

Melody Maker

JUNE 19, 1971

6p weekly

USA 30 cents

64 PAGES TODAY!

Inside this biggest-ever issue of the MM:



CREATOR

Master producer Bob Johnston talks: page 9



BOOTLEGS

How CAN the music business act? Page 30



SANDY

Exclusive! Preview of her new LP: page 11

JETHRO TULL IN U.S. RIOTS



Like World War Three

by JACOBA ATLAS

DENVER, Colorado:—All hell broke loose at the Jethro Tull concert at Red Rocks Amphitheatre here last Thursday. The trouble involved gate crashers, police, tear and nerve gas.

Twenty four people, including four policemen were treated at hospitals for injuries during the riot. Dozens of others were treated at the scene.

Twenty persons were arrested, mostly for drunkenness, weapons violations and narcotics charges. An automobile, at first described as a police vehicle, later identified as privately owned, was demolished by a fire set by rioting would-be concert goers.

The trouble erupted five minutes before Livingston Taylor had finished his set. By the time Jethro Tull appeared on stage, a full scale riot was being handled.

Tear gas and nerve gas reached the stage (the theatre is open air) as Ian Anderson led the band in the title song from "Aqualung".

There were over 1,000 young participants in the fracas.

Denver officials acted promptly and announced no more rock shows at the Red Rocks Theatre. Included in the cancellations are Cat Stevens and a possible James Taylor concert this September.

Contradictory reports are circling Denver at the moment. One police source said kids were involved in throwing a form of nerve gas; a quick check of stores throughout the Denver area revealed that all commercially available "nerve gas" had been sold out days before the concert, indicating that the assault on the Jethro Tull date was planned.

Denver promoter Barry Fey insists that in his area "five hundred kids are ruining it for everyone." He added: "If this is rock and roll I want no part of it."

Fey, the leading promoter in the area, said however: "Ian Anderson is a credit to the music field. He handled the situation perfectly."

Anderson made only one on stage reference to the trouble which was plaguing the outside area. His opening statement before going into the music was: "Welcome to World War Three."

Other members of Jethro Tull continued to play as best they could despite the fact that the tear and nerve gas had reached them on the stage.

The amphitheatre holds just over 9,000. Jethro left London last week for their current month-long coast to coast States tour, which could well be extended.

It is Jethro's second trip to America this year. Last year they toured the States three times.

It's B.B. with Ringo!

BLUES GIANT B.B. King was due to return to the USA today (Thursday) after a week of recording in London. King told the MM he had been jamming with some very nice people — "just hanging out." But for contractual and other reasons he was unable to make a statement.

The MM understands that among the "nice people" who recorded with B.B. on some of the sessions, which began soon after his arrival on Tuesday last week and continued until yesterday (Wednesday) were:

Ringo Starr (drums), Klaus Voormann (bass), Jim Gordon (drums), Jim Green (guitar), Peter (keyboards), Gary Wright (tenor), Bobby Keys and Jim Price (brass), Alexis Korner (drums), guitarist who took part in the acoustic session last Friday, when King too was heard on unamplified guitar, and U.S. bassist Jimmy Bond was also in Britain over the weekend to take part in a B.B. recording.

John Lennon, expected back in this country yesterday (Wednesday), may join King on his final jam. Tomorrow (Friday) Probe re-single.

Artists who definitely recorded this week with B.B. are Duster Bennett, Steve Marriott, Greg Ridley, Ian Jelly Bread, and members of the B.B. King maxi-

day's (Wednesday) session which will be the first of a new series TV also including John Lennon, and Stephen Stills.

● B. B. King interview: page 15.

Who single

A NEW WHO single — the first for over 18 months — is being rush released by Track Records on June 25. It is the first new material from the group since "The Seeker."

Titles are "Won't Get Fooled Again" and "Don't Know Myself."

Both are written by Pete Townshend, and produced by Glyn Johns. Asked by the MM to comment on the record Pete said on Tuesday: "This is the Who's annual single which we try to release every two years."

"Sorry I can't say more because I am going on holiday to foreign parts after spending nine months in the studio working on this record."

Melody Maker

POP 30

Melody Maker

SINGLES

- 1 (4) I DID WHAT I DID FOR MARIA Tony Christie, MCA
2 (1) KNOCK THREE TIMES Dawn, Bell
3 (11) BANNER MAN Blue Mink, Regal Zonophone
4 (10) LADY ROSE Mungo Jerry, Dawn
5 (7) I'M GONNA RUN AWAY FROM YOU Tami Lynn, Mojo
6 (17) CHIRPY CHIRPY CHEEP CHEEP Middle of the Road, RCA
7 (6) I AM... I SAID Neil Diamond, Uni
8 (2) MY BROTHER JAKE Free, Island
9 (3) HEAVEN MUST HAVE SENT YOU Elgins, Tamla Motown
10 (18) HE'S GONNA STEP ON YOU AGAIN John Kongos, Fly
11 (5) INDIANA WANTS ME R. Dean Taylor, Motown
12 (8) MALT AND BARLEY BLUES McGinness Flint, Capitol
13 (15) OH YOU PRETTY THINGS Peter Noone, RAK
14 (12) RAGS TO RICHES Elvis Presley, RCA
15 (9) BROWN SUGAR Rolling Stones, Rolling Stones
16 (13) JIG-A-JIG East of Eden, Deram
17 (14) I THINK OF YOU Perry Como, RCA
18 (23) JUST MY IMAGINATION Temptations, Tamla Motown
19 (19) HEY WILLY Hollies, Parlophone
20 (16) MOZART 40 Waldo De Los Rios A&M
21 (29) I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles, Tamla Motown
22 (—) DON'T LET IT DIE Hurricane Smith, Columbia
23 (27) LAZY BONES Jonathan King, Decca
24 (—) CO-CO Sweet, RCA
25 (30) JOY TO THE WORLD Three Dog Night, Probe
26 (26) SUGAR SUGAR Sakkarin, RCA
27 (22) RAIN Bruce Ruffin, Trojan
28 (21) IT DON'T COME EASY Ringo Starr, Apple
29 (20) UN BANC, UN ARBRE, UNE RUE Severine, Philips
30 (24) REMEMBER ME Diana Ross, Tamla Motown

PUBLISHERS/COMPOSERS

- 1 Intune Ltd., (Mich Murray/Peter Callander); 2 Tri-Dam Music (Hank Madress/Phil Margo/Mitch Margo/ Jay Siegel); 3 In Music (Herbie Flowers/Roger Cook/Roger Greenaway); 4 Our Music (Ray Dorset); 5 Shapiro/Bernstein (Bert Berns); 6 Farmingo (Spot and Cassia); 7 KPM (Neil Diamond); 8 Blue Mountain (Andy Fraser/Paul Rogers); 9 Jobete/Carlin (Eddie Holand/Lamont Doster/Brian Holland); 10 Essex International (John Kongos, Chris Demetriou); 11 Jobete/Carlin (R. Dean Taylor); 12 Gallagher/Lyle (Benny Gallagher/Graham A. Lyle); 13 Island/Chrysalis (David Bowie); 14 Frank Music (Adler/Ross); 15 Mirage

AMERICA'S TOP 10

- 1 (3) IT DON'T COME EASY Ringo Starr (Apple)
2 (5) I'LL MEET YOU HALFWAY Partridge Family (Bell)
3 (6) IT'S TOO LATE Carole King (Ode)
4 (4) RAINY DAYS AND MONDAYS Carpenters (A&M)
5 (1) WANT ADS Honey Cone (Hot Wax)
6 (2) BROWN SUGAR Rolling Stones
7 (7) SWEET AND INNOCENT Donny Osmond (MGM)
8 (10) TREAT HER LIKE A LADY Cornelius Brothers and Sister Rose (United Artists)
9 (13) DOUBLE LOVIN' The Osmonds (MGM)
10 (14) DON'T KNOCK MY LOVE Wilson Pickett (Atlantic)

FROM CASHBOX

ALBUMS

- 1 (1) STICKY FINGERS Rolling Stones, Rolling Stones Record
2 (6) RAM Paul and Linda McCartney, Apple
3 (2) TAMLA MOTOWN CHARTBUSTERS Vol 5 Various Artists, Tamla Motown
4 (3) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS
5 (8) 4 WAY STREET Crosby, Stills, Nash and Young, Atlantic
6 (7) SPLIT Groundhogs, Liberty
7 (5) MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Brothers
8 (20) OSIBISA MCA
9 (3) HOME LOVIN' MAN Andy Williams, CBS
10 (11) RELICS OF THE PINK FLOYD Starline
11 (10) THE YES ALBUM Manuel, Studio Two
12 (12) SONGS OF LOVE AND HATE Leonard Cohen, CBS
13 (—) EL PEA Various Artists, Island
14 (9) SYMPHONIES FOR THE SEVENTIES Waldo De Los Rios, A&M
15 (13) ANDY WILLIAMS GREATEST HITS CBS
16 (—) TARKUS Emerson, Lake and Palmer, Island
17 (—) SOMETHING ELSE Shirley Bassey, United Artists
18 (15) THIS IS MANUEL Manuel, Studio Two
19 (26) IT'S IMPOSSIBLE Perry Como, RCA
20 (22) FRANK SINATRA'S GREATEST HITS Vol 2 Reprise
21 (14) AQUALUNG Jethro Tull, Chrysalis
22 (16) CLUB REGGAE Various Artists, Trojan
23 (24) PORTRAIT IN MUSIC Burt Bacharach, A&M
24 (17) BEST OF BEX Atlantic
25 (—) SONGS FOR BEGINNERS Graham Nash, Atlantic
27 (—) THAT'S THE WAY IT IS Elvis Presley, RCA
28 (26) ELEGY Nice, B&C
29 (18) THE GOOD BOOK Melanie, Buddah
30 (24) AFTER THE GOLD RUSH Neil Young, Reprise
Two titles tied for 25th position.

America's Top 30 LPs

- 1 (3) TAPESTRY Carole King, Ode
2 (2) STICKY FINGERS Rolling Stones, Rolling Stone
3 (5) RAM Paul and Linda McCartney, Apple
4 (1) JESUS CHRIST SUPERSTAR Decca
5 (4) MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor, Warner Bros.
6 (7) 4 WAY STREET Crosby, Stills, Nash and Young, Atlantic
7 (8) SURVIVAL Grand Funk, Capitol
8 (6) UP TO DATE Partridge Family, Bell
9 (10) AQUALUNG Jethro Tull, Reprise
10 (13) CARPENTERS A&M
11 (12) SHE'S A LADY Tom Jones, Parrot
12 (14) GOLDEN BISCUITS Three Dog Night, Dunhill
13 (9) PEARL Janis Joplin, Columbia
14 (11) L.A. WOMAN Doors, Elektra
15 (20) SKY'S THE LIMIT Temptations, Gordy
16 (15) TEA FOR THE TILLERMAN Cat Stevens, A&M
17 (23) 17-11-70 Elton John, Uni
18 (19) LOVE STORY Original Soundtrack, Paramount
19 (16) MAYBE TOMORROW Jackson 5, Tamla Motown
20 (39) ABEYIA LIVE AT FILLMORE WEST Aretha Franklin, Atlantic
21 (17) NATURALLY Three Dog Night, Dunhill
22 (25) EMERSON, LAKE AND PALMER Cotillion
23 (18) THE BEST OF GUESS WHO RCA
24 (22) CLOSE TO YOU Carpenters, A&M
25 (21) ABRAKAS Santana, Columbia
26 (18) WOODSTOCK II Various Artists, Cotillion
27 (28) LOVE STORY Andy Williams, Columbia
28 (31) BROWN BARRICADES Procol Harum, A&M
29 (27) THIRDS James Gang, A&M
30 (24) PARANOID Black Sabbath, Warner Bros.

FROM "CASHBOX"



JOE Cocker, who completed his sessions at Island's London Studios on Sunday evening, has a new single released by Fly this Friday. Titled "High Time We Went" it was recorded in Muscle Shoals last year following the Mad Dogs And Englishmen tour of the US. The sessions at Island were to complete material for an album to be released later in the year. Other material was put down at Muscle Shoals. Among musicians working with Cocker were Ringo Starr and Steve Winwood.

Smoke release old Osibisa

OSIBISA's current popularity has prompted their former record company, Smoke Records, to release an old recording by the group — but Osibisa won't be promoting the record on TV, radio or live.

Produced by Mike Collier over a year ago, the record couples "Black Ant" and "Kotoko" which were recorded when Osibisa were working under the name of Cat's Paw.

MCA, the group's current record company, told the MM this week: "It is in no way representative of Osibisa as they are today and we feel that its issue at this time is somewhat unfortunate."

"Osibisa have, in fact, recorded a new version of this number for inclusion on their next album. The group's first official single, for MCA, will be issued shortly and titles are currently being finalised."

Teddy Osel, leader of Osibisa, told the MM: "This record has got nothing to do with Osibisa. It was never recorded by the band as they are now and I am sure that people who have bought our album will ignore it."

HYLAND FOLLOW-UP

BRIAN Hyland's follow-up single to his "Gypsy Woman" hit will be the Leonard Cohen song, "So Long Marianne," released on June 25. Producer was Del Shannon.

Brian's first album, titled "Gypsy Woman" will be released in July.

MAMA AND ANDY

MAMA Cass guests on the Andy Williams Show on BBC-1 TV on Monday (21). Also on the bill are the Association, who sing "Everything is Love."

MUSIQUE BOUTIQUE TOP 20 SHEET MUSIC. Bore Bed Album £1.05, Gordon Lightfoot £1.05, B. B. King Album £1.25, Cat Stevens Album £1.25, Sticky Fingers (Shoes) 50p, Cry of Love (Hendrix) 50p, Blue John Song Album £2.50, Creedence Clearwater, complete £3.50, Elvin King of Rock Album £3.50, Leonard Cohen Songs £1.25, Jani Mitchell Music £1.50, James Taylor Vocal & Gtr. Album £1.60, New Morning (Dylan) £1.50, Salt Peanuts (Dylan) £1.50, John & Sebastian Album £1.50, Led Zepplin I £1.50, Led Zepplin II £1.50, Judy Collins Songbook £2.50, All things most great (Hendrix) £1.50, Rayline Blues, Guitarrist (Grossman) £1.60, Sacha Windwood (Parlo) £1.25, Paul McCartney Album 75p, Let it be Album (Beatles) 75p, Leonard Cohen Book of Psalms 50p, Delta Blues, Other (Grossman) 75p, Max Bacon Book of Psalms 75p.

JAZZ BLESSED POP FREE! LATEST MUSIC CATALOGUE. Lists over 1,200 sheet music titles. Plus scores of Albums. Just out Biggest and most exciting music catalogue ever. Lists over 1,200 sheet music titles. Folk songs from many lands. Blues... Jazz... Pop. In fact, everything you want. Features all top names like Seeger, Flanery, Silverman and hundreds more. Also lists scores of low-priced words-and-music albums — including every Beatles song to date. Plus Methods and Tutors for Guitar and other instruments for beginners or advanced. To get your copy by post send 3p stamp and coupon today. MUSIC SALES LTD, Mail Order Division, 78 Newman Street, London, W.1.

MASTER METHOD for GUITAR by DICK SADLER. A new approach to study of the guitar based on progressive arrangements of excerpts from the works of great masters. Price 50p Post 3p. From your dealer or FELDMANS, 64 Dean St, London, W.1.

LINDISFARNE BELL & ARC HALFBREED/MAIDEN LAW. IN CONCERT. ALL SEATS 50p. THURSDAY 17 JUNE 7.30 p.m., FRIDAY 18 JUNE 7.30 p.m., SUNDAY 20 JUNE 7.00 p.m. SHEFFIELD, MANCHESTER, NEWCASTLE. CITY HALL (Tickets - Wilson Pack), FREE TRADE HALL (Tickets - Foryth Bros.), CITY HALL (Tickets - Box Office).

IMPORTED RECORDS AND TAPES. Anything available in the USA at Discount Prices. \$4.98 List Records at \$3.75, \$5.98 List Records at \$4.50, \$6.98 List Tapes at \$5.50. Send for Free Lists. Inquiries most welcome. Improved fast service, surface or air mail available. GODZILLA'S AMERICAN PHONOGRAPH RECORD EXPORT SERVICE, P.O. Box 1566, Glendale California, U.S.A. 91209.

WARNING TO YOUNG MEN. Do you know that 55% of men at the age of 40 are suffering from hair loss or baldness. This is 10% more than 20 years ago. Learn the fascinating truth why this has come about. This year of 1971, there's no need to lose your hair — if you seek the right advice. IT'S WRONG TO THINK YOU CAN GET A HEAD OF HAIR OUT OF A BOTTLE. IF THIS WAS SO, THERE WOULD BE NO BALD HEADED MEN. For a consultation (by appointment only) with a Harley Street Specialist, please ring POUNTNEY HAIR CLINIC, Harley Street, Tel. 01-636 0244 or 20-24 Staines Road, Hounslow, Tel. 570 9656/7.

COLIN SCOT. A stylized logo for Colin Scot.

SEE PAGES 52, 53, 54, 55, 56, 57 & 58 for FOLK & CLUB advertisements and all ENTERTAINMENT. BRUCE'S RECORD SHOP: Jani Mitchell, Blue Import £3.15, Neil Young II, Import £3.15, Steve Miller Band, Double Album Import £2.99, Velvet Underground & Nica, Double Album, Import £4.50, 1 Scotch Road, Glasgow, 041-332 2711, 79 Ross St., Edinburgh, 46 High St., Kirkcaldy.

Elton John set for open-air gig

ELTON JOHN is set to headline the next Garden Party open air concert at London's Crystal Palace Bowl, promoted by Mike Alfandary and Harvey Goldsmith.

The concert, on July 31, will take the same form as the recent Pink Floyd/Faces/Mountain/Quiver concert which attracted almost 15,000 to the arena earlier in the summer.

Yes are also set to play at the concert along with two American groups — as yet unnamed. In the case of both Yes and Elton John, it is likely that the dates will represent their only concert appearances this summer.

Elton, who returns from America on Sunday, has been in the States since the beginning of April and returns on August 25 for another long tour, remaining there until the end of October. During August he will record another album.

Bernie Taupin, Elton's lyricist, will have his own solo album released by DJM in July. Titled "Taupin" it features poetry with improvised music.

Melody Maker

64 page guide

American News	6
Raver	12
Jazz Scene One	16
Blind Date	19
Mailbag	21
Blues	22
Singles	24
Caught in the Act	25
Student Statement	28
Jiving K. Boots	28
John and Yoko in America	31
Jazz Scene Two	38
Jazz Scene Three	45
Jazz Albums	47
Pulse	48
Focus on Folk	52, 53

"WATCHING The River Flow" will probably turn out to be one of the most controversial singles that Bob Dylan has ever made, writes Richard Williams.

Dylan sings superbly on this funky, gospel-style number, and he sounds younger than he's done in years, but the treatment bears the unmistakable stamp of the whole Russell / Bramlett / Clapton "school" of rock.

Russell's piano comes close to dominating the cut, along with the tight Tulsa Tops — alias Jess Davis, Don Preston,

CONTROVERSY FROM DYLAN

Carl Radle, and Jim Keltner — and someone (probably Davis) plays knockout slide guitar throughout.

It rocks very hard, in a strongly percussive way, and the pause at the end of the

first verse certainly catches the ear.

In arrangement it's very far from anything Dylan's done before, even though it has echoes of both "Leopard-Skin Pill-Box Hat" and "Livin'

The Blues."

The B-side, a Dylan song called "Spanish Is The Loving Tongue," is likely to please his ardent fans more. A gorgeous ballad very much in the mood of "Sign On The Window." It's sung alone by Dylan, who accompanies himself at the piano in that rudimentary but absolutely perfect fashion.

From the sound of his voice, it was cut during the "New Morning" sessions — he had a cold that week, and he comes across a little muffled and husky. It's certainly one to add to anybody's list of favourite Dylan songs.



JAMES GANG: Coming soon

CROSBY TV DATE

BING Crosby talks to David Frost about his 50 years as a singer and actor in the second of the new Frost Over America series next Wednesday (23) on BBC-1 TV.

Louis Armstrong also appears on the show and will sing "Blueberry Hill" with Bing.

Return of the James Gang

THE JAMES GANG arrive in Britain midway through July for a fortnight's tour. Major London date is on July 25 at the Lyceum, and the tour coincides with the release of their new album "Third:" on Probe.

The group, who backed the Who on their

last major British tour, play Kursaal, Southend-on-Sea (July 23), Civic Hall, Dunstable (26), The Place, Hanley (27), Kinetic Circus, Birmingham (29), Willmore North, Newcastle (30), Electric Gardens, Glasgow (31) and Redcar Jazz Club (August 1).

Solo Hull in Nashville

ALAN HULL, singer and keyboard player with Lindisfarne, is to make a solo album in Nashville with top producer Bob Johnston in August.

Johnston was recently in this country to produce the group's second album for Charisma — the first time he has worked with any British artists. Previously Johnston has produced Bob Dylan, Leonard Cohen and Simon and Garfunkel.

Charisma boss Tony Stratton-Smith told the MM this week: "Bob Johnston wants Alan to record an album of his own songs with Nashville studio men. It should be quite an experience for him. He has finished the Lindisfarne album and is coming back to this country to mix it in a couple of weeks."

The album should be released in September.

FAIRPORT DATE

FAIRPORT Convention have been booked for the final day of the Edinburgh Lyceum Pop Festival, which lasts for five

days from July 1 to 5. Attractions at the Festival of Contemporary Music, Poetry and Theatre are: Stone the Crows and Jellybread (July 1), Poetry (2), Bread, Love and Dreams, Strawbs (3), Theatre (4), and Fairport Convention, Stealer's Wheel, and the Top Syndrome with John Peel, John Walters and Tony Palmer.

GRINGO ALBUM

FIRST album for MCA by the newly signed Gringo group is out on June 25. It is followed on July 2 by their debut single "I'm Another Man," an edited version of one of the album tracks.

The group recently returned from a short trip to Holland for club and concert dates. Forthcoming British dates include Trevelyan College, Durham (tomorrow, Friday), Brick House, Hull (19), Lyceum, London (20) and Speakeasy, London (26).



LOUDSPEAKERS AND ENCLOSURES

JBL

do something nice for your instrumentand yourself



Please send me details of J.B.L. Loudspeakers and Enclosures
Name _____ Address _____

DB 10-18 Clifton Street London E.C.2. 01-247 9981

Mamas and Papas to tour

THE MAMAS and Papas have reformed and are expected to include British dates in a European tour scheduled for autumn.

The group have been rehearsing in the studios for the past two months and are currently recording a new album which will be released simultaneously in Britain and America to tie

in with the tour. Press representative Les Perrin told the MM this week: "They have been rehearsing in secret in California for the past two months and all the original members, John Phillips, Michelle Gilliam, Denny Doherty and Cass Elliott, are together again. "John Phillips, who was married to Michelle, is producing the album."

EVERETT BACK

KENNY EVERETT, former BBC Radio-One DJ has signed with Radio Bristol for four weeks.

Last Saturday (12) he took over from holidaying Don Moss for an hour-long record request programme. Sassy Everett, fired by the BBC a year ago: "It's good to be back. This is my first work in local radio, and my first for the BBC since the trouble. I think local radio is going to be nice and cuddly."

HARDIN/YORK GIG

HARDIN and York — as a duo and with their two respective bands — are set for a special concert at London's Purcell Rooms on July 1. Pete York's percussion



MAMAS AND PAPAS: secret rehearsals

Mini-jazz

SINGER Maggie Nichols is organising a mini-jazz festival to be held at the Oval House, Kennington, London S.E.11, this weekend.

Tomorrow (Friday) night features the Keith Bailey Group, with Keith Tippett, Ray Warleigh, and Johnny Dyanl. Saturday afternoon sees the holding of three

workshops, open to the public, led by John Stevens, Pat Evans, and Colin Woods.

Miss Nichols' vocal group, Okuren, plus the Spontaneous Music Ensemble and Harry Vince's band, Voice, play on Saturday night, and from 3 pm to 11 pm on Sunday there will be a group called Abigail, Pat Evans' Sounds Aloud, Quorum, solo piano from Dave Panton, and a piece by John Stevens for singers Julie Driscoll, Norma Winstone, Pepi Lerner, Carolann Nichols, and Maggie Nichols, plus Trevor Watts (reeds), Ron Herman (bass), and Stevens (drums).

There will also be a duet by Maggie Nichols and Julie Driscoll.

ist Dee Murray.

Other concerts — both as a duo and with the two bands — are expected during the summer depending on the commitments of the various musicians involved.

Rory set for major Irish gigs

RORY Gallagher is set for an Irish tour from June 18-25, and more British dates during the latter half of July.

Rory opens his Irish tour tomorrow (Friday) at the Savoy, Cork, and continues at Savoy, Limerick (19), St Colman's Hall, Newry (20), Guildhall, Derry (21), Flamingo, Ballymena (22), Ulster

Hall, Belfast (23), National Stadium, Dublin (24) and Waterford (25).

The group play the Reading Festival on June 27 and spend the first half of July touring the Continent. On July 15 they are at Watford Town Hall, followed by Barry Memorial Hall (July 17), Marquee, London (20), Roundhouse, Dagenham (24) and Fillmore North, Newcastle (30).

Charisma at Marquee

CHARISMA groups will be featured each night during a special "Charisma Week" at London's Marquee Club from July 5-9.

Appearing are Lindisfarne (July 5), Van Der Graaf Generator (6), Bell and Arc with guests Birth Control (7), Audience (8) and Genesis (9).

Birth Control, the first non-English group to be released on the Charisma label, arrive in Britain from Germany for four concerts at the beginning of July. Dates set are London Lyceum (July 4), Kingston Polytechnic (5), Speakeasy, London (6) and Marquee, London (7).

CHRISTIE ALBUM

TONY CHRISTIE, whose "I Did What I Did For Maria" single has hit No. 1 in this week's MM Pop 30, has his first album released on June 25.

Titled "Tony Christie," it includes "Maria" — sales of

which have now passed the 200,000 mark — plus his first hit, "Las Vegas," as well as "Home Lovin' Man," "Didn't We" and "My Sweet Lord."

Tony flew to Germany on Monday for TV promotional work of his hit single. Next week, he competes in the Yugoslav Song Festival at Split for the second successive year.

He makes his debut at Bateley Variety Club for a week from August 2.

IMPACT SHOW

IMPACT are to appear in an open-air concert at Hazel Grove (nr Stockport) show on Saturday (19).

EDGAR AID DATE

EDGAR BROUGHTON, Kevin Ayers and the Whole World,

Bridget St John and Hackensack are featured in the first of two concerts to be held in aid of the Pakistan Disaster Fund at City University, London, in late June.

Date for the first is June 23, and the second concert, on June 25, features Roy Harper, the Third Ear Band and Mike Chapman.

MARION LEAVES

MARION SEGAL is departing for the States this week, and Bell are releasing a single "Old Man Moses," to coincide with her visit. This weekend and next weekend she sings at the Bitter End, New York, on the same bill as Tom Paxton. She later travels to Chicago and Los Angeles Troubadour, and is expected to return to England at the end of July.

Sole Representation:
Bron Agency Ltd,
29 Oxford Street, London W1.

Bronze Records Ltd

Civic Hall Wolverhampton 21st June
Sunderland Polytechnic 22nd June
Falkirk Town Hall 23rd June
East Kilbride Town Hall 24th June
Guildhall Plymouth 27th June

Leeds Mecca Ballroom 29th June
Sheffield University 30th June
Kursaal Ballroom Southend 1st July
Birmingham Town Hall 2nd July
Liverpool Stadium 3rd July
Victoria Hall Hanley 4th July

Guildhall Portsmouth 5th July
Middlesbrough Town Hall 7th July
Manchester Free Trade Hall 8th July
Albert Hall Nottingham 9th July
Barry Memorial Hall 10th July

*Sha Na Na (New Single: "Only One Song") will be appearing in solo concert at Speakeasy 17th June, Leicester University 18th June, Kingston Polytechnic 19th June, Hemel Hempstead Pavilion 20th June, Reading Festival of Folk and Progressive Music 26th June, Implosion Round House 11th July.

**Another Cycle
Jimmy Cliff:**

This album isn't just
another cycle of songs from Jimmy.
Listen to it. You'll find he's moved on.
Recorded with the Muscle Shoal Musicians
at their studios in Alabama,
Another Cycle is out now on Island.
ILPS 9159



SUMMER SOUNDS ON VERTIGO

Magna Carta

Songs from Wasties Orchard 6360 040

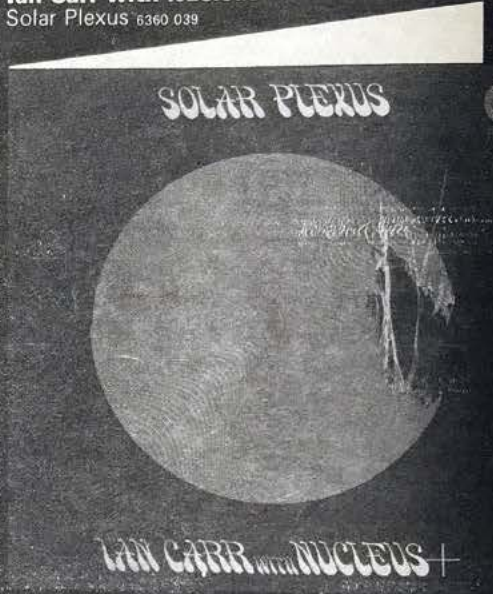
New crop of gentle Magna Carta lyrics



Ian Carr with Nucleus +

Solar Plexus 6360 039

Direct, simple, and belated sounds from pick of Britain's instrumentalists



Make sure you don't miss today's most talked about album

Ian Matthews

If you saw thro' my eyes 636 0034

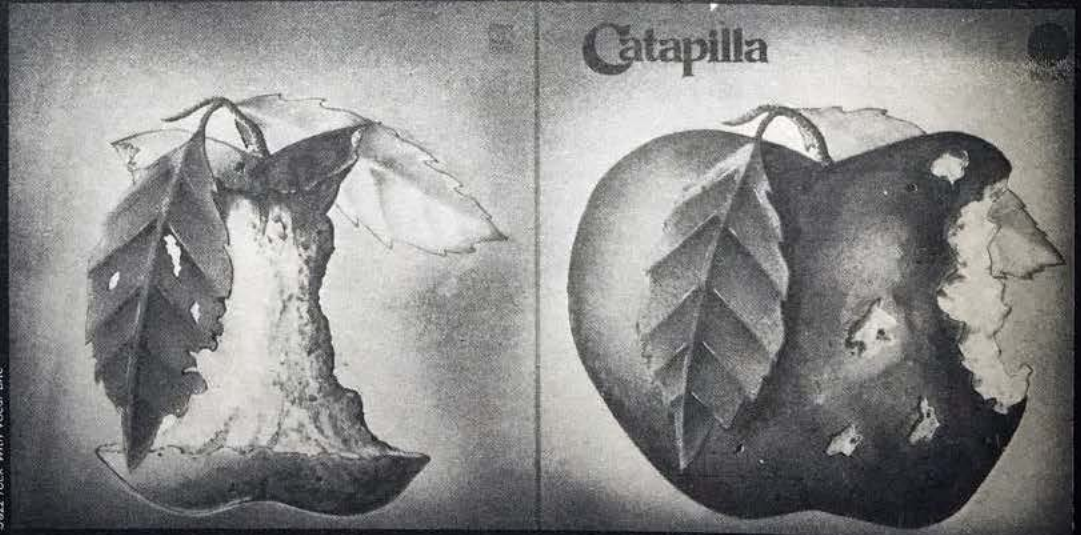
The sight and sound of contemporary music



VERTIGO

Catapilla 6360 029

Jazz rock with vocal bite



BOB'S JOB

THINGS become a little bizarre when Bob Johnston, who is a producer, holds a two - and - a - half - hour press conference, squatting like an Indian on the floor of London's Trident Studios.

And everyone gathers round like kids around an old sailor — catching on to every word, laughing when he laughs, trying to perk his memory. And Johnston draws on.

For this is Bob Johnston, almost a superstar in his own right. The man THEY dig to work with, the man THEY dig to advise them. THEY include one Bob Dylan, and one Leonard Cohen, and one Johnny Cash.

Johnston, casually covered in candy stripes and cowboy boots, has one of those remarkably round, cherry, fresh faces — sawn off at the chin with a reddish beard. If there's a real well-respected man in music, then Johnston challenges that position strongly.

This monster of producers has just finished producing a new Lindisfarne album — and that's more than just a pat on the back for this fine British group. Johnston no longer works for anybody. He picks and chooses. He's in that position now. He's picked Lindisfarne.

The couple of tracks I heard were incredible. Johnston has succeeded in draining Lindisfarne dry of inhibitions. Their last album was great, and I can't wait to fully hear the new one.

Throughout the evening Johnston chattered about every subject — eased off when they were subjects he didn't want to talk about, couldn't be stopped when they were subjects he did:

■ On Lindisfarne: "I heard an album of theirs in the States, and it had that certain magic that tends to attract me. After a while you get to hear things in a new light, and with groups like Lindisfarne you can see something there that's going to happen. They are going to come out and have an awfully big shot at things."

■ On himself at the moment: "I'm a producer, who's working completely independently as a producer. I know guys want to produce themselves these days, and if they can do, well that's beautiful. You see throughout my time I've been a

Bob Johnston, record producer for Dylan, Cohen, Cash and now Lindisfarne, talks to Roy Hollingworth



BOB JOHNSTON: Superstar producer

great believer in freedom. If people destroy themselves, well it's their lives they are destroying. I just believe in giving freedom."

■ On the differences between working with Cohen and Dylan, and now Lindisfarne:

"Man, you can't really compare anything. You can't compare Lindisfarne to those two. Cohen and Dylan are both kings, both accomplished writers and poets. You can't compare that."

"I know Lindisfarne wanted a certain amount of help. I see my role as helping to be responsible for the music they make. I've worked with Dylan for a long time, and if he just wants somebody to push the button, well he would have got someone else. I guess Cohen and Dylan must kind of respect me. They are the sort of people who want the best they can possibly get, and if they thought they could get someone else, then they'd get them."

"It's beautiful working with them. It's just a free thing. If I think it ain't up to me to tell Dylan his song — well I've commented once or twice, but heck it ain't up to me to tell Dylan his song isn't much good. I've suggested stuff to him, but heck he had too many hits before I came along, and he's gonna have just as many after I go."

■ On Paul Ruckmaster:

"A damned genius, a beautiful soul. He put so much into Leonard's last album, and boy so did I. I toured all over the world with Cohen, spent a goddam fortune and a year of my life on 'Songs of Love and Hate.' I'd heard Ruckmaster's work before on the Elton John album. I dug it. I think him brilliant, and I think he did an incredible job with Cohen."

■ On the early days:

"I was hungry, and I wanted to be a producer, 'cause it looked like a far out way to live. I was just hustling and writing at the time. The first person I produced was Patti Page, you know the 'Dog in the Window' thing. I walked into this movie, heard this song, it was 'Hush Hush Sweet Charlotte,' told her about the song — and boy was that a hit. Now it's all different of course, I've got out of a lot of things. There's a bunch of people I'd like to work with, yeh in England too, but I ain't saying who. I'm just going to pick who I want now."

"There's some old time R&B artists I'd like to do. I'd really dig that. But I've still got Cohen, still got Dylan. It's a great feeling now that I can pick and choose. I hoped it would be like this, 'cause I didn't like street walking, didn't like peanut butter when you before to eat it, and didn't like rusty old noisy cars. "I feel very fortunate having worked with a whole lot of legends scattered across the world."

■ On Louis Armstrong:

"I can remember one time when we were all waiting around the studio for him. Then he arrived, just took out a trumpet and handkerchief, and played. Everyone else stopped, and applauded, 'cause he was coming out with such great big baseballs made of gold."

■ On playing the organ:

"No man, I can't play. It's all down to Cohen's thing. He wanted some 16th century sounding things, and I'd been sat there just messing around on the keyboard. He dug it, he wanted me to do it — so I toured with him. Cohen is such an incredible human being."

■ Studios in England:

"Now the studios are really good here. The engineers are great, they really seem to know what's going on — you can meet a lot of nice people here. That guy Johns is so good. I like to go into a studio with nice people, not with guys quoting me the union book, and saying they can't do that then. I find goodness over here. But basically people come over here for a sound, I love the sounds you can get in English studios."

■ On bootlegs:

"A criminal act, a criminal offence. An artist of some stature is entitled to one thing, if nothing else, and that's the right to release what he wants to — and if he doesn't want to release certain stuff, then why the hell should he have to? People like Cohen and Dylan, have had enough hassling, they've had enough people barking at them on the streets. Now Dylan can do what the hell he wants to do. I've asked him to do lots of songs. I've got a whole vaultful of stuff he's not released, and the same for Cohen. I've been offered a cheque for 200,000 dollars for Cohen's stuff, and a

blank cheque for Bob's. Yeh, I've got a vaultful of Dylan material, enough for about 20 albums. It's all locked away in Nashville — and I've got the key!"

■ Dylan:

"I never phone up and ask him why he's not on the road, or what he's doing — 'cause that's none of my business. He seems to be very happy at home. He's got a little studio with an organ, and mikes. Yeh, it's big enough for him to do an album in. Dylan is not a follower, he's a leader, and he's a leader by change, and Christ he's always changing. "I often wonder why he

hadn't changed producers! Does he like me? Well you'd better ask him that. When he came along there weren't that many others. He's an innovator. Nashville skyline was done in one-and-a-half days. There's no planning before a Dylan album, he just phones me up — and we get a studio, and there's never any problem getting a studio for Bob Dylan. I suggest musicians to him, yeh. He very rarely does more than one take on a number, for the most time he just goes straight away, and does it live. 'The Boxer' was an interesting item he did."

■ The future:

"Well I've had enough of bullshit, and I know there are kids around who are going to be the biggest things to come down the road. I want to sit back and pick them. I've had people up to my ears all my life — so I ain't ever going to date, or put upon anyone."

■ His three favourite albums:

"Well, I know those, and that's 'Parsley and Sage' with Simon and G. 'Blonde on Blonde' with Bob, and 'Songs of Love and Hate', from Leonard. I've done records, and heard records all over the world — and the fact that they are on wax forever is really a too much feeling."

in the studios upstairs, and Bob went up and heard 'The Boxer'. He came down, and he said 'hey man, I want to do that, and he played it straight out. Then he said wouldn't it be sort of fun to put a harmony on. I'd never known him overdub before, but he just put the cans on and sang. He heard the playback, said 'yeh, that's okay, put it on,' and that was that."

■ On Elvis Presley: "Yeh, okay, why do you guys hate me so much? Yeh I wrote about 30 songs for Elvis. Yeh, I made a little bit of money, but I don't want to talk about Elvis too much."

■ Back to Dylan:

"Dylan comes into a studio, and he's got all his songs down definitely in his head. Whether it's just him, or him with the Band — he's got people down there who play, and know they are playing with the best artist in the world. Everyone down there takes advantage of that — me as well. And man, they are such together sessions, beautiful times. If things get to a pitch that they aren't sounding right, then we just split, and sit around for a while."

■ Kris Kristofferson:


"Great, yeh. He want's me to do the score for a movie he's doing. I've done two or three movies before with Cash. The film is going to be called The Dealer, and I want to write some really heavy stuff for it. It should be fun."

■ The future:

"Well I've had enough of bullshit, and I know there are kids around who are going to be the biggest things to come down the road. I want to sit back and pick them. I've had people up to my ears all my life — so I ain't ever going to date, or put upon anyone."

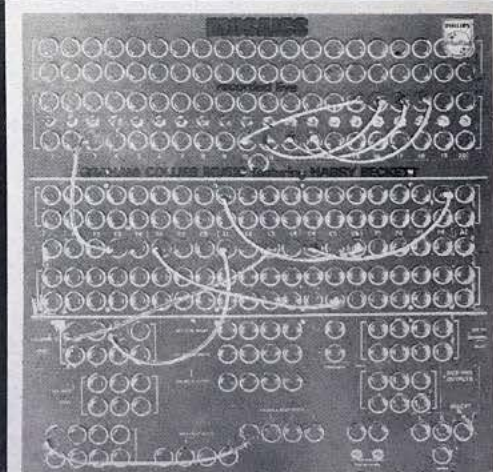
■ His three favourite albums:

"Well, I know those, and that's 'Parsley and Sage' with Simon and G. 'Blonde on Blonde' with Bob, and 'Songs of Love and Hate', from Leonard. I've done records, and heard records all over the world — and the fact that they are on wax forever is really a too much feeling."



BBC Choice for Montreux Jazz Festival

Mosaics
Graham Collier Music
featuring
Harry Beckett
6308051



PHILIPS





TARKUS
Emerson, Lake & Palmer

ILPS 9155



Special thanks to Barry Street and Brent



GREYHOUND: racial harmony

Sandy—back in the studios

Karl Dallas on the return of a Very Important Lady...

IT WAS more like a party than a recording session. Sandy Denny bounced up to me and planted a big, juicy kiss of welcome on my cheek. Trevor Lucas looned about, opening tubes of ice-cold Fosters while doing incomprehensible things with tape machines.

Singers Royston Wood and Robin and Barry Dransfield listened critically to the chorus tracks they'd just laid down and hugged themselves with justifiable pride at the incredible sounds coming out of the big speakers. A lovely lady called Joanie who seemed to have detached herself from the Joe Cocker entourage in another Island studio downstairs sat and communed with everyone.

Only Richard Thompson, his halo-haired head bent in concentration, and engineer John Woods, a vast, inscrutable Buddha-like figure behind the controls, caressing sliders and suddenly erupting into action, pulling out plugs here—and substituting new circuits there, seemed comparatively remote from the general joy.

Celebration

We had something to celebrate. Not merely the laying down of Sandy Denny's last vocal tracks for an album which promises to be a real monster when it is released in America in July and Britain later in the autumn. But also because after the months of post-operative shock following the traumatic break-up of Fotheringay, Sandy has at last got herself together and is about to emerge for a British tour.

Going along with her will be Richard Thompson and Gerry Conway, respectively ex-Fairport and ex-Fotheringay, with the possible addition of another Fotheringay alumni, bassist Pat Donaldson.

"I'm not sure if Pat will be able to make it, but I certainly hope so," said Sandy in one of her rare moments of seriousness. "It should be really nice."

"Where and when will the touring start?" "Probably next month," she said. "We're probably going to play one of the festivals, I honestly can't remember which one, I've been so immersed in getting the album finished. Then we're going to America, and we'll be touring properly in Britain after that, probably about the same time the album comes out over here."

America has a treat in store. Although her work with Fairport and Fotheringay has built up something of a cult following among the cognoscenti, and she is recognised as one of the world's leading girl singers, they've never had a chance to hear her properly. When she went there with Fairport the whole group was in shock after the car accident which killed Martin Lamie. For that reason, it is probably a good idea to release this new album there first, although it will fill British record buyers with frustration at having to wait until later on that year.

One song, "Late November," has already been available on the island double sampler, "El Pea," a song which has something of a nostalgic farewell-to-Fotheringay air to it, a powerful number produced by Joe Boyd before he joined Warner Bros. The rest of the album is jointly produced by Sandy and Richard, and judging by the one track I heard, it's going to be even more powerful still.

The song, "John the Gun," is one of the most remarkable pieces of writing we have ever had from Sandy, with a mind-blowing cadence at the end of the chorus that had me literally rising out of my seat in sheer amazement. The way Royston and the two Dransfelds cope with its tricky harmonies, while bass and guitar seem to be moving in exactly the opposite direction harmonically, only to end in the same place by some incredible alchemy—that's sprung out of Richard Thompson's brain, is truly phenomenal.



A REGGAE group called Greyhound — are set to race up the chart with a song called "Black And White."

Like Blue Mink's "Melting Pot," this aims to promote racial harmony. The only difference is that "Black and White" was written 16 years ago!

But now, on the strength of repeated plays, it looks certain to become a massive hit — and is also likely to be chosen as this year's song by the Organisation for Racial Harmony.

Which will not only be an achievement for Greyhound — a five-piece group from the West Indies — but also a feather in the cap for Dave Bloxham, promotion manager for Trojan Records.

Why? Because the record represents a unique "double." It is Greyhound's first solo single (though they have previously recorded as the Rudis, backing such artists as Bob and Marcia of "Young, Gifted and Black" fame and Nicky Thomas, and also the first production by Dave Bloxham.

"Black and White" is published by Durham Music, a subsidiary of Essex Music, whose professional manager Graham Churchill told the MM:

"Black and White" was written back in 1955 by two Americans, Earl Robinson and David Arkin. But we didn't pick it up until last year. It had been done on an American record, but then Wally Whyton, the folk singer and TV personality, took it up.

"I thought it would make an ideal reggae record, and we originally thought of having the Spinners do it as a double 'A' side — one side as a straight folk song and the other in reggae beat.

"The folk version turned out fine, but the reggae treatment didn't work for the Spinners. So the folk version was released with a different B side — one of their album tracks.

"But the record had a lot of plays and sold about 18,000.

"Then Dave Bloxham came into the office one day — and said he would love to do it."

Dave takes up the story: "I'd never done any producing before, but I thought it was worth a try. So I made the record in my own time. I'm absolutely knocked out that it has been taken up and had so many plays — on Radio One Club and by Tony Blackburn."

Also "knocked out," of course, are the Greyhound team of lead singer Glen-ro Oakley, drummer Danny Smith, organist and pianist Sonny Bins and guitarists Trevor White and Earl Dann.

No one can remember how they came to change their name from Rudis to Greyhound. But they have certainly backed a winner. — LAURIE HENSHAW.

TOO LATE NOW

is a new maxi-single from
MIKE COOPER



THE BALLAD OF FULTON ALLEN
GOODTIMES
DNX 2511

status

Fine sounds... at the right prices

GUITARS

- 3/4 size "COSSACK" — £6.87
- "SINGER" steel strung — £7.63
- "STUDENT" complete outfit — £13.35
- "TOLEDO" nylon strung — £13.35
- "VALENCIA" concert model — £16.21
- "GITANA" flamenco — £18.12
- "FOLK" quality jumbo — £30.52

STATUS MUSIC PRODUCTS
130 Shacklewell Lane, London E.8.
01-254 6621



produced by peter eden

NEWS BACKGROUND ON A BIZARRE FESTIVAL—WHICH PLANS TO TAP THE UNIVERSE...

YOU enter at your own risk — we cannot accept responsibility for ANYTHING that happens to you while you are on WORTHY FARM." — hurriedly painted sign hanging near a farm gate, on a backroad corner at Pilton, near Glastonbury, Somerset.

That's the only thing you'll see, that's really the only indication of what is happening, and what is about to happen on Worthy Farm. There are no posters, no directions, there have been no ads, no tickets available.

But find the sign, gaze over the hedge into the valley, and you'll see men and women building a steel pyramid, a huge steel pyramid. Why? For Glastonbury Fair.

What is Glastonbury Fair? Well, between June 20 and June 24 there will take place at Worthy Farm the most bizarre festival ever planned in Britain — and possibly the most bizarre festival ever planned anywhere, in recent times.

Thousands of people will converge on this mysterious site — promoted by no ads, no promise of big name bands. The event has been passed on by word of mouth throughout the length and breadth of the country — and abroad.

It is not a commercial rock festival. It's an experiment, an ecological experiment. In the words of the organisers: "We are tapping the universe."

June 20 to June 24 — Summer Solstice, and there will be thousands of people, and there will be rock music — and something else!

Two wandering pilgrims sat on a bench in Glastonbury village and mournfully viewed the cafe across the road which bore the legend: "No hippies."

The people here are right against it all," said Richard Howhill of Canterbury, with the resignation of the veteran traveller. "You can't get served in the pubs at all. But no one is doing any harm here. After all — we're just camping, and they should rejoice that we are bringing trade to the village."

There's about 150 people on the site at Worthy Farm at the moment, but there is a class distinction between the travelling hippies and those living on the farm. They're just not sharing and they get you out of bed at 9 am to do some work. I don't mind working, but I don't like being got out of my tent when I'm asleep.

We've got the Hare Krishna people and the Jesus people, both expecting their leaders to come down in a vision before them. Actually, we went to the top of Glastonbury Tor and the Hare Krishna people said they had radiated a force so that we would not get wet. It rained and we got soaked.

Peter Davenport of London, his fellow traveller clad in starry-bottom, nodded wisely.

Concerned by a plea from Release, the organisation in charge of Welfare facilities, the MM travelled to Glastonbury. The Release plea was as follows: "We want to warn people that they have got to get into their heads to exist in complete wilderness for four days. There are no facilities. At the moment there is one toilet, and half a trench dig. No water supplies, no commercial tents, nothing. If people are just going to trip down there to listen to music, it could be a terrible scene. It's not been publicised, but thousands know of it, so there are going to be a lot of people."

Pilton is sleepy enough. Glastonbury has its fair share of hippies throughout the year. They make frequent pilgrimages to this "sacred" plot of Britain. Glastonbury has about enough history, mystery and myth to fill a million books and more. It's surrounded by the relics of a dead civilisation. Huge stones at nearby Stonehenge, Avebury, rings of stone, lay lines, tracks. The hills around Pilton form the exact signs of the Zodiac. As the National Trust posters read: "Built for

unknown religious purposes."

Andrew Kerr, and his followers, are working with those unknown religious purposes. And music, rock music, is a main factor.

Andrew Kerr is the organiser. We met and talked to him on Worthy Farm, where he has lived for the past nine months — working on Glastonbury Fair.

Kerr, friendly, quiet, is a writer. He was the researcher into the "Memoirs of Sir Winston Churchill" — but that is very much in the past. Had he rented the place? "None of that sort of thing, we just live here."

The farm was neatly littered with longhairs, going about tasks, eating, and already camping on the site. About 150 in all. They've been getting up early, working, and whatever.

Everything's going really quite well. Most things are working out fine. But this isn't a rock festival, this isn't one of those things. We are building a pyramid," he points into the flat, tree-filled valley, at yellow, steel girders, already forming the familiar shape. "We have 110 acres, there's no room for parking, we don't want cars."

"We'll look after as many

Hey Ho, come to the fair!



ANDREW KERR: funny things are happening down on the farm...

people who dig what we are trying to do. People who think alike. We still need another £5,000. But what of the facilities, or the lack of them. Kerr points. "Toilets there, and there, there's going to be enough places for 1,000 people to sit down and do their toilet. We'll look after people." There's really little there on the sites for the toilets, just the sites. Bring your own paper at least.

"We've had incredible help, from people wanting no money. We have found carpenters, metalworkers, builders, planners in our ranks. It's rather a mind-bender really.

"There's been no shortage of helpers on any level. They've camped here," he points to a small little Polythene camp where a fire burns, and figures huddle over. "This is the whole mystical thing you know, but what it's all about."

"The 20th to the 24th, the Summer Solstice. It's all by word of mouth, it's been great. The message has been passed on. I happily don't know who's going to play. I'm doing this because I dig music — as a form of spiritual expression."

Glastonbury has the unusual hangovers of a science not tapped, well a kind of science not tapped by this civilisation. The forces of astrology are very strong, very strong indeed — they affect about one quarter of everyone's character. Up until recently the mystic thing has been looked upon as being cranky. I suppose they look upon us as cranky, but listen."

"Thousands of years ago, in something that was outside civilisation, people here laid the Glastonbury Zodiac, an array representing the constellations. They laid it all in a special way, a very special way. There were the same people who built Stonehenge, the Great Pyramid, and other ancient structures."

"Until recently these structures were thought to be burial chambers, or places for sun worship. I have been doing much reading, there have been new ideas. Stonehenge was an exact instrument, measuring the path of sun, in line with it."

But what has this to do with Glastonbury, to do with music?

"It has now been learned that music was an integral part of this civilisation's work. It was an integral part of their lives. They created mystical tones — it was maybe mystical tones that moved pre-stones to build Stonehenge."

We are now at the pyramid. Kerr breaks away a piece of twig, forming a Y rod, holds it in both hands, and it twitches wildly, almost breaking loose from his hands.

"I got the idea that at a very special time, Summer Solstice, people got together to trap fusion of sun and many other things, and drew down the astrological energies to stimulate life force to grow plants, to strengthen and fertilise the soil and people."

"We've got it, that is what

Experiment

"We going to carry out an ecological experiment. We are going to feed the earth. They will ask us to come back and do another in 7-8 years — the farmers will."

Villagers surrounding the site have made the usual complaints. There's even the inevitable retired colonel living nearby.

Kerr shows me with the dowsing rod how streams radiate from the point. "This is the first building, built to these lines for 500 years. We are going to tap the Universe!"

End of the monster festivals?

IT IS now doubtful whether any of 1970's great pop festivals will be repeated during 1971.

There is definitely no Bath Festival, which last year attracted a quarter of a million fans to listen to Led Zeppelin and a host of top American acts. And as each week passes, the likelihood of an Isle Of Wight event on the scale of the previous two years becomes more and more remote.

Would promoters be loth to reveal any plans for the event — and the Isle of Wight County Council appears to have put a block of future festivals. The outcome of the Isle of Wight Festival Bill, currently being discussed in Parliament, and fully reported in a recent feature in MM, will have the final say in the matter.

Rikki Farr, one of the organisers of the past three IOW events, told the MM this week: "Ron Fouk (another of the organisers) and myself are in London at the moment. I don't think there is ever going to another festival again on the Isle of Wight. This is because of the County Council's attitude. We have some ideas in our heads but I cannot say anything definite yet."

Farr refused to comment on the rival promoter, Richard Roscoe, and his reported plans for putting on an event during the last weekend in August — the traditional weekend for IOW events.

There is still no definite site fixed for the 11th National Jazz and Blues Festival, run by the Marquee Organisation, and which has been held at Plumpton racecourse for the last two years. In the interests of continuity,

the NJF want to put on another festival, and the MM understands that director Harold Pendleton is still making his mind up on a choice of three alternative sites.

As usual the festival will be held on the first weekend in August — this year August 6, 7 and 8.

There is a trend towards one-day events and the Pink Floyd / Faces / Mountain / Quiver concert at Crystal Palace Bowl will be repeated — with different acts, of course — on July 31 and September 18.

Promoter Michael Alfandary has yet to book the acts for the two dates, but he is flying to America to talk to agents for various top-line acts. He is believed to be interested in The Doors and Chicago but nothing has been signed yet.

Details of festivals at Reading, Pilton near Bath, Clacton-on-Sea and Edinburgh are available and details are printed below. Unlike last year, there is a complete absence of top-line American acts.

Pilton, near Bath. This appears to be a spiritual event called "Glastonbury Fair". It was rumoured that the Grateful Dead were to appear but this has been cancelled. Takes place from June 20 to 26 and apparently only Melanie and Quintessence are certain to appear. Apart from music there will be poetry and acting and the organisers stress the lack of adequate parking and eating facilities. Those attending are asked to be "self-supporting".

Reading. This festival is part of a month-long festival to promote the town of Reading and is being organised by London's Marquee Organisation, who were brought in by the local council to assist. It takes place from June 25 to 27 and will be held on a site next to the River Thames. Artists appearing include Colosseum, Rory Gallagher, Stud, Ian Matthews, Ralph McTell, Anno Domine, Clark-Hutchinson, Van Der Graaf Generator, East of Eden, Demick and Armstrongs. Gillian McPherson, Hardin and York,

through the pylons overhead. "I've grown to love them now," says Kerr.

"After Isle of Wight last year I decided to have a festival for real people, for real rock fans. The commercial aspects of Isle of

Wight sickened me, and what went on did to a certain extent. I wanted nothing like that. Although Glastonbury is totally non-commercial, we needed bread to build."

And where did that come from? "Private sources, from

films — Pink Floyd in "San Francisco," Incredible String Band in "Be Glad" and Jimi Hendrix in "Experience."

Weeley, near Clacton-on-Sea. This event, organised by the local Round Table, is to be held on August 28 and 29. Artists appearing include Mungo Jerry, Marmalade, Fairweather, Dave Edmunds, The Equals, Status Quo, Slade, Demon Fuzz, Raymond Froggatt, Gentle Giant.

CHRIS CHARLESWORTH

ROY HOLLINGWORTH

LIVE LOVE AND ALL BE ONE

THIS IS THE MESSAGE

GLOUCESTER CAPRICORN

GIVES OUT ON HER NEW EMI RECORD COLUMBIA DB 8786

Management: DICK KATZ



Get a whiff 'a this

A NEW ALBUM FROM
JUICY LUCY



ILPS9157



sole representation: Nigel Thomas Limited
Bronze Records Limited 29 Oxford Street London W.1
manufactured and distributed by island records Ltd.

THE BLUES BOY IN LONDON

B. B. KING talks to Max Jones

B. B. KING had just come back from shopping when I called on him with photographer, Barrie Wentzell. As always he was courteous and hospitable, inviting us to lunch with him, ordering drinks, sending down for a bottle of burgundy because Barrie had tentatively suggested "perhaps a glass of wine."

I was surprised to find him almost literally knee-deep in books and records and parcels. It was the result of the shopping expedition.

"Well, I took the morning off and went down to see Ray in Dobell's shop. I remember him from before and it's always nice to talk to him. While I was there I bought some books and records."

He indicated Oliver's *The Story Of The Blues*, and the Mike Leadbitter *Nothing But The Blues*, also piles of albums among which I spotted some Lowell Fulsons, Sonny Boys and various Victor reissues from the "Race Series." Doctor Clayton's "Root Doctor Blues" was rolling forth from the record player, and we talked a bit about his penchant for curious lyrics about Hitler and Mussolini and so forth.

"I just love all those singers," he said, motioning towards our next door and towards the improvised bar. "They're the people I listened to when I was growing up. I admitted them so much. Lonnie Johnson, T-Bone, Sonny Boy Williamson."

"So I got up today and went record-hunting. I spent 220 dollars in American money. Yes, mostly blues but pre-war things. Also I got an album by Stephane Grappelli. I love him from the Django Reinhardt days, and you know how much I admired Django."

"Then I bought one by Nina Simone, one by Fats Waller and naturally one by Wes Montgomery. And so many blues albums by Lowell, Elmore James, Walter Davis, people I really love."

Pleasure

"I guess I'd have at my apartment right now, oh, I can't say the number of albums but to the value of I guess 30,000 dollars. Plus about 15,000 old 78s."

Would the majority of them be blues? "Right," B.B. replied smiling gently. "A lot of them are blues... I'd say 70 per cent of them. I like jazz but for listening pleasure, well, it's so far out I'll keep 'em, go back to 'em later. But I've got some from the early Twenties, even some cylinders. But nothing to play them on, the cylinder recordings."

How does he feel about the many rock groups with guitarists who, basically, play B.B. King style?

"I think a lot of them can really play. The rock thing is funny sometimes, but they can really play. And some of them love to get back and play the roots of it."

And of course you must remember that if they learned from me I also learned from them.

But you ask how I feel about it personally. Well,



B. B. KING: "Don't have to be black to feel the blues"

Max, I feel about that like I do looking at my children today... a part of this is me.

"I must have had something that these musicians liked, that they wanted to pick up. It makes me very happy to think that these 25 years I've been out here playing wasn't wasted."

Being more specific, what is his opinion of Eric Clapton?

"I do think Eric Clapton is one of the new breed of very great guitar players, and is going to be even better. Because at first there was maybe a bit of something I heard in his style, sounded like me. But later, what I heard is Eric Clapton."

"You see, I used to try my best to play like Lonnie Johnson and T-Bone Walker, and I could never really make it. My fingers just wouldn't do it. Say I had stupid fingers."

But if I could have copied them I would have. Instead I guess I just got ideas from them. So that's about how it is.

And Peter Green?

"A very fine guitarist, and not only that... a very fine person. I spent a week here touring with him, and also saw him in the States. And you know, he was just the same each time I met him."

Now, if I was hiring people for my group I'd sooner hire the fine person rather than the great guitar player who's a bad feller.

Player

"In other words, I'd rather have the person like Peter. But if I can't have both I'll take the feller who's nice, because we can always bring the player out."

What of Johnny Winter, great white hope of blues?

"Well, I'll tell you a little story about Johnny. I met him, about eight or nine years ago, in the early Sixties. I was playing in an all-black club in Beaumont, Texas called the Raven."

"There were a few white blues fans about but they hardly ever came to that club, which was in quite a tough neighbourhood. That night it was crowded... 12 or 1300 people, all black."

"Along about 11 or 11.30 I saw this group of white people coming in, and I remember thinking it's the Intertec Revenue. Doggone it, I thought, what didn't I pay this time?"

"But one of them came up and asked me if another of his party could sit-in and play. Now I have a policy in clubs; if I'm paid I do the playing, don't let anyone sit-in unless I know they can play. 'I'll get out of it, you un-

derstand, any way I can. So when this fellow came on I didn't jump at the idea. Anyway, they asked again and I thought about it, put myself in his place and thought if they were in a white club and refused to let me play, what would I be thinking?"

"I asked Sonny Freeman, my drummer and bandleader, should we let him play... he may have that feeling. So we agreed to let him play one tune. We put him up and I asked him if he was sure he could play."

Jealous

"Well, that was Johnny and he came up and called a blues and he really played well, and the black people gave him a standing ovation."

"I had stood down and let him go ahead, and you know I wanted him to play well. I was willing him to play well and he did, played real well. And they reacted to him and had a right to."

"Was I jealous? Well I liked them clapping him and all; I'd wanted him to succeed. If I was jealous it was of the standing ovation they'd never given to me."

"So he played another, and I joined him for that. Then I told him: 'If you keep going we'll meet on the road some time.' I can foresee talent, and I think I did that night."

"After that I didn't see him again until two, three years ago, and of course I didn't know what his name was. Then Sid Seidenberg, my manager, told me one day I was going to play Fillmore East opposite Johnny Winter."

"Naturally I didn't connect him with this guy from Beaumont. I only knew him not the name. He didn't give it and I didn't ask. You heard that old saying? If a jackass goes to church, if he don't hee-haw nobody will know he's a jackass."

"So anyway, on opening night I went to the place an hour before time to see everything ready, and the first thing I saw was this fellow. And still didn't know the name, only the face."

"We embraced, you know, and talked about the last time we met. And that's when I found out who Johnny Winter was."

A question remained to be answered. Did B.B. believe that British blues artists could perform this music with the authentic feeling?

"Oh, the feeling." He laughed and thought about it before replying that first he had to say he was prejudiced towards the British groups, because "if it was not for them I don't believe many

people today would be listening to us."

He continued: "But seriously, I'd say that today you don't have to be black to get the real meaning of blues, or live in poverty or in the ghettos in order to feel the blues."

"I don't think so. I like to think back to before I left home, when I was concerned about myself and my own community back home in Itta Bena."

"Now I know more than my own backyard, know

about the wars and things like that, and so many people who have troubles of one sort or another. Now I have more reasons to sing my blues. I'd say you don't have to live the blues to sing them, but I think it helps."

With all the old recordings coming out again, the Modern-RPM sessions from '50 onwards reappearing on Kent and Crown, Blue Horizon in Britain, and on other labels, it seems likely that B.B. must sometimes feel himself engulfed in his past.

How does he regard the constant stream of reissues?

"I would rather that they didn't do it, unless they make one big package job like they did with Nat Cole. Like that, it's all right. But odd reissues coming out on all sides, that can be a thorn in the side of an artist."

B.B. went on to explain that no artist could expect always to have a hit album out. "You think you've made one, but it isn't always so." And it increased the difficulty when every time you got a

new release it was surrounded by competing reissues.

But one bit of good came out of it, he admitted. "I think it keeps the company on its toes. If they don't promote and keep on promoting, each new album you make, this old stuff is going to come right up against it."

He is not against the issuing of old records on principle, but is concerned with the way it is done. He approves of the methods used by arranger-bandleader Maxwell Davis, of whom he said:

"Maxwell, a dear friend now dead, he'd take my voice and guitar part and dub in brass or whatever's happening now. But he knew what I'm doing, knew what to put with it. If he decided to do a song over, that would be all right."

King has made in excess of 300 singles, he said, recalling the early days when he first recorded for Bullet and then went on to cut sides for "so many labels."

Explaining why he got around so much label-wise, B.B. laughed and said: "It used to be when I got mad about something, usually when I asked about money. My control would run out."

"Say they'd have two years with an option on a third. When that was running out I'd say I wanted more money, and they would generally stall. And when they stalled me, well, the next person who offered me the money, I wanted would be well ahead."

"So I'd make the records and of course the man at the original company would hear about them and soon be onto me. He'd complain: 'B, so-and-so, and what are you doing?' and I'd tell him: 'Well, you wouldn't pay me.'"

"And you know what?" B.B. looked his most innocent. "I never did ask that much. I think the most that I ever asked for was five thousand dollars, the way I was recorded."

Without a doubt, the Memphis Blues Boy is asking and getting a great many more dollars these days. And, myself excluded, who better to get into the gravy after all these years? I can't think.

RAY CHARLES

'My kind of Jazz'

6495001

FIRST GREAT RELEASE ON TANGERINE!

DISTRIBUTED BY PHILIPS RECORDS

COLIN SCOT

jazzscene

CHICAGO-born drummer and bandleader Ben Pollack died last week, aged 47. His body was found on June 8 hanging in the bathroom of his home in Palm Springs, California.

Pollack, who began playing in school bands, worked around Illinois and Wisconsin before coming to prominence with the Friars' Inn Orchestra, later the New Orleans Rhythm Kings, with whom he recorded in 1925. After playing for a year in California, he returned to the Windy City, then went back to the

West Coast to lead his own band (1926-5). For the following decade he led bands in Chicago, New York, Atlantic City and again on the Coast and at one time gave up drumming to conduct. — Ray Bauduc taking his place. Other famous Pollack sidemen included Benny Goodman, Jimmy McPartland, Jack Teagarden, Glenn Miller, Harry Goodman, Charlie Spivak, Harry James, Muggsy Spanier, Freddie Slack and Irving Fazola, and all or most recorded with him — MAX JONES.

Tribute to Ben



BEN POLLACK: all work

indignation and hurt at what he took to be the ingratitude, and later the neglect, of others.

When a new and fabric of the Pollack story revamped Pollack band spotlighting a young Texas trumpeter named Harry James made "Spreadin' Knowledge Around" and some other sides for Brunswick in late 1936, Benny was listening. Within a month of his last Pollack record date James was in Goodman's trumpet section.

Or Bob Crosby, Pollack, respected for solid drumming with the New Orleans Rhythm Kings, had one way or another managed to keep his hand working regularly through the early depression years. Matty Mallock settled firmly into Benny's chair; Jack Teagarden brought in his brother Charles to replace McPartland. His

place was taken in turn by Sterling Bose.

Nappy Lamare and Eddie Miller joined Matlock, Ray Bauduc and Gil Rodin to form the nucleus of a band which at some point in 1938 ceased to be Pollack's and struck out as a co-operative under nominal leadership of Bing Crosby's kid brother.

The way Pollack seemed to see it, a pattern had emerged. He did the work, others got the glory. The lawsuit didn't come off, but the bitter taste remained to poison the rest of his life.

The recollections of the musicians provide another perspective. Many of them saw Pollack in the same light as that in which they viewed Red Nichols; though polished performers, both men appeared concerned as much with commercial success as with musical integrity. Pollack's Rudy Vallee-type megalomaniacal and ingratiating "may it please you, Ben Pollack," signature at the end of his Victor records did nothing to dispel this impression.

Jay D. Smith and Len Gutteridge, in their 1960 biography of Jack Teagarden, praised Pollack's care in building so good a band, but saw him "becoming less bandleader than businessman. Never truly 'one of the boys,' he was acting more like the 'boss.' Together with manager Bernie Foyer, who was like himself brisk and cocksure, Pollack continued to invent 'popular' music in which his musicians participated with mounting apathy."

Still the records, on the whole, were good and often even better than that.

—ART NAPOLEON

ON ONE OF the many tourist clipjoints on New Orleans' Bourbon Street there sits a fat black trombonist. He plays to the gallery with unashamed raucousness, knocks himself out with his pseudo-jollity and the visiting folks all think he's a marvellous fellow.

In reality, he is one of the many who have destroyed the gentle beauty of the real New Orleans tradition, the original Uncle Tom getting all the laughs at the expense of the music.

A couple of blocks away at musty old Preservation Hall on St Peter, the real jazz is still being played — albeit mostly to ignorant tourists. Some of the musicians are a trifle past it — "relics by default," as one unkind wag put it; Jim Robinson is not one of them. He'll be 80 years old on Christmas Day and he's still shaping us as well as he did on the early Bunk Johnson sides.

For the past five years, Robinson has been playing two nights a week at the Hall with the band led by Billie and Dede Pierce. "I gets dates at other places," he said, "But that's as much work as I want to do. Some of the people want to play lots for plenty money but I never did."

At Preservation Hall, listening is strictly the order of the day, dancing is out. "I reckon if they started dancing there they'd have fighting with all those pretty girls there," grinned the trombonist. "And in fact I figure it's better this way because we don't have to play long hours like we used to when we played dances."

"Of course I like to see people dance to my music but mostly nowadays they like to sit down and listen, eat their dinner and drink a cocktail."

Born Nathan Robinson in Desiring, La., and christened "Jim Crow" after moving to New Orleans in 1914, he started playing the "trambone" with an Army band in France during World War I.

In the halcyon days the Bunk Johnson band spent at New York's Stuyvesant Casino in 1945, dancers couldn't get enough of the New Orleans sound, so naturally Robinson was surprised when the people started to sit down and listen to the music. "It looked kind of strange to see people sitting down there at first, but

Valerie Wilmer in America

after a while I started to realize that they were thinking more about the music than the people who came to dance, had a couple of high-balls and weren't really interested in what we were playing."

Coming from a desolate part of the countryside early in the century, the trombonist had heard no jazz until he moved to the Crescent City.

Of course they had bands in the country but they weren't playing no jazz, they were playing music," he said, "I don't mean blues, I mean they were reading the notes they played."

They had blues then but it was different to what they play today. It had kind of a different touch to it. They had people playing guitar and singing, but they had blues you could play on your horn, too.

We used to play those blues years ago, the same as they're playing it now, but they changed the time a bit and put rags into it so that's what you hear us play today.

"But to me, it's always been that you play what you want to just play your horn and put what you want into it, then the people become accustomed to your ways and they like it like that."

Robinson recalled playing "Dixieland" music back in World War I, but when pressed, he preferred, like all New Orleansians, to call it "jazz." "They call it Dixieland," he stressed, "We used to call it jazz. We never did change no names but if they call it that, well I guess it makes no difference because the music stays the same. This is where all the jazz music comes from anyway, so no one can argue with you."

Like the other musicians in the Crescent City, the trom-



JIM ROBINSON: "People want a melody"

Robinson —eighty years on

bonist is pessimistic about the future of the music after his death. "We lost a lot of good musicians during the past few years, but the youngsters don't like it, they claim it's too slow for them. They prefer rock 'n' roll, but some of the English boys come here and they can really play. And I tell them, don't worry 'bout what people say, just you keep on doing it because we need you."

People who really know music like to hear a melody. They don't want to hear those people making a whole lot of noise, they want to hear the trombone playing a pretty melody and you don't get that in music today."

Robinson, who refuses to lead his own band because of the additional headaches involved, survives off music and his State pension. "I make enough out of music because

I ain't got but me and my wife and little girl — she's 8 years old — to support. I've never been cheated in night clubs the whole time I've been playing and Preservation Hall is good for me."

"What will happen in the future? The Lord will tell. A lot of people ask me that but what can we do if they're not interested? I bought my nephew a trombone but he was only interested for a while. Then he didn't want to fool with it and look — you done wasted your money!"

But that's a good time to catch them, when they're children; that way they really gets into music. My little girl says she wants to play trombone and you know some of those girls can play trombone, but the way I see it, it's only the English boys who can really play now. We're looking to them to carry on."

jazz news

1924 to '27 alongside, at different times, such luminaries as Dix Beiderbecke, the Dorsey brothers, Bill Rank, Joe Venuti, Ed Lang and Frankie Trumbauer. Ryker, now a man about 70, was in the advice of trombonist Bill Rank and with such "Golden Age" jazz lovers as Brian Rust, Laurie Wright, Dick Sudhalter, Chris Ellis, Nevil Skrimshire and Charles Wareing. Ryker made the point that the Goldkette musicians, unlike so many bandsmen, remained in contact for the rest of their lives because the band had tremendous esprit de corps, "more like a social club in fact."

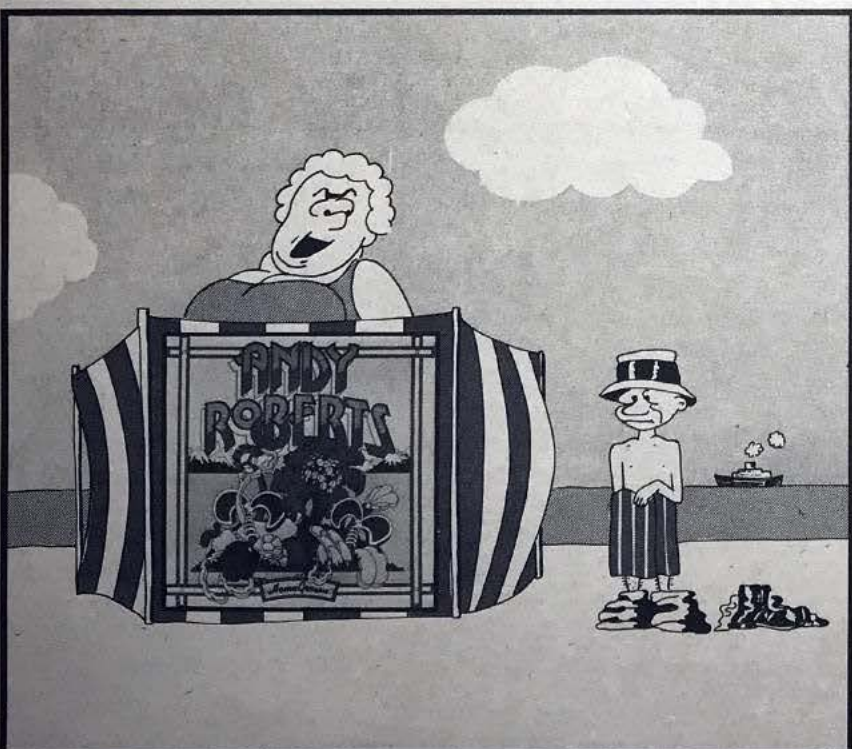
VICTOR Feldman, British pianist, vibist, percussionist and what-have-you, returns to Ronnie Scott's, London, for a one-week engagement starting July 12. For the first time at the club, Victor will lead his own US quartet, completed by Chuck Damonico (bass), John Guerin (drums) and reedman Tom Scott. Alex Welsh and his band play on the Queens Square

Bandstand, Crawley, this Sunday afternoon at 2.45... The Students Centre at 11 Portland Place (opposite Beeb HQ) presents a free jazz film show tomorrow (Friday) at 8 pm. Pics are the mighty Jazz On A Summer's Day and a Bel Webster documentary titled Big Ben.

BERYL Bryden, back in Britain from foreign parts, has been added to the bill for this Saturday's Andover Jazz Festival which weaves its course from noon until midnight at the New River Club. Beryl sings with Rod Mason's Jazz Band. The others are Chez Chesternut, Black Bottom Stompers and Pedro Harris New Orleans Band. Beryl flies to Paris to work at the Caveau de la Huchette from June 21 to July 4.

"HELP" Adoption, abortion, contraception, drugs, educational problems, loneliness, marriage, pre-natal testing, psychiatric help, venereal disease.

For free help and advice phone 402 5231 or write to "HELP", 10 South Wharf Road, London, W.2.



BIG ONE!

ANDY ROBERTS 'Home Grown' CAS1034

B&C Records Ltd, 37 Soho Square London W1

AMERICAN trumpet player and bandleader Jonah Jones, the man who sold thousands of albums of his "soft swinging jazz," arrived unexpectedly in London last week. He was here purely on holiday, with his wife Elizabeth, and was expecting to return to the States yesterday (Wednesday).

During his week in London, Jones visited Ronnie Scott's to hear the Mongo Santamaria band ("One of the swingiest damn bands I've heard in a long while") met the MM, shopped around for some books and records among other things, and attended the lunchtime session with the Chilton-Fawkes Feetwarmers at London's New Merlin Cave.

He was prevailed upon to borrow John Chilton's trumpet at the end of the set, whereupon he blew sturdy versions of "Barbecue" and "I Can't Get Started" with the band, augmented by then clarinetist Sandy Brown. A good time was had by the crowd, also by a BBC team recording the proceedings for tomorrow's Jazz In A Flat Pot programme (Radio 3), featuring the story of British revivalist jazz.

ANOTHER US jazz visitor over the weekend was altoist Stanley Doc Ryker, who recorded regularly with the Jean Goldkette band from

hear

Curved Air

with

Backstreet Luv

their new single

out now



Warner Bros
Kinney Record Group
69 New Oxford St
London WC1

see

Curved Air

live with

Mark Ellington

and special guests

Mick Abrahams Band

- June 18th Mayfair, Newcastle
- June 19th St. Andrews, Norwich
- June 20th Free Trade Hall, Manchester
- June 21st Guildhall, Southampton
- June 23rd Town Hall, Birmingham
- June 24th Guildhall, Portsmouth
- June 25th Festival Hall, London
- June 28th Civic, Dunstable
- June 29th De Montfort Hall, Leicester
- June 30th Civic Hall, Guildford
- July 3rd Winter Gardens, Weston-Super-Mare

presented by



Chrysalis

Chrysalis Promotions Ltd
388-396 Oxford St
London W1

SEE LOCAL PRESS FOR DETAILS

All happening in next week's Melody Maker

Jethro Tull
storm America!

—Ray Coleman reports
from Los Angeles

Montreux Jazz Festival

—Richard Williams
reviews a star line-up

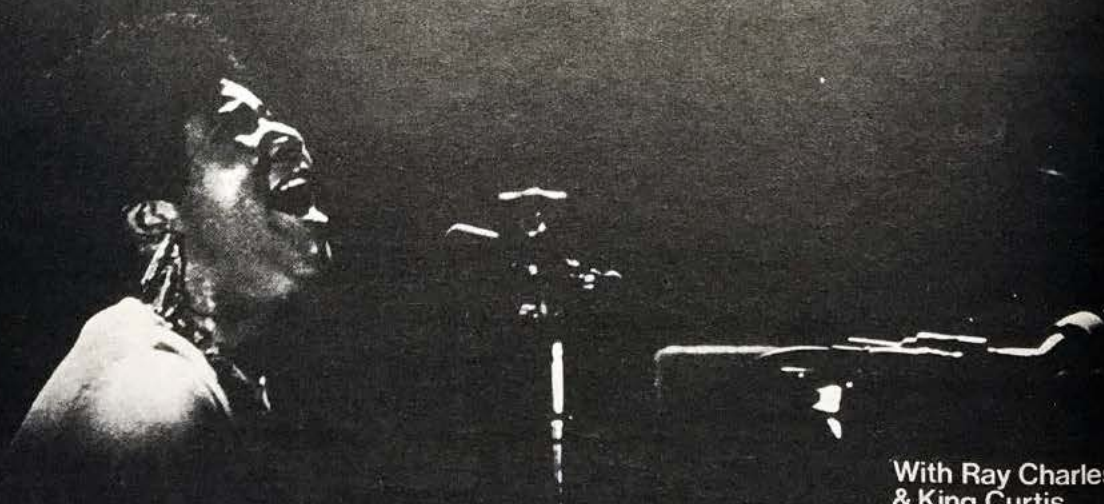


Jonah Jones in Britain
—Max Jones talks
to a trumpet veteran

BOB GIBSON interview:
Exclusive story from
the USA of Dylan's
early influences

ARETHA

live at fillmore west



With Ray Charles
& King Curtis



MARKETED BY POLYDOR

BLIND DATE

with

JOHN KONGOS

Chaos reigned before Blind Date with John Kongos as to where it was going to take place, whether it would be at Fly's offices or at the MM. Eventually times were sorted out and Kongos arrived at the MM to give intelligent and constructive remarks on the records played to him. He didn't dig the new Joe Cocker release, but turned out to be a wild admirer of American rock and roll pianist/singer Leon Russell.

JOE COCKER: "High Time We Went" (Fly).

I think I have heard this before, if I remember it just goes on and on. You want me to tell you what I think, well I'm not wild about it. I'd like it if they changed chords a bit. It's stayed in the tonic chord all the time, but it's got a nice atmosphere. But it's not for me. I don't think it will be a hit. God, Fly will stop all promotion on my single for saying that, when they read this they'll probably burn all my photos too.



JANIS JOPLIN: "Cry Baby" (CBS).

Is it like and Tina Turner, possibly. No, I don't think it is, but that first bit sounded like it could be. It's a sort of Lorraine Ellison "Stay With Me Baby" type of thing, which should have been a hit along with some other things she did. Except for the chords, it's the usually souly kind of thing. The hook is not that strong, not good enough for it to be a hit single. Yup, it's well done and the production is strong.

LEON RUSSELL AND THE SHELTER PEOPLE: "Stranger In A Strange Land" and "Home Sweet Oklahoma," from the LP Leon Russell and the Shelter People (A&M).

Sounds like Leon Russell piano, he's my favourite guy at the moment. The production is lovely and clean. That tape echo is beautifully done. This is the single from the album, right, released two or three weeks ago. Yeah, I think on his first album there were a lot more stronger tracks that could have made better singles. Why they released this as a single I cannot understand. This is not from his new album, is it? I think because it is difficult to understand his lyrics, people have not realised how good they are. He is terribly underestimated as a lyric writer, but you can see why because I cannot understand the lyrics now. This is a better track, this could have been a better single than the last one. The way he lays the band back is beautiful. It's so hard to get everyone to lay back.

ARTHUR CONLEY: "I'm Living Good" (Atlantic).

The record sounds like it is warped. I don't like it. Little like Jimmy Sounds. It's OK if you like that Ruffin. It's OK if you like that sort of thing. The production is terrible, those strings are

far too forward. That's enough of that one.

PRISCILLA COOLIDGE: "Come On Sweet" from the album Gypsy Queen (A&M).

Sounds like she is shaking a bracelet or something. I wouldn't like that sort of effect normally, but here it adds something to the atmosphere. Nice and relaxed, she sounds a bit Leon Russell there. I haven't listened to Melanie, but could it be her? This is the sort of thing I could imagine her doing. I have been working on my basement set, and I have been out of contact with a lot of what has been going on. I don't know if that is a good thing or not. Whoever that is I would have liked to have heard a bit of a build up towards the end. It sounds a bit like a demo from a studio. Nice sounds, and I like the piano. It sounds a little like Rita Coolidge. I don't think it's her because I have her album and this track is not on it. They are all doing that little Leon Russell left hand bit. I heard an old Doctor John record the other day, and there was a track on it that I am certain inspired him to write "Song For You."

LENA HORNE: "Maybe I'm Amazed" (Buddah).

I've heard this a lot. It's quite nice. It's nice, but it doesn't knock me out, especially as I have heard it by other people. I'm not even wild about the song anyway.

JUICY LUCY: "Sunday Morning" from the album Get A Whiff A This (Bronze).

Is this Audience? I like it very much. The singer has got a nice voice, interesting. It's an English production. I hate that middle bit. It's the type of thing I put in a song, and take out the next day. It's like you have got to have a middle in your song. It doesn't quite make it, does it.

TONY JOE WHITE: "A Night In The Life Of A Swamp Fox" (Warner Bros).

Is this Tony Joe White? He always does that bit, Leon Russell fits in there if you sing along with the phrase. I'd like to hear him with a band like the Shelter People with Leon as well. He's got a great voice, but I don't like those lyrics at all. The band doesn't sound messy enough, and at the same time they could be a lot tighter. Sounds just like a bunch of session men playing. I think from the production point of view they could have been a lot more adventurous musically. No, it was all right for "Polk Salad Annie" but it gets a bit boring. I prefer Jerry Reed for that kind of thing anyway. That was Tony Joe White wasn't it?

EMITT RHODES "With My Face On The Floor" (Probe).

I heard this on the album, which I bought because I was interested in what he was doing in that he is recording in a studio in his home. I don't like anything he does. I don't like the way he does everything himself, and I'm glad the album was not a hit. It amazed me when I saw this was a hit in America. Is this a single? Well, if it gets into the top twenty you can have my synthesiser.

JOHN MAYALL: "Mr. Census Man" from the album Back to the Roots (Polydor).

That twelve bar phrase, the pianist did that bit, whatever it is called, seven times since I started counting. He just hit a bum note. Maybe bum notes add atmosphere, but not for me. I think the pianist is playing with his elbows. Listen to the pianist.

I like the idea of a lot of guys waiting at the same time, but I don't think this goes far. Listen to the guitarist, he sounds nice except for that. No, I retract that statement, I don't particularly like the guitarist.

I think I have got a little tired of that twelve bar sequence.



BRETT MARVIN & THE THUNDERBOLTS 12 INCHES OF...

THERE'S MORE ENTERTAINMENT, GOOD IDEAS AND MUSIC MAKING ON THIS ALBUM THAN ON ANY HALF DOZEN BY THE HEAVILY-HYPED, COUNTRY COTTAGE, MEAN'N' MOODY, MUSIC FOR NOW PROTEGES OF MORE AFFLUENT LABELS. THE THUNDERBOLTS HAVE A RAUCOUS, BEERY GOOD TIME STAGE ACT.

LET'S HAVE SOME GOOD OLE STOMPIN' MUSIC FROM THE THUNDERBOLTS AND FORGET ABOUT THE CRAP... PETE GIBSON'S BEAUTIFUL "THOUGHTS ON YOU"... DESERVED TO BE A HIT... TIME OUT

NO NEED FOR LENGTHY PASSAGES OF SELF-INDULGENCE HERE, FOR THE JOVIAL NON-CHALENT WAY THIS ALBUM IS PRODUCED BREEDS HAPPY VIBES.

BEAT INSTRUMENTAL

THEY ARE A CROSS BETWEEN JUG BAND AND BLUES, AND MARRY THE TWO EXTREMELY WELL... THEY HAVE SUCCEEDED WHERE THE MIXTURES TRIED TO MAKE IT... QUALITY-INTERESTING, VALUE FOR MONEY-GOOD. DISC. 15 MAY

MEANWHILE... BACK AT



NEW ALBUMS FROM

COUNTRY JOE & THE FISH
QUIET DAYS IN CLICHY

BILL HALEY
ROCK AROUND THE COUNTRY

MADE IN SWEDEN
MAD RIVER

FROM YOUR ENI OR TRANSATLANTIC DEALER

The fallen idols of pop

IN ROY Hollingworth's article on the "Pop Establishment" he gave the impression the rebels had only just ceased to rebel; this is a wild misnomer.

As a baby begins to die from the time it is born, so the rebelliousness of, principally, the Beatles and Stones began to die as their popularity increased. As they grew into faultless pop idols their personal wealth inevitably increased and their feeling of bitterness and rebellion began to be squashed by the weighty piles of money. Premieres, houses in Chelsea and the life of a jet set hero took over from their former poverty.

Now, it seems only Lennon has begun to realise the emptiness of that type of existence, but even that's not certain. A recent newspaper photograph showed John and Yoko in jolly holiday print shirts in Majorca and was captioned, "the typical couple next door, except for a few million pounds."

Now we sit back like tired old men fearing to pieces the

idols we created. We made them glittering superstars; and now we don't like that which we created. Frankenstein was equally unaware of the monster he had created, until it was too late. "They have become the untouchables," wrote Roy, but wasn't it you and me who made them untouchable? — RICHARD WINTER, 48 Auckland Rise, London, S.E.19. ■ LP WINNER

THANK YOU Roy Hollingworth for that splendid article on the "Pop Establishment." Today's music press is too concerned with the mundane but sometimes necessary information type news. However, I think I detected a note of bitterness in what was mainly an objective look at the establishment.

Surely the truth is that we all knew that the day would come when the "pigs" would wear trousers. Every time an LP is sold it's another step towards the creation of the nouveau riche who spend their time in the playgrounds of the world. — RENO GATTO, Brunel University Student Union, Kingston Lane, Uxbridge, Middx.

CONGRATULATIONS Roy Hollingworth for exposing the pop scene as the hype it is. The Fat Cats are everywhere. — K. J. BELL, 19 Blankney Crescent, Erimine Estate, Lincoln, Lincs.

YOUR ARTICLE "The Pop Establishment" in the June 5 issue struck a new low in blatant triviality.

Isn't it time we got out of the habit of thinking that the artist is more important than the work he produces?

Before Hollingworth attempts another essay of the current sort, perhaps he should read up on Maslow's Hierarchy of Needs. And while he runs his paper into



BOB FRIPP: demands from warm people

his typewriter he could, peradventure, wonder to himself whether he is really doing it purely for reasons of self-actualisation. — MICHAEL SLADE, 88 Griffin Court, Blackburn.

CONGRATULATIONS, Pete Sinfield on superb lighting during King Crimson's act at the Fairfield Halls, Especially during "Devils Triangle." — DAVID O'CONNOR, 307 Cannon Hill Lane, Raynes Park, London, S.W.20.

EAST OF EDEN at Sevenoaks were awful. We love the LPs, but live they didn't play any of the sort of material they usually record, except "Jig-a-jig" and a track on their recent low-priced LP. The amplification was deafening so we couldn't hear Dave Arbus even when he was playing. We were all most disappointed, and it was a waste of 70p. — ANN E. BRUNDRETT, 129 Copers, Cope Road, Beckenham, Kent.

WHAT DO TRACK records expect? They claim all rights to unreleased Hendrix recordings and complain when bootlegs of these are distributed.

Two weeks ago they stated that the bootleg "Experience Soundtrack" album was unsuitable for record material and should only be heard in conjunction with the film. This is absolute rubbish.

I have obtained this album and would rate it as one of the best live Hendrix recordings available in both quality and content. Merely the existence of the many Hendrix bootlegs illustrates that there is a great public demand and if Track wish to put a stop to these illegal albums then I advise them to listen again to their unlicensed recordings, pick out the best, and then supply the public with what they want. — STEPHEN THORPE, 1 Highfield Close, Thorpe St Andrew, Norwich.

HOW MANY people have scratched their LP covers with that stupid metal zip fly on a certain LP. — R. ALDRED, 79a Goddard Avenue, Swindon, Wilts.

I WOULD like to recommend the beautiful music of Supertramp. I hope they never make it big. — DAVE TOMES, 30 Stanley Road, Old Trafford, Manchester.

Crimso encores: Fripp answers

I READ in the MM that King Crimson didn't play encores, so if Messrs. Edgell and Beathorn were surprised, how much more surprised were we? Nowhere on the tour were an audience stoked up to cheer for more (phony?) or were encores considered part of the set (phony?) although twice we declined to give an encore and on one occasion were booed accordingly.

Indeed, what can follow "Devil's Triangle" Mr. Edgell? It's not meant to be followed — but it would make a good fake encore after "Schizoid Man," especially if the band hung around at the side of the stage. Heaving amp on is not a clue. Why did Crimson return at Bristol and Newcastle (and elsewhere)? Firstly, strong demands from some really warm people, and secondly, because the band ravers enjoy playing together and wanted to stomp some more.

And I would now agree with Mr. Beathorn that most Crimson friends don't come along to hear two or three songs, although we became a little tired (gratefully) of the words "Epitaph" and "Schizoid"! Why not play more from "Lizard"? Well, it's the most difficult Crimson music to play live and we would rather use our time to work on newer material so that younger Crimson personalities can emerge more completely.

After such an enjoyable tour I regret that anyone has suffered because of my printed opinions. In my defence the qualifications made in this letter were made in the "Dialogue," but as the sabre dancing lasted for over 2½ hours many of the trimmings were edited lest Fripp graffiti spread in a noisome mess throughout an entire MM.

Be fair, I don't claim the prerogative of the Infinite Clue. — BOB FRIPP, Wimborne, Dorset.

IF, like me, you have grown tired of the recent trend of "hype" superstars and musical gimmickry, try a change. Simply go and listen to it. — R. SMITH, 23 Northcott Avenue, Wood Green, London, N.22.



Write to Melody Maker, 161 Fleet Street, London, EC4P 4AA. You could win your favourite album.

DEAR W. REEVES, I'll tell you why Deep Purple are regarded as "formula rock" (MM June 5) and why they always will be.

It is because they have neither the scope nor the variety of such bands as Zeppelin, the Airplane, Mountain for example from "Communications Breakdown" to "Bron-y-aur-Stomp" (LZ), from "Bear Melt" to "Embryonic Journey" as well as the Hot Tuna material (JA),

and from "Mississippi Queen" to "To My Friend" in Mountain's case.

When Richie Blackmore is able to produce something which rivals the work of Jimmy Page, the vastly understated Jorma Kaukonen, and the "280lb. Singing Canary," Leslie West, I'll think about reassessing the capabilities of him and his buddies. — JOHN E. DILL, 6 Century Drive, Northam, Bideford, North Devon.

AFTER FIRST thanking Colosseum for one of the best produced "live" albums, I must knock the recording company for designing the most protective sleeves yet.

How are we supposed to keep the records in good condition? The only method of removal is by pulling them out with greasy fingers all over the grooves.

If I try to slide them out by normal methods they stop against the foam plastic strip provided to stop them falling out when opened.

After paying £2.75, I expect to be able to take the records out without ruining them. — W. J. BRYANT, 29 West Avenue, Stapleford, Nottingham.



screen printing

AT LAST IN THE U.K.

THE CRAZE FROM FRANCE AND U.S.A.

Both an absorbing and satisfying art form and a profitable production technique. Make beautiful multi-colour prints for your own pleasure, or print posters, T-shirts, wallpaper, etc., to earn extra cash — there are plenty of customers.

COMPLETE KIT only £9.50 (plus 50p p. & p.)

includes screen, three colour inks, squeegee, stencil materials and all sundries and instructions. You are ready to print — no extras required except a flat surface, e.g. table.

If still not convinced, send s.a.e. for free example of print and outline of technique. Otherwise send cheque, P.O., to: —

Roy Young, 27 Wilbury Villas, Hove, Sussex
Allow 21 days for delivery

A word from DANFA

(The rear end of African music)

Thanks for supporting us at our last Implosion at the Round House. We'll be doing another gig for freedom at the Lyceum in The Strand — 20th June, 7.30 p.m. See you there?

Danfa on CBS records



March Artists

The Blues

"THE BLUES will never die, as long as there is someone to sing it" says Arthur 'Big Boy' Crudup, the legendary Mississippi Delta bluesman.

"For the blues is only based on a man's feelings. If you feel mistreated that's the way you sing the blues, and through the blues being a feeling . . . if you feel that you ain't had the blues then you ain't going to even try to sing it."

Born in Forest, Mississippi, Crudup, now sixty-six, has cut 126 tracks during a thirty-year recording period. He went to Chicago in the mid-thirties and began his career while living in an abandoned packing crate under 39th Street "L" station.

"I was around a lot of players though none of them was making records. I found a guitar on a dump, put it back together and started playing. I learnt my own self. I learnt how to play on four strings, and then I added me another one. I got where I could play that, and then I added a sixth string. I play that awhile, and at my first recording I had been playing the guitar six months."

Race records

He first recorded for Lester Melrose (who was almost in complete control of "race"-Blues recordings in Chicago) on RCA's Bluebird label. In the middle and late forties, he switched to RCA's Victor, and his records continued to sell on the race-markets. He returned to Mississippi after a fourteen-year stay in Chicago and the fifties passed along as Crudup was featured on the famous King Biscuit Flour

The story of Big Boy

radio station, recorded for the Fire label and "for a woman called Miss Lillian of Mississippi, but later I found out that it was for Decca," toured with Elmore James and Sonny Boy Williamson.

"We used to play for Saturday night parties in the Deep South and then Elmore and Sonny Boy started a recording together, but Elmore went to Chicago but they couldn't get him back to finish the recording. So Sonny Boy came and got me, and I recorded my numbers 'The Same Old Place,' and 'When I Find My Baby,' to finish out the record."

He helped the growth of Elvis Presley's empire when Presley recorded a few of his numbers of which "That's All Right, Mama," and "My Baby



ARTHUR CRUDUP: born with the blues

Left Me" were million sellers.

As to how Presley obtained his compositions, he explains: "I made the numbers, but see I don't write no songs, and if you want a song of mine you have to get it off the jukebox . . . so they came out on records. He heard some, bought the records and went on and made them. I wrote my manager and he said that he would see about it but he never did, so I didn't know nothing about it."

"But I learnt later that Presley had put a thousand dollars in a Memphis Bank. He didn't know me and didn't know where to find me at, so I never got it. They gave it to my (ex-)manager Lester Melrose, and after a while I found out that they had been drawing money from it,

because six months ago I got a letter from his wife telling me about the numbers Presley made, and sent me a small cheque.

Years back, people liked the type of blues they could dance to, and as the style of dancing changed . . . Rock and all that, well, the music had to change too, and so you'll find that in every blues player, he's still got blues, but he will play a kind of a swing, so that if you want to dance, you can. If you don't well you can sit and listen to it just like you do the old blues.

Roebuck

"For instance, you take 'That's All Right, My Mama' and 'My Baby Left Me' . . . I made them, and they are uptempo songs. Then I made 'Boogie In The Morning' which is on the LP I made over here called 'Roebuck Man' and it's also uptempo, so that if you want to dance, you can dance. Because Southern coloured people they want to get out in slow trade; they want to get out and pop the coattail, and that is why uptempo music picked up. But though nearly about everybody like this Pop Music, original blues is where it all started from. You take B.B. King's 'Standing At My Window.' That's my tune and also 'Rock Me Mama' I made that, which shows that before they got them electric guitars, the blues had the same lyrics."

It wasn't until four years ago that Crudup started to perform for large audiences when he appeared at the University of Chicago.

"My manager didn't want me to do tours because I would find out too much about the situation of this blues. There's many a man who is here today, and who is handicapped because he didn't know this . . . he didn't know that."

Backing

On his second British tour (arranged by the National Blues Federation) he was accompanied by the English blues group "Brewers Droop."

He plays a twenty-three year old Cape guitar, and utilizes a backing group because: "I like the background with a band better than I do by myself. You take if you singing in a church. If it's just the two of you singing it don't sound so good, but if there's enough of you . . . like in a choir where you got all the voices that you need; it sounds delicious. Another reason is that my fingers are getting stiff, and it's hard now to carry the lead" bass and all that along with you."

Speaking about the tales and ideas and situations behind his lyrics he says: "Every number I made, I got them right off the top of the ceiling. I made 'I'm In The Mood For You' because I was going down the street, and two women passed by, and there was another guy sitting on the sidewalk on the

chair, and he says 'Ummm . . . Mmmm. I'm in the mood for you'; and the women looked around and laughed, and I went home and made that song.

"While I was in England last year, we were down at the studio and we stopped to get lunch. We were right across the street from the Roebuck pub and we went across there. I didn't know that you weren't allowed to go out to get a sandwich and come back and eat it. I don't like veal, and that's all they had, and so the boy went on across the street for the ham sandwich and came back with it. But one of the waitresses saw him and came down and told him that we couldn't eat the sandwich down there. And when I got back to the studio, they wanted to know if I could make a song about it, and said 'hell, yes' and I went on and made it . . . and it's the title of the album . . . 'Roebuck Man'."

Complicated

Of the modern bluesmen, he says: "They just don't have the feeling. You take a preacher. If a preacher gets an education and goes to college to learn how to preach, he can't deliver the goods like one who just come up in it."

"Everybody asks me about the blues . . . how is it that a coloured person can sing the blues. He was born with it . . . he has always had them and he ain't got nothing to do but open his mouth. And that's the way it is with the blues. A man that had the blues, and had them all his life, he can live them any time he gets ready. But the man that's just learning, it's a little bit too complicated for him."

PAT GRIFFITH

NEW ALBUMS Swinging with King

FOR THE army of B.B. King fans any King is worth hearing and there's more than a grain of truth in that assumption since B.B. never makes disasters. By older admirers and many of today's purists, the early Kings of Fifties vintage are often considered to be the best. Such people are well catered for by Blue Horizon, Ember and other reissues, and the first-named strikes a further blow on their behalf with the release of TAKE A SWING WITH ME (Blue Horizon Z431064). Issued on licence from Kent Records, USA, it presents 11 titles (12 tracks) cut by the Blues Boy between about 1950 and 1956 for the RPM set-up.

They include almost the earliest King, "Fine Looking Woman," on which his jazz-blues influences (Rushing, Turner, Wynonie Harris, perhaps Witherpoons) can be detected, and also some typical crying blues like "Don't Have To Cry" and "Highway Bound" made in Houston in '53. Hank Crawford's also on "Woman" contributes to the Spoon-type R&B atmosphere of the first track.

The really expressive guitar, fast and fluid, comes through notably on "Highway" via breaks and solo. There is more biting guitar against trumpets, saxes and the rest on the driving, two-part "Dark Is The Night" and "Let's Do The Boogie" (both 1956), and these again reflect his background in the rhythm-and-blues music of Wynonie and the shouters.

More jazz occurs on the "Boogie Rock" instrumental, and wailing guitar intensifies the pleasures of "Praying To The Lord" and "Talkin' The Blues." All tracks, it says, are out on LP for the first time.—M.J.

CONTEMPORARY R&B, West Coast with a Texas flavour, is recorded by guitarist-singer Bee (Edward Wilson) Houston and band on BEE HOUSTON Arhoolie 1050. The music is a kind of soul-blues-rock, and hard-driving dance music most of the time. Three of the tracks are purely instrumental — "Busy Bee," "Break Away" and "Freddy's Bag" . . . and while they sock along all right they are nothing to fall about over. Another little-known singer, Willie Molette, takes over on "Never" and "Lovesick Man" with Houston's guitar leading the pumping sextet (guitar, baritone, tenor, drums, bass and trumpet). The singing is a bit strained in the fashionable soul style, but on the whole the music is not bad as an example of tough R&B. The best tracks, for my taste, are those with Houston singing — namely "Anytime," "Things Gonna Get Better," "You Think I'm Your Good Thing," "Proud To Be A Black Man" and "The Hustler." This is a new name: not a new champ on this showing, but a fair-to-middling singer and solid guitar player with inevitable B. B. King shadings in his work. Arhoolie are usually behind something worthwhile in blues, but in this case potential buyers should hear before they leap. — M.J.

MAXI MILLIONS

MAXI SINGLES (45 rpm)

3

World-Wide Golden Hits on each disc to recapture musical memories only

50p

PERRY COMO

RCA 2084
CATCH A FALLING STAR—MAGIC MOMENTS and DON'T LET THE STARS GET IN YOUR EYES

JIM REEVES

RCA 2082
I LOVE YOU BECAUSE—HE'LL HAVE TO GO and MOONLIGHT AND ROSES

SAM COOKE

RCA 2083
TRUSTING THE NIGHT AWAY—ONLY SIXTEEN and CUPID

NEIL SEDAKA

RCA 2095
I GO APE—HAPPY BIRTHDAY SWEET SIXTEEN and CALLENDAR GIRL

ALBUMS

PERRY COMO

SING TO ME MR C SF 8191

NILSSON

THE POINT SF 8166

GO FOR THESE

THE NEW SEEKERS

HOT LOVE

VAL DOONICAN

GENE & JERRY

EARTH & FIRE

ZION

PHILIPS

Never ending song of love 6006 125

Hi Ho Silver lining 6006 123

I believe my love loves me 6028 008

Everybody is waiting (Woman off the corner) 6052 087

Invitation 6129 001

Za Za Zilder 6129 002

BIG MEDICINE FROM A&M

Take daily at regular intervals!



SIX NEW RELEASES FOR JUNE



PRISCILLA/GYPSY QUEEN, AMLS 84287
A TOUCH OF TENNESSEE MEDICINE FROM PRISCILLA COCLOIDE (SISTER OF BILLY) PRODUCED BY HER HUSBAND BOOKER T. JONES. IT INCLUDES A WIDE VARIETY OF MATERIAL, MOST OF IT ORIGINAL. HIGHLY RECOMMENDED FOR RAISING THE SPIRITS.



JERICHO JONES/JUNKIES MONKEYS & DONKEYS, AMLH 88050
A SURE CURE FOR MUSICAL ANAEMIA FROM JERICHO JONES, ISRAEL'S TOP ROCK 'N' ROLL BAND.



SUPERTRAMP/INDOLIBLY STAMPED, AMLH 84306
A HIGHLY ORIGINAL PORTION FROM SUPERTRAMP. GUARANTEED TO GET YOU MOVING IN THE RIGHT DIRECTION. AN EXTREMELY VERSATILE ALBUM FROM A VERY CREATIVE GROUP. SIP SLOWLY AND ENJOY IT.



LEON RUSSELL AND THE SHELTER PEOPLE, AMLS 85003
AN EXCITING NEW DOSE OF LEON RUSSELL CAPTURING ALL THE INTENSITY OF HIS LIVE PERFORMANCES. A COLOURFUL PORTRAIT OF ONE OF AMERICA'S MOST FORCEFUL ARTISTS TODAY.



SERGIO MENDES PRESENTS LOBO, AMLS 83035
LISTEN TO THE BEAUTIFUL HYPNOTIC RHYTHMS OF EDU LOBO'S MUSIC. NOT QUITE LATIN JAZZ, NOT QUITE BOSSA NOVA, IT HAS A MAGIC ALL OF ITS OWN. PRODUCED BY SERGIO MENDES, IT IS GOOD SUMMER-TIME MUSIC.



MICHEL COLOMBIER/WINGS, AMLH 83503
A POP CANTATA FROM ONE OF FRANCE'S TOP ARRANGER-COMPOSERS MICHEL COLOMBIER, A POTENT BREW FEATURING HERB ALPERT, BILL MEDLEY, VERMETTYA ROYSTER & LANI HALL. EXTREMELY GOOD MEDICINE.



NEW POP SINGLES BY CHRIS WELCH



JOE COCKER: "High Time We Went" (Fly). First impressions might suggest this is an important, exciting come-back for Joe. Closer examination reveals Joe relying overmuch on a backing that certainly rocks but doesn't arrive at any musical conclusion. He sings throatily but without much conviction. One gets the feeling he would probably prefer to go fishing, or enjoy a pint and a game of darts, rather than turn on soul in a sweaty studio.

CARLY SIMON: "That's The Way I've Always Heard It Should Be" (Elektra). There is a time when the explosions, nonsense and trivia has to stop. Then a gem of perfection shines through and the music starts to play. Carly is a singer here to be enjoyed and her artistry is self-evident. A song taken from her new album, it displays her ability to caress lyrics, then expound them with full strength and sincerity. There are no rough edges to her performance but there is no mere mechanics to her kind of faultless involvement with a song. Perhaps we will hear more of Carly Simon.

JOHNNY WINTER: "Jumpin' Jack Flash" (CBS). "Rock and roll" yells Johnny in that unmistakable croak that recalls the strangled cry of a Billingsgate fish porter who has had his feet inadvertently run over by a barrow containing several gallons of shrimps. It's a tremendously exciting version of the Stones' classic, incidentally featuring the hippest lyrics concocted by the old firm of Jagger and Richard. And Johnny nets the tastiest fillet of rock of the season.

DAVE & ANSIL COLLINS: "Monkey Spanner" (Technique). Jolly and cheerful reggae that suggests a Saturday morning at the pictures, when smelly children run up and down the aisles screaming, fighting and

depositing chewing gum on the plush seats, while Uncle Gormenghast grinds his teeth and attempts to introduce famous film star Clive Clattermole, star of the "Flying Tree Surgeon"

series, and recently remanded on bail for indecent assault. It's ice cream and orange juice music and for goodness sake try not to step on the empty plastic containers during "Look At Life." It's

on Staffordshire ceramics this week.

MEMPHIS HORNS: "Woolly Bully" (Atlantic). Woolly is the word. It's as thrilling as a knitted tea cosy.

CURTIS MAYFIELD: "Move On Up" (Buddah). Zealous production and performance in which bongos OWCH! Sorry about that interruption readers. I have just been struck a painful blow to the right earlobe by a globe of paper and adhesive tape which serves as a football in this riotous office. It knocked off my headphones and caused a stinging pain. It was propelled by assistant editor Richard Williams, during fierce tackling with top features writer Michael Watts. I'd just like you to know who does all the work around here. . . . Meanwhile Curtis sings brightly of love. Thank goodness they haven't started an office ice hockey team.

JO MAMA: "Sailing" (Atlantic). With blood pouring from head wounds, I bravely soldier on with the reviews, while the footballers hack and boot within inches of my turntable. Jo sings brightly of love. . . . Of offside. And what's more I'm sure Richard just fouled Mick in the penalty area.

PETER GREEN: "Heavy Heart" (Reprise). Moody drums lay down a menacing intro for Peter's understated guitar which actually turns out to be the entire record. Total oarancia. Played at 78 rpm it sounds tremendous and next time Reprise are hiring out their studios perhaps they would let the Bert Spriggs rhythm group from Southend have a go,

'cos they've only got an old Ferguson tape recorder and one plastic mike.

CURVED AIR: "Back Street Luv" (Warner). An interesting concoction, with Sonia singing prettily over lusty backing. The drums are recorded with lots of brutal power and it's a hard-hitting success in terms of production. In can make a down payment of ten new pence and pay the rest in instalments over two years.

KATE TAYLOR: "You Can Close Your Eyes" (Atlantic). Sister Kate sings a composition by brother James, just to keep it in the family and one can only express the view that Kate has an appeal and talent to equal her illustrious kin folk. I wonder how many of you have heard of Claude Taylor? He kept an ironmongery shop in Mitcham until one day he revealed an unusual talent for performing on the harmonica at a Roundtable lunch. Mitcham local newspapers are predicting that Claude will undoubtedly "make it big."

NEW SEEKERS: "Never Ending Song Of Love" (Philips). "Songs Of Love" sounds like one of those Swedish naturist books which depict young girls sporting together, clad only in sunshine and beauty. What do I know of Swedish naturist publications, you may well ask? I can only report having seen several of them in the possession of my cousin Claude Taylor, an ironmonger in Mitcham. The Seekers titillate my fancy and could well enter the bottom of the chart.

VAL DOONICAN: "I Believe My Love Loves Me"

(Philips). Among the many complaints received here daily are those from fans of the Revolution who demand filth and muck being given prominence in staid MM. . . . I would like more reference to private parts and the use of four-letter words." Charles Makepeace, Swindon. "Could we have some muck, please," Wendy Tittleton, Southsea. Okay mother knickers, stand by for wholesale obscenity! This is a load of earl ("Shame, public investigation, lowering morals, sponge pudding society, etc." Sir Claude Taylor, Conservative MP Basingstoke South). And for all Val Doonican fans, it's a lovely lilting ballad that should be number one. So much the better than all that dreadful guitar music.

KATHY KIRBY: "Here I Go Again" (Columbia). Good heavens, I appear to have written this beautiful song, obviously destined to be a number one hit. Computer credits are given as "Welch," and unless Bruce has been penning more wizard melodies, this is obviously one of my less known works, that has been somehow filched from my cabinets. It is not generally known, but I, in fact, wrote most of the Beatles' greatest hits. John, Paul, George and Ringo frequently dropped by to pick up "hints" and indeed Bob Dylan based most of "Blonde On Blonde" on ideas I had mapped out for a comic rock opera, originally intended to be performed by the Who. Townshend decided to write his own stuff and I can't say I blame him. Perhaps you enjoyed my last hit, "Bridge Over Troubled Water." "Rubbish," Reader Edward Drone, Aldershot.



JOHNNY WINTER: unmistakable croaking

STATUS QUO TUNE TO THE MUSIC



IN A NEW SINGLE ON PYE 7N 45077

PYE RECORDS (SALES) LTD., 14 TV HOUSE, GREAT CUMERTLAND PLACE, LONDON W1



CAUGHT IN THE ACT

Gentle rock from long tall Tami

It was obvious from Tami Lynn's performance when she began a week at Rebecca's, Birmingham on Monday that she is the sort of singer who couldn't even sing "Abide With Me" without swinging it. Long, tall Tami is so full of rhythm that she still beams and dances about when delivering things as soft and gentle as "Make It With You" and "Close To You."

Apart from these Bread and Carpenters successes, she sang just three other numbers before finishing her half-hour act with "I'm Gonna Run Away From You," the re-release that has made her an overnight star. Tamla opened with a Supremes number, "My World Is Empty Without You," stepped up the tempo for the Boxtops' "The Letter," and put plenty of feeling into Marvin Gaye's latest American chart entry, "What's Going On."

More rehearsal with her backing group, Salamander, a local six-piece unit with tenor and organ, should tighten up her links. They were a bit slow off the mark leading into some numbers.

Before Tami joined them on stage, Salamander served up a short set, including Rare Bird's "Devil's High Concern" and extracts from their new "The Ten Commandments" album.—DENNIS DETHERIDGE

LINDISFARNE

WHAT a damned fine band Lindisfarne are! They really are. The immediate verbal

reaction to one of their delightful concerts comes in mad rushes of simple words of praise, you don't want to take time to think why until afterwards. After you've stopped mouthing "phew!" you can maybe get into the delicacies of music, only maybe.

I caught Lindisfarne in a strange mood of activity at one of those nightmarish gigs one often finds on Friday nights in England — a coming-out ball for young teachers at Shoreditch College, hidden deeply in the woods of Egham, Surrey. Long dresses, and penguins, a predominance of Welsh people getting drunk. The atmosphere and vibes are fun and delicious — not the best, but interesting. There's Newcastle Brown on sale, and that satisfies the likes of Lindisfarne. We arrive at 10 p.m. — and they are told they are not on until 2 a.m. — but there are no downers, just acceptance, chatty talk — and one of our best young songwriters, Alan Hull, smiles and sips Guinness.

Now if there's a writer of tender songs, and songs with a remarkable vein of imagination, emotion, and fun, they come from the pen of Hull — and a good singer, good player into the bargain.

It took Lindisfarne a while to get going, a while to stop the audience from unkempt, wild frolic, and get them interested enough to listen — but it was a complete success. The tender stuff first, and it rolls out, well played, a fusion of jingle jangle sound from the complex playing of two guitars and electric

mandolin that weave and wander through the simple, and yet beautifully erect, chords chosen. What good music comes out, and how well it's treated.

Then we have variety in the shape of a 12-bar that's a little languid and moody, and then Lindisfarne put the audience right back where they found them, with jigs and reels and rolls and everything from "The Skelbow" to "Theme to Z Cars" (supplied by the unbelievable harmonica of Ray Jackson).

"We Can Swing Together" is a contemporary folk song for all, a good old jigging song which spins a remarkable tale — and it goes on and fills the head of everyone, it's so nice having bands like Lindisfarne around, they're valid, firm, exciting and so fresh. — ROY HOLLINGWORTH.

SPINNERS

THE Spinners have done it again, they regularly jam-pack two-three thousand seater concert halls with folk fans all around the country. But preaching to the converted is one thing. Receiving an ovation in a tough cabaret club, from an audience which takes top stars in its stride — is another.

At the Talk of The North, Eccles, last Sunday, at the end of a seven day booking, the Liverpool group did just this. They made no attempt to rearrange their programme, sticking to their usual formula, and found the going a little hard for the first few numbers.

But such as "The Manchester Rambler," and "Dirty Old Town" quickly broke down the barriers, and their final "Black And White" and "Wimoweh" had members out-singing the group.

Their current TV series possibly has given the Spinners a wider public — and unlike so many groups they fully justify themselves on the cabaret scene. — BARBARA DRILLSMA.

MUNGO JERRY

AFTER seeing Mungo Jerry for the third time, I never want to hear anyone say this group are not progressive because somehow they manage to get progressively worse.

Last Saturday at Margate's Dreamland Ballroom they played to a near capacity audience, who stamped and



TAMI LYNN: can't help swinging

cheered, while Mungo performed the worst set I have ever heard from any group.

Starting with "Midnight Special," a typical skiffle number, not played in the best tradition, people jerked and sweated to a monotonous beat pumped out at incredible volume. Between this song and the next "She Rode," (a track

off their last album), Ray Dorset persisted in a low conversation with the audience, even though he must surely be aware that a band of this kind mainly attracts school children up to the age of about fourteen.

All too frequently, Dorset made distasteful remarks, which served as useful time-

fillers between songs. Next came some kind of rock 'n' roll song, which, although lasting about fifteen minutes, was uneventful little-taste, consisting mainly of vile sounding piano and an abundance of grunts and groans. By now, one has the fullest realisation that it is to hear the lot. "In The Summertime," (which perhaps met with the greatest applause of the whole evening) was vaguely recognisable from the record, but once again, Dorset broke away from his strangulation and ledus vocal to intersperse the song with a trivial little joke not in the best of taste.

Mungo's act is 100 per cent audience participation as Dorset tells them to clap hands for love used peace, although simultaneously, fighting broke out and frenzied girls who collapsed with the heat and excitement were trampled on.

Continuing with a short boogie which featured Colin Earl on piano, the group then went on to "Lady Rose" and "Baby Jump," where Earl chopped aimlessly at his keyboard.

Finishing their set with "Mighty Man," the group broke their way off stage against clamouring girls and shouts of "more." — MICHAEL BENTON.

ALAN COHEN

THEY weren't exactly breaking down the doors to get in on Monday night but there were quite enough people for Alan Cohen's JCS big at London's 100 Club on Monday to make the ovation sustained and strong the kind that let one know the audience has drunk deep draughts of musical satisfaction.

Which must be very encouraging for Alan, the quiet man of British jazz, and his well-honed 12-piece group who somehow manage to maintain a sensible playing despite their infrequent appearances.

An excellent and varied programme I remember particularly the slowly-moving changes of Cohen's "Breakfast Suggestion" full of rich sonority which utilized the French horn and tuba of Steve Bidden and Dick Hart to the full; an equally backing stop for Henry Lowther's mellifluous flugel, several strong solos by Dave Chambers (tenor), and the "other" Malcolm Griffiths

(trombone), the Jekyll, all calm and a Cleveland-like Pete Condon (trumpet) led the brass beautifully, a most subtle and difficult job in this setup for while the music demands a lot of quiet intensity and sometimes shouts, it never screams.

Possibly, this is its only weakness, for in lacking this particular kind of physical excitement, it does sadly follow that it also tends to lack large audiences as well, and while a tune like "Paying My Tax," Alan's subtle pastiche of early Ellington, plunking bass, strict lead and all, is a lot of fun, that's not really the answer either. — CHRISTOPHER BIRD.

OSIBISA

OSIBISA, currently riding under the Afro-Rock banner and despite all the socio-political intonations that go with it, are essentially a fun act. They blew a beautifully relaxed set at London's Lyceum on Sunday and consequently reached a far wider public than their banner had previously allowed.

Technically they are not a revelation, but in laying down easy rhythmic patterns over simple two or three minor chord passages, broken by brass arrangements, they reach a confident, assured feeling that you just can't ignore.

Atmospherics in music, is a medium not much utilised by many bands, who far prefer to indulge selfishly in serious technicalities, but Osibisa, incurring the attention of the audience, requiring their participation, are a welcome change.

The structures of their compositions, as in "Dawn" and "Gong Gong," although far from complex, are pleasantly relaxed, washing the audience in a warmth that defies it to remain stationary. And if dropping the name of your favourite guitarist is your game, how about picking up on Wendell Richardson?

Supporting Osibisa were Dando Shaft, a quietly reeling folk band, who, although they provided a superb contrast in their traditional songs, I'm sure they remained as just a novelty in many people's mind, which was a shame. Also on the bill were Universe, who, whilst imaginative enough, tended to be over aggressive, over energetic in their numbers, without relenting in their ferocity, consequently becoming rather overbearing. — JEFF STARRS.



CHARLES AZNAVOUR VOL. 2 86415



AZNAVOUR SINGS AZNAVOUR REX FOSTER ROADS OF TOMORROW 80432



MEMPHIS SLIM BLUEMEMPHIS 920214



Singles

RAYMOND LEFEVRE
THEME FROM 'BEETHOVEN'S 5th BAR 1

CHARLES AZNAVOUR
YESTERDAY WHEN I WAS YOUNG BAR 2

BARUNDI STEPHENSON BLACK
BARUNDI BLACK PARTS 1 AND 2 BAR 3

FACIO SANTILLAN SORTILEGE DE LA FLUTE DES ANDES VOL. 2 521133



RAYMOND LEFEVRE 521170



Manufactured and Distributed by RCA

pop albums

Leon roars again

LEON RUSSELL AND THE SHELTER PEOPLE (A & M). The trouble with rock and roll stars who shine through the fog of mediocrity is that you expect too much from them.

I took this album home full of expectation knowing/hoping that this would knock me out on first playing and force me to quit playing the guitar for the rest of my natural days. It didn't, and I put on the first album to remind me of that good time rock and roll that made me want to get up and stomp my feet and shout "yeah."

In a way Leon's second album, goes back to his first album with the remarkable Marc Benno — "Asylum Choir." That album had a concept to it, but it fell down because both Leon and Marc were session men at the time used to playing the notes and were basically inexperienced from not playing in front of people. Now Russell has that experience, and using it and a lot of the top rock and rollers in the States he has come up with a masterpiece that will get as many if not more plays at home than his first (solo) album. For this is listening music, not tapping music, with lyrics that move in the American tradition crossing rivers between modern heady and old time country. The bands Russell uses on this album fall under four headings — The Shelter People, his live band who swing with a vitality and madness that is so catching you cannot help belting out choruses with the lovely Claudia Lennear and Kathy McDonald. The Tulsa Tops, the backing group Russell used when he collaborated with Dylan and the one they will more than likely use when they go on the road this summer; Muscle Shoals Swampers, hardened soul session men who have been at their trade for years backing all kinds of people; and lastly Friends In England, the weak link in the circle. The English friends turn out to be all Americans except for Chris Stainton who does an admirable job on guitar, and could George Harrison be hiding behind the mask of four acoustic guitars on his song "Beware Of Darkness." The Tulsa Tops are featured on one of the two Bob Dylan songs, "A Hard Rain Gonna Fall," and get into the feel of the music far better than the Shelter People do on "It

Takes A Lot To Laugh, It Takes A Train To Cry." Listen for the acoustic guitar on "A Hard Rain Gonna Fall." I'm not sure who it is, but more than likely it is Jesse Davis. The song that really stands out in the vein that we're used to seeing Leon in is his "Stranger In A Strange Land," which was co-written with Tulsa Tops/Shelter People rhythm guitarist Don Preston. It draws on his experiences that everything Okie kid went through in White gospel churches — "When the baby looks around him, it's such a sight to see. He shares a simple secret with the wiseman. He's a stranger in a strange land." — M.P.

CATHERINE HOWE: "What A Beautiful Place" (Reflection). Pictured on the sleeve, the still surface of a lake surrounded by trees, anaeamic daffodils and Catherine Howe quickly impresses with her romanticism. As such this is an apt indication of the content — heavily inscribed with romanticisms in all its aspects. Catherine sings her compositions with a conviction that alternately attracts and alienates. While the theme of "Nothing More Than Strangers" (thinking you know someone when you don't) is sufficiently archetypal to be compelling, there are other songs which are so personal to their composer that they suffer from obscurity. Still the orchestral arrangements can be recommended throughout as positive aids to the mood without resorting to cliches. One offputting feature is Catherine's persistence by reciting lines that fall short of the enigmatic poetry I imagine they are intended to be. Bobby Scott wrote the musical arrangements and supervised the production. — A.M.

JOE SIMON: "The Sounds Of Simon" (Mojo). Himm ... slightly ironic title, that since the trouble with Simon is that he doesn't really have a sound of his own but somehow manages to sound like a lot of other people at once. At any given time you could be forgiven for mistaking him for Percy Sledge, James Carr or Jerry Butler, for instance. He shares with them that beautifully plaintive, pleading quality but he lacks their conviction. It's an uncertain, erratic voice, and at times you feel as if he's about to fall asleep. However, given the right song he does have a certain subtle, melancholy power, as on the moving "Your Me To Cry." It's the best song on the album, and was written by



LEON RUSSELL and Kathy McDonald

Simon and arranged by the great Bert DeCoteaux, who worked on the classic Jean Weils album. Elsewhere, Joe continues his close association with country music (re-working country songs has given him several hits in the past) with songs by Kris Kristofferson, Marty Robbins and Joe South and he also does the Bee Gees' "I Can't See Nobody." Maybe I've been too critical: the overall feel of the album is warm and soothing and the Sound of Simon, despite its lack of real identity, is certainly a welcome break from all that

strident aggressiveness. — A.L.

FRED NEIL: Other Side Of This Life" (Capitol). I remember Fred Neil from an old Elektra album, "Bleeker And MacDougal," which in my recollections is somehow lumped in with albums by other Elektra artists, now generally little heard of, like Koerner, Ray and Glover, Geoff Muldaur and Mark Spoelstra. I don't think the album could have been that impressive because my memory extends no further than a mental picture of

trendy, socio-political folk posturings. Well, the Fred I recall of '65/66 seems to have a flow of considerably (haven't we all). The songs on this album, half of which was recorded live in a Woodstock club, have a logic and simplicity born out of maturity, and a style that is firmly pre-Dylan American folk in flavour. Most of them, it seems, like "Roll On Rosie," he has issued before, and there are also a couple of traditionalists included, which leads me to suspect that he is one of those artists who have been through various changes before reverting to their original and more natural, musical outlook. I understand, in fact, that Neil's career has been resuscitated because of the success of "Everybody's Talkin'," which he wrote, but for which Nilsson, who sang it on "The Midnight Cowboy" soundtrack, got the credit. Hence this album. His greatest quality is a harmonic clarity, which is heightened by the sparse accompaniment — a second acoustic (Monte Dunn) in most cases, and on "Come Back Baby" and "Ya Don't Miss Your Water" by Lee McCann and Graham Parsons respectively on piano. The songs are world-weary echoes, timeless reverberations, and Neil sings them in a slightly bitter, mournful way. But he has warmth. You can feel it in his intimate asides to the audience. I liked it. It's nice to feel a little sad occasionally. — M.W.

JOHNNY CASH: "Showtime" (Sun Golden Treasure Series). There is no indication of where Cash and his Tennessee Two recorded these eleven songs. The "showtime" atmosphere is achieved at the expense of a live audience that is distorted into an annoying rush of noise, rather like escaping gas. Rather than adding excitement to the general chatter, whistles, shouts and applause merely interfere with the quality of the album. The Cashies still exercise their magnetism — "Rock Island Line," "Ballad Of A Teenage Queen," "I Walk The Line," "The Wreck Of The Old 97," "Hey Porter," "Folsom Prison Blues." Preferably listen to other recordings of these songs to find them at their best. — A.M.

GENE CHANDLER AND JERRY BUTLER: "One And One" (Mercury). In this case, one adds up to a double helping of mediocrity. And it's a shame, because Butler and Chandler are among the very best exponents of Chicago soul. Butler in particular, has one of the most sensitive and mature voices in his field, and the records he cut with producers/writers Kenny Gamble and Leon Huff were pure gold. But after he split with them a year or so ago he seems to have lost his direction. Chandler is pretty much a second-division singer, though since his 1961 hit "Duke Of Earl" he has occasionally come up with good, punchy sounds like "Nothing Can Stop Me," which gave Dave Godin's late lamented Soul City label its biggest hit. However, apart from their long-time friendship, there seems little point in putting the two men together. There is insufficient contrast or interplay to make the union in any way interesting. What really brings the whole thing down, though, is the poverty of the songs, which musically, if not lyrically, are so cliched and uninspired that the writers

must have found it difficult keep awake long enough to finish them. Not even the skilful orchestrations, using some 30 musicians, plus chorus, can lift them out of the rut. The final downer is that this full-price album lasts a meagre 24 minutes. Like, that's where we've been, baby. — A.L.

"DANDY SHAFT" (Neon). As with their first, this their second album has a very definite identity, and one that it would be very difficult to confuse with anything else. In comparison with the first album they have increased the stylistic variety of their compositions with pronounced success. To what extent this is due to Polly Bolton, who joined the group late last year, I cannot say; but certainly her vocal contribution is extremely valuable. Instrumentally, the group have played with uncompromising drive. Polly's voice has balanced this with its biting intonation. Continuing the comparison, the production has exposed far more of the group's instrumental potential, covering a fuller range of bass and tenor. Martin Jenkins' mandolin playing is superb. His dexterity is such that the music almost knots the listener in its speed. Albert Lee is equally expressive with flute and fiddle, as on the beautiful "Riverboat" which also gives Polly an opportunity to record a fine performance. — A.M.

STEVE GIBBONS "Short Stories" (Wizard). It's taken a long time for this record to emerge, since I briefly heard an acetate about eight months ago. The playing sounded good then and the passage of time has done nothing to deter me from that original belief. Albert Lee, whose guitar is featured on every track but one, plays immaculately, if not with the utmost imagination; and there are several effective touches, like the flute break in mid-chorus

on "Brown Girl," the surprise drum intro (Mike Kelley) on "Phased," I think — on "The Last Farewell," and the use of some swinging clarinet playing (Bill Povey) at the end of "Trouble." Gibbons, a former member of the old Birmingham group, The Uglya, has obviously hand-picked his personnel. Besides Lee and Kellie, he has such first division names as Gary Wright, Gerry Conway and Alan White. Therein lies the crux of the problem in evaluating this album. Gibbons, in the context here, is essentially a singer/songwriter, apart from featuring a little guitar and harmonica work. If one chooses to make judgments on this basis "Short Stories" rarely becomes more than a mosaic. As a singer he is weak, a characteristic that is more apparent on the slower, subtler songs. As a writer there is a half-formed quality about his work. Some of his ideas are interesting, like his use of the Robbie Robertson trick of stringing lines together by the use of becomes more apparent on the slower, subtler songs. As a writer there is a half-formed quality about his work. Some of his ideas are lines together by the use of "Junky" and "monkey" in "Alright Now." But often his lyrics are immature and juvenile (the abysmal "Bye Buffalo"), and his tunes derivative, viz. "Until She Comes Home," which is extremely similar to George Harrison's "Behind That Locked Door" — itself like "On Top Of Old Smokey." Only on two numbers does he sound comfortable and convincing. Both "Leader Of The Band" and "You've Gotta Pay" are down the line rock and rollers, with basic, alummy words. No gloss, and very much to the (sexual) point. I don't think it's an impertinence to say that perhaps Mr. Gibbons ought to re-assess his own talents. — M.W.

Sheep in Wolf's clothing?

STEPPENWOLF: "Steppenwolf Gold" (Probe). In Herman Hesse's novel, Steppenwolf was a reference to dual personality, the paradox of two natures locked together in continual and bitter enmity.

How uniquely apt it is, therefore, that five Americans should have banded together in a pop group of the same name, because this band does indeed contain two polarities. On the one hand there is its image, which can best be described as strongly politicalised and to the left, while way over on the other side is its music, which may be summarised as dead of centre in the mainstream of common rock riff. Outwardly, in consequence the band is all bared fangs and dripping political statements; inwardly, and that is to say musically, one finds the inane beatings of musical sheep, meek adherents of all the mundane attributes of late sixties rock i.e. crude volume and repetitious chords. The posture and the musical content contradict each other a thousandfold. Steppenwolf are merely two absurdities. Born to be wild? Don't make me laugh. Artists like Lennon and the Jefferson Airplane succeed in provoking thought both through the internal process of their music and their external dialogue with the media, but what does "Magic Carpet Ride" do for you? This album is a retrospective look that they are one of the very worst American groups, and that perhaps Mr. Gibbons ought to re-assess his own talents. — M.W.

more reviews page 40

MY NAME IS MR. JONES. THE REASON I'M HERE IS TO TELL YOU ABOUT A GREAT NEW SINGLE. IT'S BY JACKIE McAULEY AND IT'S CALLED TURNING GREEN IT'S ON THE DAWN LABEL.

DNS 1011. Rye Records [Sales] Ltd.

PRODUCED BY BARRY MURRAY

pop albums

FAIRPORT CONVENTION: "Angel Delight" (Island). That the group originally set out to record a single and then found themselves with almost enough material for an album seems to have had a considerable influence upon the finished product.

For every track stands in its own right, from the delightful melody of the string quartet "Bridge Over The River Ash" to the amalgamated tradition of "Sir William Gower." There is not one (with the possible exception of an instrumental medley) that relies for its impact purely upon the album context. Each is finely played.

The vocals are not only more confident, but they abound with a clarity that those on "Full House" lacked. As the onus falls to some extent, on Dave Swarbrick, this is particularly evident in his case. Take for example "Wizard Of The Worsley Game" (Swarbrick, Nicol), which also features some neat piano from Dave Matlack.

The loss of Richard Thompson obviously hit the instrumental side of Fairports performance and it has shown in their gigs at times. With this album they have crused the problem. The instrumental side is controlled to give a high yield.

Swarb's fiddling, which might have run amok, has been effectively balanced, with colourful lead guitar work from Simon Nicol and a tight rhythm. Matlack's percussive tacking for the traditional tracks, notably on the beautiful "Bonny Black Hare," is refined and inspiring. The attraction of Pegg's base lines is that they are so uncompromisingly aggressive, full of the attack required to give the music an edge of excitement.

In their own writings Fairport have followed in the tradition of squeezing maximum effect from lyrics. The title track, the result of inhabiting part of a pub called the Angel, oozes with frank confessions of glamour and high-living — A.M.

HEAD, HANDS and FEET: (Island). Here's a remarkable achievement from a band currently fighting the battle to establish themselves. All old hands from earlier days of British rock, they have served their apprenticeship well. Tony Colton, chief getter together, Albert Lee, ace guitarist, Mike O'Neill, keyboards, Ray Smith, guitar and vocals, Pete Gavin percussion, and Chas Hodges bass, banjo and fiddle, have formed a band that might be compared to The Band in terms of experience, confidence, competence and feeling. But they are not in business to be compared but to make music from a variety of sources, presented with eager determination to gain acceptance. The country influence is strong in songs like "Everybody's Hustlin'" which could have come from Johnny Cash, and "Country Boy," which features his own exceptional guitar ability. But it is the band's own full sound which

Fairport's high jinks in the Angel

really sets them out on their own. It hits you immediately from the opener, a fast, riffy "I'm In Need Of Your Help," and is maintained throughout, a tribute to Colton's production and Eddie Offord's engineering. Sometimes the country mood is a trifle mannered, but this stems more from the lyrics than playing. Frankly beautiful is "I Wish You Knew Me," with Tony singing at his best, with a sacred choir and gentle acoustic guitar — C.W.

FREE: "Live." (Island). Packaged in a large envelope and resembling a bootleg from outward appearance, this is Free's final epitaph: essentially a live group, it seems surprising that they have waited until they are no more before releasing a live album. The sight of Paul Rodgers cawing with the mike, Paul Kossoff screwing up his eyes and slashing his guitar strings, Simon Kirke flaying at his drums and Andy Fraser wobbling like a toy clown that wouldn't fall over, meant much more than the four studio albums that Island preciously presented us with. This set includes seven of their best live numbers and one final cut "Get Where I Belong," which hasn't been issued before — and which is the only non-live track. The record opens with a Geordie accent — they were at their biggest in Newcastle and Sunderland — announcing them and straight into "All Right Now," the long version from the "Fire And Water" LP. This, and "The Hunter" were recorded at Sunderland and the rest — "I'm a Movin'," "Be My Friend," "Mr Big," "Fire And Water," and "Ride A Pony" — at Fairfields Hall, Croydon. Devotees will be familiar with all but "Get Where I Belong," which is a slow song with a



HEAD, HANDS and FEET: British Band music?

country flavour and the usual heavy bass line which was the group's trademark throughout their three year career. It's a must for Free fans and would make a useful addition to record collections, not yet embracing Free, for it could easily have been titled "The Best Of Free." — C.C.

SKID ROW: "34 Hours" (CBS). The PRO man is allowed to lapse into any train of wild prose when he's got a heavy little Irish rock band on his hands. I mean if you're Irish you've gotta be wild, or is that necessarily so? In the case of Skid Row it all becomes rather debatable. This is rather a puzzling album, and an album that gets more puzzling the more you play it. On first impression it's quite a good rock album, yet another one, from a band that's a little better than the rest. Then there's the country tracks to consider — tongue in cheek? Well, one's got to remember that Skid Row's roots ain't heavy music — it's a case of going back a little in time, but although a little fun music develops, it does fall quite flat. Skid Row did have one of those meteoric rises to fame, and fizzed out as quickly as they had come — and this album unfortunately isn't going to return them to the aforementioned peak. There's only one track I really dig and that's "Night of the Warm Witch," which is crude, chanting, and earthy — that's where Skid Row succeed, for they can do that quite well. For the rest — I won't say it's been a half-hearted attempt at something new, for obviously much work has gone into it — but it has flopped. — R.H.

MAGNA CARTA: "Songs From A Wasties Orchard" (Vertigo). The danger with Chris Simpson's songs is that they seem to emerge from a storybook. The group's harmonic performance, indeed Chris' and Glen Stuart's vocal intonation, amplifies this. To take a specific example, the lines "Then I see you my love like a snow white dove" provoke a doubtful response. It's not so much a question of reality versus fantasy, as a conviction that even in the mind's eye more often than not doves turn out to be a shade of grey. Perhaps it's only a question of fashion, and anti-heroes being more popular than heroes. There again it might be argued that such lyrics would go without comment in a traditional context.

Having come to terms with that proviso there is nothing left but to sit back and listen to a beautiful performance.

Gus Dudgeon has used his production skills to effect, marshalling a line-up that beside Magna Carta — Dave Johnstone, Chris and Glen — includes Hookfoot, Dave and Tom Arthur, Ron Chesterman, Danny Thompson and Rick Wakeman. Dave Johnstone's instrumental skills have not exactly gone unnoticed in the past, and no doubt this album will advance his reputation further. The instruments he

plays on the album give an indication of his talent — sitar, mandolin, harpsichord besides guitars. His traditional music background makes its mark instrumentally while its effect is not permitted to limit his composing. The attention to detail is striking, with every voice and every instrument being moulded into a complete unit, a tight harmony that flows with warmth and enthusiasm. — A.M.

SPRING: "Spring" (Neon). Coming in a treble fold-out sleeve with a Gone With The Wind type soldier bleeding to death in a stream, I put this on the turntable with reservations. "Trying to sell by the cover," I told myself. Instead Spring came as a great surprise with an original sound that incorporates lashings of meaty Mellotron sounds. Produced by Gus Dudgeon, of Elton John fame at the Welsh Rockfield Studios, this

is an album for late night listening after the Epilogue, and as such it eases a weary frame. At times the lyrics are a little heavy going and pretentious in places, but with the melancholy backings most of the time they come off — M.P.

MORE ON P40

John Sullivan Presents

VERTIGO SHOWCASE



Thursday June 17.
Tower Ballroom
Great Yarmouth
starts 8.00 Adm. 40p

Friday June 18.
Melody Rooms
Norwich
starts 7.30 Adm. 40p

Tuesday June 22.
Oxford
Town Hall
starts 8.00 Adm. 40p

Thursday June 24.
Dorothy Ballroom
Cambridge
9.00pm-2.00 am Adm. 40p

Friday June 25.
Guildford
Civic Hall
starts 7.30 Adm. 40p

Graham Bond & Magick
Gentle Giant
Warhorse
Jimmy Campbell

Graham Bond & Magick
May Blitz
Jimmy Campbell

Graham Bond & Magick
Gentle Giant
Warhorse
Jimmy Campbell

Graham Bond & Magick
May Blitz
Jimmy Campbell



LIVING SOUNDS ON VERTIGO



Unicorn

Here's where to book them.

Bookings: 0252-42959 or 01-486 4353
Management: Tub Martin 048-62 62487

Here's what they've recorded.
Album: "Up hill all the way" Tra 238
Single: "P.F. Sloane" BIG 138

Swing K. Boots

THE WEEKLY ADVENTURES OF A LOSER MUSICIAN

WHAT are these symbols on the map?" asked Boots curiously. Boots was out for a day in the country with his old pal Gipsy Jack Kettle.

They had been tramping across the Somerset countryside and had halted at the Wizard & Packhorse, a snug pub with a crooked chimney at East Motesbury.

"Is it a ploughman's lunch you'd be after?" inquired the surly potman, spitting into the roaring log fire.

"Have you noticed that strange looped-cross the potman has around his neck?" said Jack slyly. Boots caught a glimpse of a leather necklace with metal cross attached, as the man shuffled, cursing into some backroom, to fetch more logs.

Their attention returned to the Ordnance survey map spread across the oaken table. Jack took a great draught of cider (bottled and with a slice of lemon), and looked mysterious.

"Trackways," he said finally. "Old trackways. Link up with the Dragon lines of China. See...? These pencilled lines indicated perfectly straight trackways and lay lines that criss-cross the country. And look here... these lines run right through all the ancient monuments, burial mounds and old churches. Perfect symmetry."

"What does it all mean?" breathed Boots.

"Who knows?" shrugged Jack. "Ancient civilisations, invaders from space, Atlanteans. The fact remains there are just too many coincidences. It's been proved you can draw a line right from Stonehenge to the Great



cartoon by BARRY FANTOM

Pyramid in Egypt." "But you could draw a straight line on the map from the Turkish restaurant in Fulham High Road to the fish bar Marlborough. What does that prove?"

"Ah, I can see you are being cynical," laughed Jack heartily, snapping his breadknife. "Just let me show you a few... curiosities, here in Motesbury. Finish your cider and we'll go for a walk up to Warlock Tor."

"Did I see say Warlock Tor?" snapped a voice. The potman had suddenly reappeared, and was staring with narrowed-eyes at their map.

"Is it far?" inquired Boots. A wind rustled the map and one of the horse brasses fell from the mantelpiece with a clang that made Boots jump.

"Come on," said Jack urgently. "Let's go. There are only a few hours of daylight left." The two companions girded

up their bedrolls and trudged off up the hill. Warlock Tor towered above the village, dark and ominous. The remains of a church built by the Cistern Monks in 1120 A.D. and later demolished on the express orders of King Richard the Brutal, stood at the top, a tribute to devoted bricklaying.

"See that church spire," said Jack catching his breath, as they paused half-way up the steep slopes. "Now look at the remains of Motesbury abbey — over there. They form zodiac points. I think it's Scorpio and Gemini, but I can't really tell. So much to learn. Look at those great stones that run in lines across the fields. No one knows who put them there."

If Man could tap them, I am sure he would touch off terrorsome manifestations and draw power and wisdom."

"And what is this ruin here?" inquired Boots, kicking at a pile of stones.

"Don't be TOUCH THEM!" A great shout came far above them. Jack and Boots gasped as they gazed up at the ruined church. From the tower could be seen a white face, just recognisable as the potman from the "Wizard."

"Blast 'ee meddling fool!" roared the voice. "You've disturbed the power ducts that will one day bring the fires of the underworld to our village."

"We meant no harm," called Jack, his face lashed by rain and wind. "We merely meant to learn your ways. We, too, would seek the key to the mystery of power from the earth, and the transmission of strength and energy to those that dwell on its surface."

"Well there won't be much strength and energy left if your blundering friend knocks over the great protective stones." The potman's face was distorted with fury, and he seemed to be invoking the daemon Ruman whose cloven hoof prints can be seen right across Britain from the Salt Box Cuff, Biggin Hill, to the Berni Steakhouse, Trowbridge.

"Why what harm have we done?" cried Gipsy Jack, holding up a wooden cross for protection and scattering mosses and salt before him.

"You've uncovered manhole for Somerset Gas Board's new main to Motesbury. We were going to convert our open log fires to gas and install incandescent street lighting. If you've damaged main valve, we'll be hewing logs and blundering about in the dark again. May the wrath of chief gas inspector be upon you!"

"Impossible!" shouted Jack triumphantly. "I have paid my talents for the quarter in full!"

"Things took a turn for the worse. On the five-day Rag Week they were down by £400, and they lost more than £200 on the Rag Ball, which featured Family, Curved Air and Osibiza."

"We were trying to be clever and we over-reached ourselves. That second term we put on 14 major events, and I think we really reached saturation point. There was a surfeit of good music. We even had Pink Floyd playing for ten bob."

Watts and the rest of his committee consequently began this last term £1,400 in the red, and there was some union pressure to clamp down on the number of big concerts. This has meant that the only major gig planned is the Summer ball on June 25 (when Fairport Convention) are topping. The only other big events are performances by The Strawbs and Al Stewart.

Although the summer term, because of exams, is the worst time of year for social events, and uniquely, interest in the summer ball has reached a nadir (Watts believes that

STUDENT STATEMENT

by MICHAEL WATTS

THE advert in last week's MM was very explicit. London's University College would like to thank Heaven for a wonderful and — for a change — profitable night of their brass/rock.

The signs are all there. Many colleges and universities are beginning to feel the pinch at this end of the academic year. Social secretaries are not generally expected to make a profit after their year's work, but some of them might find themselves very unpopular with their unions during the next few weeks.

I hear that Liverpool University is £1,200 down, despite being one of the largest campuses, and various soc secs have been moaning over the top.

Mike Watts (no relation of Exeter University is candid. The entertainments committee has lost £1,500, he says, and "financially we have ruined ourselves."

Mike's failure, in purely monetary terms — musicianly he seems to have been extremely successful — is basically an object lesson in the vagaries of social finances and miscalculations in budgeting.

In the first term they started off with good bills, after a couple of years in which the number of good bands was minimal, and at the end of the Christmas period they found they had £400 in the kitty. Interest in rock bands at Exeter was at a premium, the entertainments committee felt, when nine out of their ten events had been sold out.

After the first flush of euphoria they had to decide what to do with the money, and instead of letting it lie fallow in the funds they opted for pouring it back into the ticket admission for the winter (second) term.

"Ticket prices accordingly were drastically reduced. Prices for a Faces' performance, for instance, were pared down to an extremely attractive seven bob. Unfortunately, however, their plans did not work out as expected."

It had the reverse effect. In fact, of simply swallowing up all the profit we'd made, and by the end of February we'd begun to lose money."

Watts and the rest of his committee consequently began this last term £1,400 in the red, and there was some union pressure to clamp down on the number of big concerts. This has meant that the only major gig planned is the Summer ball on June 25 (when Fairport Convention) are topping. The only other big events are performances by The Strawbs and Al Stewart.

Although the summer term, because of exams, is the worst time of year for social events, and uniquely, interest in the summer ball has reached a nadir (Watts believes that



AL STEWART: Exeter gig

Costing a year's work

paradoxically the students have become blasé after the goodies presented earlier in the year), the present situation is only a reflection of the miscalculation that occurred around Christmas.

"What went wrong was that we assumed that what happened in the Christmas term would carry on over into the winter period. We'd overlooked the fact that a lot of students weren't used to handling a grant, particularly the freshers, so many of them entered the second term with an overdraft hanging over them."

Watts and his successor, Ian Flooka, have determined to be more circumspect next year. In the second term, for example, they will hold seven or eight events, of which five will be of the same proportion as this year. And there will be a lot more small events, "so that people don't think they have got to be

continually lashing out in case they miss something good. Mike believes he has emerged with his reputation fairly intact. "But it was unfortunate for a time. Two years ago a social secretary appeared overnight with all the discotheque equipment and was never seen again. Since that time the social secretaries here have always had a reputation for being crooks."

CRAWLEY College of Further Education are holding a record expo on July 1 at which most of the major record companies are taking stand and display space (with the exception of Island and EMI).

Two groups, Strife from Liverpool, and Fernhill, from Portsmouth, will be appearing live and tracks from new and unreleased albums will be played by UMA Sounds.

"...quite simply the best singer in the world..."

The Sunday Times, 9 May 1971



Cleo Laine 'Portrait'

6308 040

PHILIPS

This week's dates

THURSDAY
Swansea University: Stambhammer, Daddy Longlegs, and Hackensack
FRIDAY
Liverpool Polytechnic: Kibbi and Ginger
Edge Hill College: Keef Hartley Band, Widow, Glen Cornick's Wild Turkey, and Good Habit
City of Leicester College of Further Education: Da Da, BB Blunder, Dick Powell's Band
Sheffield University: Concert with Principal Edwards, Magie Theatre and John Martyn
Royal Holloway College, Egham: Spyrogyra
Southampton University: Amou Doul 2 and Megaton Flea
SATURDAY
Loughborough University: Disco Freak
Neville's Cross College,

Durham: June Ball with Co-chika, Stackwaddy, Lance Brown and Vortex Disco, and The Northern Front
Isleworth Polytechnic: Sam Apple Pie and Dada
Waltham Forest Tech: Pink Fairies and Hawkwind
Chelsea College of P.E.: Eastbourne: Charity folk and blues with Jimmy Campbell, Good Habit and Broom
Durham University: Supertramp
Edge Hill College, Ormskirk: Storyteller, Tinkers and Mike Absalom
Sheffield University: Force West
MONDAY
Sheffield University: Free concert with Trilogy, Spyrogyra, Pato, Swega
Spontaneous Combustion, Hookfoot, Armada, Philip Goodhand-Tait and Blonde

on Blonde
WEDNESDAY
Sheffield University: Rock and roll evening with Shakin' Stevens and Rock Rebellion

The famous Music Band with JOHN DUMMER
Nine by Nine
6006 111
PHILIPS



Let it come out like it goes in - but bigger.

Remember the old saying - 'what goes in must come out'. It's not true. Your sound can be a whole lot worse. Or a whole lot bigger and better - so long as you're using the right sort of gear. Like Marshall Amplifiers. They make your sound come out just right. With fantastic volume and tone and without a murmur of distortion.

But watch out for imitations. Because only Marshall get things just right. To give you your sound - just bigger and more beautiful.

That's the way it is with all the big names using Marshall.

And that's the way it could be with you.

Just write off for our brochure and find out how you could sound on Marshall. Big and beautiful.

Dept. A. Rose, Morris & Co. Ltd.,
32-34 Gordon House Road, London NW5 1NE

Marshall AMPLIFICATION **Rose-Morris**
SPONSORED PRODUCT

It comes out like it goes in - but bigger.



B. B. KING LIVE IN COOK COUNTY JAIL.

SPB 1032



PROBE

... and a 3-track 10 minute single
out now —PRO 528

Ask Me No Questions · Help the Poor · Hummingbird



EMI Records (The Gramophone Co. Ltd.) EMI House, 20 Manchester Square, London, W1A 1ES
A member of the EMI Group of Companies
International leaders in Electronics, Records and Entertainment.

BOOTLEGS

They're illegal. But they're big business quantities at inflated prices, the "st" and more irate. So do musicians. No out bootlegs. Can it be done? If so, first paper to spotlight the mushroom ago, investigates it again from all a

How they are made

THERE are five main sources of bootleg recordings, and they vary considerably in the ease with which record companies can put a stop to them.

Taping concerts is now common practice. MM reporter Mark Plummer returned from Chicago's recent London Albert Hall concert with the news that many members of the audience seemed to have cassette machines on his (or her) lap, and although few of these tapes will turn up as bootlegs, it's quite possible now to make good-quality, bootleg recordings with some of the stereo cassette machines now on the market. Short of searching each member of the audience on entry, what CAN be done?

In the same category falls the taping of radio and TV shows. The BBC2 series In Concert is an obvious target, except that sound quality from small TV speakers is usually rather poor, and John Peel's Sunday Show is another. The successfully-prosecuted "Live Experience" album came from Jimi Hendrix's various BBC broadcasts, from the Lulu Show to Top Gear. A forthcoming Beatles album is said to consist of tapes made from Saturday Club and the programme they used to have to themselves in the dim and distant past. The BBC do quite often keep tapes like these in their library, so it's possible that these tapes have been "acquired" from source.

Obvious

Another method they'll find only slightly easier to stop — although the solution is obvious — is the practice of compiling old and unavailable recordings into one package. This has happened to the Stones, whose early British singles and EPs are never available in the States — were put together in an album called "Stoned Again." The solution to that one is to make all the old stuff available officially, and keep it available.

The hard ones come last: the making of copy-tapes in the studio, immediately after the recording has been done, and the theft of unreleased tapes from record company vaults. The latter appears to have happened to Bob Dylan on at least one occasion, while the former is a common practice, when engineers — often in good faith — make a quick copy of a session for some interested bystander or even a session musician. That can only be solved by two methods: tightening up security in studios and vaults, and by releasing unreleased material.

HOW DO the artists and managers and record are so many ramifications, and some answers

At the moment, it's virtually impossible to stop someone from bootlegging. He's already been found guilty, along with another gentleman — the maximum penalty — plus fairly hefty costs. No man who can make 200 per cent profit on £3 bootlegs instead of his own figures.

Already, the companies have tried to put pressure on Collins record shop in London's Chancery Lane. His answer has been to receive their supplies normally.

He says he plans to retire from the bootleg business when just manage it.

However, at last the record companies are getting together to try and bring some concerted pressure to bear on the situation.

Apart from the rather feeble aforementioned prosecution, the only successful action against bootleggers has been the use of strong-arm tactics against various shops by one interested party — but obviously, that can't become standard practice.

The companies are wary of saying too much about their plans. Richard Robinson, managing director of CBS (whose Bob Dylan is the worst-hit victim), told the MM: "The more we say, the more these people know what to expect, and can take steps to avoid it. As the law stands, legal action is not a particularly fruitful course to take."

In fact the state of the law is ludicrous.

"Naturally, we're talking about concerted action. I agree that this bootlegged material must be of interest to the artist's fans, but one ought

Well, what to stamp

to respect the artist's wishes — at least, until he's dead. Bob Dylan takes a very active interest in what's done with his repertoire — he doesn't like recoupings, for instance. It could be that he doesn't want all this stuff issued."

David Nicholls, assistant legal adviser to Polydor Records (among their victims have been CSNY and Led Zeppelin) told the MM about a meeting held recently, attended by all the major re-

The essence

FOR THE purposes of this investigation, I asked the managing director of CBS why they hadn't issued more of the stack of Bob Dylan material that they have in their vaults.

His reply was classic: "One always ought to respect the artist's wishes, at least until he's dead."

That pretty well sums up my feelings about the whole subject of Dylan and his bootlegs. When he's dead, it's not unreasonable to suppose that CBS will waste no time in putting out a whole series of Dylan Memorial Albums, chronicling every last cough and sputter.

Well, I don't want to wait that long to know about Bob Dylan. And you can't know about him unless you've heard most of the hundred-odd unreleased demos, bad takes, unreleased songs, and concert and club recordings which have so far been bootlegged.

If I'd only heard what Dylan wanted me to hear, then I wouldn't be aware of his peerless phrasing on the Albert Hall "Like A Rolling Stone," or of the strength and sadness of "I Shall Be Released," from the Basement Tapes, or of the superlatively exciting bottleneck work on "Baby Please Don't Go," recorded in a Minneapolis hotel room in the winter of 1961.

I'd never have understood how he sounded with Dave Van Ronk, singing "Car Car" in the Gaslight Cafe in 1962, and I'd be in ignorance of at least two of his greatest acoustic songs: "I've Been A Moonshiner" (the spiritual ancestor of "Copper Kettle") and "I Was Young When I Left Home."

Most recently, I wouldn't have heard the out-takes from "Highway 61 Revisited" and "Blonde On Blonde" which are immortalised on "Forty Red White And Blue Shoes Strings," the latest bootleg to reach Britain, in this case from Roach Records, Oakland, California.

The entire first side consists of these rejected takes beginning with "I Wanna Be Your Man" (no, not that one, from "Highway 61"). It's a real rocker, with superb backing from Bloomfield and Kooper, and Dylan sounds totally in charge. The second cut, amazingly, is a backing track over which they presumably never bothered to lay a vocal. The changes are beautiful, and one would love to know the words and tune. This is followed by a rather dodgy take of "Visions of Johanna," with slightly altered words, and the side ends with an amazing song called "She's Your Loved One Now" which, despite the

Al Aronowitz reports on a weird jam session at New York's Fillmore East

IN CASE you haven't noticed, John and Yoko are in town.

And in case you haven't noticed, it certainly isn't their fault. They are gifted, of course, with their own style of spreading the word and if that style seems to take up much of their time, I'm sure it won't spoil yours.

Livelier

Anybody who doesn't think their presence makes New York at least a little bit livelier ought to have his nerve endings checked. On Sunday night, for example, they dropped in at the Fillmore East to join with Frank Zappa's Mothers.

Don't let anyone dare call John and Yoko out for not touching all bases. One of Bill Graham's dreams has always been to have the Beatles on his stage and now one-fourth of his dream has come true.

Unfortunately Bill wasn't there for the occasion, but then neither was I. What you read in this report has had to be pieced together from other witnesses, notably David Walley, who is writing a book about Zappa.

Walley was there in Zappa's suite up at One Fifth Avenue when the whole caper was planned. It was easy, considering the fact that there has always been some antipathy between the Mothers and the Beatles over the cover design of Zappa's album, "We're Only In It for the Money."

Zappa's cover design was a parody of the Beatles' famous Sgt. Pepper cover and legal hassles prevented Zappa from releasing the album for

months. He was very annoyed. But when John and Yoko arrived with Howard Smith, described in Walley's prose as "WPL's redoubtable rock and roll yenta," Zappa, according to Walley, "was the most relaxed I'd ever seen in New York, sitting on the couch, smiling and smoking. John was like an enthusiastic child looking extremely fit and tan."

WHEN Howard, who is actually a columnist of infinitesimal stature, finished his interview with Zappa, John and Yoko stayed. John asked about that notorious poster showing Zappa sitting on a toilet and Zappa told how somebody with a camera happened to catch him in the act in London. As Walley writes, "Frank likes to tell the story but hates the picture."

"It was not exactly a conversation of old friends," Walley writes. "The subject of playing came up old-folks style. John seemed anxious and needed encouragement. He hadn't worked out much since his last album, didn't know any rock and roll tunes compatible, much less Mothers' music. John said, 'I'll be nervous as s---. I hope I'm not nervous.' Frank said, 'Ah, come on, it's just a gig. Don't get up tight. We'll have fun.'"

Jammed

"Before the second show at the Fillmore, Zappa, Lennon and Yoko jammed in the second-level dressing room to an overflow crowd of Fillmore cognoscenti and hangers-on. They played old R&B; Zappa lead, John chording rhythm and Yoko playing her Ornette Coleman voice. Just good old R&B, folks." Zappa also showed John the hand signals he uses to conduct the Mothers, mostly with his middle finger.

"When I do this," Zappa said, sticking his middle

The ballad of John, Yoko and Frank Zappa



finger into the air, "everybody's going to scream." John dug it.

ACCORDING to Kip Cohen, manager of the Fillmore, the security arrangements for John and Yoko were incredibly complex. "They cleaned out the backstage area within 10 minutes," Walley writes. "Out front, you suddenly saw all these chicks streaming out of the backstage entrance. It was like the Jews being driven from Amsterdam. Within minutes, the vibes in the wings had changed. It was like a tomb. There were maybe five people plus the technicians."

Barricades were put up at the stage entrance and in the side aisles. The Fillmore TPF guarded the center aisle. There was no warning to the audience of what was going to happen. Zappa and the Mothers finished their set. When they returned for the encore, John and Yoko were with them. Some of the crowd had already started out the exits.

Through the audience, you could hear, "John Lennon's on-stage!" The people walking out came running back in. Dumbfounded, the audience rose as a body. "Just cool it out," Zappa told them.

Electric

Yoko walked directly to the centre stage microphone. John and Zappa took mikes at the side. "Lennon was dressed in an off-white suit and his electric grin," Walley writes. "Yoko looked petite, black hair glowing. I'm told she was absolutely beautiful."

"For those of you in the band who don't know what's happening," Zappa said, "we're playing in A minor." The John announced that he was going to sing a song he used to sing in the pubs. It was called "Joy."

JOHN'S amp wasn't working properly and he kept fumbling with it. According to Walley, his fingers also kept getting caught in his guitar strings. When John didn't know the chords, he would motion to Zappa, who would step up next to him and show him the right ones. John was fascinated with Zappa's use of his middle finger as a baton. "Frank motioned to John, 'You want to do it? Go ahead and do it,'" Walley writes. "John turned to the audience and stuck his middle finger up. While Zappa was conducting the audience, Lennon was working the band, wrecking havoc with the tempos. No one cared."

Simple

Yoko meanwhile was belting it out with her electronic voice. When they finally got to a number called "Scum-bag," Zappa told the audience: "We want you boys and girls to join along. It's a simple lyric."

One of the singers from the Turtles put a canvas bag over Yoko and her microphone during the song but she kept on wailing. She was still wailing when Zappa left the stage and started walking up the dressing room steps.

"Far out, man!" Walley told him. "Yup," he replied. John was still onstage with Yoko, playing with feedback.

IT WAS nearly dawn when the show was over. As the crowd left the Fillmore, you could hear them talking about it in disbelief.

"I can't tell him, I can't tell him," a voice said. "He was gonna come. He'll kill himself if he found out he missed John Lennon."

"As one fan told me, 'When the Mothers were on, it was just another stage. With Lennon on it, the stage became something else, it became like a visitation.'"

To hell with the Duke and Duchess of Windsor. John and Yoko are here.

Jenricha Jones



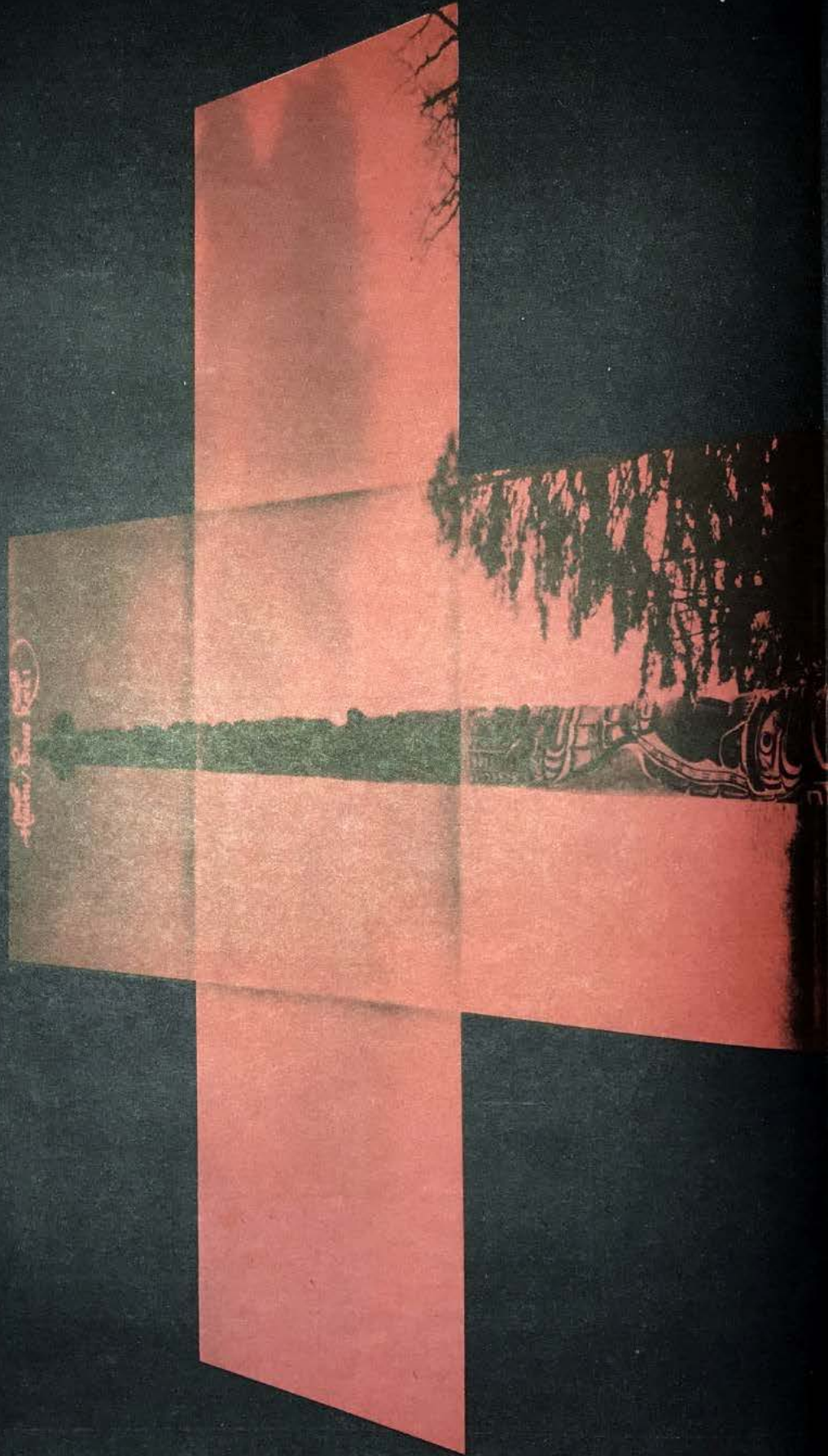
Tour dates: June 18, 21's Club Braintree, Essex; June 20, Marquee Club, Wardour Street, London, W.1; June 23, Fox Club, Twickenham, Middlesex; June 25, Top Rank Suite, Swansea; June 27, Fox Club, Croydon; July 1, Hounds Club, East Ham; July 2, Temple Club, Wardour Street, London, W.1; July 3, Bidderden, Kent

Junkies Monkeys and Donkeys



AMLH 68050
A Red Bus Production
A&L Records Dept./28 George Street, London, W.1

You've never heard a Big Rock band
like this before





Heaven is their name. And the music they create is like nothing else you've heard on earth. It's Brass Rock. Their first release, a double album, is out now. Hear it for yourself — today is judgement day.

Double Album (with a fantastic 4 foot x 3 foot sleeve in colour)
 at the special recommended price of **£2.99**
(Also available on Cassettes.)
STOCK UP NOW!

Heaven / Brass Rock I



2 LP Set — £2.99 (CBS 66293) Produced by Rikki Farr AGENCY: Buffalo Artists Management Tel 01-499 5022

Music of our time is on CBS records and cassettes — the music company.

by MARK PLUMMER

"PEOPLE seem to be going way back in this country, going back to what would be termed really ancient in the States. I keep seeing groups over here who never really made it in the States doing the thing they were doing when they left and making it in Britain."

Outside EMI's offices the streets of London are one large walking mass of umbrellas, and next door to the office Chairman Johnson head man of Chairmen of the Board and I were talking.

In EMI they were throwing a party for the Chairmen with all the old faces.

Suggested

A few moments before and I had suggested that maybe we left the party and find somewhere quiet to talk. "Hey you look too young to be drinking Scotch, but yeah, let's get out of this," said General — and that is the name on his birth certificate. "I don't like crowds at all. All those people standing there showing how cool and groovy they are. I call them cup of coffee people." General's finger pointed to his head. "They ain't got nothing up there."

In the little office with Mau Dregs and Englishmen on the turntable and the Chairmen's latest album sifting through the walls, General elaborated on the impression he had of British music during their tour. At least he started on what's happening in Britain before wandering off in a thousand directions like a man with something on his chest that really needed to be got off.

"It's weird, really weird. You have this thing about being creative and since the early 60's people have looked to England for inspiration, and yet over here all those old soul and Tamla records are selling," said General.

"At our first show over here we tried to do everything we could to be different. For a start we don't even go on stage together. A lot of the time black groups are ghettoed into doing a thing with a lead singer and three black cats who dance around in the background — all noises and gawking."

"That's the purpose of The Chairmen Of The Board, we have four guys who all sing lead, we're in a work shop



CHAIRMEN OF THE BOARD: heavy lyrics

The General of the Board

trying to change. We're constantly changing, we want to be known as a soul group. But a soul group who sell albums. When we first went on stage here, and at other dates people have been puzzled. I think they wanted us to be like they expected us to be, and don't know what to do because we are not."

General was brought into the Chairmen of the Board along with Danny Woods, Eddie Custis, and Harrison Kennedy by the famous Holland, Dozier and Holland set

up after they split from Tamla and formed their own label, Invictus. Before joining the Chairmen, General had lived in Detroit for a year and a half. A year and a half of living after being cooped up by the prejudices of the South.

Complaints

"I've been living in Detroit for just three years and I've begun living. Before that I

was down South in Virginia being stifled by people who only wanted to hear bad music," said General.

General Johnson came to light in the music scene as a solo singer, long before the Chairmen of the Board with an American hit single "It Will Stand" in 1965. Although the single established him as both a writer and a performer the financial gains were virtually nil. "People say wow man, look at all those hit records you've written. Yeah, some of them have

done well but I made about enough to fill my pockets with change.

"Why? Because I'm a black and man we've just been ripped off for a long time."

Now with Holland, Dozier and Holland, things are a lot better for General, but he still has a lot of complaints about the way black artists are made to work and packaged to appeal to an audience.

"With Invictus they have a basic freedom to play and record the music they want to, but General realises that they are still being promoted as a singles group.

"I think our biggest problem is the way we are being merchandised, being sold to an audience. I don't dig the capitalist society but even so, it gives me a chance to do what I have always wanted to do and earn some money at the same time.

"My philosophy is that heavy should be in the lyrics, not in the music. No matter how strong a message unless the music catches the ear people will not listen, and if they don't listen what's the use of writing lyrics that say something important.

Messages

"I think people's minds are so open now, they want to hear messages — but not all that peace and love stuff, nor the simple I love you. What does it mean when I say I'm black, you're blue, you're yellow, that kind of lyric is getting a bit old now," said the General.

At this stage the party next door was beginning to break up and someone came in to take General away for a few minutes to take some pictures of the band together. Arriving back in the office he continued to elaborate on his ideas for melodic songs and why he felt the tune had to be right to appeal to a majority.

"I'm trying to do something that everyone is going to be able to relate to. I want to be able to do the kind of song that everybody is going to like, and not the minority. Appealing to the minority is OK, but it is far better to get the message over to a lot of people like the Beatles have done.

"I'm looking forward to seeing if I'm wrong or right, but as I'm a Gemini if I'm wrong I'll turn to something else. You look at that day out there gloomy and dark, man it's bothers you but not me. That's my earthy side coming out, the Taurean in me.

"Really that's earthy stuff, earthy music that people can relate to."

"DOING his thing" became one of the great cliché phrases of the Sixties. But also it isn't a bad axiom to follow as a receipt for success.

For showbiz in all its aspects is littered with forgotten men and women who have discarded their "thing" to don the trendy trappings of something new.

It's happened with actors who've been consumed by a passion to make "message" films (and burned to a cinder in the process). It's happened with groups — and singers.

But not, let it be said, with Peter Noone. Even though he's just made his first single without the Herman's Hermits tag.

The title is "Oh You Pretty Things" — and it's racing up the chart.

"It's 'Things' not 'Thing' — emphasises Peter.

The song was written by Davie Bowie, of "Space Odyssey" fame, and brought to Peter by record whizz kid Mickie Most, who heard it on a demo at MIDEM, Cannes. "Mickie thought it would be just right for me," says Peter. "I thought it was a fantastic song, too."

Bully for the song. But why just "Peter Noone"? Did this mean an up-dated image for the young man who became a dollar millionaire at the tender age of 18? After all, the fact remains that Peter is still Herman to millions of fans.

Pathetic

"I just want to be known as Peter Noone — a person," says Peter. "But I'm not going 'heavy' or anything like that. I think it's pathetic for people to try to go heavy. I'd try to do a Led Zeppelin or Elton John."

"I shall still do appearances with Herman's Hermits. It's not like getting a divorce, but I don't want to develop their own act — they're getting some guy on piano — and I mine.

"But I shall still be singing the same way. After all, I'm the only one around doing what I'm doing now. Once it was Gerry and the Pacemakers, the Hollies and the Tremeloes. They've all gone on to different things.

Believes

"People ask me: 'Aren't you fed up with singing "I'm Into Something Good" and Mrs Brown?' The truth is I'm not. I really dig singing these songs.

"I've been with Mickie Most for seven years, and it's a great partnership. I've made money, but I also believe in the records we're making.

"The money? I spend it all. It's only money. Money only means anything to you when you haven't got it. And believe me, I've known what it is to be without money. At present, my main concern is a sore throat.

"The other is to make it again in America. This seemed odd to come from a young chap who — after the Beatles — had proved to be one of Britain's biggest record exports in the Sixties.

Problems

"I haven't had a record out in America for two-and-a-half years," explains Peter. Apparently it is all to do with release problems and record deals there.

"But I did have 18 hits in the American Top Ten." Naturally, he's hoping "Oh You Pretty Things" will join the



PETER NOONE: digs "Mrs Brown"

For Herman read Peter Noone

parade, and that he — personally — will follow. "I really like America," he says candidly. "Of course, the police aren't like ours. But there's nine months' summer. The sun's always out somewhere in America."

The sun is also out for young Mr Noone. Oh yes, he's still young. "I've been around for 10 years, so some people think I'm older than God," says Peter. "But I'm the youngest person in your chart."

Changes

Any changes Peter does make will be done slowly. "You don't jump right in at the deep end," he says sagely. "Like my father said: you don't cut off your nose to spite your face. That's a good old Lancashire saying."

It would have held good for many others too. Especially the forgotten people of pop.

Laurie Henshaw

Quality at a competitive price—PLUS the choice of models you need...

Sound sellers!

Carmen is sitting at the most complete musical instrument anyone could ever own. With the Riviera 400 she can produce a combination of voice, tone and electronic effects representing a new performance breakthrough.



● The new Vox Continentals. Above, the lightweight 300 and below, the 301 Home/Club model



● The Riviera 400 electronic organ

VOX SOUND

VOX SOUND LTD · 9 GEES COURT · LONDON W1

Telephone: 01-493 7497 · Vox Works: Hastings 29692 · Telex: 28921

Wild Wild boots!!

TAPESTRY Lined with wool leather. Seasonal anti-static foot powder. Woven material

£15

PATCHWORK

Croppy look in suede or leather. Lots of colours. Quilted lining filled with warm shaggy foam.

£16.80

REAL PYTHON

Genuine skin of the snake — the latest boots look. You've seen them, now you know where to get them.

£16.80

JOVAN SHOES LTD.

MS, 47 DRIFFIELD ROAD, BOW

LONDON, E3

... KING IN ... NTY JAIL.

032



... minute single
... RO 528
... to the Poor Hummingbird

... of the Gramophone Co. Ltd. (P.M.) House, 20 Abchurch Lane, London, W1A 1BS.
... of the P.M. Group of Companies
... and Sellers in Electronics, Records and Sheet Music.

BOOTLEGS

They're illegal. But they're big business. While people buy them in huge quantities at inflated prices, the "straight" record business gets more and more irate. So do musicians. Now at last, there is talk of stamping out bootlegs. Can it be done? If so, how, and by whom? The MM, the first paper to spotlight the mushrooming British bootleg scene two years ago, investigates it again from all angles . . .

How they are made

THERE are five main sources of bootleg recordings, and they vary considerably in the way in which record companies can put a stop to them.

Taping concerts is now common practice. MM reporter Mark Plummer returned from Chicago's recent London Albert Hall concert with the news that many members of the audience seemed to have a cassette machine on his (or her) lap, and although few of these tapes will turn up as bootlegs, it's quite possible now to make good-quality, bootleg recordings with some of the stereo cassette machines now on the market. Short of searching each member of the audience on entry, what CAN be done?

In the same category falls the taping of radio and TV shows. The BBC2 series in Concert is an obvious target, except that sound-quality from small TV speakers is usually rather poor, and John Peel's Sunday Show is another. The successfully-prosecuted "Live Experience" album came from Jimi Hendrix's various BBC broadcasts, from the Lulu Show to Top Gear. A forthcoming Beatles album is said to consist of tapes made from Saturday Club and the programme they used to have to themselves in the dim and distant past. The BBC do quite often keep tapes like these in their library, so it's possible that these tapes have been "acquired" from source.

Obvious

Another method they'll find only slightly easier to stop — although the solution is obvious — is the practice of compiling old and unavailable recordings into one package. This has happened to the Stones, whose early British singles and EPs — never available in the States — were put together in an album called "Stoned Again." The solution to that one is to make all the old stuff available officially, and keep it available.

The hard ones come last: the making of copy-tapes in the studio, immediately after the recording has been done, and the theft of unreleased tapes from record company vaults. The latter appears to have happened to Bob Dylan on at least one occasion, while the former is a common practice, when engineers — often in good faith — make a quick copy of a session for an interested bystander or even a session musician. That can only be solved by two methods: tightening up security in studios and vaults, and by releasing unreleased material.

HOW DO the artists and managers and record companies go about stopping all this piracy? There are so many ramifications, and some answers are easy, some close to impossible.

At the moment, it's virtually impossible to stop somebody like "Bootleg King" Jeffrey Collins, who's openly lauded his defiance and contempt of the worst the law can do to him. He's already been found guilty, along with another gentleman, of pirating the "Live Experience" album. He was fined £10, the maximum penalty — plus a fairly hefty cost. Now obviously that isn't going to cause much of a problem to a man who can make 200 per cent profit on £3 bootlegs instead of having to put up with 21 per cent on legitimate £2 albums (his own figures).

Already, the companies have tried to put pressure on Collins, by refusing to supply him with their regular product for his record shop in London's Chancery Lane. His answer has been to buy his stocks at a reduced rate from other shops who receive their supplies normally. He says he plans to retire just manage it.

However, at last the record companies — are getting together to try and bring some concerted pressure to bear on the situation. Apart from the rather feeble aforementioned prosecution, the only successful action against bootleggers has been the use of strong-arm tactics against various shops by one interested party — but obviously, that can't become standard practice.

The companies are wary of saying too much about their plans. Richard Robinson, managing director of CBS (whose Bob Dylan is the worst-hit victim), told the MM: "The more we say, the more these people know what to expect, and can take steps to avoid it. As the law stands, legal action is not a particularly fruitful course to take in fact the state of the law is ludicrous.

"Naturally, we're talking about concerted action. I agree that this bootlegged material must be of interest to the artist's fans, but one ought

to respect the artist's wishes — at least, until he's dead." Dylan takes a very active interest in what's done with his repertoire — he doesn't like recoupings, for instance. It could be that he doesn't want all this stuff issued." David Nicholls, assistant legal adviser to Polygram Records (among their victims have been CSNY and Led Zeppelin) told the MM about a meeting held recently, attended by all the major re-

cord companies: CBS, RCA, Decca, EMI, Philips, Pye, Kinross, Polydor, and so on. "Everybody in sight came," said Nicholls, "and we're all of one accord. I'm optimistic, but it takes time. The legislation is very inadequate, but one would hope that this situation can be improved. Of course you have to operate within the law, but it's fairly cumbersome. There's not much you can do about people taping concerts with little

cassettes, but when someone sets up a big operation — that has to be stopped." Another meeting of the interested parties has been called, by the head of Command Studios, and will be attended by representatives of the studios and private pressing plants, as well as by the record companies. The studios are apparently getting worried about copy-tapes which are escaping, and they want to tighten up on

their own internal security.

The pressing plants are also concerned about how it affects them. Most plants can spot a bootleg quite easily (it was such a plant which recently reported the existence of Cream and Rolling Stones bootlegs, which it had been asked to press in large quantities), but sometimes it can be difficult to tell whether the job they've been asked to undertake is genuine or illegal.

The pressure is on, though, and Collins recently reported that he's been forced to stop pressing his albums in Britain, and was having them cut in Europe and America. Quite a fair proportion of bootlegs have always been shipped direct from the States, so presumably it's up to the Customs to stop them as they enter the country.

Bootlegging will never be stopped completely — after all, it's been going on for decades in jazz, in a far simpler way — but there's no doubt that eventually the large-scale operations will come to an end, probably as a result of a Bill which Mr John Davies, Secretary of State for Trade and Industry, is planning to put through Parliament.

"This would stiffen the penalties for piracy, and would put an end to it as an industry from which a man can stash away half a million pounds. The mills of the music business may grind slow, but this time it looks as though they're going to grind exceedingly fine.

Well, what CAN be done to stamp them out?

The essential Bob Dylan

by RICHARD COLLINS

FOR THE purposes of this investigation, I asked the managing director of CBS why they hadn't issued more of the stack of Bob Dylan material that they have in their vaults.

His reply was classic: "One always ought to respect the artist's wishes, at least until he's dead."

That pretty well sums up my feelings about the whole business. When he's dead, it's not unreasonable to suppose that CBS will waste no time in putting out a whole series of Dylan Memorial Albums, chronicling every last cough and splutter.

Well I don't want to read that long to know about Bob Dylan. And you can't know about him unless you've heard most of the hundred-odd unreleased demos, bad takes, unreleased songs, and concert and club recordings which have so far been bootlegged.

If I did only heard what Dylan wanted me to hear, then I wouldn't be aware of his peerless phrasings at the Albert Hall "Like A Rolling Stone," or the strength and sadness of "I Shall Be Released," from the Basement Tapes, or of his superlatively exciting ten-track work on "Baby Please Don't Go" recorded in a Minneapolis hotel room in the winter of 1961.

Van Ronk, singing "Car Car" in the Gaslight Cafe in 1962, and I'd be in ignorance of at least two of his greatest acoustic songs: "The spiritual ancestor of 'Copper Kettle' and 'Was Young When I Left Home'."

Most recently, I wouldn't have heard the out-takes from "Highway 61 Revisited" — "Blonde On Blonde" which are immortalised on "Foxy Strings," the latest bootleg to reach Britain, in this case from "Roach Records, Oakland, California."

The entire first side consists of these rejected takes, beginning with "Wanna Be Your Man" (no, not that one) from "Highway 61," it's a real rocker, with superb Kooper, and Dylan sounds totally in charge. The second track over which they pre-truck over which they presumably never bothered to lay a vocal. The changes to dodgy take of "Visions of Johanna," with slightly altered words, and the song ends with an amazing low call: "She's your love, the Now" which, despite

false start and duff ending, would make a great single. Kenny Buttrey's machine gun drums drive and lift Dylan, whose lyric contains that fantastic arrogance he possessed at the time, delivered with the most daring phrasing any rock and roll singer has ever attempted. Who'd be without this one, once he'd heard it?

The second side contains "I'm A Fool To Worry 'bout Steps" and "Rocks And Gravel," both originally issued by mistake on the first American pressing of "Froewheelin'" back in '63, while there are a couple of duplicates: the TV show duet on "One Too Many Mornings" with J. Cash, and the "Just Like Tom Thumb's Blues" with the Hawks from Liverpool '66.

The final track expresses all the reasons why buy Dylan's bootlegs: it's a short guitar-and-barp song called "I'm A Fool To Worry 'bout Steps" with a superb parody of Holly and Presley. "Hey groovy little chick with your long red hair, I know you're thinking I ain't no where" ... his tongue is extended firmly in his cheek. It's very witty indeed, and

I've no idea where it comes from.

The Dylan bootleggers no longer just try to wax. For some time now, at least two versions of Dylan's long-awaited book, "Tarantula," have been on sale in various shops and markets around London. Both have the same (extraordinary) text, but are very different in format. One is a quite handy, wide book, while the other version has the entire text squashed into 13 pages, with the "Nashville Skyline" colour pic on the front.

Collier-Macmillan have just published the book officially in the States, five years after it was written (there have, apparently, been several revisions by the author along the route), and word has it that it will be published here in the autumn. The price in the States for the official version is 3.95 dollars (roughly £1.50) — the British "rip-off" version goes for 25p.

Also, someone has had the idea of bootlegging Dylan's lyrics, word for word, that you can buy a book which has the words to all his official records, and some of the bootlegs, for 69p. This of

course, undercuts the legitimate sheet music by several pounds. There are illustrations, by one "Peter", which are so brilliantly evocative that they deserve a wider public than they'll get.

The trouble with bootlegs is that the more you get, the more you want. But Dylan is like that, anyway, and although I'll continue to curse all the sharks who're getting rich off Bob and you and me, I'll also walk miles if I think there's a chance of hearing something that might shed some new light on the man's music.

PEOPLE WHO collect records are often fanatical in their attachment to certain artists. And who wouldn't want to be in on a private performance by an artist on whose every utterance is pinned the massive faith always accorded a superhero?

OF COURSE bootlegs are like a festering sore to the music business.

BOOTS

business. While people buy them in huge quantities, the "straight" record business gets more and more crowded. Now at last, there is talk of stamping out bootlegging, how, and by whom? The MM, the booming British bootleg scene two years ago, and angles . . .

companies go about stopping all this piracy? There are many ways, some easy, some close to impossible. One way is to identify the "Bootleg King," Jeffrey Collins, who's openly flaunting his name. Another is to identify the "Live Experience" album. He was fined £500 for not obviously that isn't going to cause much of a problem to a bootlegger. Now obviously that isn't going to cause much of a problem to a bootlegger. Now obviously that isn't going to cause much of a problem to a bootlegger. Now obviously that isn't going to cause much of a problem to a bootlegger.

What CAN be done to stop them out?

Record companies: CBS, RCA, Decca, EMI, Philips, Pye, Kinney, Polydor, and so on. "Everybody in sight came," said Nicholas, "and we're all of one accord. I'm optimistic, but it takes time. The legislation is very inadequate, but one would hope that this situation can be improved. Of course you have to operate within the law, but it's fairly cumbersome. There's not much you can do about people taping concerts with little

Partial Bob Dylan

by RICHARD WILLIAMS

... false start and duff ending, would make a great single. Kenny Buttrey's machine gun drums drive and lift Dylan, whose lyric contains that fantastic arrogance he possessed at the time, delivered with the most daring phrasing any rock and roll singer has ever attempted. Who'd be without this one, once he'd heard it?

The second side contains "Let Me Die in My Footsteps" and "Rocks and Gravel," both originally issued by mistake on the first American pressing of "Freewheelin'" back in '65, while there are a couple of duplicates: the TV show duet on "One Too Many Mornings" with J. Cash, and the "Just Like Tom Thumb's Blues" with the Hawks from Liverpool '66.

The final track expresses all the reasons why I buy Dylan's bootlegs: it's a short guitar-and-harp song called "I'm Ready," and on it Dylan parodies Holy and Presley. "Hey groovy little chick with your long red hair/I know you're thinking I ain't no where," his tongue is planted firmly in his cheek. It's very witty indeed, and

cassettes, but when someone sets up a big operation . . . that has to be stopped." Another meeting of the interested parties has been called, by the head of Command Studios, and will be attended by representatives of the studios and private pressing plants, as well as by the record companies. The studios are apparently getting worried about copy-tapes which are escaping, and they want to tighten up on

their own internal security. The pressing plants are also concerned about how it affects them. Most plants can spot a bootleg quite easily (it was such a plant which recently reported the existence of Cream and Rolling Stones bootlegs, which it had been asked to press in large quantities) but sometimes it can be difficult to tell whether the job they've been asked to undertake is genuine or illegal. The pressure is on, though, and Collins recently reported that he'd been forced to stop pressing his albums in Britain, and was having them cut in Europe and America. Quite a fair proportion of bootlegs have always been shipped direct from the States, so presumably it's up to the Customs to stop them as they enter the country.

Bootlegging will never be stopped completely — after all, it's been going on for decades in jazz, in a far smaller way — but there's no doubt that eventually the large-scale operations will come to an end, probably as a result of a Bill which Mr. John Davies, Secretary of State for Trade and Industry, is planning to put through Parliament.

This would stiffen the penalties for piracy, and would put an end to it as an industry from which a man can stash away half a million pounds. The mills of the music business may grind slow, but this time it looks as though they're going to grind exceedingly fine.

course, undercuts the legitimate sheet music by several pounds. There are illustrations, by one "Peter," which are so brilliantly evocative that they deserve a wider public than they'll get.

The trouble with bootlegs is that the more you get, the more you want. But Dylan is like that anyway, and although I'll continue to curse all the sharks who're getting fat off Bob and you and me, I'll also walk miles if I think there's a chance of hearing something that might shed some new light on the man's music.

I've no idea where it comes from.

The Dylan bootleggers no longer stick just to wax. For some time now, at least two versions of Dylan's long-awaited book, "Tarantula," have been on sale in various shops and markets around London. Both have the same (extraordinary) text, but are very different in format. One is quite bulky, with big type, while the other version has the entire text squashed into 13 pages, with the "Nashville Skyline" colour pic on the front.

Collier-Macmillan have just published the book officially in the States, five years after it was written (there have, apparently, been several revisions by the author along the route), and word has it that it will be published here in the autumn. The price in the States for the official version is 3.95 dollars (roughly £1.50) — the British "rip-off" version goes for 25p.

Also, someone has had the idea of bootlegging Dylan's lyrics, with the result that you can buy a book which has the words to all his official records, and some of the bootlegs, for 60p. This, of



BOB DYLAN: respect until death



RITCHIE BLACKMORE: pretty flattered

Reactions from two victims

PINK FLOYD'S Rick Wright: "We've had several bootlegs out. I believe there are three in Germany, and two in England, one of which I can remember is called 'Pinkle.' The quality on this is appalling. I don't know where exactly they've come from, but 'Pinkle' is from a live concert in Germany.

"That's where all our stuff is bootlegged. It's ridiculous. Whenever we do a concert in Germany you can see about 100 tape recorders in the audience and they're all Ubers. There's nothing the group can do. You can get heavy, go round to the manufacturers, to Ubers, and smash all their equipment, but as a group we don't go in for that sort of thing. We don't want to get heavy.

"Basically, it's all down to the public. If they don't buy the albums then there are no bootlegs. Owning a bootleg is a trendy thing to do, I must admit, I've got one myself."

RITCHIE BLACKMORE of Deep Purple: "I think we all were pretty flattered — but it was a shame that the technique of recording was so bad. You see it was done at a concert in Aachen, and that night the stage caught fire. So for like about 20 minutes of the album there's just the sound of burning wood, no music at all. If we were bootlegged again, then I think I'd be just as flattered.

"I look on bootlegs as being collector's items. If I was really into an artist, and I wanted to hear how he performed live, then I'd buy one. If it was bad, and the recording was bad, it would be my fault for buying it — and it would be lucky that it wasn't on general sale.

PEOPLE WHO collect records are often fanatical in their attachment to certain artists. And who wouldn't want to be in on a private performance by an artist on whose every utterance is pinned the massive faith always accorded a superhero?

OF COURSE bootleggers are like a festering sore to the music business.

The MM says . . .

They are illegal representations of an act. And it is surely the right of every artist to project himself to his public the way HE decides.

THE MELODY MAKER deploras the principle of bootlegging. We also deplore the lethargy of the record industry in dealing with them.

WE CANNOT condemn bootlegging by fans whose love of

music, and fascination with a sound, drives them to grab what they can by their chosen artists.

BOOTLEGS ARE IMMORAL. They constitute theft of a performance. They also hit at the roots of a music industry which protects singers, musicians and their business representatives with professional performance fees and songwriting entitlements.

IT WILL BE tough to stamp out completely — but the onus is fairly on the music

industry to block all the routes that make it as simple as it obviously is right now to make bootlegging an easy major activity.

BOB DYLAN, the biggest bootleg victim of all, once sang: "It's only people's games that you got to dodge . . ." He is now finding the strange irony of that truth.

THE ATTRACTION of bootlegs lies heavily in their appeal as illegal piracies of perform-

ances not intended for posterity. They have undoubtedly become trendy, too, as a "beat-the-system" gimmick.

AS LONG AS they're made, though, they'll be bought. And apart from possibly damaging the reputation of the artist, they could effect the sales of his "legal" album by saturating the public appetite.

THE TRAGEDY OF BOOTLEGS is that both sides are right. They are illegal, and the record companies. Great! say the fans.

FROM ANY STANDPOINT, though, the record companies are right to fight. The MM wishes them well.

Football is definitely not one of her strong points.

But you wouldn't have her any other way. Because she's special. She's your future wife.

And together you're starting out on a completely new way of life. With new responsibilities. This is where we can help.

We know the money problems you'll have and we can help you manage them in the best possible way.

For instance, if you start putting a bit aside in a deposit account, we can help you save up for your future expenses that much quicker. Because your money will earn interest.

And we want to help. Because you're a very important customer to us. And here's why.

Take how much you earn a year and multiply it by the number of years you plan to work. Allowing for a few rises, you'll find at least £50,000 will pass through your hands before you retire. Quite possibly much, much more.

Figure it out for yourself.

That's a lot of money, but it has got to go a long way. Why not send for our free booklet? Write to Barclays Bank, Room 333, 54 Lombard Street, London EC3P 3AH. Or pick one up at any Barclays branch.

BARCLAYS

a good bank to get behind you.

**Our ways
to help you
manage
money better**

Barclays Bank

- opening deposits
- opening bills of exchange
- purchasing of diamonds and jewellery
- travel money orders
- remitting money from Barclays
- in the event of death
- giving pass & banker's references
- financial advice
- 24-hour telephone banking



NEW YORK

ONE OF THE nicest things about New York is Buzzy Linhart. He's one of the few helpful, friendly and totally unpretentious musicians in the city.

He's very into music, but he's also into people. Rapping to people, helping people and loving people.

After at least ten hard years in the business it seems that these same people are at last turning round and doing the same for him. Buzzy Linhart is rapidly becoming known, his music is being heard everywhere and his record company, Buddah, are putting a lot of promotion behind him and his current album, called just "Music."

When I talked to Buzzy he was on his way to Carnegie Hall to "sit in" with his friend Carly Simon, the guest-act on Cat Stephens' show there. Carly did Buzzy's song "The Love's Growing" (which is on her album too) and Buzzy joined her onstage to sing along. There was a huge, receptive applause from the audience when she joined him and even more at the end of the number.

After the second show I ran into Buzzy on the street who told me he would be playing and heading Carnegie on October 10. Buzzy and John Linhart is about to join the ranks of James Taylor and Cat Stephens—at last.

On the album Buzzy sings, plays vibes, rhythm guitar and percussion and has written most of the songs (there are two on it by his friends — Fred Neil's "The Bag I'm In" and Tim Hardin's "Reputation"). He's playing with Douglas Rauch on bass, Doug Rodrigues lead guitar and John Simon on drums. The group has already broken up because of the fact that nobody knows what's happening to the label they're on — Eleuthera which is distributed through Buddah / Kama Sutra.

Eleuthera was given a lot of bread by Buddah, and the guys behind it were the whizz-kids of Woodstock — Artie Kornfeld and Michael Lang. Buzzy told me about his early days in music.

"I played the Nite Owl regularly. I helped to open it. I played there with Tim Hardin for a long time, but we had a strange group. He was playing electric guitar and I was playing vibes and that was the group. It originally started out with Felix Pappalardo on bass, but he got very put off by us because we were very strung out on junk and we were making him very nervous.

"We were doing Tim's material, but he hadn't written that much at the time. He wrote "Misty Roses" and "How Can You Hang On To a Dream" right after I left. He was doing things like "You Can't Tell a Book" — he was a great blues performer. To get him on stage is hard. That's why I had to leave. I've been straight for a long time now.

"One night I found it impossible to play anymore. I just left. I couldn't move. I felt as though I was going to pass out or something and all of a sudden I realised I couldn't remember the last time I ate.

"I started taking acid at first — everytime I wanted junk I'd take acid. I don't

PHILIPS

The famous Music Band with **BOBBER** **DUMMER** **Nine by Nine** 6006 111

Getting a good Buzz from Linhart



BUZZY LINHART: joining the ranks

know how long it took to get off it, but I made up my mind ahead of time that I was not going to take it anymore.

"I'm from Cleveland. I always wanted to be a musician and my parents tried to discourage me. My dad is a tool and die man in steel and was a fine entertainer before that. The odds were supposedly bad and they figured I'd probably never make it anyway and they wanted to go through it and failing. They felt I could be a fine high-school music teacher. But when I was 7 or 8 I decided I was really going to do it. I had drum lessons when I was a kid, and I had a group for a long time and my parents bought me a set of vibes and at the age of 15 or 16 when they realised I was leaning in that direction.

"I wanted to go to a music conservatory to learn more about music and when I got out of high-school I found out that to go to the school I wanted you had to be in the top quarter of your class scholastically as well as in music.

"I'd done everything — choir, band orchestra, led the orchestra, and written songs and sung all the solos but I couldn't get into the school. It was very disappointing.

"The Navy had a Conservatory in Washington and I was good enough to get into that. It didn't last long — a year and a quarter. Musically it was nice but I got awfully tired of marching and I couldn't believe that shining your shoes was the most important thing.

"Musically, I was not technically good at reading. I could play dance-band and rock and roll but standing

test, it didn't mean I was perfect and they give perfect scores on auditions and things like that.

"But just because to them it's impossible for anyone to have perfect hearing, the Navy doesn't give top scores, and that just flipped me out.

"Anyway, at last they decided I was unable to conform to military life and gave me an honourable discharge.

"I met a lot of fine people in there though and thanks to some very patient people got into jazz for the first time in my life. I started out at such a mediocre level. All I knew was a bunch of cliches that I would play over and over again against the wrong chords. Each day I'd stop playing and they'd say "no — go ahead, and when it's your turn to take a solo it will be okay" and in a couple of weeks it was. This is vibes — I didn't play guitar at this point. After a few months I turned into a very fine jazz vibist and was playing with guys who'd played with Coltrane, Stan Kenton and so we used to skip lunch and have these jazz sessions.

"After I got out of the Navy I was down to stay with friends in Miami and met David Crosby, Freddie Neil and people like that and got turned on to a whole special kind of music. I'd been singing for some time but when I walked into a club and saw Red Neil playing with just a guitar and heard the music he was making, I thought if he's doing it, that's what I want to do. I had tried to play guitar for some time but could never do it. But that night when I got home, took some dextradine and 10 hours later I'd figured out a song, and a few weeks later I did my first 'live' gig and I didn't tell anyone I didn't know how to play the guitar, and they didn't know either, so I just pulled it off.

"So I turned into a folk-singer for a while. Eventually all I did was to switch over to electric and do the same things and add bass and drums and suddenly I'm a rock 'n' roll singer, which is what I always wanted to be!

"I'm working now with Bill Take on bass and Luther Ricks on drums, who both played with Ten Wheel Drive. Starting next Wednesday we're recording the new album, which we'll do in four weeks and it will be out on August 10.

"There'll be 13 songs — ten of them mine. One of the others is "Let's Get Together," the tune two Youngbloods did. They got it from me originally.

"They used to give me a credit on stage for getting it to their attention. That was a big thrill when I'd be in the audience and they'd do that. I like that stuff!

"There was an underground radio station out of New Jersey for a while called WFMJ and they had me over and let me sing down there. I wanted to and they taped it all and about a quarter of their format at one point was me. They would play two to three hours of me (all people would call up and complain that they wanted to hear someone else).

"Once when I'd played The Gaslight Bobby Dylan came in to see me and I broke into tears. I was so happy.

"I know Bobby very briefly and very deeply. He doesn't believe in talking about simple situations, simple things on simple levels, its part of what his song "You say hello, how are you but you don't mean it say. You got a lot of nerve to say you are my friend . . ."

"People will stand there rapping to him and they're saying anything to try to keep the conversation up but they're not really interesting. The third to last time I saw him he just walked up to me and said "You know, every time I look at you I feel like I'm looking in a mirror" and it

was one of the biggest thrills in my life and I felt it was meant as a compliment and I was impressed to know that he knew me well enough to know that I would understand what he meant by that comment.

"He'll never do anything like that as a put on either. That's one thing I'm sure of. The drummer I was with at the time, who turned out to be a very evil cat, that I had no idea of at the time. When he walked into the room that same night six minutes after me, Bobby threw him a 50-cent piece and said "Go get me a pack of cigarettes" — he wanted the guy to know what he thought of him. I feel very close to him in that he knows that I would know what he was talking about when he says certain things like that.

"Did you hear my first album on Philips? Well, you know the long cut on the second-side — "Sing Joy," that's what they're calling "raga," it's my own brand! It was recorded completely "off the cuff." We'd met five minutes before and I told the musicians what key I was going to be in and I was sorry but that was all I could tell them. Big Jim Sullivan played sitar and Keshav Sathu played tabla. He played tabla for the sound track of "Help" and a couple of other Beale albums.

"It was exciting, we played it and recorded it and that was it. Why did I record

in England? Well, I was on a tour with Mitch Ryder and Mercury were hitting on me to sign here in NY, and so when I went to London with Mitch we were supposed to play fourteen gigs but somebody forgot to do something with the work-permits so we cancelled. We checked into the Park Lane and sat there deciding what to do.

"And I ran into Lou Risher from Mercury and he made the album in London with me. I spent a lot of time in Wales rehearsing — with a group, Eyes of Blue, and then we came to London and recorded the album."

Dues

So Buzzy really has paid his dues — right down to getting busted for a nickel-bag of grass in Cleveland, Ohio, where the penalty for possessing marijuana in any amount is 3 to 15 years in the State Pen. "That was a heavy charge, I — how can I say this without being a little in my favours with a 55-year-old woman, and she gave me \$1,000 to pay off the judge. But, wow, wondering if I was going to go away for 15 years for something. If I'd known what the penalties were I could have avoided it altogether."

The drug hang-ups are in the past too. "I think the important thing is to find out that at any point something is wrong for you and to be able

to change it immediately. I dig the music so much I'm trying to do only things that are going to help me do the music.

"Buddah has told me I can make a record with anyone I want and they have offered me a deal as a producer, and right now I know five or six people who are just sitting around and need to be heard. It's very exciting because other people get so involved in what they're doing sometimes that we've got to keep helping each other so that we don't become egotistically involved in our own success."

You see what I mean about Buzzy? He's about to record his next album, he's doing a lot of "live" gigs with Carnegie topping it off in October but he is busy telling me that he has to run because his friend Carly Simon gets really nervous before gigs and she'll be a wreck because she's due on stage in half an hour.

"Oh yes, and Ahmet Ertegun auditioned me and said I couldn't sing. Ahmet is supposed to be a golden ear on Atlantic, one of the two guys who discovered Aretha Franklin and started Crosby, Stills, Nash & Young and Blind Faith, of course, they were all coming from famous groups anyway and Aretha did have a few million sellers at Columbia! But he listened for 20 seconds and said "Are you Aretha and she's due on stage!" and he walked out of the room."

"SALE"
* LAST WEEK
DON'T MISS
OUR AMAZING "TOP TEN" ALBUMS

Title	Artist	Usual Price	OUR PRICE
1. TARKUS, Emerson, Lake & Palmer		£2.15	£1.85
2. RAM, Paul McCartney		£2.40	£2.06
3. FOUR WAY			
4. STREET, Crosby, Stills, Nash & Young		£4.30	£3.70
4. MUD SLIDE Slim, James Taylor		£2.15	£1.85
5. OSIRIS, Osibisa		£2.29	£1.95

Cheques or postal orders only
POST FREE

Title	Artist	Usual Price	OUR PRICE
6. NANTUCKET SLEIGHRIDE, Mountain		£2.15	£1.85
7. HOUSE ON THE HILL, Audience		£2.15	£1.85
8. SONGS FOR BEGINNERS, Graham Nash		£2.40	£2.06
9. TAPESTRY, Carole King		£2.15	£1.85
10. SUMMER SOLISTICE			
11. Tim Hart, Maddy Prior		£2.15	£1.85

Obtainable
From The Following Branches
Or by mail order from Musicland:Music House:
12 Neasden lane N.W.10

MUSICLAND

11a CHURCH STREET, KINGSTON, SURREY 546-7332
44 BERNICK STREET, LONDON, W.1 734-5626
44 LEWISHAM HIGH STREET, LEWISHAM, S.W.13 852-1223
53 WATLING AVENUE, BURNT OAK, EDGWARE, MIDDLESEX. 952-1021
126, HIGH STREET, WATFORD, HERTS. 92-42510
131 KILBURN HIGH ROAD, KILBURN, LONDON, N.W.6 824-9657
226 HIGH ROAD, HOUNSLOW, MIDDLESEX. 570-2854
229 PORTOBELLO ROAD, LONDON, W.11 299-2077
94 BROMPTON ROAD, KNIGHTSBRIDGE, LONDON, S.W.3 589-2818
4 KING'S ROAD, CHELSEA, LONDON, S.W.3 584-13185
100 BROADWAY, BARNINGHAM, W.S. 579-4900
54 SHEPHERDS BUSH MARKET, UXBRODE ROAD, LONDON, W.5 743-2332

MUSICLAND

NOW EXTENDED 'TIL 26th JUNE
MAIL ORDER BY RETURN OF POST
YOU CAN ORDER ANY ALBUM YOU WISH AT 15% OFF USUAL RETAIL PRICE
JUST DEDUCT 15% FROM THE USUAL RETAIL PRICE

VICKI WICKHAM talks to new rock luminary BUZZY LINHART

there reading was just not my thing. And there was a specific way they wanted you to stand and an angle you had to hold your hat at regardless of whether it sounded right.

"Finally it came to the Ear Test final, when a guy sat down at a piano and played notes and you'd say what they were, and he'd play a chord and you'd have to write down what he'd play. And I had 100 per cent score right through the last six months and this was the final and I again got 100 per cent marks.

"But the next day on the bulletin board it should have said 40, which is the way of scoring 100, but it said 39. I went into the office and said there was a misprint. The guy said "What was it on? And I said "The Ear Test final", and he said there was no way they gave full marks in ear test 'cos nobody had got perfect hearing, and nobody was perfect.

"And god it was just a

Jazzscene

You can't fight City Hall

IN the 1940s pianist Sadik Hakim played and recorded with all of them — Bird, Prez, Ben, Dexter, Lockjaw. He was known as Argonne Thornton in those days.

In the 1950s he blew with the James Moody Band, Buddy Tate, Louis Metcalf and other top mainstainers.

In the 1960s he made the first album under his own name and he hasn't done another since.

Recognition has been slow in coming for the 49-year-old pianoman from Duluth, Minnesota, who now makes his home in Montreal, Canada. And part of the explanation lies in his steadfast refusal to sell out.

A story he relates illustrates the point. "I was supposed to record for Riverside Records but they wanted to use fellows that were on their staff, like Philly Joe Jones and Wilbur Ware."

"I love both these guys and they both play great but at that time I had my own trio and the guys I was playing with were very good and they fitted what I was doing. Naturally I wanted to use them."

"The company said I had to use their guys so I said if

Pianist Sadik Hakim talks to Mark Gardner

I couldn't use who I wanted I wasn't exposed or recorded that much." Somehow fortune has not smiled on Sadik but he is not bitter about it. In 1945 he made the famous "Ko-Ko," "Billie's Bounce," "Now's The Time" session with CCharlie Parker and Dizzy Gil-



lespie for Savoy. He never got paid for the date because he was a non-union member at the time.

"That didn't matter because I was very happy to play anything with Charlie," he says. "I fused with Charlie Parker for about two and a half years. All I can say is he was a genius. Whatever he had undertaken, he would have been a genius."

He just seemed to have the mind to go right to the crux of the matter. I think he had a photographic memory. Some of the things he came out with, night after night and song after song, were just incredible."

"This worked with Lester Young for nearly four years. I think my association with Lester was one of the best musical periods of my life," he recalls.

"He was a beautiful man, a beautiful soloist. One of the things I guess people don't realize is that Lester contributed much to the way that Miles played. According to Sadik, Miles would always sit in with the Young Band when they went to St. Louis. He really dug Prez at the time and I think much of his style, if you listen to him closely, was from Prez."

"I loved the fruitful period with Prez but his disappointments. Few listeners know it but Hakim was the author of the Young Band's hit "Jimpin' with Symphony Sid" which was recorded by many jazz groups and became the theme tune of Symphony Sid's radio show from the Royal Roost.

"The credit for the song was given to Lester. When we recorded it Prez told me, 'We want to play some blues

for Symphony Sid. Have you got any melody in mind? So I just played this melody and we did it in one take. Whoever put the credits down put it under Lester's name. That's the way these things happen."

"Naturally the song was recorded by many people and I wish I had had sense enough to put it down under my name because I'd probably be a little bit more financially stable than I am now!"

Sadik is grateful that he was around during the bebop and post-bop era. "I think the attitude of musicians in the forties and fifties was more to help one another and listen to one another. I used to go to Bud Powell's house. I used to go to Monk's house and Monk used to come up to my house. We used to exchange ideas. There was no such thing at that time of trying to cut each other."

"It seemed like more musicians gathered and got together in New York then. Everybody was trying to learn in fact. I'm still wrapped up in everybody hides as if it's a military secret to know about music."

"If you are trying to learn how to play you should be able to go to the guys who can play so that they can impart to you the same thing with the younger fellows. They have a lot of ideas that the older fellows don't have so everybody can contribute something to the overall picture."

Hakim says that the new music does not do much for him. "I'm still wrapped up in people like Bud on piano and one of my favorite piano players now is Bill Evans who opened up new worlds. People like Herbie Hancock and Chick Corea have taken it further. Keith Jarrett is very good and there's the my perennial favourite Hank Jones who is the greatest I guess there will ever be."

"The first recording session Sadik was paid for was a date with Dexter Gordon for Savoy. From then on he was called up for many New York recordings, a number being for "underground" labels during the record ban year of 1948.

"In '49 he made his first trip to Montreal with Louis Metcalf. When James Moody returned from Europe in 1951 he chose Hakim as the band's pianist."

"This was one of the real fun bands I was with. We didn't make a lot of money but we did have a lot of fun playing together."

He enjoys life in Montreal although the scene there is often slow. Recently he has played with trumpeter Jonah Jones' group and with his own trio. A trip to New York earlier this year depressed him. "The jazz scene, for the size of the city, is nil; there's no jazz. It must be the time because there's much rock music rolling."

"It's discouraging to somebody like myself because I'm oriented into playing jazz. This is one of the reasons I've been playing alone quite a bit because you do have a single job. I'm able to play more or less what I want so it's not a problem."

"As soon as you have a group, if it's in any way jazz related, you don't seem to get a job."

Someone should record Sadik Hakim again. It is time he had another break.

MARK GARDNER

BASIE'S PASS MAN...

NORMAN 'DEWEY' KEENAN, Basie's bass player, rarely enjoys the limelight, fitting self-effacingly into the Count's rhythm section and dovetailing perfectly with the Count himself.

Not surprising therefore that he enjoyed the Count's greater emphasis on solo piano during the recent tour. "He's playing more, in response to a lot of requests and naturally, I don't mind. Gives me a chance to show off."

Keenan may have only the occasional chance to show off but his musicianship was as obvious this time as on the previous trips with Basie. He swings solidly and joins guitarist Freddie Greene and drummer Harold Jones in providing the perfect pulse for ensemble and solo alike. He's happy in the company of the young drummer and says this about him: "He's going to be one of the great drummers. He has the talent, the personality and he's a good reader — you don't find too many drummers that have that. And Harold can still be told things; he's not afraid to listen."

Keenan can afford to listen to advice from Norman whose career has encompassed a greater variety of musical situations than most. Born in 1916 he studied piano at first, converted to bass at school and spent the Thirties barstooling through the Southern states with various editions of the Tiny Bradshaw Orchestra. From there, after short spells with Lucky Millinder and Henry Wells, he joined Earl Bostic at Small's Paradise in New York, just in time to be in the beginning of modern jazz. Moonlighting over at Monroe's Uptown House, Norman jammed with Gillespie, Monk and Parker at the formative stages of what was later to be called bebop. He also fell under the spell of the revolutionary of the bass, Jimmy Blanton.

"My idol in the terms of modern bass playing. The way he used the chord structure and the harmonics opened the door for all the ad lib players of today. We have some fantastic bassists now — young ones like Buster Williams and Jimmy Garrison and those cats that play 'outside', they're all good. This boy that's on the tour with Ella, Frank de la Rosa, he's very young. And then you have some excellent players here in England — I hear them on Ronnie's, guys like Spike Heatley and Ron Mathewson."

Norman was later a founder member of the Coolie Williams big band and worked with the popular bluesman and alto player, Eddie Vinson for two years. He then concentrated on the New York recording scene, making rock 'n' roll sessions and working in the emerging folk scene with the Weavers, Pete Seeger and the like. He joined Harry Belafonte's touring troupe in 1957, circling the world, and visiting Britain in 1962.

After Belafonte, Norman became the first Negro musician on-screen in a regular TV show, appearing on "The Hootenanny Show" and concentrating on the folk world again. He then worked with the Community Artists Association, playing classical and choral music prior to joining the Basie band in March 1965. Six years on, he still speaks highly of the band.

"This is the nearest thing to the old Benny Carter band. You really get a musical education — you learn about phrasing, about timing. Once you've been with Carter, you were made — same here, once you leave this band, it's your loss. For me, as a youngster, this is a great band. For example, all the ex-Basiettes on the West Coast like Grover Mitchell and Al Aarons are doing wonderful."

"You know that things for big bands are not too tight now. Places like the Waldorf Astoria are not hiring bands like ours so we have to go on the road for long spells. We're trying to secure bookings in New York so we don't have to be away from our families for so long. We have a summer season with Tony Bennett at Westbury, Long Island, so maybe then we can relax a little." Before their European tour, Norman and Ella, the band toured the Orient for five weeks under George Wein's auspices and enjoyed a 10-day working holiday abroad the QE2. The Far East tour was gruelling but nevertheless rewarding in Norman's view.

PETER VACHER

They could teach you a thing or two



- Ian Anderson (of Jethro Tull)
- Kenny Ball
- Bill Bruford (Of Yes)
- Kenny Clare
- John Dankworth
- Alan Haven
- Bill Le Sage
- Jimmy Page
- Tony Reeves
- Steve Rye
- Ronnie Scott
- Derek Wadsworth



Would you like to take music lessons from these famous names? Would you like to learn the secret of their music? You can. For just 37p. That's what the book 'Let's Make Music—it's fun to play' will cost you. If you play an instrument, or if you want to play one, you'll learn more from the greats.

Let's Make Music

Get it from your bookseller or instrument retailer. Alternatively, fill in the coupon

To: IPC Specialist & Professional Press Ltd. (Sundry Sales), 40 Bowling Green Lane, London, EC1P 1DB

Please send me a copy of 'Let's Make Music—it's fun to play.'

I enclose cheque/p.o. for 37p

Name _____

Address _____

CAUGHT IN THE ACT STATESIDE

It's still Stan's sound

CURIOSITY to see how Stan Kenton's orchestra has been getting along without its leader since he fell ill two months ago. I caught the band first during a two night stand at Hollywood's Disneyland and they a couple of nights later at Donte's.

For the Disneyland appearance Charlie Barnet fronted the band. A mere figurehead, present presumably for his name value, he didn't even have his saxophone with him and made no attempt to conduct. The latter chore was handled very

capably by trombonist Dick Shearer.

Despite the dynamic leader's absence, Kenton's sound endured, perhaps in every arrangement. The heavy trombone choir and brass screams of "Maria" and the colorful textural patterns of Bill Holman's "Magna" chart were highlights.

The contemporary piano of Clifford Sifferlin, though in sharp contrast to Stan's own style, seemed to fit the band ideally. The music was further fortified by the conga work of Ramon Lopez, with strong support from Gary Todd on timbales and a truly astonishing performance by John Van Ohlen, one of the greatest of Kenton's long line of outstanding drummers.

The rhythm section, in fact, and the teamwork of the brass, made more of an impression than any individual soloists. However, there was some competent alto by Quin Davis and trombone by Wm. Jamieson. Gary Pack's trumpet seemed to lack warmth and continuity.

Sharing the bill with the

Kenton band at Disneyland was June Christy, retaining some of the standards she sang as Kenton's band singer in the 1950s. Her style and sound have held up remarkably well through the years, as was evidenced in "Bye Bye Baby," "Willow Weep For Me," and "How High The Moon."

There is still no word as to when Kenton will be able to return to the helm of his crew, but with or without him this is still one of the best organized and most spirited units in the dwindling contemporary big band jazz scene. —LEONARD FEATHER

LOU RAWLS

LOU RAWLS has just begun a four week gig at the Westside Room of the Plaza Hotel. In an hour long show, he made every possible attempt at diversification. The result was quite satisfying to the audience, though there

was no startling high points. Rawls still has a rough-edged, grainy timbre that suggests his blues and church background. This quality was best displayed in the Lennon-McCartney "Golden Slumbers" and a new song called "Natural Man," his latest release.

Lou's weakness is a tendency to seem at times out to be listening to the lyrical message. There are occasions when he delivers a song as if it is a little too familiar and other moments when he just doesn't seem to have enough thought to the meaning of the words.

"Stormy Monday," which used to be one of his great blues specialties, has changed through the years into a rather over-long, though not unamusing, spoken narration, in which he simulates the voices of both husband and wife in a series of domestic exchanges. In other words, it is no longer really the blues; Rawls is playing it for entertainment value, and from that standpoint it comes off reasonably well. —LEONARD FEATHER.

Fairport Convention

Angel Delight



FAIRPORT CONVENTION



ILPS 9162

ANGEL DELIGHT (Swarb, Simon, Peggy)

A census song written by committee on the perils of (largely) sharing a bathroom with a herd of large white British Landrace pigs. Thankfully, comma, we are all moving out by degrees and it keeps super-roady in pin money.

BANKS OF THE SWEET PRIMROSES (Swarb)

A grade "A" English folk song, not to be confused with the other English folk song which starts "As I lie in bed on a winters night . . ."

INSTRUMENTAL

Yet another medley of frantic dance tunes. One wonders exactly how many people get up in the middle of a side and sit down again to listen to the next track.

BONNY BLACK HAIR (Swarb)

A through and through straw-in-the-

boots folk song replete with open fields, autumn imagery. One for the Tom Jones fans.

SICKNESS AND DISEASES (Swarb)

"Nothing hath he who nothing doth". Especially true in these days of destructive sexual adventure. A warning to all those about to launch their frail human canoes on the raging river of clap.

LORD MARLBOROUGH (Swarb)

A childhood hero whose virtue has obviously survived to the 20th century. History lessons would be more realistic with a few more fellows like this.

SIR WILLIAM GOWER (Simon)

It took so long to assemble this song from the 4 or 5 versions we had that we compounded his crimes to make it more interesting. In retrospect the combination of infanticide and incest

would appear to be over doing it a bit. However, there is no claim for an increase in the wages of sin before the T.U.C.

BRIDGE OVER THE RIVER ASH (String Quartet)

Or Thames, or Danube or Manchester Ship Canal, or wherever we are at the time.

WIZARD OF THE WORLDLY GENE (Swarb)

We've all met at least one wizard.

THE JOURNEYMAN'S GRACE (Swarb and Simon)

Unfortunately Richard left the group before he told anyone what these words are about. Swarb tells us the tune is eloquently suitable for them, however.



pop albums

Stevie works wonders

STEVIE WONDER: "Where I'm Coming From" (Tamla Motown). We stopped calling him Little Stevie quite a while ago, but I guess soon we'll have to start calling him Stephen.

Because this album represents his final emergence from being just another cog in the Motown hit machine to become a fully-fedged songwriter/musician with something personal and worthwhile to say.

Not that Stevie really ever was just another cog; he has always stood slightly apart, remaining a instantly recognisable voice through all the successive "sounds" dictated by Motown producers. This album confirms his identity and reveals new depths: it really is impressive, with something of a "Set Pepper" feel in its conscious use of widely differing moods and styles and its touches of wry humour. He ranges over brassy good-time music ("Take Up A Course In Happiness") tender ballads ("Never Dreamed You'd Leave In Summer") and social comment on "I Wanna Talk To You," barbed conversation between Black and White. There's also the strange "Look Around" with its air of dreamy unreality, a stunning six-minute piece of electronic funk called "Do Yourself A Favour" and "Something Out Of The Blue" which, with its yearning melody line and woodwind and string accompaniment has a distinctly McCartney-ish feel. Stevie wrote all the songs, plays a lot of the instruments and had a hand in the arrangements, which make this a brilliant use of dynamics and changes of tempo. In a way it's a shame that this album bears the Tamla Motown logo, for it may prevent a lot of (so-called) "serious" rock fans from hearing an album which is whatever your taste, a solid delight. — A.L.



STEVIE WONDER: new depths

talent for composing songs with unusual lyrical construction. "I Never Did As I Was Told" and "The Lights Along The Highway," both co-written with Ernie Dunstall. His stabs at other people's hits, like "Daydream" and "Spinning Wheel," are less successful and rather heavy-handed — but on the correct material. Vince Hill is a natural, and there's quite enough of that to make this a worthwhile record. — R.C.

INDIAN SUMMER: (Neon). Unfortunately, this is the kind of band that this kind of label tends to attract. "Found In A Club" announced the sleeve notes. It's all extremely worthy and professional — but dare one say, a trifle dull? Organist Bob Jackson has a good technique, and is given good support by Colin Williams (guitar), Paul Hooper (drums) and Malcolm Barker (bass guitar). The songs are all originals, the cover design is attractive and the arrangements are neat. But why, whither and whence? The music churns on and does absolutely nothing. The lyrics are suitably poetic and arouse no passion or interest. It's difficult not to sound merely destructive and cynical. Give it a listen and see if you agree. If not, fine. But roll on winter. — C.W.

NANA MOKOURI AND HARRY BELAFONTE: "An Evening With" (RCA Victor). Belafonte has an unrivalled ability and desire to tackle anything musical. On this album he combines with Nana

MIKE MORTON CONGREGATION: "Nonstop Top 20" (Plexium). At just under a pound, this selection of hits like "My Sweet Lord," "Hot Love," and "Resurrection Shuffle," is a bargain for the boozey party organiser, who doesn't care too much about authenticity, but needs a good hopping beat. The Congregation include such luminaries as George Chisholm (mysteriously credited with playing trumpet) and drummer Mike Giles. Complete with vocals and a suitably inarticulate cover, it is ideal for sipping in beer and upsetting the neighbours. — C.W.

UNITED SONS OF AMERICA: "Greetings from the U.S.A." (Mercury SBL 6339436). Sound advice on the sleeve — "this album was made to play loud." The five songs, helped by some friends (Los Angeles String Quartet, Allen Beutler on sax and flute, and Mike Martin on piano) coast through driving, rhythmic rock. Nothing special, but all the same an attractive style. Keyboard man Gerry Blake and drummer Mike Huestis are both credited with vocals, I suspect that it is Blake's voice that is the one predominantly featured. If so he is gifted as a capable singer, with a smooth, gliding quality about his efforts. The eight minutes, forty seconds of "Friends" makes an impressive finale. — A.M.

ANDREAS THOMOPOULOS: "Born Out Of The Tears Of The Sun" and "Songs Of The Street" (Mushroom 200 MR1 and 100 MR 1). It's difficult for an Englishman to understand the plight of those who live under the Greek dictatorship. Most of us can only give a touch of patron- and the romantic nature sympathy. Thomopoulos' quiet, introvert songs bring one a little nearer understanding. "Songs Of The Street" is sung in Greek, but the English lyrics of the other album are fiercely pointed and possess the individual hopelessness of the best of Leonard Cohen transposed into a nationalistic reference. He writes his own songs, and accompanies himself on guitar and harmonica — sounding at times like early Dylan, but always with Greek accentuation. His songs are interesting, and not only to his fellow countrymen. His imagery is ambitious, being partially successful. There are instances of awkwardness, but these may be due to translation. — A.M.

VINCE HILL: "The Singer And The Song" (Columbia). For many years an above-average singer, Vince is now getting acclaim and success as one of Britain's most talented balladeers. This LP not only complements his reputation as a vocalist, but also shows he has a fair

and the romantic nature of the ten songs is ideally suited to their voices. They are sung in Greek, but from the sleeve notes an idea of the lyrics can be gained. On this evidence the two most appealing songs are "The Town Crier" and "The Baby Snake," both of which use the theme of freedom as their subject. — A.M.

"THE JOHN RENBOURN SAMPLER" (Transatlantic TRA-SAM 20). From the mid-sixties onwards there have been few British guitarists exercising a more original influence than Renbourn. Both as a solo performer and a member on Pentangle he has inspired many would-be imitators. The purpose of all samplers is to form an introduction or summary, and this one completes the task sensibly. The order of the tracks allows one to compare the raucous, gutsy blues and instrumentals of Renbourn's earlier days, like Blind Willie Johnson's "Nobody's Fault But Mine," with the formal "medievalism" of "Alman" and "Melancholy Galliard." Jacqui McShee, Terry Cox and Bert Jansch are also featured on the album. — A.M.

"BOB DAVENPORT AND THE MARSDEN RATTLES" (Trailer LER 3098). Bob draws his material from a number of sources but such is the strength of his interpretation that one readily associates these songs with him. The album, which was recorded live in Newcastle, South Shields and London, has a strong, Geordie content emphasised by the backing of the Marsden Rattlers.

One of the most interesting aspects of the record is the number of songs Bob has collected from the little-exploited source of 78's. These include "Granny's Old Armchair," of which the best known version is by Frank Crumit, "Gipsy Girl," and "I Wish I Was Single Again." Rivaling these in its fascination is the monologue "Nell," while "Geordieland 68," a powerful and sober epitaph to a declining region, is a stunning climax to the album. — A.M.

MARTIN CARTHY: "Landfall" (Philips). About eighteen months ago before he joined Steeleye Span, Martin Carthy made these tracks. The material is overwhelmingly traditional, with three modern songs — "His name is Andrew" by David Ackles, "January Man" by Dave Gould and "The Gravedigger's Song" by John Kirkpatrick.

The album does not compare favourably with work Carthy has done both before and after these recordings were made. But that is in part due to the tendency to expect a particularly high standard from a musician of such calibre. The tunes for "The Broomfield Hill" and "Brown Adam" were written by Martin, and they are two of the most attractive songs on the album. His unaccompanied version of "Cruel Mother" I found monotonous. Glowing with a more favourable light is his version of "Cold Hilly Windy Night." The song is also performed by Steeleye Span on their album, "Please To See The King." The production is partially poor, notably on "January Man," with a slight echo permeating Martin's unaccompanied singing. As he wrote the sleeve notes, Martin presumably is responsible for the sleeve design. This consists of a fiery monster devouring a Bank of Biafra pound note. A surprising gesture. — A.M.

CONDENSER

AKG Condenser microphones have been extensively used in this country on TV, in Sound Recording Studios & Theatres including the famous London Palladium for many years.

Today... AKG present their second generation of Condenser microphones C451 FET...



"We have used the C451 FET Mikes for over 18 months now and are highly delighted with the sound and so were other groups we have loaned them to."

says Mick Parish, sound engineer of The Equals.



"I have a selection of AKG Mikes including the C451 condenser" Pete Townshend of The Who.

Also recently invested in AKG C451, none other than Emerson, Lake & Palmer.



DYNAMIC



AKG dynamics are used in nearly every recording studio, as well as for Broadcasting and TV all over the country. Here are two popular models we recommend for stage P.A.



Both the D190 and D1000 have a wide frequency response, good directional characteristics and are easily serviceable on site. Both are available with cannon or DIN connectors in all impedances.



FOR IMPORTANT NEW SERVICE PLEASE SEE COUPON BELOW:

Interested in Full Literature:

Name

Name of Organisation

Address

*A.K.G. EQUIPMENT employ three electronic engineers dealing exclusively with microphones. If you wish to have an informal chat, without obligation, about the use of condenser microphones and the technical aspects of microphones in general, please write to us or telephone Mrs. Stenbridge for appointment.

A.K.G. EQUIPMENT LTD., 182-184 Campden Hill Road
Kensington, LONDON, W8 7AS. Tel: 01-229 3695



microphones



a four-page Melody Maker spotlight on sound techniques

Miking it with Bazz



SANTANA: use 18 microphones

THE trend for rock groups to mike up their instruments through small amplifiers and then through a large PA system instead of playing instruments directly through a large stack is catching on in this country.

It originated in the States — and it's making life hard for roadies who must now monitor and set up anything up to 20 microphones on a stage instead of one for each vocalist.

One of Britain's top roadies, Barrington Marsh-Ward or Bazz to his many friends and associates knows all the problems. Currently working for Graham Bell and Arc, Bazz is in great demand from American bands visiting England because of his wide knowledge of British halls.

Eric Clapton took him to the States on the last Derek and the Dominos tour. Johnny Winter and Santana insisted on his expertise on their recent trip to this country and the Continent and last week Bazz was working with the Band on their two Albert Hall concerts in London.

Santana, with their special percussion sounds, use a total of 18 microphones on stage, says Bazz. "They had three on the timbales, one on the bass guitar, one on the congas, four on the drum kit, two vocal mikes, one each on the two guitar amps, two on the piano and one on the Lesley organ, which takes some putting up.

"They have a specially built amplification system to take their percussion sound. Other groups could use it, but there are no others like it.

"They have one large studio mike over the drums which more or less picks up the lot. It's like a German sausage, three inches in circumference and it's better than using lots of mikes all over the drums. The mikes they use are RE 16 or RE 10s made by Electrovoice, an American firm and they are among the best in the business because of their low impedance. You get a good

—advice from top roadie Barrington Marsh-Ward

tone response even with a very long cable from them. Johnny Winter has three Shure Unisphere 565s for the vocals and eight set up around the drum kit. They have four Fender twin reverb amps and so the drummer needs a load of power to be heard above the instruments. They take the bottom skins off the drums and fix the mike inside to get the best sound.

"I don't think it's a really good idea but I wasn't the sound engineer for him. There were really more mikes than he actually needed — one on each drum and two overheads to pick up the cymbals is overdoing it a bit.

"The Band use a German make of microphone called Sennheisers which are shaped like cigars and were used in the Star Club in Hamburg when the Beatles were playing there long ago. For the guitar amp mikes they have an American make, an Altec-Lansing.

"They use a total of 20 on the stage — five for the vocals, two for each of the Lesleys, four on the drums, two on the guitar and bass and others strategically placed in cabinets here and there.

Hard

"Two years ago everybody was using loads of stacks to project the instruments, but now it's changed. With Derek and the Dominos we were using 16 mikes — Shure 545 Unidyne's. These stand up to a lot of hard treatment. You can drop them and it doesn't matter. The Who use these, I think, so that speaks for itself.

"Emerson, Lake and Palmer use AKG's and I use these with Graham Bell and Arc. They are very good and cost 50 a time so they ought to be. They have a low pick-up range so you don't catch everything that is going on in the background behind whoever is using the mike at the time.

"The ideal way to amplify guitars through PA systems is to put the mike actually inside the speaker cabinet. Many groups are using small amps — like 60 watt Fenders — instead of massive stacks.

"Groups have enormous PA systems. Santana's PA is capable of putting out 8,000 watts which they hardly ever use except in the biggest of concert halls. At Ham-mersmith Odeon we only had it on one and a half volume and the system goes up to a maximum of ten, so you can tell how loud it can get. It was still pretty loud at one and a half.

"If a group uses a thousand watts of PA in England you can bet that they will increase it substantially in the States where the halls are so much bigger. Watkins, a leader in the field of British PA systems, are always

experimenting with new ideas.

"At the Albert Hall the Band had 1,000 watts of PA with the speakers specially placed so as to get a good sound throw. Some groups just have the speakers pointing forwards, which means the people in the front row get blasted out and the ones at the back can't hear.

"The band had them pointing all round the hall, and some pointing upwards so you could hear right up at the top." — CHRIS CHARLES-WORTH.

So wide—so slender



Wide
—because of its wide frequency response: 30-20000 Hz

Slender
—it's less than 1/2 inch diameter

Elegant
(we could go on) —because of its matt chrome finish



Philips EL6042: a dynamic omni-directional microphone that's easy on the eye. For high quality audio that's easy on the ear. Just return the coupon and we'll tell you about its light weight, low impedance and all the other details that make Philips EL6042 just right for your equipment at only £32.00

PHILIPS



To: P & A Department, Pye Business Communications Limited, Orchard Road, Royston, Herts.

Please tell me more about Philips EL6042 slim-style high quality microphone.

Name _____

Address _____

T55

PYE BUSINESS COMMUNICATIONS LIMITED

PHC 21

McGUINNESS FLINT use SELMER

Hear their latest disc "Malt and Barley Blues"



Henri-Selmer & Co. Ltd.
Woodpack Lane, Baintree, Exsex
Tel.: Baintree 2191



Please send me free literature on amplifiers/speakers

Name _____

Address _____

My usual Selmer Dealer is _____

MM/19/6/71

microphones

THE microphone has many uses, one of them being to receive and amplify signals.

The other uses are not quite so scientifically obvious. There are some microphone owners who use their equipment in ways that would have shocked Adolf von Blitzenblatt, if he had anything at all to do with the invention, development and mass production of the instrument.

Fortunately he concerned himself more with the failure to produce a workable lawn mower in the late 17th century and was spared the technological holocaust to come. The early ponderous microphone of the type used by BBC sound radio and as pictured on the famous "London Calling" wall cal-

The Microphone: an historical analysis by Prof. C. Welch

ender, was of course quite unsuitable for anything other than announcing the falling-back in disarray of the British Expeditionary Force to France, or the sinking of the Oxford boat.

Transmitted

It was so heavy it took at least three burly announcers to move only a matter of inches, and messages could only be transmitted

to eager listeners by bel-

lowing in a rich baritone. Once, in the early days of the BBC National Service, a recitation of Alexander Pope's "Elegy On The Death Of A Costermonger," read in the series "Culture For The Common Man" came to an abrupt halt when the speaker fell into a paroxysm of coughing, and the programme went off the air.

Unlike Blitzenblatt's lawnmower, the microphone underwent remarkable im-

provement and within a few years became the small but powerful instrument in such heavy demand and constant use today.

Many "pop" groups use "mikes" as they are nicknamed by "singers," and it is here that usage becomes diversified.

For example, apart from bawling, screaming, wailing, croaking, bleating and emitting strangled cries with the aid of their hand-held umbilical cord, "pop" singers have now perfected

amazing feats of dexterity that would not be out of place in Bopo's Russian Circus.

Roger Daltrey of the Who long ago demonstrated just how microphone spinning, hurling, lassoing and juggling could rival any spectacle introduced by Old Man Bopo himself.

Bopo, it will be remembered, was filmed in the early twenties, performing tricks with lengths of rope and bull whips, mainly on counter-revolutionaries. A clip is frequently televised on Bank Holidays as an alternative to the film of the London to Brighton train journey in five minutes.

Stimulating

While Roger is past-master at lashing his mike over the heads of the rest of the Who, Tina Turner, is mistress of the phallic symbol.

Miss Turner, during her elevating and stimulating performances with the Ike and Tina Turner Revue, displays a relationship with her microphone, suitably sheathed one hastens to add, that is purely sexual.

She appears, by a long drawn out routine of erotic gestures, to endow decidedly unmechanical characteristics to her instrument; gestures which have been known to bring a hot flush to the cheeks.

Most of the big showbiz singers, Bassey, Sinatra, Jones, etc., have what is known in the trade as "microphone technique," which means they know both how to sing through and handle the mike.

Which is more than can be said for many amateur, and some professional singers who appear on the stand in clubs, pubs and ballrooms.

Some treat mikes like Jack the Ripper treated his surgical equipment.

There is always the blockhead who insists on blowing into his microphone to see if it is working, which has the effect of a force nine gale on the delicate moving parts.

Generation

Others simply drop them to the floor with a sickening thud, stand on them, or tap them with small hammers, grunting all the while: "Is it working?"

After such treatment, it is a glowing tribute to the work of a generation of engineers that the instrument is often still capable of carrying out its function.

Quite why so many with hideous voices find it necessary to amplify them is as great an enigma as faces the cameraman who labours under the burden of the ugly who wish their features to be immortalised on film.

It is a question that no doubt occurred to Adolf von Blitzenblatt; and would explain why he never actually invented the microphone and went on to fritter his substantial fortune on his ill-fated grass-cutting machinery, which incidentally and for the benefit of students, operated on a cross-threaded spindle of eccentric motion, encased in an oil bath, chain driven and powered by the four winds.



MIKE AND TINA TURNER: sexual relationship

MEET THE FAMILY.

We've been in the microphone business for over 40 years now.

And in all that time we've built up quite a family.

Ribbon mikes, moving coil mikes, headphones, stands, accessories, the lot.

Over 50 in fact.

All these products, made to the

same high acoustic quality that has set standards all over the world.

All these products are shown and explained in detail in the Beyer Dynamic Catalogue.

Which, if you are at all interested in better equipment, is something you should send for.



Tel Beyer Dynamic (GB) Ltd, 1 Clair Road, Hayes, Middx. HA9 6AA. Telephone Hayes 4248

Please send me full particulars and illustrated brochure of the Beyer Dynamic products.

Name _____

Address _____

BEYER DYNAMIC

Grampian

ESTABLISHED FOR 40 years.

Where design and quality matters.



Solid State 100 watt Amplifier. The coolest in the business!

Microphones—Omnidirectional Cardiod and Ribbon types—all impedances.

Grampian

GRAMPIAN REPRODUCERS LTD
HANWORTH TRADING ESTATE,
FELTHAM, MIDDLESEX.
TELEPHONE 01 894 9141

SOUND EQUIPMENT

microphones

MICROPHONES will play an important part in the success of the Electric Light Orchestra when this ambitious musical brainchild of Move lead guitarist Roy Wood takes the road later this year.

"Before we go on the road, we will have a pile of mikes and experiment to see what is best suited for each instrument," explained Roy, writer of all The Move's hits.

"We are already trying out a variety of pick-ups specially designed for us by John Birch, the Birmingham guitar maker. We will be using them for the strings as well as my bassoon and oboe.

"The French horn won't have a microphone because it's so loud the difficulty is keeping it quiet enough to be in balance. In any case, it will get picked up by the vocal mike.

"There will also be no need for a microphone for the drums because Bev Bevan is one of the loudest drummers in the world. He's a big basher and certainly doesn't require any amplification.

"If we did have to think about amplifying drums, I would feel inclined to experiment with contact mikes, using one for each drum and putting them through a mixer."

In the recording studios, the ELO have been using a Neumann for vocals and cello, a transistorised Neumann U87 for bassoon and AKG mikes for piano and other instruments.

"When we have wanted to get a distant piano sound with a bit of room echo on it we have used an AKG D24 mike," revealed Roy. "It is possible to get more room echo by having them omni-

ELO, ELO what's all this then?

directional and positioning them at the opposite side of the studio."

Roy Wood spends a lot of time creating sound effects at his home in select Little Aston at Sutton Coldfield, near Birmingham, by using a variety of microphone ideas.

"At home, I am not able to readily produce the effects I can in a studio with a proper console, so I have various mikes to recreate the same sounds," explained Roy.

Using a B. & O. 2000 tape recorder, made by Bang & Olufsen, he gets a rich vocal sound with a Beyer microphone, switching to a cheaper Japanese model for special effects like a Sparky-type sound.

"It's clapped out and this probably helps me to get this sound," admitted Roy.

He went on: "I am also able to get various vocal effects by using a throat mike. It produces a thick voice. You can't really make out the words. They are more or less sounds.

"To get a thin, nasal John Lennon-style sound, I use the mouthpiece of a telephone receiver as a mike. It is most effective."

In contrast to the sophisticated Shure microphones used by Roy and the rest of

the group in the final days of The Move on the road — they found them to be very directional, picking up the voices with a minimum of backing — the first mike ever used by Roy Wood was a Japanese tape recorder model.

"That was when I was with a group called The Falcons," he recalled. "At that time, we didn't know much about P.A. systems. We simply plugged into a guitar amp. The first P.A. system we had was a Vox with a Shure mike.

"The advantage of a good quality mike is that there is less chance of feedback whilst it is possible to get more volume out of it. With an inferior mike, you can't turn it above No. 1 without it screaming.

"My advice to any band just starting out, assuming they are not just doing it for fun, is to buy the best microphones they can afford right at the outset.

"Good mikes are even more important today with the trend towards putting a mike in front of each speaker, using small amps and relaying through the P.A. system.

"This enables you to have more control over the whole balance in the group. But it just won't work out, of

course, if you have poor mikes."

A final word of advice from Roy Wood: Look after your microphones. He points out that they are delicate pieces of equipment and should be treated with care.

"It's best to wrap each one in foam rubber and carry them together in a metal box so that they don't get knocked about when being moved with the heavy gear," said Roy.

"They should also be kept clean for the best results. It's a good thing to take the protection cage off and boil it every so often." — DENNIS DETHERIDGE



MOVE: special pick-ups

A little surprise for anyone who never thought they could afford a condenser mike.

For a long time now, condenser mikes have been expensive and rather frail.

Too expensive in fact and too frail for the majority of microphone users.

And although they remain the most sensitive kind of microphone around, nobody yet has made one that is cheap enough and tough enough to withstand ordinary use and ordinary budgets.

Until now.

After years of development the Calrec 600 series gives you all the supreme performance of a condenser microphone coupled with a practicality that no worthwhile group or performer could ignore.

The Calrec CM 654 costs only £34.95. And it's guaranteed for two years. Which means a good deal. Especially for you.

Which means a good deal.

Especially for you.



Distributors for the South, Scotland and overseas: Beyer Dynamic (GB) Ltd., 1 Clair Road, Haywards Heath, Sussex. Telephone: Haywards Heath 51003.

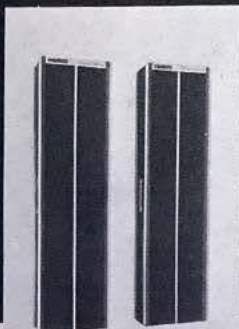
Calrec Recordings Limited, Regent Street, Holden Bridge, Yorks. Telephone: 2159.

Please send me your illustrated brochure of the Calrec range of microphones.

Name _____

Address _____

A new concept in Sound Reproduction by Shure



Shure VA302E Vocal Master Sound System:
Control console — amplifier and two speaker columns. Brings you the quality and versatility of recording studio control during live performances — both indoors and outdoors.



Please send me full information on the Shure VA302E Vocal Master Sound System.

Name _____

Address _____

Tel _____

SHURE

Shure Electronics Ltd. 14 Backlane Rd. London SE1

microphones



Having trouble electrifying your violin?

Then "stuff it with cotton wool, or even better Kapok which can be bought in Woolworths for filling cushions, and use a De Armond contact mike." Advice from East of Eden's Dave Arbus who has been playing and having trouble with amplifying violins for the last three years. Dave started off putting his mike through an ordinary stand microphone, apparently it looked good but he was not heard by anyone himself, but seeing a violinist in action did get people interested. The main problems that Dave has found have been feedback (which you get with any acoustic instrument when fitted with a pick up) and not being able to get enough volume to rise above the rest of the band. Dave has tried solid violins which would cut out the feedback problems and overcome volume restrictions, but as yet he has not found one that does not sound like "a million cats wailing."



MICROPHONES can be classified in several ways, according to their physical design (such as carbon, crystal, ceramic, ribbon, ribbon velocity, dynamic (moving-coil), capacitor (condenser), and semiconductor).

They can also be grouped in relation to their polar patterns (the plotted shape showing variation of microphone sensitivity at various angles) as directional, omnidirectional, bi-directional, poly-directional, super-directional, hyper-directional, and cardioid. Yet another category could refer to special application models, for example, lip, dual stereo, contact, lip, and lavalier.

The Encyclopaedia Britannica defines a microphone as a device for converting acoustic power into electric power which has essentially similar wave characteristics. There are many ways in which this conversion can be achieved, as indicated by the classifications above. Let's start our brief examination of these types with a glance at the now obsolete carbon microphone, although, of course, it is still widely used in telephony, aircraft and emergency communication systems.

Operating on the contact resistance variation principle, the sound pressure compresses the carbon granules and so produce an alternating electric resistance which modulates the current supplied by a battery at the rate of sound pressure change. Reasonably sensitive, easy to construct, but noisy, limited frequency response and introduces distortion.

Certain forms of crystalline structure (notably Rochelle Salt) will generate an electric voltage when subjected to mechanical stress, that is bent or twisted. This is called the piezo-electric effect, and is the principle of the crystal microphone, and of the man-fabricated ceramic materials. Configuration for this type of

Everything you ever wanted to know about mikes...

by Donald Aldous

microphone include the bimorph (two elements put together to increase sensitivity), the diaphragm actuated models, and the sound-cell, in which piezo elements are stacked in a pile. Reasonable frequency response, comparatively high output, but main disadvantage is their high internal impedance, which means that the unit must not be located too far from the pre-amplifier input. This means long leads (over, say, 30ft) are not acceptable, and all connecting leads must be properly screened and the shielding earthed.

Another type of microphone is the ribbon (or velocity), in which a very thin metallic ribbon is suspended in a strong magnetic field. Sound waves cause the ribbon to vibrate in the magnetic field generating a voltage corresponding to the particle velocity of the wave, hence its name. The actual impedance of the ribbon is very low—a fraction of an ohm—and so an impedance matching transformer is built into the case.

The polar diagram is a figure-of-eight, which means that the microphones are alive to sounds at right angles to the axis, but have little response (dependent upon the extent of reflections) at the sides. Essentially studio models, as they are susceptible to outdoor wind noises. Usually bi-directional, a ribbon type can be made uni-directional by means of an acoustic labyrinth or cavity enclosing the rear of the ribbon fitted inside the casing. Capable of high-quality performance.

In dynamic microphones, a diaphragm is attached to a coil which vibrates in a magnetic field. The output impedance is low and a matchless transformer is required. This type is generally omnidirectional, but becomes slightly directional at high frequencies. This effect can be increased by fitting an acoustic baffle over the front. Certain kinds of dynamic microphones are constructed with a phase-shifting network behind the diaphragm, open to the air, which transforms the polar characteristic into a

heart-shape or cardioid. This makes it noise-discriminating against unwanted sounds from its rear.

Condenser (or capacitor) microphones are suitable for high-grade studio recording and, in its basic form, this type is pressure-operated with a diaphragm forming one plate and the other a fixed back plate. This is a capsule and requires a polarizing voltage. Vibration of the diaphragm causes changes in the capacitance, and a voltage change occurs across the capsule due to current changes through a high value load resistor.

A small pre-amplifier is usually fitted inside the microphone body, so that a much lower output impedance can be obtained. By modifying how the polarizing voltage is applied, the polar curve can be changed from omnidirectional or cardioid. In one model as many as nine different directivity patterns can be obtained by switching the polarizing supply. A multi-core cable connects the microphone assembly to the specific penultimate, normally mains operated, which can be sited 20 to 30ft. distant.

The first capacitor designs used thermionic valve amplifiers, but the coming of the transistor has introduced new techniques, for instance, the capsule can be arranged in a circuit to modulate a radio-frequency oscillator (which is crystal controlled to improve stability and reduce noise), whose output is demodulated, amplified, and passed through an RF filter, all inside the microphone housing. This type of transistor arrangement requires only a low voltage supply and draws low current.

Another type of capacitor microphone can be powered from internal mercury cells. This version is intended for field use and is often fitted with an integral wind-shield. FET (field effect transistor) pre-amplifiers are also

used in some capacitor type microphones, for instance, by AKG.

All the microphones so far described can be placed in the categories of pressure-operated (that is, moving element is open to the air on one side only) or pressure-gradient (as when both sides of the diaphragm are open to the air), or cardioid (double-transducer, or mixture of the first two types).

In addition to the fairly conventional types of microphone already discussed, there are many models designed for specific purposes. For example, the highly directional types (sometimes using a large parabolic reflector) for sound pick up of birds or animal sounds at a distance, which includes so-called line types or rifle or gun versions that can be aimed at the desired area.

The lip (or noise-cancelling) microphone consists of a cardioid element, dynamic or ribbon, which has its bass response considerably curtailed. It is placed close to the mouth at a distance determined by a guard, and there is good discrimination against unwanted sounds in relation to the close speaking voice, of, say, a sports commentator. A lavalier microphone, usually dynamic, worn on a cord around the neck is used for film and TV interviews where it may be impossible to position a stand-type microphone.

The dynamic microphone is often employed with a radio microphone link that replaces the microphone cable. Miniature FM/VHF transmitters are used, which with transistors make small power demands, and offer good signal/noise ratio.

Lastly, contact microphones are employed for any application where vibrations via a solid medium are to be recorded. Not usually used for speech, although a throat microphone comes into this category. A better example is when fitted to an electric guitar, which with transistors makes small power demands, and offers good signal/noise ratio.

To minimize these effects the dynamic element should be insulated from the microphone body and a special shielded cable employed. To reduce wind noises and "popping" sounds from close proximity use of microphones, various shapes and sizes of wind screens are available, made of polyurethane foam and/or wire mesh. Rain shields are also available for use in wet weather.

All high-grade microphones are delicate and expensive devices, and are easily damaged by rough treatment. Handle them with as much care as you would a valuable piece of china. Many microphones, especially capacitor types, are affected by dampness and dirt, so when not in use wrap them up and store in a box in a cool, dry place. Do not blow into them to test whether "live"—gently tap or scratch the case.

PEIKER MICROPHONES FROM HOHNER



DD 121 HL
£4.90



TM 91 HL
£7.50



TM 40 N
£32.00



TM 17 N
£28.50



TM 102 N
£18.90

ALL COME WITH STAND ADAPTOR
(Prices shown are suggested retail prices)

FOR FURTHER INFORMATION ASK AT YOUR MUSIC SHOP OR SEND FOR OUR ILLUSTRATED BROCHURE to Dept. MM4 at the address below

M. HOHNER LTD., 39-45 COLDHARBOUR LANE, LONDON, SE5 9NR Tel: 01-733 4411/4

The Christie way

A MICROPHONE becomes a shuttlecock in the expressively mobile hands of singer Tony Christie, whose appearance at the top of the chart is the result of 10 years as a popular club singer around his native Doncaster.

His agility with the mike is a manoeuvre he practised for weeks—and it's remarkable that he has dropped it only once in his entire career. Always destined to become a singer, he started exercising his larynx as a choirboy and by the time he had reached the charts with "Las Vegas," closely followed by his current success, "I Did What I Did For Maria."

Now he is being compared to Tom Jones and one of the first luxuries of his lucrative leap to fame has been the exchange of his modest 60-watt Dynacord amplifier, which he



has possessed for eight years, for a brand new 120-watt with greater power.

"The more power you have, the easier it is on your voice, and the better quality you get," he explains. "I've remained faithful to my microphone and can only say that it suits me personally. It is a Shure Urdyne which I've had for eight years."

"The proper use of a mike is a matter of experience, picked up on the way. Quite obviously one must always keep it at the right distance from the mouth to maintain the same volume on soft and loud notes. This is quite an art which comes with practice."

"I hold the mike as I would hold any pole, which means in the palm of the hand, with my fingers wrapped around it. I always use a shield over it to combat the P's and T's and absorb the moisture from my breath, which could otherwise cause rusting."

"It is essential to have your equipment serviced regularly, as one wire out of place can affect the whole tone. And you should keep your mike, like I do, in a foam-lined box to protect it during transit."

"Avoid standing on the lead, especially if you've got the mike at your side and suddenly move it towards your mouth, which could pull out the wires and do a lot of damage. The mike is a delicate object and must be treated with care if you're going to get the best out of it."

The future is rosy for 28-year-old Tony, who is self-taught and plays piano and guitar by ear. He is negotiating this summer season, a countrywide tour and a pantomime, with everything happening since his records changed the scene.—CHRIS HAYES.

ANY QUESTIONS?

WHAT equipment is used by Rory Gallagher and his supporting musicians? — Andrew McPhay, Dundee.

Rory plays a Fender Stratocaster, a Fender Telecaster and a Martin D35. He uses a Vox AC30 amplifier, occasionally with a treble booster, or a Stramp Power Baby Compact amplifier containing two 12-inch 100-watt Celestion speakers. For large halls he links his amp with the PA, which is a Stramp 400-watt six-channel system, with eight columns each containing two 12-inch speakers and horn units. Jerry McAvoy plays a Fender Precision bass through a Stramp 100-watt bass stack with two 2 x 15 cabinets each employing two Isophon speakers. Wilgar Campbell has a Hayman drum kit with Avedis Zildjian cymbals. Stramp amplification is made in Germany and exclusively distributed in the UK by Shepherds Bush instrument dealer Maurice Plaqueat.

The pick-up covers of my Fender Jazzmaster have yellowed. Is there any substance available for bringing them back to their



JULIAN CUSACK of SPYROGIRA

former white finish, and if not, where can I get replacements and what would they cost? — Graham Newton, Alveston, Derby.

Unfortunately the colour cannot be restored, but you can obtain replacements for approximately £1 each from Dallas Arbitler Ltd, 10-18 Clifton Street, London EC2, who are exclusive UK distributors for Fender.

What equipment is used by Procol Harum? (Stefano

Cleofioricello, Rome, Italy). When will their next LP be released and when are they going to tour again? — A. Croft, Bognor Regis.

Gary Booker plays piano, usually a grand, and uses a length of elastic, fixed to the soundboard with drawing pins, pressing one mike against the treble end and another against the bass end. Both mikes are Jax, made in Japan, and bought in the States. These go through two 100-watt Hiwatt amps, each with two 4 x 12 inch Hiwatt columns. Barry Wilson has a Ludwig double drum kit with 22 and 24 inch bass drum, one 13 inch and two 14 inch tom-toms and one 16 inch and one 13 inch floor tom-toms, with 10 Avedis Zildjian cymbals, ranging from 8 to 22 inches. His sticks are Ludwig 2S. Chris Coppinger, who used to double on organ, now concentrates on bass guitar and his instrument is an Ampeg played through an Ampeg SVT 300-watt amp with three 4 x 12 Hiwatt cabinets. Procol Harum are at present look-

ing for an organist, who will play a Hammond B3 with two Leslie tone cabinets, which is their standard set-up. They also have to replace lead guitarist Robin Trower, who has left to form his own group. Their PA is a WEM 1,200 watt comprising eight 4 x 12 columns and four horn columns with two Audio-master mixers and ten 100-watt slave amps. Their newest LP, titled "Broken Barricades," was released on June 4 on Chrysalis (Island). They will not be touring this country for a while as they go off to the States for a tour at the end of June. — PETER WALTERS, road manager for Procol Harum.

Is there a guitar book which will help me to "ad lib"? — Sidney Green, Barking.

The Lute Society has a working drawing available by one of the best modern lute makers and it can be obtained for £1.50 plus 5p postage from Diana Poulton, secretary of the Lute Society, whose address is 5 Wilton Square, Islington, London N1 3DL. Helpful articles appeared in the Lute Society Journal Vol 2 (1969), which Diana can supply for £1.10, and the Galpin Society Journal Vol 21 (1968), available from Jeremy Montague, secretary of the Galpin Society, at 7 Pickwick Road, London SE21, who will state the price for a s.a.e.

How did George Harrison get the crying sound from his guitar in "While My Guitar Gently Weeps"? M. Graham, Brixton.

The sound was achieved by using a tremolo arm and bending the strings. It was amplified and turned into feedback. As a fan of the incomparable Mario Lanza, I would like to get a book of his popular songs. Lynnn Jones, Derby.

Songs Sung By Mario Lanza (Robbins/FDH) include "Because You're Mine," "Be My Love," "The Loveliest Night of the Year," etc. Available at any music shop, price 30p.

tury R. R. Schmitt violin into an ARG D190 mite on a stand and it goes through the group's 300-watt WEM PA. The advantage of amplifying the violin in this way is that you get a much better tone, with more clarity, than you would with a pick-up on the instrument, which is the usual method. Julian also gets a much better idea of what he sounds like in relation to the rest of the band, because everything goes through the PA. The only disadvantage of this method, which is probably why most bands do not like it, is that you have to stay close to the mike and therefore can't do any dancing about. — Sound Engineer PETER BALL, who worked in their forthcoming LP.

Are there any books on making a lute or can you put me in touch with an authority on lutes? — Tim Jacob, Woodbridge, Suffolk.

Are there any books on making a lute or can you put me in touch with an authority on lutes? — Tim Jacob, Woodbridge, Suffolk.

How did George Harrison get the crying sound from his guitar in "While My Guitar Gently Weeps"? M. Graham, Brixton.

The sound was achieved by using a tremolo arm and bending the strings. It was amplified and turned into feedback. As a fan of the incomparable Mario Lanza, I would like to get a book of his popular songs. Lynnn Jones, Derby.

Songs Sung By Mario Lanza (Robbins/FDH) include "Because You're Mine," "Be My Love," "The Loveliest Night of the Year," etc. Available at any music shop, price 30p.

SOUL FOOD

PYE have joined the battle against the Soul bootleggers.

On July 9 they will issue The Platters' oldie, "Sweet Sweet Lovin'." The record has become a sought after item since its release in 1966 and recently bootleg copies have been appearing in the North of England.

"We hope potential buyers will hold on and stay clear of these poorly pressed bootlegs," says Pye's product coordinator, Dave McAleer. Flipside of the record will be "Going Back To Detroit." Presumably Pye would like to emulate the success of Tami Lynn's record, which was issued by Mojo after being bootlegged by North.

Meanwhile, it looks like Mojo have picked another winner with their re-release this week of the Fascinations' oldie, "Girls Are Out To Get You," a long-time discotheque favourite written and produced by Curtis Mayfield.

Stax's Isaac Hayes, somewhat overshadowed lately in the soul-giant stakes by Mayfield and Donny Hathaway, is writing the score for the film Shaft, about a Black private eye. Stax are also distributing the soundtrack of another "Black Consciousness" film, Sweet Sweetback's Badass Song, currently America's hottest movie. It's the work of actor/director/writer/composer Melvin Van Peebles and features progressive soul outfit, Earth, Wind and Fire.

Also new from Stax (and hopefully for release here) a stunning album called "Kim Kim Kim" from ex-Motown girl Kim Weston. It's the best thing she's ever done and is produced by husband, Mickey Stevenson, another Motown graduate. Deep Soul freaks should also watch out for the "Best of Two Worlds" album by the incredible Soul Children, proteges of David Porter and his new partner, Ronnie Williams.

Veteran New Orleans producer/writer/pianist Allen Toussaint, man behind many brilliant records by Lee Dorsey, Betty Harris and others, is now performing under his own name on Scepter. West Coast recording wizard Wally Heider was called to Indianapolis to tape the Jackson Five for a probable "live" album.

Session girl, Jeanie Greene, who is heard on most of Percy Sledge's records, is cutting an album for Elektra in Muscle Shoals. Veteran hitmakers Little Anthony and the Imperials have joined Janus. Watch out for the Temptations on BBC 2's Flip Wilson Show on Sunday. Those (including me) who were completely unmoved by the excesses of Funkadelic will probably welcome the news that the group will be without an outlet over here now that the deal between Janus/Westbound records and Pye has ended. Less happily, the deal also covered acts like Cissy Houston and the Detroit Emeralds.

Sour thought for the week: Okay, so it's nice to see those oldies by Tami Lynn and the Elgins doing so well. But if we (the public, the record companies and the media) paid half as much attention to the new soul music coming out of America the scene over here would be a whole lot healthier.

ALAN LEWIS

YOUR QUERIES should be sent to Any Questions Melody Maker, 161 Fleet St., London, EC4. Each question MUST be accompanied by this coupon.

MELODY MAKER
READER SERVICE
ANY QUESTIONS

Stick 'em up Posters ONLY 25p PER POSTER

all posters 20"x30"



1 Edgar Broughton



2



3



4



5



6 Black & White



7



8 Frank Zappa



9



10



11 Black & White



12

why pay more for
HIGH QUALITY POSTERS



13



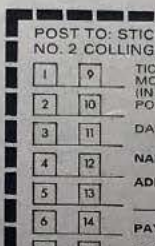
14



15



16



17

POST TO: STICK 'EM UP POSTERS
NO. 2 COLLINGHAM GARDENS, LONDON, SW5 0HW

1	9	TICK APPROPRIATE BOX FOR POSTER REQUIRED. IF MORE THAN ONE POSTER IS REQUIRED, WRITE NUMBER (IN FIGURES) NEXT TO APPROPRIATE BOX. CHEQUES AND POSTAL ORDERS TO BE MADE PAYABLE TO A.L. CHAPMAN. MONEY BACK GUARANTEE WITHIN SEVEN DAYS IF NOT SATISFIED. TRADE INQUIRIES WELCOME.
2	10	
3	11	
4	12	
5	13	
6	14	
7	15	
8	16	

NAME _____
ADDRESS _____
PAYMENT ENCLOSED £ _____
POST & PACKING 15p £ _____
TOTAL £ _____

1 POSTER 25p—5 POSTERS £1 all posters in colour



WILLEM BREUKER: "Instant Composers Pool 007A." Groups: Aus Berchtesgaden; Serendipity; Francois le Marin; Nineteen Voices; Introduction And First Entrance Of The Horsemen; Song Of The Lutanian Bull II; Less Mich Nicht; Weinen IV; Touches; Fascinating Apple; Snelheid 40-70; Gib Mir Noch Ein Spielchen; Mir Schinken; Tussen De Dijen Van 'n Mokkel; Five Songs From The Lutanian Bull (ICP 007A).



WILLEM BREUKER: outstanding

Writings of Breuker

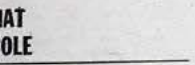
music, particularly "Snelheid 40-70," which is a duet for John Tchical's pure, singing alto and Breuker's contorted bass-clarinet. "Gib Mir Noch" comes from the session which produced Gunter Hampel's album "The 8th of July, 1969," and is 75 seconds of popular song featuring Jeanne Lee.

Obviously there's too much music here to describe in detail, and I can but recommend the playing of Rob du Bois on piano and organ, and Willem van Manen's amazing trombone, particularly on side two.

"The Message" is an opera written by Breuker, and this performance was recorded live at the Micky Theatre in Loenersloot. Certainly you can hear the audience responding — most amusingly as the quasi-classical "Overture" disintegrates into some humorous clarinet antics.

"Suffering" is a sombre elegy, with most delicate writing for the three horns, while "Suicide Song" has a bizarre Breuker vocal and "Collision Stomp" lives up to its name with a cod-Dixieland bash. One of the most outstanding movements is "Trauermusik" which mopes along like a limping, weeping clown, much in the subdued-brassy food of Wagner's "Trauersinfonie." Van Manen proves himself to be a superbly resourceful trombonist here, penetrating the reeds' meandering lines with a jabbing, staccato improvisation which rivals Paul Rutherford. Bennink's alto solo is as hairy and scary as you'd wish.

Willem Breuker is an astonishing musician, and these albums reflect his very interesting and broad concept of music. Hear them.—R.W.



NAT KING COLE

NAT KING COLE: "Anatomy of a Jam Session," Black Market Stuff (four takes); Laguna Leap (three takes); I'll Never Be The Same (two takes); Swingin' On Central (two takes); Kicks (Polydor Select 2640 107).

Sunset All Stars: Nat Cole (piano), Charlie Shavers

(trumpet), Herbie Haymer (tenor), John Simmons (bass), Buddy Rich (drums) Hollywood, 9/4/45.

In many respects this is a little classic of its type and time. The musicians—all highly skilled performers and experienced swingers—were chosen by producer Eddie Laguna to improve hot and happy small-group jazz for his Sunset label. Tenorist Haymer was the titular head. The original 78 rpm coupling of "Laguna Leap" and "Black Market Stuff" achieved some popularity in Britain during those post-war years.

But this was a period when bop and New Orleans revivalism were beginning to take hold, and so the sterling jazz qualities of these performances were not very widely recognized.

Much later, when more or less the entire session was released on Fontana under the title "Kicks," it was easy to appreciate the instrumental brilliance (the spontaneity, the tremendous out-going feeling and rhythmic thrust of such Forties jazz as this. It's music to smile, not frown over.)

Truly the music is ageless in the best sense, though it can be dated of course by the rhythmic approach (late-period Swing with a few "modern" touches) as well as by what the sleeve calls pre-echoes of bop.

Side one starts with a false start of "Black Market" and an unfinished take which is blown-down by Shavers who has goofed in his solo.

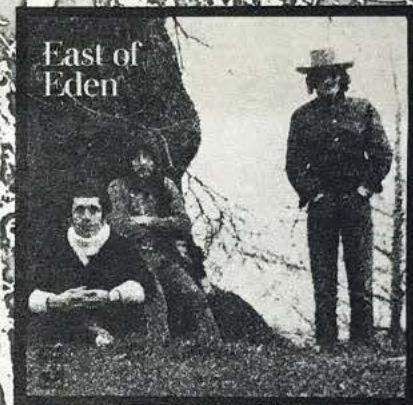
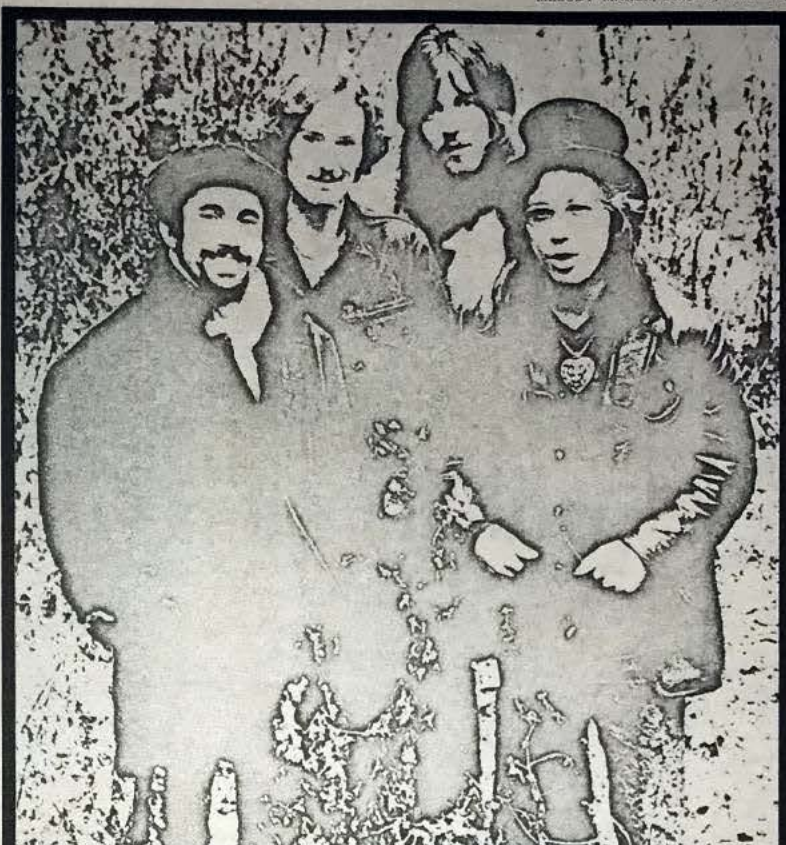
Even before the first complete take it is clear this is going to be straight-down-the-line stuff—good tempo and beat, togetherness, plenty of improvisation in solo choruses. Each take shows differences in the players' conceptions, Haymer and Cole being especially surprising. One try, with a different routine, has to be cut off in its prime. All very interesting.

On "Laguna," a slightly bop-inflected number, Cole romps like the clappers, with satisfactory modifications each time. Shavers is at his exuberant best: high, quick and staccato, Haymer pays homage to the great Chu Berry, and Rich and Simmons get sharply get sharply into the action.

Both takes of "Never"—the album's one ballad outing—bring out the romantic nature of Shavers' trumpet, and confirm its technical excellence. "Central" is an upish blues: smart ensembles and solos full of character and in Shavers' case, a fierce sort of humour.

The final six-minute extemporisation on the "Honey-suckle" sequence includes duetting by piano and muted trumpet which, in its informal but expert way, somehow typifies the spirit of the good old days of impromptu jams.

To round off a thoroughly enjoyable compilation, this Black Lion production (by Alan Bates) is admirably recorded and cleaned up and sensibly presented with the fine original Alun Morgan liner notes. Collectors who don't have it, go forth now.—M.J.



East of Eden

East of Eden

SHVE 792

In brief

FRANK WESS: "Wess To Memphis" (Stax 2362 011). Flutes make a nice, friendly, gentle sort of noise — except at the times when Roland Kirk is at his most insubstantial — and there seems always to be the chance that a flutist recording will make it with that ill-understood monster, the man in the street. The MITS stands a better-than-usual chance of being a grip with "Wess To Memphis" (Stax 2362 011), because it features the warmly melodic and often blithely flute of Frank Wess in a neat, uncluttered but

unimaginative setting, working on pleasantly funky tunes and suchlike. Willow Weep For Me" is one of the best and best known, and a very assured example of flute playing it is — hopping along elegantly over the Stax (Muscle Shoals?) rhythm department. "Fool On The Hill" also by songwriters of repute, and "Ooh Child" the solo of Eli Fountain who had something to do with co-production. Not easy to appreciate why herds of producers, co-ditto, engineers and re-mix engineers are needed to help Wess come up with this flute-and-band dish,

professional though the cooking is; but that's life I guess in Memphis or even Muscle Shoals, where these tracks were cut. "Under Hog," Westward Ho," Ray Bryant's "Cubano" (one of the more successful titles so far as flute-blowing is concerned), and Steve Wonder's "Signed, Sealed, Delivered" are other tunes here. "Catchy" is a "Tin Whistle Boogie" type of tune on which vibes and wah-wah-guitar combine for an outing before flute and brass take over. Good sound, but unfortunately my copy "sticks" on this track. —M.J.



Harvest Records, London, W1A 1ES. Members of the first class. International leader in electronic Records and Tapes.

PULSE



News from the heart of the music scene

Guitar foursome from Selmer

FOUR new Gibson guitars are now being marketed in the UK by Selmer.

The SG200 is a double cutaway model with a body of clear grade poplar finished in on-checking polycron as highly polished walnut. The fingerboard is rosewood with dotted inlays and the 22 frets are nickel silver. The bridge has been newly designed with means to adjust the intonation.

There are two pick-ups, one rhythm and one lead, both fully adjustable in height and set in solid brass mounting rings. The guitar has volume and tone controls and two "on-off" slide switches. A standby effect is created when both switches are in the "off" position. The system is free of intermodulation.

The SG100 is exactly the same, but with a single pick-up. The SB400 is a long scale (34 1/2 inch) double cutaway bass guitar with similar features and finish to the SG100 and 200. The SB300 normal scale bass has the same specification as the SB400, but a scale length of 30 1/2 inches.

Winwood US album withdrawn

UNITED Artists Inc. have agreed to withdraw all existing copies of the double album "Winwood" released last month in America only, which has been the subject of a recent temporary restraining injunction obtained by Steve Winwood and Island Records Ltd in Los Angeles.

Announcing the decision, made after amicable discussions between UA British head Martin Davis and Winwood's manager, Chris Blackwell, UA said that although they felt the set was of considerable merit they were more interested in retaining artist company relations which were of paramount importance.

The set included tracks from the Spencer Davis group, Traffic, Blind Faith, and material that featured Winwood jamming with friends including Eric Clapton.



STEVIE WINWOOD: considerable merit

VOX organ for homes and clubs

VOX have introduced a new Continental 301 electronic organ, developed from the earlier domestic model to provide enough amplification for public performances.

For use in homes and clubs, it includes all the standard features, plus built-in speakers, Electronic Gyration effect and 30-watt amplifier, plus extension socket for external speakers, which automatically cuts out the built-in speakers when plugged in.

Extra refinements include an earphone socket for silent practice, a 13-tone pedalboard and a stool. The organ is available with walnut or teak finish cabinet and costs £517.

A NEW and expanded service department, equipped with the latest electronic fault-finding equipment and staffed by skilled engineers trained by the Hammond Organ Co has been installed by Boosey and Hawkes at the Cavendish Organ Centre, 33 Margaret Street, London, W1.

Cavendish Organ Centre stocks a complete range of Hammond organs and also houses the B and H organ and musical instrument hire division, frequently used by the BBC. Manager is Bill Lee, who has been with the firm for many years and is available for advice on electronic organ problems.

MCA's gnome sweet gnome

THOSE kinky people who go around liberating plastic gnomes from gardens featuring these and such other kitsch objet d'art as ersatz wells and wheelbarrows should have a field day with the new promotion being operated by MCA Records.

For MCA are giving away 1,000 gnomes to promote their first single by Stack-

ridge — "Dora The Female Explorer." The only difference — these gnomes are cardboard cut-outs to stand in record shops.

But the gnome motif will also be used to promote Stockridge's first album which — like the single — was produced by former Four Penny Fritz Fryer.

MCA have also gone potty on badges — this time to promote Osibisa. They

produced 5,000 — which were snapped up so quickly by fans of the Afro-Rock group, they're now out of stock. So another 10,000 are being pressed. After Osibisa's concert at Brighton last week, fans were offering to pay money for badges.

TOSHIBA PRIZE

TOSHIBA cassette players have been supplied to Brit-

holiday camps featuring the voice of Radio One DeeJay Terry Wogan in connection with a weight-producing contest for campers which will bring winners a Toshiba 11-in portable TV. The cassette players and TV sets have been provided by Haninex (UK) Ltd.

It is Terry Wogan, of course, who features a

RUSSIAN VIP

IT isn't often that a completely unknown artist — unknown to Britain, that is — gets the high-powered, VIP treatment.

But such is the case with Russian folk singer Ivan Rebroff, who arrived in this week from Berlin. Ivan, who holds a German passport, once sang with the Black Sea Cossack Choir, and is now a big name as a soloist on the Continent. In Paris, he starred in the production of Fiddler On The Roof.

Now, impresario Robert Paterson and publicist Tony Barrow are giving Ivan "the treatment." Paterson, who presents concerts by such stars as Benny Goodman, Shirley Bassey and Pentangle, has booked London's Royal Albert Hall on Saturday, October 2 for a one-man concert by Ivan. Tony Barrow International — who blow the bugle for artists ranging from Andy Williams, and Cilla to Deep Purple, and the Kinks — are currently pulling out the stops for Ivan. And one of those stops reveals that Ivan has a "three-octave voice" like Yma Sumac.

AFTER 16 years in Soho Street, Wallace Amplifiers moved on Monday (14) to new premises at 12 Praed Mews, Norfolk Place, London W1, where managing director Teddy Wallace, saxist-leader who qualified as an electronics engineer, will continue to be assisted by Pedro Madelon, who will look after the construction side of the business.

Occupying the whole of one floor, embracing just over 1,000 square feet, Wallace Amplifiers have installed a large workshop for the production of the new XT Mark III range of amplifiers and a service department for all commercial amps, with a guitar school scheduled for September.

BBC-TV's Michael Parkinson will be front man for a new BBC-TV late-night series starting on Saturday, June 19 at 10.30 p.m. American singer Marla Montgomery will be resident on the first few weeks with an accompanying quintet. The show, which lasts 40 minutes, will also feature pop guest stars.

ROGER JAMES, singer and songwriter from Bristol, has been signed as a singer by Les Reed, boss of Chapter One Records, and also to Donna Music as a songwriter.

Roger's first single, "The Return" — written in co-operation with Doug Perry and Freddie Allen — is out this week. And he has just completed an album, with Mick Wirtz, of Teenage Opera fame, for release in July.

SOUND Developments Ltd., a new recording studio designed specifically for recording for commercial radio, has been opened by Roger Sinclair at 7 Chalcot Road, London, N.W.1. The opening ceremony took place last Thursday.

FIRST SINGLE FROM OSIBISA on Smoke Records SS 1001 BLACK ANT c/w KOTOKO



Available now

Order direct from the C.B.S. Depot
01-387 3400 11-15 WILLIAM ROAD, N.W.1



STACKRIDGE: first single

"Fight The Flab" spot in his programmes.

Each week throughout the season, a portable TV will be given away at each camp to the person who loses the most weight during the week using a novel slimming method involving the use of Slim Spin. It comprises two metal discs which rotate on ball bearings. The user stands on the discs and does a variety of exercises.

The campaign is now under way at the Butlin camps at Ayr, Barry, Bognor, Clacton-on-Sea, Filey, Minehead, Pwllheli and Skegness.

PIANO PUBLICITY

A MORE flexible publicity campaign for piano promotion has been devised by the Piano Publicity Association to replace its nationwide Piano Fortnight.

The country will now be divided into eight regions which will each have a Piano week on a date which local piano dealers consider to be the most advantageous.

The project will be put across to the public by means of newspaper advertisements, with the PPA paying 50 per cent of the cost, as it did with Piano Fortnight, plus providing point of sale material to help in-store decoration.

1,500 for Youth Music Festival

OVER 1,500 children from schools all over the country will participate in the final of the first Festival of Music for Youth, sponsored by the Musical Instrument Promotion Association, at London's Lyceum Ballroom on July 10 and 11.

The experienced adjudicating panel will comprise musicologist Maurice Jacobsen as chairman, educational creative music teacher Avril Dankworth, musician and teacher Ivor Beynon, brass band conductor Geoffrey

Brand, BBC youth music organiser Anthony Frisze-Green, classical clarinetist Jack Brymer, session guitarist Ivor Mairants and orchestra and instrumental authority Geoffrey Russell-Smith.

Contestants for the final were chosen from taped performances because the postal strike prevented the proposed regional finals. Prizes will include trophies and £1,000 worth of musical instruments in exchange for vouchers presented at local music shops.

The famous Music Band with JOHN DUMMER Nine by Nine



PHILIPS

6006 111

From Bronco: Ace of Sunlight



Ace of Sunlight Bronco's latest is out now.



ILPS 9161



AMBROSE: a thriving nursery

Ambrose: royalty's darling

by CHRIS HAYES

Darling of society and royalty, Ambrose fronted with dignity and elegance a crisp, dynamic, versatile band playing exquisite arrangements, with swinging choruses by gifted soloists. His star-studded specially-augmented 20-piece outfit broadcast every Saturday from 10.30 p.m. to midnight, majestically introduced by its impressive signature tune, "When Day Is Done."

Throughout his colourful career, which made him a controversial and legendary figure, popular with millions of people all over the world, his band was a thriving nursery for accomplished young musicians who developed into outstanding instrumentalists, many becoming bandleaders themselves, as this list shows:

Trumpet: Max Goldberg, Harry Owen, Jack Jackson, Archie Craig, Kenny Baker, Sylvester Ahola, Freddy Clayton, Tommy McQuater, Trombone: Ted Heath, Tony Thorpe, Lew Davis, George Chisholm, Wood Phillips, Les Carew, Sax-clarinet: Jack Miranda, Abe Aronson, Danny Polo, Joe Jeanneret, Billy Armstrong, Sid Phillips, Joe Crossman, Andy McDevitt, Ronnie Scott, Johnny Dankworth, Aubrey Frank, Bill Lewington, Kenny Graham, Frank Weir.

Drums: Max Bacon, Maurice Burman, Jock Cummings, George Fierstone, Norman Burns, Piano: Ronnie Munro, Bert Read, Bert Barnes, Stanley Black, Malcolm Lockyer, Norman Stenfall, Guitar: Joe Brannelly, Ivor Mairants, Alan Metcalf, Violin: Syd Lipton, Reg Purvis, Eric Siday, Bass: Dick Elliott, Tiny Winters, Dick Ball, Joe Muller, Vocalists: Elsie Carlisle, Sam Browne, Evelyn Dall, Steve Conway, Jack Cooper, George Erick, Vera Lynn, Anne Shelton, Ray Barnes, Kathy Kirby.

Ambrose led a romantic and spectacular life, which began as a back-street kid in London's impoverished East End and swept him giddily to the height of fame as the most fabulous bandleader of them all, friend of kings, dukes and princes, richly rewarded with an income reputed to exceed £1,000 a week, which was a staggering salary in those days.

Fiddle-playing son of a Jewish wool merchant, he went off to America with a benevolent aunt at the age of 15 and started his musical

career as sixth violin at 30 dollars a week in a big band at the Palais Royal, New York, where he became resident bandleader before the age of 20.

He was a big shot, with his name in lights, but he spent more time chatting to customers than on the stand. The owner complained, so Ambrose switched to the neighbouring Club de Vingt. He came back to London in 1921 to form a band for celebrated restaurateur Luigi at the fashionable Embassy Club and during his 25-year reign as a top-class bandleader he also played at the Mayfair Hotel, Ciro's Club, the Cafe de Paris and the Nightingale.

He toured extensively in variety and recorded prolifically for Columbia, HMV, Brunswick and Decca. He took his band for summer breaks to Monte Carlo, where he was known as a compulsive gambler. He was the first band leader invited to play at Buckingham Palace, where he was known as a compulsive gambler. He was the first band leader invited to play at Buckingham Palace, where he was known as a compulsive gambler.

Luigi was frantic and sent him a stream of telegrams begging him to return to placate the distinguished clients at the Embassy, who included the Prince of Wales (now the Duke of Windsor), King George V, the Duke of Kent and the Duke of Gloucester. In the end Ambrose succumbed to a royal command from the Prince of Wales, who succinctly cabled: "The Embassy Needs You. Come Back Edward."

Ambrose did little bandleading after 1943, concentrating chiefly on management and production, including the presentation of four stage shows which he had developed, notably the jazz-influenced Ambrose Octet. For 14 years, since he discovered her as a raw 16-year-old at the Hford Palace, he has groomed and managed singer Kathy Kirby.

Ambrose was tough, independent, short-tempered, moody and cynical, with a sardonic sense of humour. He taunted his musicians with subtle sarcasm and demagogic criticism, but those thick-skinned enough to endure his barbs and tantrums knew that he genuinely appreciated their efforts and acknowledged that he had a first-class band, although he often called it lousy in fits of despair.

POSTAL BARGAINS

METAL-FRAMED SUNGLASSES

1. 2. 3 in Blue, Brown or Grey Lens (State 2nd choice)
4. 5 in Grey Lens, No. 6 has Polarized Anti-Glare Lens

ALL AT £1.90 pair

Send C.W.O. (plus 10p p. & p.) to:

ECONOPTICS CO. 10 NAYLOR ROAD LONDON, N20
(MAIL ORDER ONLY) (DEPT. M/M)

JANE GREY UNISEX LUX-VELVET FLARES

Really and truly, figure flattering flares in LUX-VELVET in three of today's best colours: Blue, Purple, Royal Blue or Black. Size 8-14. £5.75 (inc. postage)

SPOTTY "T" SHIRT
Full length, long-sleeved "T" shirt of heavy, soft, long-wearing cotton. Available in Blue, Purple, Royal Blue, or Black. Full with every white. £1.75 (inc. postage)

Please send cheque/P.O. with order and **JANE GREY (Dept. MM)**
69 ANNERLEY ROAD, LONDON, S.E.19 (WHITE BACK CLOSET)

THE POSTAL BOUTIQUE

Starred Scoopneck T-Shirts
£1.00 p. & p. 15p
Multi stars on a choice of eight colours: Green, Purple, Red, Pink, Blue, Orange, Brown, Yellow and White. When ordering state colour, alternative colour and chest measurement.

Satin Applique Scoopneck T-Shirts
£2.00 p. & p. 15p
Five New Designs: Flying Horse, Eagle, Midnight Cat, Baby Elephant on Scooter, etc. With a choice of six coloured scoop-necks: Purple, Blue, Black, Yellow, Red and Brown. When ordering state colour, alternative colour and chest measurement.

Satin Star Applique Singlets
£1.25 p. & p. 15p
Large applique star on a choice of six coloured singlets: Purple, Yellow, Green, Black, Red, Burgundy, Violet, Brown and Blue. When ordering state colour, alternative colour and chest measurement.

Super Unisex Crushed Velvet Trousers
£4.75 p. & p. 20p
In five heavy colours: Purple, Blue, Black, Brown and Burgundy. When ordering boys' state waist size, girls' state hip size, colour and alternative colour.

LOON PAINTS
£3.00 p. & p. 20p
Heavy duty cotton trousers, 28" bell bottoms. Colours: Purple, Blue, Navy Blue, Dark Green and Burgundy. When ordering, state colour, alternative colour and chest measurement.

PLAIN SINGLES
75p p. & p. 15p
In a choice of nine colours: Purple, Yellow, Green, Black, Red, Burgundy, Violet, Brown and Blue. When ordering, state colour, alternative colour and chest measurement.

Money-back guarantee on all goods. Trade enquiries welcome. Send cheques, money orders and postal orders with order to:

THE POSTAL BOUTIQUE Dept. MM, 127 Stanmore Road, London, E.17

POP ART POSTERS

Special Offer
1 Free With Every 2 Ordered
Colour or Black & White
Hand Painted
50p (Incl. P. & P.)

AVAILABLE:
D. J. BOYCE
Upper Dromore Road, Warrenpoint, Co. Down
Downshire, Downpatrick, Co. Down

Also Available With Customer's Name Engraved
please allow 21 days for delivery.

VELVET FLARES

T-Shirts, Dresses, Blouses, Bags, Jewellery. Shorts are all in the new catalogue from Jane Grey. Send just 10p (stamp) for your copy to **JANE GREY Dept. M**
69 Annerley Road, London, S.E.19

POSTERS

BY THE HUNDREDS
We have the largest, fully illustrated Poster Catalogue available. It contains 228 beautiful posters, and each one is fully illustrated. Colour, black & white, large and small posters. From 25p to 90p, all in this new catalogue. Send only 10p to receive your copy NOW.

ART TEMPO POSTERS

Dept. MM, 42 GREENWAYS BECKENHAM, KENT

DOUBLE COOL

Cool togetherness is today
Why not both wear the way-out super-styled jersey vest with the scooper necker. A cool bargain for the Cool Set people who are moving ahead of the groove. From Disco to dawn there is ease in a Star Vest. And happiness happens in colour. Purple, white, red or yellow. Sizes are for simplicity. Small, medium, large. Individuality counts.
Price £1, p. 3p, 5p
Order at Cash

monstop
Dept. MM16, 242 Linthorpe Road, Middlesbrough, Teesside

FABULOUS TRANSISTOR RADIO BARGAIN!

FULL SIZE RADIO (6064) FOR PLENTY OF VOLUME
POP STATIONS, RADIO 1, 2, 3, LUXEMBURG, LONG & MEDIUM WAVE BANDS.
LOOKS & SOUNDS LIKE A SET COSTING £15'S MORE!
MONEY REFUNDED IF NOT DELIGHTED

£7.50 + 25p p.p.

P&R ENTERPRISES (DEPT. MM)
33, PARK LANE, LONDON, W.1
01-499-3529

L.P. RECORD CASE SCOOP!

Scoop purchase enables us to offer these solid wood construction record cases at a new low price. As sold elsewhere at prices up to £3.75.
12" x 2" x 2" heavy, holds up to 50 LP's. Finished in the Blue Revere. OUR MIRACLES PRICE ONLY £1.75 plus 30p post and per each LP Single Case also available in red. 85p plus 15p post and packing.
P.P. LTD., Dept. RB, 21 Malvern Road, Enfield, Middlesex.

RECORD BARGAINS

10% OFF UP TO £15
Send cash with order, or call us on 01-488 1341. Please include P.S. Details, and guaranteed perfect secondhand LPs still only 75p each.

Over £15 discounts by arrangement. Send cash with order, or call us on 01-488 1341. Please include P.S. Details, and guaranteed perfect secondhand LPs still only 75p each.

NATURAL COLOURED LONG FRINGED MOCCASINS
IN REAL SUEDE LEATHER
CRAZY TO WEAR
FUN TO MAKE
D.I.Y. KITS ONLY £5.97

TO ORDER - Stand on paper and draw around - bare feet. Give measurements at the end of the kit.
KIT INCLUDES - Tough skins and heels, insoles, and made inside out to your measurements. Sew, glue, and iron. Only A1! Needle, Thread, Glue Tacks, Look! Easy to follow instructions. Sold only by (Department MM) ECONOMY WISE MARKETING
Treasure Bay, Carmarth

JUST ARRIVED

HURRY WHILE STOCKS LAST
Long sleeved 3 button shirt: Sizes 5, M, L. Colours: Pink, Yellow, Lilac, Green, Turquoise, Orange. Send £1.00. Post free. Short sleeved 3 button shirt: Sizes 5, M, L. Colours as above. Send 75p.

High waisted 2 button top with belt: Sizes 22", 24", 26", 28", 30", 32". Colours: Black, Green, Navy & Brown. Send £2.75.

To: Mr. JOHN 28 Fulham Palace Rd., London, W.6
See illustrated catalogue on request

SOCCER PENS

in your club's colours
Engraved with club's name
NOW AVAILABLE FOR THE FOLLOWING CLUBS

Arsenal, Blackburn, Bolton, Bradford City, Burnley, Charlton, Coventry City, Derby County, Everton, Ipswich Town, Leeds United, Liverpool, Manchester City, Manchester Utd., Middlesbrough, Millwall, Newcastle United, Nottingham Forest, Oldham Athletic, Peterborough Utd., Preston North End, Rangers, Sheffield Wed., Sunderland, Tottenham Hotspur, West Bromwich A., West Ham United, Wolverhampton W.

THIS GENUINE MODEL MATOLICA FOR GUITAR ONLY

Over 1000 parts in stock. Price £28.95

The attractive Continental model, built with solid wood, solid brass frets, with high quality machine head and nickel-plated nut, plate, and inlay bridge, is offered at the special price of £28.95 today whilst stocks last. New 64-page Guitar Catalogue FREE on request.

BELL MUSIC (Dept. 28)
157-9 Bural Road, SUBERTON, Surrey
Callers welcome. Open all day Sat.

POSTAL BARGAINS

For full details of this section, please contact JAY JONES, Melody Maker, 161-166 Fleet Street, London, E.C.4, 01-353 5011 Ext. 452.

15p each POST FREE

GOAL (Pens)
161 Fleet Street, London EC4P 4AA

NEW!! NEW!! NEW!!!

VESTS in 6 fabulous colourways, Kingfisher, Red, Sky Blue, Tangerine, Lemon, Ice White.

T-SHIRTS in Gold, Purple, Red, Black, Kingfisher, Lemon, Tangerine, White.

CHOOSE PLAIN or PRINTED. Dozens of fantastic images - BOLAN, T. REX, HENRI, JAGGER, CLARKE, THINKS (see pic) and many more.

Only 95p PLAIN, 75p PRINTED. State size: S, M or L and 2nd/3rd colour. STAR and STRIPES on white VESTS are 75p.

MATCHING BAGS in Red, Blue or Sunshine Yellow. 50p each. L.P. size £1.00 each. Cheques, P.O.s plus 12p P&P. RENAISSANCE (M), 28 Northgate, Cotingham, Yorkshire. Large s.a.s. for brochure.

BY POST!

Get the largest fully illustrated poster catalogue. Send just 10p (with stamp) and your nearest address to:

ROBERT STEVENS (Posters)
Dept. M, 7 New College Parade, London, N.W.3

Reaping the fruits of his Harvest

MARTIN Ford, in his own words, is "a conductor, a French horn player, and a fixer" — not so long ago he was researching insects at the Natural History Museum, South Kensington.

So why should this guy sit back and give London's session musician scene a firm broadside, in his own words "it's a bloody awful set-up, chronic"? It's pretty simple really because Ford is on the brink of fully introducing a burst of new life that British studios have never really experienced before. His baby is at last being recognised, and his baby is a 100 piece orchestra — with long hair.

It's already been used, you'll probably recognise it better under the title of the Barclay James Harvest Orchestra, because Ford has spent most of his time with that band. It has been successful, both live, and on record — but it's only a start.

Ford is young, energetic, spent five years in various rock and roll bands — and then got into insects. But he was still making music, in fact he was "killing himself" playing seven nights a week with seven different straight orchestras — on French horn. He had to make some decision, so he presented himself to the top three musicians in the country, and asked them if he was good enough. They said yes, he might get a job in an orchestra. So Ford went to the Royal Academy of Music — and he's still there.

Handpicked

"Well things started to happen. I wanted to form a straight orchestra, so I sat back and handpicked the best students from the College, the Academy, and other places — and got together 102 people. In December, 1969 we played a concert at the Royal Albert Hall, and got incredible reviews from the heavies."

Time passed, and it wasn't long before Ford was working the Barclays. "It's great, I dig it so much, but really that's only figuring for about 25 per cent of my work output. I had occasion to meet Dave Cash, and Ian Green, and set myself up as a session artist in my own right — on French horn.

"I'm bloody beefed-off with the whole session business as it stands. I mean what progression can anyone hope to make with 60-year-old violinists who are forever looking at their watches, and yawning. I've got an orchestra, they are groovy, they are heads, and I'm proud of them.

"They are just what is needed for the studio, because they dig music — most of today's session guys are too straight, the door has been shut too long."

ROY HOLLINGWORTH.

"HELP"

Adoption, abortion, contraception, drug, educational problems, loneliness, marriage, pregnancy testing, psychiatric help, venereal disease.

For free help and advice phone 402 5231 or write to "HELP", 10 South Wharf Road, London, W.2.

CHRIS WELCH pinpoints the dilemma facing many musicians and presents

The strange case of an ex-Yes man

"GROUP split" announces the MM headlines. "Musician to quit." What happens when a top player decides to make a break and leave a successful band?

All too often, whatever the reasons for a sudden and hasty departure, often wrapped up in rumour, denial and counter denial, the bold decision to split results in disappointment, failure and a degree of heartbreak. There are many examples of singers and players who have walked-out of a winning situation, taking a chance on future success, and finding

times getting tougher and tougher.

Peter Banks, aged 24, is a good guitarist. He was with a good group. Yes. He left them in April 1970. Since then he has done next to nothing.

Some would agree that Peter is more than just a good guitarist. He is an exceptional player — inventive, individual and with uncompromising standard.

Determined

It is probably the latter characteristic that has made life so difficult for Banks.

It is an open question whether Peter's situation is indicative of the music business today, or merely a combination of bad luck and missed opportunities.

Whatever the answer, P. Banks, musician of Fulham, with two kittens and a girl friend to support, is not bitter or complaining. He is merely, worried, anxious and determined to find the right outlet.

Like a dozen others, he is looking for a gig. What makes Peter's case interesting is that he was in the midst of furthering his career, gaining recognition, improving his technique and ability when suddenly cut off from his audience, and then cut off from his life-line to the business.

In the desire to progress he has suffered a communication breakdown that has blocked him off from the mainstream of events.

"That's his fault. He should

get it together." One can understand that kind of reaction.

But this week, just for the record, and as a kind of explanation for his apparent lack of activity, Peter tried to piece together the reasons for an involuntary drop-out.

In a red jacket, and blue costermongers cap, he put together enough newpence to buy a Coke in a plastic egg-palace and talked with a mixture of shrugs, wry grins and hope.

Auditions

"When I left Yes I never had a definite plan for what I was to do, but I had an idea of getting a band together. What foxed me was getting the people. I even had a company that would have put up the money. For once bread was no problem. But I couldn't get the people."

"The people I approached were already in established bands and didn't want to leave. Ian Wallace with King Crimson was interested but Bob Fripp rang him the next day and that blew it out."

"The only other thing I could do was audition musicians and I got a thousand bass players and drummers ringing me up. I just couldn't listen to twenty bass players and decide what each one was going to be like. You have to work with a guy to find out how he can play. I got calls from Scotland, Wales — all over the place.

"I'm not the sort of person

who can lead a band, the sort of guy who would be head boy at school. I'm no good at understanding business either."

"I did a few sessions to earn some bread, but I'm not too good at reading, and anyway that's not really very creative work."

"After I left Yes, Blodwyn Pig came along and that was very disappointing. We did three weeks' rehearsals after Mick Abrahams split, and we went on the road, six nights a week. The band was completely under rehearsed and of all the gigs we did, I only enjoyed the last one. I just didn't fit in. I stuck out like a sore thumb. It was a bad marriage and needed a divorce. Although they were really nice guys, musically we didn't see eye to eye."

Problems

"After that I spent two months trying to get a band together but got into financial problems. I've got pretty set ideas about what I want to do, but I don't want to be a leader."

"I don't want to tell other people what to play. It's got to be co-operative."

"What sort of bands would Peter like to play with — Soft Machine for example?"

"I've always been a great fan of Soft Machine, and personally I've always thought ELP need a guitarist. Oh, what a give away! But then, I'm biased. What I don't want to do is start all over again from the bottom, getting into heavy debt paying for equipment and earning £20 a night. That's just chopping off your legs."

Incident

Is Pete just being lazy? "Oh no, it's not that. Lots of bands have asked me to join, but a lot of them have been semi-pro bands. I won't mention any names."

Peter related a recent incident. "A manager of a group

kept asking me to go down to Southend to hear them. He rang me up and said how good they were. So I finally went down to Southend, and wondered why the band weren't talking to me. They just didn't want to talk and seemed very embarrassed. And they wouldn't play. It was a joke you see. They hadn't really expected me to come down, and they couldn't really play. I got embarrassed as well. They had just asked me down as a joke. So I get suspicious now when people ring me up."

Discipline

Would Peter's kind of music have to be free and heavily improvisational?

"No, no — basically it would be carrying on where I left off with Yes. It would have to be a band with discipline. I don't like overlong solos and it's important to have things like the bass and drums working together. Wishbone Ash are an example of a very good band who play on a nice level. They are the best band I have seen in a year."

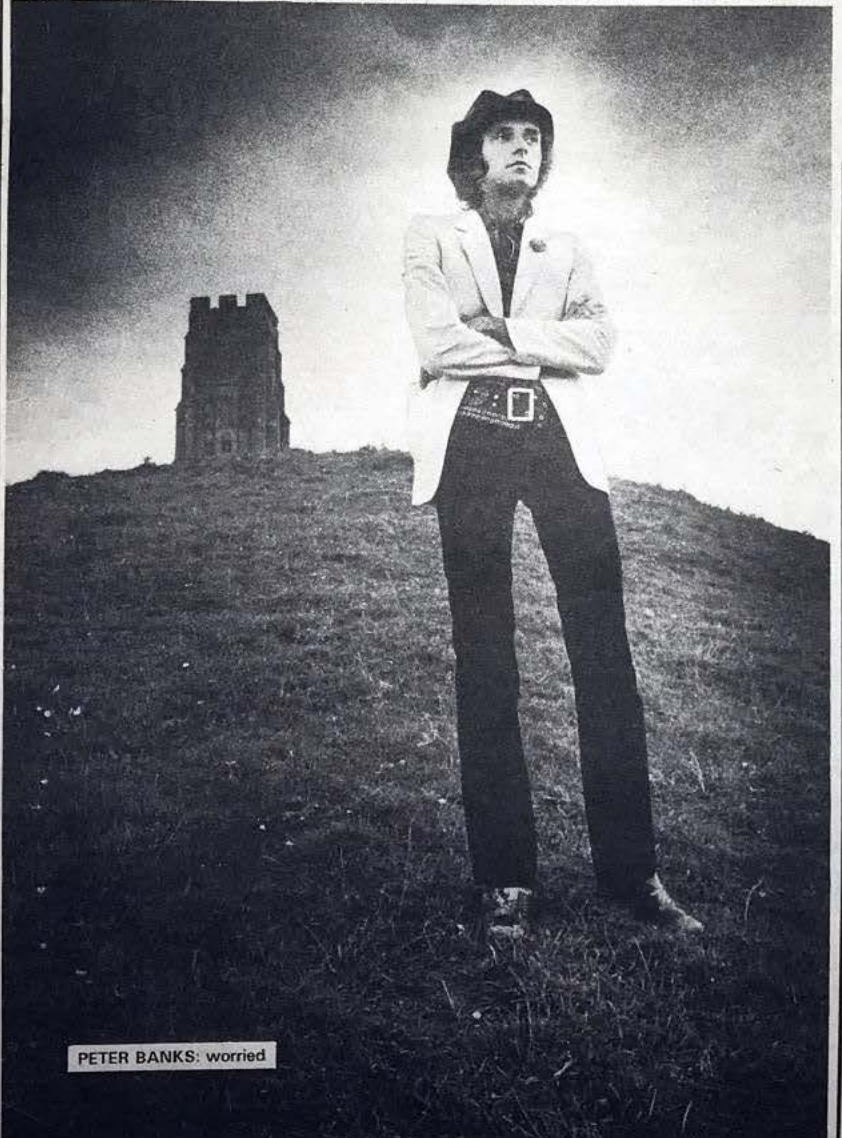
How has Peter survived financially?

Bankruptcy

"I've scraped through, but I'm on the verge of bankruptcy. I have to sell my equipment which is only a further hindrance. I've got so involved in keeping the wolf from the door, I've forgotten why I'm doing it! I've got to keep alive, but I couldn't do anything else but play music. I feel a bit like a war veteran come back from the group wars, and wondering what's going to happen next."

Does Peter regret leaving Yes?

"YES, I REGRET LEAVING THEM. NOW I JUST WANT TO JOIN A GOOD BAND AND GET BACK ON THE ROAD. IN THE MEANTIME IT'S JUST SIT BY THE TELEPHONE AND HOPE."



PETER BANKS: worried



First class script: all you need to know about the film and television industries. Cast of thousands: who's what and where to find them. Top production values: hard-bound, stiff-indexed for easy reference. Box-office appeal: personalities, organisations, companies, legislation, technical facts, alphabetical and classified directories.

A great show and excellent value — all for only £2.25. Get yours from Sundry Sales Dept. IPC Business Press (Sales & Distribution) Ltd., 40 Bowling Green Lane, London EC1P 1DB



Kine and TV Year Book 1971

FOCUS ON FOLK

by Andrew Means

JOHN TOWNSEND and Keith Clark defy categorisation. Not only do they resent it, but it's also difficult to impose an all-embracing description upon them.

Of course, there are certain characteristics in their performances which can be compared to other musicians on the folk club circuit. They have been referred to as country singers, for instance, and it is true that Keith has played banjo.

Humour

But that is only one facet of their act. From an audience point of view, what usually breaks the barriers and thus makes a considerable impression is their humour. While they sing and play seriously and effectively, spaces between songs provide the opportunity to launch into jocular patter.

Not surprisingly they find that they go down best in thirsty clubs. They are enterprising, a duo for a good night out. As such they find that London audiences are the hardest as the latter demand and criticise far more than those outside the city who tend to go to a club to enjoy themselves regardless.

Fortunate

As Londoners themselves they have been fortunate in hearing the cream of the folk scene over the past few years. They speak praiseingly of Alex Campbell, Malcolm Price, and Collin Wilkie and Shirley Hart who moved to Germany some time ago. Keith mentions that he would like to run a club like the now extinct Black Horse, Rathbone Place, which was once a mecca of London folk.

With such a variety of influences and an open policy for selecting material, they know no boundaries between contemporary and traditional. Other than a dedication to Elvis Presley, John is the more traditionally minded of the two, while Keith draws his inspiration from contemporary and blues.

Unusually, not only do they sometimes have solo spots



TOWNSEND and CLARK: humour before music

Make 'em laugh say Townsend and Clark

each on their gigs but they happily do solo gigs. In that way a club that favours one style or the other can book which partner accords with their policy.

They have a long association with folk music. John's interest grew through CND, and they ran a folk club at 14, when they were at school together. From there it seemed pointless, continuing to sing separately, so they joined up. Now, even though their musical tastes are different they

still enjoy working as a duo. A point that may interest researchers is that while the songs they perform seem to be known in the same degree wherever they go, their humour meets different responses from region to region. Often, John told me, he finds that audiences cannot understand what he is saying although he does not associate his language with London particularly. Still, humour is an important prelude to music, as John pointed out.

"I think whatever song you do you have got to put it over in the right way. If you look at an audience there are probably only five percent that are interested in the (traditional) music. If you can get them interested through entertaining them... You've got to mix up happy and sad because people don't like to be happy all the time. So you've got to mix them up, in the right way. I think Campbell is the master of audience control."

CLUB SPOT

Six years on

COMPARATIVELY few London clubs have stood the test of time as well as the Hammersmith Folk Centre, which has paced out the last six years in the Prince of Wales, Dalling Road.

With a permanent air of optimism, organiser Rod Hamilton has faced the task of running the club since its conception and has still found time to play with his own group, the Hammerfolk.

A couple of hours spent at their sixth anniversary celebrations convince one of the club's merits. An easy flow of beer and a responsive audience make it an entertainer's harvest, with such ditties as "Black Velvet Band" picking up a stirring chorus.

His strong band of resident singers includes Don Shepherd, who was recently featured as club singer on Folk On Friday. Don also sings with the Hammerfolk, alongside Rod's wife Kay and Les Hammond who is leaving next month to be replaced by Jane Palmer.

The club's proximity to central London makes it a natural target for those in search of floor spots, and singers like Townsend and Clark sometimes drop in. At one time George Board, brother of the late Lillian Board, was a resident singer.

One particular point Rod made was the increase in groups bringing in their own p.a. for floor spots. Perhaps it has influenced the Hammerfolk themselves—for they include an electric bass.

There is still an emphasis on traditional music, but Rod feels that audiences don't listen to it as they used to. There probably was no longer "the reverence for tradition."



The JOHN RENBOURN Sampler

The hardest job was picking just eight tracks.

Apart from his work with Pentangle, John Renbourn has made 4 solo albums. This sampler is his fifth. It's a cross section of some of his best work to date. With so much to choose from,

picking just 8 tracks was a slow process.

But it was time well spent. And at 99p for the album it'll be money well spent, too.

Transatlantic Tra Sam 20.

albums

TIM HART AND MADDY PRIOR: "Summer Solstice" (B & C Records CAS 1035). It is to be hoped that the response to Steeley Span's "Please To See The King" will now transpire itself to bring this exceptional record by two of the group's members to the attention of a wide audience. For, while avoiding the distasteful label of "folk missionaries," Tim and Maddy have made a record that contains a similar embracing appeal to Steeley.

The thirteen tracks, of which the worst ranks no lower than good, contain some striking instrumentation and arrangement. Apart from Tim's excellent dulcimer and psaltery work, Andy Irvine (mandolin), John Ryan (string bass), Gerry Conway (percussion, bells) and Pat Donaldson (electric bass) make purposeful contributions. "Dancing at Whitsun," which is credited to the Coppers and A. J. Marshall, boasts Tim's rich, flowing tones and guitar with a sympathetic string arrangement by Robert Kirby. Two of the most attractive songs are Ewan MacColl's "Cannily Cannily," and "Three Drunken Maidens," during which each instrument quivers with the melodic expressiveness of Maddy's voice.

While many albums nowadays feature extended tracks, few take advantage of greater recording freedom to put down short numbers: so it's interesting to hear the brief but worthy "Of All The Birds," "Westron Wynde" and "Adam Caught Eve." Producer Sandy Robertson has maintained a vocal clarity that is so pronounced that on first hearing it can disguise the combined instrumental efforts. But that subtlety is certainly no shortcoming, for the words are of paramount importance. It would not be fair to omit a mention of sleeve design, which is beautifully rustic without bars of sentimentality.

THE DRUIDS: "Burnt Offering" (Argo ZFB 22). A recent live performance by the group at Cecil Sharp House dismayed me, but this album completely restores my faith. It's a superb collection, sparkling with the immediacy of a gig while maintaining the sharpness of a good recording. The material of the Derby based group is for the most part traditional, and perhaps for the best part, their selection is so interesting that it tends to overshadow the two songs — "Salvation Band" and "The Christmas Hare" — by group member Roger Watson which are in themselves good.

The lively vocal arrangements give to songs like "The Cuckoo Nest" and the shanty "General Taylor," "The Trooper And His Horse" and "The Farmer's Three Sons," (better known as "The Three Rogues Of Lynn or Good Old Colony Days") are extremely appealing. Sandwiched between these are dances, jigs and reels which are good if not quite so inspiring as they might have been. The inst-

umental work is strong in the general context of the album, especially John Adams' mandolin and Dave Broughton's fiddle. The cover picture is worthy of comment — an eye-catching portrayal of a wicker colossus of the druids in which people were burnt as sacrifices. — A.M.

ROSEMARY HARDMAN AND BOB AXFORD: "Second Season Came" (Trailer LER 3018). That Rosemary is a prolific songwriter could not be disputed, and from that aspect this album is an illuminating one. For it does bring out the achievements and the shortcomings that result from her talents. Her omnidirectional influences contribute towards the lyrical vitality, from the isolated corridors of a child's mind in "Andrew and the Frilly" portrayed in "Butterfly" to Will Taylor "with its traditional theme of the family man sentenced to death for killing the King's deer. Musically, I find a tendency for her melodies to be static and her performance to be unsteady. It is the lyrical content of her songs that hold the strength.

Bob Axford has co-written a number of the tracks with Rosemary, but his most ambitious solo effort is "Lord Huntley." The song imitates the appearance of a traditional ballad, while somehow missing the essence. It's a pity, because the point of the story is worthwhile. One of the best songs on the album is "This Man," a sleeve notes "This man is Alex. One of many songs for a man of many friends." The arrangements are impressive on "Out On The Bridge" which uses an organ, and "Strangely Moved" which incorporates some fine subbed guitar effects. — A.M.

Best sellers

The following are among the best-selling folk albums in Britain this week:

- SONGS OF LOVE AND HATE, Leonard Cohen (CBS)
- MUD SLIDE SLIM AND THE BLUE HORIZON, Jimmy Swaggart (Warner Bros.)
- THE GOOD BOOK, Malina (Buddah)
- BRIDGE OVER TROUBLED WATER, Simon and Garfunkel (CBS)
- ROSEMARY LANE, Bert Jansch (Vanguard)
- STORMCOCK, Roy Harper (Harvest)
- THE BOB DAVENPORT AND THE MARSDEN RATTLES, (Trailer)
- CRUEL SISTER, Pentangle (Atlantic)
- SONGS FROM A ROOM, Leonard Cohen (CBS)
- THE OPSY, Mr. Fox (Transatlantic)

List compiled from returns by: James Asman's, W.C.2, Chris Wainard, S.E.24, Dobells, W.I. Folk Shop, Cecil Sharp House, N.W.1, CHESTERFIELD — Some Kind of Musicroom; BIRMINGHAM — The Diskery; MANCHESTER — Record Rendezvous; EDINBURGH — Bruce's LIVERPOOL — Nems; NEWCASTLE — J.G. Windows.

Jo Lustig presents

BERT JANISCH

IN A RARE SOLO APPEARANCE

special guests

COB + ANNE BRIGGS

(Clive's Original Band)

Greater London Council

ROYAL FESTIVAL HALL

(Director: John Densoar, C.B.E.)

WED., JUNE 30th, at 8 p.m.

Tickets: £1.25, £1.10, 90p, 75p, 60p, available from R.F.H. Box Office, 01-228 3191 and usual agents

(BERT JANISCH & PENTANGLE RECORD FOR TRANSLANTIC RECORDS)

THE BITTER WITHY

Scotland's top harmony group

All enquiries to: SCOTIA ENTERTAINMENTS

Ruskin House, 12 Windsor Street

031-556 8930, 031-556 3048

DANA SCOTT

Contemp. SINGER/SONGWRITER

RADIO, TV, RECORDING ARTIST

Bookings

NEWFOK

11 Bedygryff Road

Walwyn Garden City, Herts

W.G. 24608 01-304 1164

FOCUS ON FOLK

August festival at Duke's pad



JULIE FELIX: Sunday evening spot

THERE is to be a folk festival, organised by Sandy Glennon, at Syon Park, Brentford, the home of the Duke of Northumberland, on August 14 and 15, with ceilidhs and concerts. Main guests are the Ian Campbell Group on Saturday afternoon, Steeleye Span on Saturday evening, Ralph McTell (on Sunday afternoon and Julie Felix on Sunday evening).

Other artists booked are Bonded Boots, Anne Briggs, Broken Consort, the Dransfields, George Deacon and Marion Ross, 1812, Johnny Handle, John James, Nic Jones, the McAlmans, Gillian McPherson, Paul McNeil, the Marsden Rattlers, Mr. Fox, Barry Roberts, Fiona Stewart, Cyril Tawney, Jeremy Taylor, the Tinkers, Martin Winsor and Redd Sullivan. In addition there will be late night spots, with Johnny Silvo and David Moses on Saturday, and Diz Disley, Alex Atterton and friends on Sunday. Competes, who will also be performing are Ian Campbell, Bob Davenport, Diz Disley, Hamish Imlach, Alex Atterton and Redd Sullivan. There will also be a folk singing/playing competition with

a prize of an audition with Transatlantic Records. Admission costs £1 a day, or £1.50 for the weekend. Ian A. Anderson is on the Mike Raven Show, Radio One this Saturday, with assistance from Ian Hunt, Plisty Hill Light Orchestra record for the same programme on Wednesday, June 23. After the release of their first single "Manchester Morning" (Penny Farthing), the Pennines have been filmed by Granada Television in the city at dawn. The group's debut album will be issued soon on the new Nepentha label. A maxi-single by Saffron is expected to be issued in September by Dawn, to be followed next year by an LP. Saffron is in concert with Keith Christmas at St. Ives on July 30, and is appearing at Cambridge Festival.

A new club, Aquarius Folk is opening this week. It will operate on Wednesdays at the Birdcage, Town Centre, Harlow, Essex, and is being sponsored by Harlow Town Council. Admission for members is 25p. Jeremy Taylor plays on June 30, with Sally Anjie (July 14), Sheila McDonald and Jon Betmead (July 28). Bob Davenport makes an appearance at the Duke of Wellington, 119 Balis Pond Road, London, this Friday. Mr. Fox have recorded two programmes for Harlech Television's "There I Go" series in which they perform songs by Sydney Carter. They also filmed at the Memphis Club, Leeds earlier this month for a programme in the BBC 1 series "Anatomy of Pop". The programme will include sequences of the group in the Yorkshire Dales, an interview with London and sections from their album "The Gipsy". It will be broadcast in January.

Strange Fruit will be re-peating their residency at Room At The Top, Redruth, this summer (July 4-September 5). John Renard of Leeds is the main guest on Folk On Friday this week, with the Matthews Brothers as club singers. The Dubliners, The Yetties, Chris Davis and "surprise guest" are featured on this Saturday's Country Meets Folk. Hamish Imlach, Archie Fisher, Barbara Dickson, Jean Redpath, the McAlmans, Mike Whellands and Aly Bain, Christy Moore, the J.S.D. Band, Jim Herd and The Bitter Withy are appearing at the first Thurso Folk Festival on July 23 and 24. The festival starts on the Friday evening, and is being organised by the Dounreay Folk Club '69. There will be an open air concert on Saturday, and workshops and ceilidhs will also be held.

Steve Tilston is probably the most important figure to emerge on the contemporary London folk scene since Bob Dylan.

STEVE TILSTON
An Acoustic Confusion
Village Thing Records VTS 5
TRADE DISTRIBUTION - TRANSATLANTIC

STEVE TILSTON/
An Acoustic Confusion
Village Thing Records VTS 5
TRADE DISTRIBUTION - TRANSATLANTIC

FOLK FESTIVAL
MEDIEVAL SETTING PEMBROKE CASTLE
SATURDAY, JULY 10th, 1971

JULIE FELIX
Compere JIM LLOYD
MR. FOX PIG STEY HILL
THE HENNESSEYS SWEET RAIN
ALL STAR BILL

REFRESHMENTS BARS

TICKETS:
Limited numbers, 75p in advance, or £1 per night at entrance.
From Coach House, 118 Main Street, Pembroke, Pembro. Jean England Variety Agents, 5 Tooting Ave., Birchgrove, CARDIFF
Cheques or Postal Orders to be made payable to Armstrong Productions S.A.E. PLEASE
GATES OPEN 5.30. 12 midnight

Greater London Council
ROYAL FESTIVAL HALL
Directors: John Denison, C.B.E.

THE GREATEST FOLK EVENT EVER!
6 HOUR FOLK IN
JULY 17, Saturday, 6 to Midnight

Bampton Morris Dancers, The Coppers, Tony Foxworthy, The High Level Ranters, Headington Quarry Morris Dancers, The Ian Campbell Folk Group, Loftus Sword Dancers, Monkseaton Sword Dancers, The Spinners, Steeleye Span, Martin Winsor, etc.
Plus continuous dancing to the Journeymen and McBains Band, Singarounds and other attractions.
TICKETS: £1, £1.25, £1.50, £2. (One free ticket with every ten of same price ordered)

Ticket includes admission to a superb concert at 6.30 p.m., repeated at 9.30 p.m. (late preference when booking)
BOX OFFICE: The English Folk Dance and Song Society (M.M.)
Ceil Sharp House, 2 Regent's Park Road, London, NW1 7AY. Tel. 01-483 2205
(Please include S.A.E. with order - tickets not available from R.F.H.)

STALLION PROMOTIONS
present
HERON
in concert with
BILL BOAZMAN MIKE ABSALOM
and COUNTRY FRIENDS

THURSDAY, 24th JUNE, 8 - late
QUESTORS THEATRE, MATTOCK LANE
EALING W.5

Tickets 50p, from Musicland, Ealing Broadway, W.5
Enquiries: 01-573 4350/4590 or 01-374 4427

CAMBRIDGE FOLK FESTIVAL
30th JULY, 31st JULY, 1st AUGUST
CHERRYHINTON HALL GROUNDS
CAMBRIDGE

Tickets: Weekend £1.70, Day £1
from: Guildhall Box Office, Wheeler Street, Tel. 57851
Horus Arts, 46 City Road, Tel. 63530
and main agents

Gary Davis, Mimi Farini, Derek Brimstone, Mr. Fox, Colin Scott, John Betmead, Anne Briggs, Harvey Andrews, Peter Bellamy, Diz Disley, Gillian McPherson, John James, Steeleye Span, Pete Sayers, Jean Ritchie, Robin & Barry Dransfield, Al Stewart.

FOLK FORUM

<p>THURSDAY AT FOX, ISLINGTON GREEN, N.1. FARRIERS FOUR Next week: Come All Ye. AT WHITE BEAR, Kingsley Road, Hounslow ROMAN ORGY NOEL MURPHY BARTRAM & COVERDALE THE HEATHSIDERS Bar extension, free food, please wear shevils. BLACK BULL, High Road, N.20 JAKE THACKRAY CAP'N GILLY'S WIZ BAND DON'T FORGET STAINSHY FOLK FESTIVAL (near Chesterfield) July 2/3 CEILIDHS - WORKSHOPS Licensed bar. Catering. Free camping. FOLK CENTRE HAMMERSMITH TONY CAPSTICK with guest host Prince of Wales. Dailing Road (2 mins. Ravenscourt Park Tube). FOLK GROUND would like to thank DADDY STOVEPIPE for his appearance last week. MIDDLESEX FOLK CLUB guests GEORGE DEACON & MARION ROSS RESIDENTS - STOVEPIPE The Target, Northolt Roundabout, Westers Avenue. SHAKESPEARE'S HEAD, Carbagy St, W1 (Nr Oxford Circle Tube). 8-10.45 pm. THE MOST ORIGINAL SOUND FOR YEARS NATURAL ACOUSTIC BAND Bring your own knockers WALTHAMSTOW, The Crooked Ribbet, North Circular MIKE ABSALOM FRIDAY ALLAN PULLINGER CENTRE, Southgate. DADDY STOVEPIPE AT COUSINS, 49 Greek Street, 7.30-11 p.m. ANDY FERNBACH BILL BOAZMAN AT THE SUGAWAN KITCHEN BOB DAVENPORT YOUR HOST TONY BRADLEY and friends at the Duke of Watlington, Balis Pond Rd., N.1. COACH HOUSE, Farnham, Ken Lovelless Residents. Crayford FOLK SHOP OPEN FIGHTING COCKS, Kingston. BO IDLE 8.30 p.m. FOLK ON FRIDAY IN THE STRAND DRAGONS PLAYGROUND Your host Rod Shearman, Moneys Bars, 385 The Strand. FOLK PLUS, Crooked Billet, High Street, Penge, Singers night with GANDALPH (892 4263). GOODWILL TO ALL, Headstone Drive, Harrow. BROKEN CONSORT ILFORD, The Plough, Ilford Lane. ROBIN & BARRY DRANSFIELD NUMS UNDERGROUND FOLK, 212 West End Lane, West Hampstead, N.W.6. ANDY FERNBACH 8.30. Admission 20p. ORGAN INN FOLK CLUB, London Road, Ewell. TONY CAPSTICK Residents MOSAIC. STAR AND GARTER, DUNSTABLE High Street South ROGER BUTLER Singers welcome</p>	<p>SATURDAY ANGLERS, TEDDINGTON GYPHY MOSES SKYPORT ADE AT COUSINS, 49 Greek Street, 7.30-11 p.m. DANDO SHAFT NATURAL ACOUSTIC BAND AT READING TOWN HALL MICHAEL CHAPMAN JOHN MARTYN WIZZ JONES PETE BERRYMAN SAT. JUNE 19 at 7.30 p.m. Tickets at door. CEILIDH 7.30-11.30 p.m. Cecil Sharp House, 2 Regent's Park Road, NW1 7AY. ERIC WILMOT, THE JOURNEYMEN, GUESTS. Bar, refreshments. Folk Shop. LONDON CO-OP presents Singers Club, Union Tavern, King's Cross Road, W.C1. EWAN MCCOLL, PEGGY SEEGER. Members 50p. non members. PEANUTS, Kings Arms, 218 Bishopsgate. GEORGE HARRISON PEELERS, Kings Stores, Widgate Street, off Middlesex Street, near Liverpool Street Station. ALLAN TAYLOR plus BONDED BOOTS PUBLIC HALL, Bromley Road, Beckenham. DADDY STOVEPIPE with BOSCHRAT, NOEL BROWN, CHRIS BROWN/ROB NAYLOR. THE ENGINEER, 65 Gloucester Avenue, N.W.1. Camden Town Tube, 8 pm. SINGERS OPPORTUNITY CLUB THE MELLOW MAN Singer, songwriter, Multi-instr. Welcome non-members and performers. TROUBADOUR, 385 Old Brompton Road, 10.30 p.m. JOHN JAMES</p>	<p>SUNDAY cont THREE TUNS, Beckenham KEITH CHRISTMAS TOWER CLUB, William IV, 181 High Road, Leyton. BOB DAVENPORT TROUBADOUR, 8.59-11 p.m. JOHN TOWNSEND KEITH CLARK WEST LONDON FOLK CLUB White Hart, King St., Hammer-smith (nr Stamford Brook Station) 7.45 pm. EWAN MCCOLL, PEGGY SEEGER BARRY TAYLOR MONDAY ALLEY, WALTON-ON-THAMES, 187 Church Street. MIKE MARAN CLANFOLK, Marquis of Clanricarde, Southwick Street, Paddington. ANDY ANDREWS. Plus guests. ENFIELD FOLK CLUB THE HOP-POLES, BAKER ST. ROBIN & BARRY DRANSFIELD FOLK FOR ALL, 8 pm, 3 Wheatsheaves, Upper Street, Angel, Islington BOB DAVENPORT HALF MOON, Lower Richmond Road, Putney TUDOR LODGE JOHN MCKENZIE CAMERON HANGING LAMP The Crypt, St Elizabeths The Vineyard, RICHMOND, 8 pm. FRANK McCONNELL Back by public request! ORPINGTONFOLK, Royal Oak, Green Street Green, Tight Like That. TUESDAY AT CATFORD RISING SUN 4 SQUARE CIRCLE Dave Cooper, Quarterdeck CHELSEA FOLK, The Stanhope, 97 Gloucester Road, S.W.7. (opposite Underground) JOHN JAMES MEDICINE HEAD at Margate Club, 89 Wardour Street, London, W.1. (7.30-11.00). THREE HORSESHOES FOLK CLUB, Heath Street, nr Hampstead Tube presents. STEVE MAY and your hosts THE EXILES WEDNESDAY AT THE ROEBUCK, Tottenham Ct. Rd., W.1. TAFFY THOMAS & THE MAGIC LANTERN HOLY GROUND, Royal Oak, 88 Bishop's Bridge Road, W.2. RONNIE CAIRNDRUFF presents NOEL MURPHY Resident singers TONY ROGERS, MIKE STIMPSON. Special night members 25p. SURBITON ASSEMBLY ROOMS, DEREK SARJEANT FOLK TRIO, JOHN FRASER, SOUTHERN RAMBLERS. THANKS TO Barry and Mike Harrows for Cambridge. Paul Brett Bass. See display ad.</p>
<p>TIR NA NÓG for bookings ring Steve Franklin 01-493 9461</p>	<p>Tuesday, June 22nd NEW HOUNSLOW ARTS LAB. White Bear, Kingsley Road, Hounslow, Middlesex Opening night— PAUL BRETT'S SAGE STEVE TILSTON Special Guests: DAVE COUSINS/DAVE LAMBERT Admission 25p</p>	<p>'HIGH' CLUB, NIGHTINGALE HOTEL HIGH ROAD, WOOD GREEN, N.22 present. TIR NA NÓG SUNDAY, JUNE 20th, 8 p.m.</p>

READING FESTIVAL

Beautiful Thames-side Camp Site and Arena. Marquees, Shops, Licensed Bar. Half-mile from railway station and town centre

Friday, June 25th: WARM DUST - ARTHUR BROWN - DADDY LONGLEGS - BELL & ARC - Ricotti/Albuquerque - Armada - Anno Domini - Universe - Clouds
 Saturday, June 26th: EAST OF EDEN - LINDISFARNE - RALPH McTELL - HARDIN YORK - THE PETE YORK PERCUSSION BAND - WISHBONE ASH - TERRY REID - STUD - RENAISSANCE - AUDIENCE - Genesis - Gillian McPherson - SHA NA NA - Stealers Wheel - Sunday, June 27th: COLOSSEUM - RORY GALLAGHER - IAN MATTHEWS - MEDICINE HEAD - VAN DER GRAAF GENERATOR - OSIBISA - STRAY - Demick & Armstrong - Clark Hutchinson - Storyteller - Country Jug - Colonel Bagshot - Steel Mill - C.M.U. - Jig-saw

SEASON TICKETS
 (in advance only)
3 days at £2
 FRI. (sold on night only) .50p
 SAT. (26th) at £1.50
 SUN. (27th) at £1.50

To: R.F. Box Office, MARQUEE, 90 Wardour Street London, W.1
 Please send me the tickets indicated for which I enclose cheque/postal order for £..... I enclose stamped addressed envelope.



Name: _____
 Address: _____

Office: _____
 also available at One Stop Records and Harlequin Record Shops

NOTHINEVERAPPENS
 Bookings: ring Bronwyn
 Brick Artists, 0462 27131

NEW MERLINS CAVE
 Mercury Street, W.C.1
ALBANY JAZZBAND
 Thursday, June 17th
 Friday, June 18th DISCO
 Saturday, June 20th, 12.2 p.m.
CHILTON FAWKES FEETWARMERS
 Tuesday, June 22nd FOLK NIGHT



JAZZ CENTRE SOCIETY
 3 Egmont House
 116 Shaftesbury Ave., W.1, 734 2064
 Monday, June 21 - 100 CLUB
HENRY LOWTHER
 Quintet
TREEBEARD
 Thursday, June 17 - Country Club
 210a Haverstock Hill, N.W.3
 opp. Setuze Park Odeon
GEORGE KHAN'S STAGECOACH
 Opening night of the 'New Place'
 Friday, June 18 - Albion L.M.C. 21 Holland Park, W.11
DEREK BAILEY
 2, 3, or 4
 Thursday, June 17
 Goldsmiths College
 Lewisham Way, S.E.14
ISKRA 1903 ELTON DFAN
 Sat., June 19 - Bedford College
 Inner Circle, Regents Park
BOB DOWNES OPEN MUSIC

BOWES LYON HOUSE, STEVENAGE
 SUNDAY, JUNE 20th
MEDICINE HEAD
 plus GOOD HABIT
 N/W GRACIOUS. Thank you, GLENCOE for replacing Renaissance Free Membership



Marc Ellington
 is currently on tour with Curved Air and The Mick Abrahams Band.
 His new album is out now on B&C (CAS1033)
 B&C Records Ltd. 37 Soho Square, London W1

Glen Fern Road Bournemouth IN THE DISCO -
 Friday, June 18th
THE FANTASTICS
 Sunday, June 20th
J.J. BAND
 Monday, June 21st
ROY YOUNG BAND
 Licensed till 2.00 a.m. NIGHTLY (Sunday 10.30)
CHELSEA VILLAGE
 Friday, June 25th
DESMOND DEKKER
 Monday, June 28th
TAMMI LYNN

ROSE-MORRIS PRESENT
Marmalade
 LIVE ON STAGE
 and **GOBY**
 (FORMERLY WHITE TRASH)
MONDAY 28th JUNE at CITY HALL CIVIC CENTRE, ST. ALBANS, HERTS.
 Two performances 7 pm and 9 pm
 Tickets available from 14th June from: St. Albans Town Hall box office Ticket prices: £1.00 and £1.25. Open between 10 am and 5 pm
 Free exhibition in afternoon from 3 pm featuring Marshall and Shaftesbury equipment.
 A Marshall and Shaftesbury promotion
Rose-Morris

BROTHERHOOD OF BREATH
 Management 603 0773 • 267 1114
 Agency NEMS

SUNDAY, JUNE 20th TERRY KING ASSOCIATES presents at 7.30 p.m.
STEAMHAMMER GRINGO DANTA LYCEUM STRAND
 LONDON, W.C.2
 Tel: 01-836 3715
 DJ JERRY FLOYD TICKETS 50p ON NIGHT Doors open 7 p.m.

GLENCOE
 currently appearing on the WISHBONE ASH Tour
 JOHN SHERRY ENTERPRISES
 01-734 8823

SPINNERS CLUB DISCO Wembley
 33a WEMBLEY HILL ROAD - WEMBLEY - MIDDLESEX
 Buses as for Wembley Stadium
 Friday **RICKY BARON**
 Spins the Hot 50 Sounds
 New Releases, U.S.A. Imports and Prehistoric Pop and Rock
 Monsters plus loopy-neo-Rock
 Admission GUYS 40p, DOLLS 30p
FOR THE 20s +
 Saturday **RICKY BARON with KING B**
 Spin Soul, Reggae, U.S.A. Imports and Chart Sounds plus Prehistoric Soul and Reggae
 Monsters
 Admission 50p for the 18s +
 Sunday **GUEST D.J. MICKY DEAN**
 Spins Chart Sounds
 Old and New
FOR THE 20s +
 Admission GUYS 40p, DOLLS 30p
 8.30 till late - Licensed Bar - Refreshments - Special Nights
 Strictly Members ONLY - For membership apply personally

JUMBO
 at
LIVERPOOL UNIVERSITY
 Friday, June 18th

ISLEWORTH POLYTECHNIC
 London Road, Isleworth, Middx.
 Saturday, June 19th, 7.30 p.m.
SAM APPLE PIE + DA DA
 50p. S.U./N.U.S. (55p)

INTAC WINNING POST GT. CHERTSEY ARTERIAL RD. WHITTON/TWICKENHAM
 Mon., June 21st **PURPLE GANG**
 Thurs., June 24th **TEMPERANCE SEVEN**
 Next week
 Mon., June 28th **COUNTRY JUG** D.J. RALPH GREY
 Thurs., July 1st **BOB KERR'S WHOPEE BAND**
 All artists booked by Lynton Matfield Associates. 240 3758

WORKSHOP Pioneer Club, Herpenden St. St. Albans
 Saturday, June 19th, 8-12 midnight
ARTHUR BROWN'S KINGDOM COME
 GNOME SWEET GNOME
 + SUPPORT - Tickets 50p advance from Record Room Chequer Street, St. Albans, or on night at door

The Brick Company and Pytheon Productions present
WISHBONE ASH
 NOTHINEVERAPPENS STACKRIDGE
 On tour in JUNE - All seats 50p
 WARWICK University
 Thursday, 17th June
 Town Hall, BIRMINGHAM
 Friday, 18th June
 City Hall, NEWCASTLE
 Saturday, 19th June
 City Hall, BIRMINGHAM
 Sunday, 20th June
 City Hall, BIRMINGHAM
 City Hall, SHEFFIELD
 Tuesday, 22nd June
 Town Hall, LEEDS
 Wednesday, 23rd June
 Albert Hall, NOTTINGHAM
 Thursday, 24th June
 All concerts begin at 7.30 p.m. except Hull - 7.00 p.m. See local press for ticket agents

ZEPLIN CLUB at kings head Merton every FRIDAY
FRI. 18th, 7pm. ANVIL!
QUADRILLE
 Sounds of the 70s
 Fri., June 18th, 6-7 p.m.
 01-435 1776

CLOUDS
 HAVE BEEN ADDED TO THE LIST OF ATTRACTIONS ON FRIDAY, JUNE 25, FOR THE NATIONAL JAZZ & BLUES FESTIVAL AT READING WHEN THEY WILL INTRODUCE THEIR NEW LEAD GUITARIST, BILLY COLQUHOUN, AND A FEW NEW IDEAS
 HIGHER AGENCY 01-886 2074

ENTERTAINMENT!
CLUBS
SHOWS
PROMOTERS
 ETC

OXFORD OPEN AIR CONCERT JUNE 19th
CANCELLED
 Refund at Selling Agents

BIG BROTHER
 Oldfield Tavern, 1089 Greenford Road, GREENFORD, Midds.
 Wednesday, June 23rd, 8 p.m. Lights and Sounds by Zeta Cepheid Inc.
MAN + PREMONITION
 + BLIND Members 40p

IMPLOSION
 ROUNDHOUSE, CHALK FARM
 SUNDAY, JUNE 20th
 3.30-11.30
ALL GOOD, CLEAN FUN
BRINSLEY SCHWARZ
B.B. BLUNDER
COCHISE
ROGER RUSKIN SPEAR
COLIN SCOTT
JEFF DEXTER *
LIGHTING BY HEAVY LIGHT & PAUL TURNER
 FILMS + STALLS + THINGS
 WEM AMPLIFICATION
 * Records from MUSICLAND, 44 Berwick Street, W.1

CHALET SUISSE
 The Two Floor Club with Atmospheric Conditions
BURGER TAVERN **TAILS DISCO**
 Hamburgers, Live Music Top Recorded Sounds
 To the C.B.E. TRIO Golden Oldies, Latest Releases
 — NOW LICENSED BARS UNTIL 2 a.m. —
 LADIES FREE WEEKDAYS BEFORE 10 p.m.
 74 CHARLOTTE ST., LONDON, W.1.
 Telephone 636 0036

JUMBO
 at
BEACHCOMBER CLUB
 Umerstone, Near Cleethorpes
 Thursday, June 17th

THE TEMPLE
 33-37 WARDOUR STREET W.1
 Friday, June 18 All-nighter, 9 p.m.-6 a.m. Members 60p
MIGHTY BABY
 FOLLOW THE BUFFALO • TEAM DOKUS
 Saturday, June 19 All-nighter, 9 p.m.-6 a.m. Members 75p
ARGENT
 NIGEL • SHIVA
 Next Saturday: **ROY YOUNG BAND**
 WOT LIGHTS with **JERRY FLOYD**

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
 OFF SOUTHALL BROADWAY (OVERLOOKS RD.) SOUTHALL, MIDD.
 BRITISH RAIL: SOUTHALL BRDGS. 232, 202, 195 OR 193
 Friday, June 18th, 8 p.m.
CLIMAX CHICAGO
 Sunday, June 20th, 7.30 p.m.
TRAPEZE + ALBERT MONK

RESURRECTION Hermitage Ballroom Hermitage Road Buses: 801, 303, 716, 716A, 94, 97, 96, 91, 203, 133 and 83 Brk. Rob. Michie
HITCHIN Herits.
 SATURDAY, JUNE 19th 8.30 p.m.-1 a.m.
HEAVEN
BLACK AUGUST • HOUSE
 Licensed Bar till Late • Has: Sounds
 Next Week: TRAPEZE

KINGSTON POLYTECHNIC
 Penryn Road, Kingston-upon-Thames, Eng. 546-4836
 Saturday, June 19th
 Bopping all the way from the U.S.A. The Incredible
SHA - NA - NA
 Plus Special Guests **MEDICINE HEAD**
 Tickets 60p in advance
 Sounds from the 80s D.J. Greasy Paul.
 All artists booked through 930 1771

WELCOME
 — BACK
 MANAGEMENT: 01-272 0741

Haymarket Theatre, Basingstoke (Tel. 5566)
 Saturday, June 19th, at 7.30 p.m.
PRINCIPAL EDWARDS MAGIC THEATRE
THIRD WORLD WAR SOUNDS OF WINDS
 All seats 50p — bookable in advance

HOBBITS GARDEN
 267 THE BROADWAY, WIMBLEDON
 Re-opening under new management
 June 25
STRAY
 July 2
FAIRPORT CONVENTION
 See M.M. next week for details

City Rock at City University, E.C.1
 Tues. June **MAN**
 June 22nd plus CIGARETTE & BURNING BOOTS
Next Week: SPONTANEOUS COMBUSTION
Every Tues. 8p.m. 15p + Angel

UXBRIDGE TECH. STUDENTS' UNION
 would like to apologise to
VAN DER GRAAF GENERATOR
FUSION ORCHESTRA and AMERICA
 for having to cancel the concert on Friday, June 18, due to circumstances beyond their control.
 Signed: Brendon Payne, Social Secretary

HEADS, HANDS AND FEET
APOLOGISE
 to the people of Finchley, Southend, Derby, Worcester, Exeter, Cambridge and Portsmouth for postponing their recent gigs.
 Re-bookings will be made at the venues as soon as possible.
 Tony, Ray, Albert, Mike, Chas and Pete meanwhile, are back on the road.
Friday, June 18 **Saturday, June 19** **Monday, June 21**
 Town Hall, Cheltenham Van Dyke, Plymouth Speakeasy, London

FARX POTTERS BAR YOUTH CENTRE, ELM COURT
 MUTTON LANE, POTTERS BAR, HERTS.
 BUSES: 293, 303, 303A, 306, 313, 320, 320A, 124, 242
 354, British Rail: Potters Bar.
 Saturday, June 19th, 7.30 p.m.
WARM DUST + ORIGIN
 + TEAM DOKUS

RESURRECTION CLUB of the SALISBURY
 126 High Street, Borenet, Herts.
 Buses: 134, 84, 106, 261, 107, 716 & 306. Northway Line, High Barnet
 Tuesday, June 22nd, 8 p.m.
STRAY

FRIARS PRESENTS AN EVENING WITH
GROUNDHOGS
 and SPECIAL GUESTS
OSIBISA
 TONIGHT, THURSDAY, JUNE 17, 8 p.m.
 WATFORD TOWN HALL
 Enquiries: Aylesbury 84568

FRIARS MARKET SQUARE
 AYLESBURY
 SATURDAY JUNE 19 7.30
GENESIS plus CHAMELEON
 BAYOU FLYER LIGHTS - SOUNDS OF THE FORTIES
 Admission 50p. Trespassers all around

CMU • TRIDENT
HENRY COW • GUTS
 Ring Cambridge 54312
 or 64263

TWO J's CLUB
HORN HOTEL, BRAINTREE, ESSEX
 Friday, June 18th, and Every Friday, at 8 p.m.
JERICO JONES
TIMBRE
 N/W. PRETTY THINGS

AVERY HILL COLLEGE, BEXLEY RD., ELTHAM, S.E.9
GOING DOWN BALL
AMAZING BLONDEL
NEW TEMPERENCE SEVEN
FREDDIE MAC SOUND
BREWERS DROOP
LES FLAMBEAUX
 DISCO - BAR - FREE FOOD
FRIDAY, 25th JUNE, 9 p.m. till 3 a.m. Adm. £1.50 on door
 N.B. Bring this ad. and price will be reduced to £1.20
 Advance tickets £1 from S.U. (Tel. 850 3435)
 Students' Union Cards must be shown — Please dress formally!

THE GREYHOUND
 175 FULHAM PALACE RD., W.6
FUSION ORCHESTRA **PUTNEY BRIDGE INFORMATION JIGSAW**
 Thurs. June 17th **Mon. June 21st**
 Friday, June 18th **IMAGE**
 Sat. June 19th **Tues. June 22nd**
 Sun. June 20th **UNIVERSE**
KEITH LAW
ADMISSION FREE

DE CLUB
 THE BEST CLUB IN LONDON FOR ENTERTAINMENT
 5A PRAD STREET, PADDINGTON, W.3
 TEL. PAD 5374
Tuesday
 DISCOTHEQUE WITH FUNKY RECORDS
 LADIES' FREE NIGHT
Wednesday
 DISCOTHEQUE WITH FUNKY RECORDS
 LADIES' FREE NIGHT
Thursday
 DISCOTHEQUE WITH FUNKY RECORDS
Friday
 HOT PANTS CONTEST also
THE MAGAZINE
Saturday
THE BEDROCKS
 Latest Hit Record
 09-1a-di-09-1a-da
B.B. JAMES EXPRESS BAND
 Also COUNT SUCKLE SOUND SYSTEM and latest records from U.S.A. & J.A. Ladies' free night.
 Club open 6 nights a week
 Licensed Bar
 Please apply for membership

BURLESQUE BOSS and DICKINSON
 SUNDAY, JUNE 20th 7.30-11.0
MAN
 Sonic Sounds+Litee N/W. PATTO

ROYAL HOLLOWAY COLLEGE
 (on A30), EGHAM, SURREY
 Friday, June 18th, 8 p.m. S.U. cards only
SPIROGYRA
 30p single, 50p double 8.30

HUNTER'S CLUB
 HORN HOTEL, BRAINTREE
 Sunday, June 20th
INDIAN SUMMER
GRAPHITE

KEVIN AYERS and the WHOLE WORLD
 SATURDAY, 19 JUNE 7.45 p.m.

ABC, OLD KENT ROAD
 639 2784
21st JUNE, for 6 days
woodstock
 3 days of peace, music and love
 technicolor + film + warmer bios
 Mon.-Fri. 7.45 p.m. only
 Saturday, 4.15 p.m. & 7.45 p.m.
 SEATS AT NORMAL PRICES

HAWKWIND
 wish to apologise for their non-appearance at **DEAL CLUB** in Kent on June 14th
 This was due to a breakdown on their journey back from Germany.

NOTICE TO STUDENT UNION SOCIAL SECRETARIES
 For the best results, advertise your next dance in the Entertainment Advertisement section of Melody Maker.
 For details of rates, apply to Advertisement Manager, **MELODY MAKER**, 161-166 Fleet Street, E.C.4.

JJ BAND

Wednesday, June 16th. Goldsmiths, Lewisham.
 Thursday, June 17th. Speakeasy Club.
 Friday, June 18th. Tricorn, Portsmouth.
 Saturday, June 19th. Mistral Club, Beckenham.
 Sunday, June 20th. Chelsea Village, Bournemouth.
 Monday, June 21st. Quaintways, Chester.
 Tuesday, June 22nd. Ronnie Scotts Club (Upstairs)
 Wednesday, June 23rd.
 Thursday, June 24th.
 Friday, June 25th. Corn Exchange, Rye, S. England

The first album from the JJ Band is on 

JJ BAND



**COME FRIDAY
THE BIG SHOW**
TICKETS ONLY 50p

TOP POP AT 9.00 P.M.

**MANFRED MANN
PLUS REGGAE TOP GROUP
DESMOND DEKKER
AND THE ACES**

In the Concert Bowl — 'Jazz Club' Ace
**HUMPHREY LYTELTON
AND HIS ALL-STAR BAND**
 PLUS
NEW CITY JAZZMEN

**TRUMPS MOTO-POP
CRYSTAL PALACE — FRIDAY, 18th JUNE**



5 EXCITING MOTOR RACES from 6.30 p.m. to 8.45 p.m.
 and from 1.30 p.m.
 FUN FAIR, MOBILE FASHION SHOWS, DISPLAYS, etc.

JOHN & TONY SMITH
present

T. REX

in concert
with SPECIAL GUESTS
BRONCO

TWO SHOWS at 6.30 p.m. and 9 p.m.

**FRIDAY, 2nd JULY
ODEON
BIRMINGHAM** Tel. 021-643 0815

**FRIDAY, 9th JULY
ODEON
LEWISHAM** Tel. 852 1331

All Seats: 60p. Bookable in Advance from:
ODEON BOX OFFICES

NUCLEUS ENTERTAINMENTS LTD.
01-437 4080 : 01-437 7415

invite your enquiries for the following selected artists:

**PRETTY THINGS
RADHA KRNSA TEMPLE
MIGHTY BABY**
(and in alphabetical order)

**BLONDE ON BLONDE : BRAM STOKER
EGYPT : FLYING FORTRESS : HARFLETT &
PERKINS : ORIGIN : RAW MATERIAL
U.F.O. : WARHORSE**

(We look forward to meeting all our social secretary friends at the Sheffield "Booze-up" next Monday)


Chrysalis
presents
(in association with Peter Bowyer)

Greater London Council
ROYAL FESTIVAL HALL
 Director John Denison CBE - Box Office: 928 3191

CURVED AIR

Marc Ellington
with special guests
MICK ABRAHAM'S BAND

FRIDAY 25th JUNE
 Tickets £1.30 £1.10 90p 70p 55p

LONDON COLISEUM
Manager: RUPERT RHYMES

SUNDAY, 27th JUNE
at 8 p.m.

JOHN & TONY SMITH
present

SOFT MACHINE

IN CONCERT

SEATS: £1.50, £1.00, 80p, 50p. Bookable in advance from: Coliseum Box Office
 Tel. 01-836 3161
 Open daily 10 a.m. (except Sundays)

ALBEMARLE CLUB
Gooshays Drive
Harold Hill, Romford
Nr. Harold Wood Station

THURSDAY, JUNE 17th
presents

**HAWKWIND
& Razz**

7.30 p.m. 45p

 sheffield university students union tel. 24076

at City Hall, Sheffield, June 26th, 7.30 p.m.

**VAN DER GRAAF
GENERATOR**

BRONCO AND COCHISE

All seats 40p. Enclose S.A.E. for postal booking
 ENTS, P.O. Box 145, SHEFFIELD S10 2UB
 ACTS BOOKED THROUGH A.H.A. 01-734 8902

the Management of
kings Head merton
 wish to thank —
 for a really nice set last
 Monday, see you again soon!
Friday 18th. DONT MISS ANVIL.

PIED BULL
ANGEL ISLINGTON
1 LIVERPOOL RD., N.1
EVERY SUNDAY 8 p.m.
Rock Music 25p

**Dusky
Ruthe**

THANK YOU

THIRD WORLD WAR
 for substituting for us at IMPLSION, THE ROUNDHOUSE, LAST SUNDAY. We're sorry we couldn't make it and hope to see you there again soon.

PRETTY THINGS

THE NAG'S HEAD, HIGH WYCOMBE, presents

CLOUDS

SUNDAY, JUNE 20th. ADMISSION 50p

01-874 7014 We were turned over at Sussex Festival; so catch THURSH! management: Revolver

Walsell 29559



Club Lafayette
**WOLVERHAMPTON
BRONCO
+
THRUSH**
 WED. 23rd JUNE

P.T.O.

FOR
 FURTHER
 ENTERTAINMENT
 ADVERTISEMENTS

THE KENSINGTON
RUSSELL GARDENS, W.14
883 3345

Thursday, June 17th
STAN OREIG/DAVE SHEPHERD
 Quintet

Friday, June 18th
TONY LEE TRIO
 with Kay Clarke

Saturday, June 19th
TONY LEE TRIO

Sunday, June 20th, Lunchtime
COLIN SYMONS BAND

Sunday Evening
FAT JOHN COX BOSSA 4

Monday, June 21st
**COLIN BARNES
PHIL RHODES & CYRIL PRESTON**
 TRIO

Tuesday, June 22nd
JOHNNIE GARFIELD QUARTET

Wednesday, June 23rd
BRIAN LEMON TRIO
 WITH GUESTS


FREE ADMISSION TO ALL SESSIONS

ROYAL ALBERT HALL
Thursday July 8th
 1971 730pm

island artists presents

Mott The Hoople

and their guests
Amazing Blondel



**Grand Funk Railroad wishes to thank
the Department of Environment
for granting permission
for their Free Concert in Hyde Park
on Saturday, July 3rd, at 1:00 P.M.**