCHE, London S.W.10.

● LP WINNER  
 WHILE SPENDING 2 months in London this past fall, I saw over 80 groups, which included the likes of Mac, Zeppelin, Manfred Mann, Chpl. 3, and Moeche. But I must honestly admit that the most entertaining and enjoyable group which I viewed

was Bob Kerr's Whoopie Band at Putney's Half Moon. I have never laughed and clapped so hard and long in my life. Thank you Bob Kerr. — NEIL KEMPFER-STOCKER, Bethlehem, USA.

IT WAS reported in MM and at the Royal Albert Hall Box Office that tickets for the Simon and Garfunkel concert on April 25 (only one having been arranged at the time) would be on sale, commencing March 23. People realise that all the Albert Hall and Tlo Burns agency are interested in is the sale of the concert tickets, whether by postal application or otherwise. But when it is announced that ticket sales are on March 23 (turning one away from the box office) I feel they are entitled to hold back some tickets for those people who have deliberately waited for that date, and possibly taken time from their work and at costly travelling expense to get them. — R. NELSON, Fareham, Hants.

IN REPLY to Annabel Burton's letter in MM (March 14), I agree "Blues Oblivious" is one of the best LPs I have heard. Tony Mothe's guitar playing is as good as Clapton's and Page's especially on the Grounds last track "Light Was The Day." — PAUL WATSON, Carlisle, Cumbria.

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