

Melody Maker

APRIL 11, 1970

1s weekly

USA 25 cents



GILLESPIE: working with Mitchell

DIZZY GILLESPIE is currently playing a fortnight's season at London's Playboy Club, Park Lane.

Dizzy was in line to star at Ronnie Scott's jazz club, for a season beginning at Easter, but plans fell through.

Dizzy ends his stint at the Playboy on Sunday next (12), giving his last

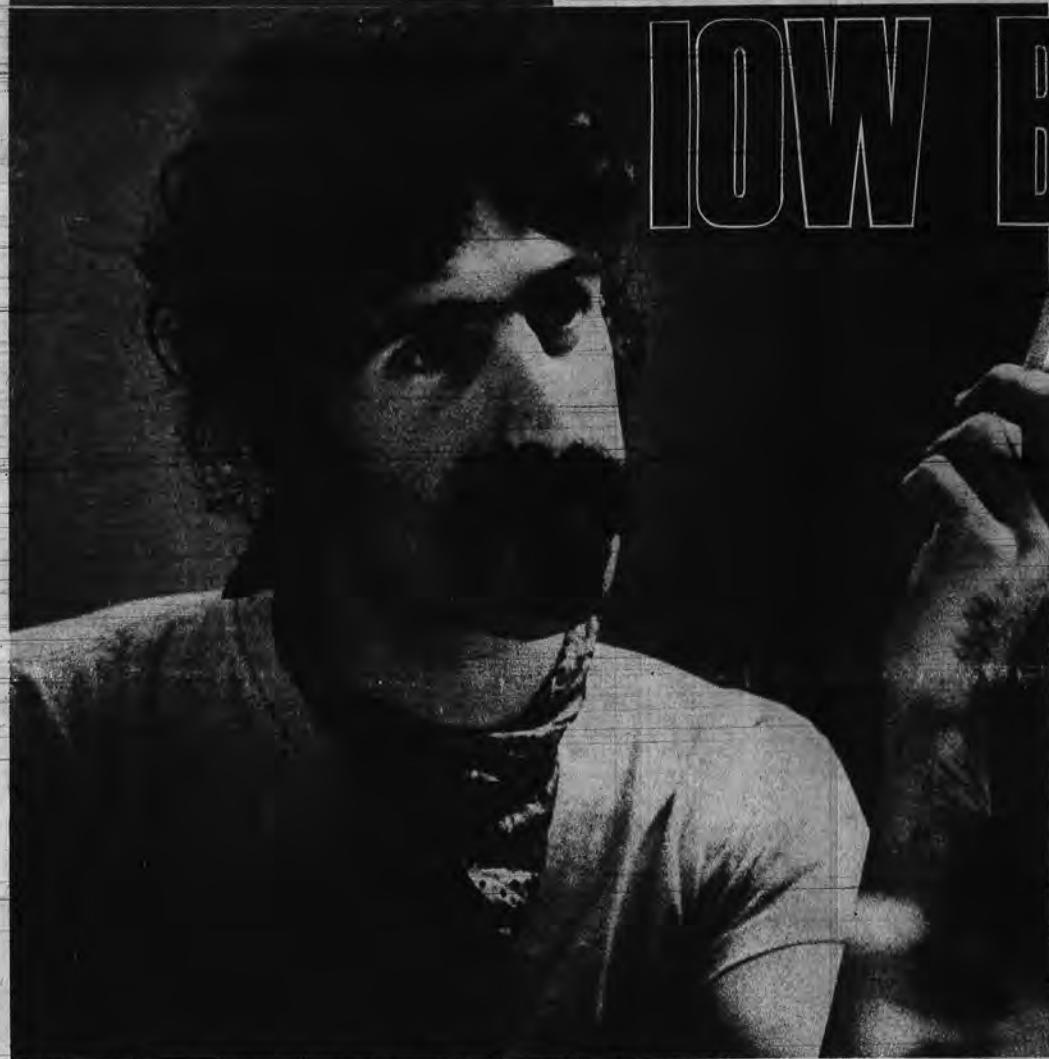
Dizzy at Playboy

performance at midnight. The trumpet star, without his long-term com-

panion, reedman James Moody for this engagement, is working with bassist Red Mitchell, pianist Mike Longo, guitarist George Davis and drummer David Lee.

Talks at presstime were proceeding for Dizzy to appear at Ronnie Scott's at a future date.

● (See Caught In The Act, page 12).



LOW BID FOR ZAPPA

FRANK ZAPPA may re-form his original Mothers Of Invention group for this year's Isle of Wight Festival.

Festival organiser Ronald Foulk told the MM on Monday: "It is true that we have approached the Mothers to re-form for the Isle of Wight. We think they would be a very good act for the Festival this year."

Hot Rats

No further details could be obtained at press time, but it is understood that, if Ronald Foulk cannot clinch the Mothers' booking, he would welcome the appearance of Zappa's new group, Hot Rats, whose first album was voted MM LP Of The Month.

Although plans for Zappa to perform at London's Royal Albert Hall this month have been postponed, he definitely plans to re-form his original Mothers of Invention for two concerts in the States.

They appear at New York's Fillmore East on May 8 — America's national Mothers' Day. They also give a concert with a 100-piece orchestra at the University of California in Los Angeles on May 15.

Ballet

They will perform Zappa's ballet "200 Motels," described as a "love triangle involving a boy, a girl and an industrial vacuum cleaner."

The line-up of Hot Rats includes British drummer Aynsley Dunbar, plus Zappa (lead guitar), Max Bennett (bass), Ian Underwood (keyboards and reeds) and Sugar Cane Harris (violin).

American singer Richie Havens has "definitely and exclusively" been booked for this year's Isle of Wight Festival, according to Festival producer Rikki Farr.

Rikki told the MM: "Richie was a tremendous hit at the Festival last year, and we are now concluding negotiations with Bert Block, Richie's US manager, for him to appear exclusively for us this year."

"Richie stars at the Festival on Sunday, August 30. The Festival runs from August 26 for five days — winding up on the 30th."

"We are also planning to present a film showing of America's Woodstock Festival."

Rikki added that catering and toilet facilities will be greatly improved this year.

"We are importing 500 toilet units from America, and making arrangements to cater for a quarter-of-a-million visitors."

Rikki says that already the Festival organisers are receiving 8,000 letters a week from all parts of the world.

Mike Rispoll, who has already announced that Richie Havens will be appearing at his Bank Holiday Festival at Pump-ton Race Course on May 23 and 24, told MM on Monday: "I spoke to Richie Havens on the phone last night at 11 pm and he said he would appear at Pump-ton."

FRANK ZAPPA: definitely plans to re-form his original Mothers of Invention.



Emerson and Greg Lake

Keith Emerson — the Nice split and his future

SEE CENTRE PAGES

Brinsley Schwarz — a weekend in New York with MM

FULL REPORT PAGE 12



Brinsley at Fillmore East



Sutch and Little Richard

The return of Lord Sutch, with heavy friends

SEE PAGE 5

Melody Maker POP 30

- 1 (1) BRIDGE OVER TROUBLED WATER ... Simon and Garfunkel, CBS
- 2 (2) CAN'T HELP FALLING IN LOVE ... Andy Williams, CBS
- 3 (5) KNOCK KNOCK WHO'S THERE ... Mary Hopkin, Apple
- 4 (4) YOUNG GIFTED AND BLACK
Bob Andy and Marcia Griffiths, Trojan
- 5 (3) WAND'RIN' STAR ... Lee Marvin, Paramount
- 6 (7) THE SAME OLD FEELING ... Pickettywitch, Pye
- 7 (18) SPIRIT IN THE SKY ... Norman Greenbaum, Reprise
- 8 (21) ALL KINDS OF EVERYTHING ... Dana, Rex
- 9 (11) SOMETHING'S BURNING
Kenny Rogers and the 1st Edition, Reprise
- 10 (6) LET IT BE ... Beatles, Apple
- 11 (14) FAREWELL IS A LONELY SOUND Jimmy Ruffin, Tamla Motown
- 12 (8) NA NA HEY HEY—KISS HIM GOODBYE ... Steam, Fontana
- 13 (9) I CAN'T HELP MYSELF ... Four Tops, Tamla Motown
- 14 (24) GIMME DAT DING ... Pipkins, Columbia
- 15 (9) EVERYBODY GET TOGETHER ... Dave Clark Five, Columbia
- 16 (10) DON'T CRY DADDY ... Elvis Presley, RCA
- 17 (23) WHO DO YOU LOVE? ... Juicy Lucy, Vertigo
- 18 (12) I WANT YOU BACK ... Jackson 5, Tamla Motown
- 19 (17) YOU'RE SUCH A GOOD LOOKING WOMAN ... Joe Dolan, Pye
- 20 (26) WHEN JULIE COMES AROUND ... Cuff Links, MCA
- 21 (13) YEARS MAY COME, YEARS MAY GO
Herman's Hermits, Columbia
- 22 (29) NEVER HAD A DREAM COME TRUE
Stevie Wonder, Tamla Motown
- 23 (16) LET'S WORK TOGETHER ... Canned Heat, Liberty
- 24 (30) GOOD MORNING FREEDOM ... Blue Mink, Philips
- 25 (15) INSTANT KARMA ... Plastic Ono Band, Apple
- 26 (—) TRAVELIN' BAND ... Creedence Clearwater Revival, Liberty
- 27 (27) SYMPATHY ... Rare Bird, Chansima
- (—) HOUSE OF THE RISING SUN ... Frijid Pink, Deram
- 29 (20) RAINDROPS KEEP FALLING ON MY HEAD
Sacha Distel, Warner Bros.
- 30 (—) RAG MAMA RAG ... Band, Capitol
Two titles tied for 27th position.

pop 30 publishers

- 1 Poltara; 2 Berlin; 3 Seasaw; 4 Essex; 5 Chappell; 6 Welbeck/Schroeder; 7 Great Honesty; 8 Mews Music; 9 Carlin; 10 Northern Songs; 11 Jobete/Carlin; 12 United Artists; 13 Jobete/Carlin; 14 Shair; 15 Irwin; 16 Gladys; 17 Jewel; 18 Jobete/Carlin; 19 Shalfesbury; 20 Peter Maurice; 21 Caryl Shere; 22 Jobete/Carlin; 23 United Artists; 24 Cookways; 25 Northern Songs; 26 Burlington; 27 Carlin; Keith Prowse; 28 Blue Sea/Jac; 30 Feldman.
- Two publishers tied for 27th position

top thirty albums

- 1 (1) BRIDGE OVER TROUBLED WATER ... Simon and Garfunkel, CBS
 - 2 (1) PAINT YOUR WAGON ... Soundtrack, Paramount
 - 3 (4) EASY RIDER ... Various Artists, Stateside
 - 4 (3) LED ZEPPELIN II ... Led Zepplin, Atlantic
 - 5 (5) FILL YOUR HEAD WITH ROCK ... Various Artists, CBS
 - 6 (6) TAMLA MOTOWN CHARTBUSTERS Vol 3 ... Various Artists, Tamla Motown
 - 7 (2) ABBEY ROAD ... Beatles, Apple
 - 8 (8) FROM MEMPHIS TO VEGAS ... FROM VEGAS TO MEMPHIS ... Elvis Presley, RCA
 - 9 (10) CHICAGO ... Chicago, CBS
 - 10 (12) HELLO I'M JOHNNY CASH ... Johnny Cash, CBS
 - 11 (9) HOT RATS ... Frank Zappa, Reprise
 - 12 (23) WILLY AND THE POOR BOYS ... Creedence Clearwater Revival, Liberty
 - 13 (17) JIM REEVES GOLDEN RECORDS ... Jim Reeves, RCA
 - 14 (14) BLACK SABBATH Black Sabbath, Vertigo
 - 15 (13) BASKET OF LIGHT ... Pentangle, Transatlantic
 - 16 (11) TIGHTEN UP Vol 2 Various Artists, Trojan
 - 17 (—) ANDY WILLIAMS GREATEST HITS ... Andy Williams, CBS
 - 18 (24) JOHNNY CASH AT SAN QUENTIN ... Johnny Cash, CBS
 - 19 (15) FUNNY GIRL ... Soundtrack, CBS
 - 20 (20) WORLD OF VAL DOONICAN Vol 1 ... Val Doonican, Decca
 - 21 (—) LET IT BLEED ... Rolling Stones, Decca
 - 22 (26) THE SOUND OF MUSIC Soundtrack, RCA
 - 23 (16) CANNED HEAT—COOKBOOK ... Canned Heat, Liberty
 - (—) MIDNIGHT COWBOY ... Soundtrack, United Artists
 - 25 (22) WORLD OF MANTOVANI Vol 2 ... Mantovani, Decca
 - 26 (21) AMERICA ... Herb Alpert, A & M
 - 27 (25) OLIVER ... Soundtrack, RCA
 - 28 (—) A BEARD OF STARS ... Tyrannosaurus Rex, Regal Zonophona
 - (19) VOLUNTEERS ... Jefferson Airplane, RCA
 - 30 (—) BUDDY HOLLY'S GREATEST HITS ... Buddy Holly, Coral
- Two LP's tied for 23rd and 28th positions

L.P. of the week Jefferson Airplane "VOLUNTEERS"

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RCA

TORONTO-WITHOUT LENNONS

LOS ANGELES, Tuesday.—The Toronto Peace Festival will go on as planned on July 3, 4 and 5, but minus the support of John and Yoko Lennon (reports Jacoba Atlas).

The split with the Lennons was announced by John Bower, president of Karma Productions who are organising the festival. He said: "John and Yoko now want the festival to be completely free. While we agree with the intent we do not feel that such a situation can be properly controlled. Imagine what would happen if two million people arrived only to find that the physical surroundings limited the maximum audience to 500,000.

"Our advisors and Canadian government officials have warned us of the dangers involved in over-attendance."

Bower quoted figures like \$75,000 dollars for police and security, 425,000 dollars for water facilities, 337,000 dollars for sewage disposal, 50,000 dollars for garbage disposal and up to 1,500,000 dollars for medical facilities.

Booked so far for the festival are Chicago, Procol Harum, the Youngbloods,

Spirit, Johnny Winter, B. B. King, Booker T and the MGs and Taj Mahal.

HOOPLE FOR USA

MOTT THE HOOPLE make their first trip to America in May. They will tour the States for 10 weeks from the middle of that month.

The group has now been signed to America's Atlantic Records label, and their first album will be issued in the States this month.

u.s. top ten

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



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Marsha Hunt comes off the road

MARSHA HUNT is "coming off the road," announced her manager David Ruffell this week. Marsha is breaking up

her band and cancelling all future engagements. "Marsha has so many offers for film work and appearances abroad there is little point in carrying on with the band," said David. Marsha's label, Track records are planning to release six budget price albums which will include

items by Miss Hunt, the Who, Jimi Hendrix and various soul groups. Selling at 19s 10d each, they will be issued on May 15. A new Jimi Hendrix album is expected to be released in two months time. American tapes by Hendrix were flown to Track from the States on Monday.

Spooky Tooth break up

SPOOKY TOOTH have broken up and will be replaced on all their future engagements by Humble Pie who are to be handled by Island Records Agency.

Tooth recently underwent personnel changes and brought in two ex-members of Joe Cocker's Grease Band, Alan Spenner and Henry McCullough.

The three remaining originals, Mike Harrison, Luther Grosvenor and Mike Kelly are to pursue solo careers. They have completed a last Spooky album due for release on Island in May.

The group have been together for four years, and were originally known as the VIPS. Bassist Greg Ridley left them some time last year to help form Humble Pie.

The Piemen will now be appearing on Sunday at Croydon's Greyhound, and at the Roundhouse Pop Proms on April 21 followed by Fillmore North Sunderland (24), Dudley Technical College (25), Round House, Dagenham (May 2), Leeds University (6), Dunstable Civic Hall (11), Mothers, Birmingham (23) and Redcar Jazz Club (24).

LABOUR SONG ROW

SOCIALIST plans to use a parody of Hubert Gregg's "Maybe It's Because I'm A Londoner" in their GLC election campaign have been scotched.

Last Friday, Francis, Day and Hunter, publishers of the original song, objected to the plan. Says FDH copyright chief Ken Chipperfield: "Under no circumstances could we allow this sort of thing. The Labour party did not obtain our agreement before they announced their plans."

Fat Mattress start again



FAT MATTRESS, the four-man group originally formed by ex-Jimi Hendrix guitarist Noel Redding and Neil Landoni, are to go "back on the road," manager Chas Chandler told the MM this week.

Redding has been replaced by guitarist Steve Hammond and another album is to be released within the month.

"The group had more than its fair share of problems, but everything has been sorted out now," said Chas Chandler.

REGGAE BONANZA

A REGGAE extravaganza is planned for the 26th of this month at The Empire Pool, Wembley.

The event is the second Caribbean Music Festival and will feature artists such as Byron Lee who is making his first and only live British appearance, and will co-compere the show with Count Prince Miller. Other acts booked include Desmond Dekker, The Maytals, The Pioneers, Marcia (of Bob and Marcia), Millie, Jackie Edwards, Black Faith, The Rudies, The Ethiopians and Bim and Bam.

BONES FOR USA

BLACK CAT BONES' American tour, originally pencilled in for April, will now take place in September.

The group will do an eight-weeks tour including the two Fillmores, East and West, and the Boston Tea Party. They are also in line for a tour of Sweden, Norway and Denmark lasting two weeks and starting at the end of May.

THE FINAL LINE-UP for the 1970 Pop Proms at London's Roundhouse from April 20 to 25, was announced this week by Roy Guest, the producer for NEMS Enterprises.

Starring on April 20 are Traffic, Mott The Hoople, Bronco and If. The line-up for April 21 reads Tyrannosaurus Rex, Pretty Things, Elton John and Heavy Jelly.

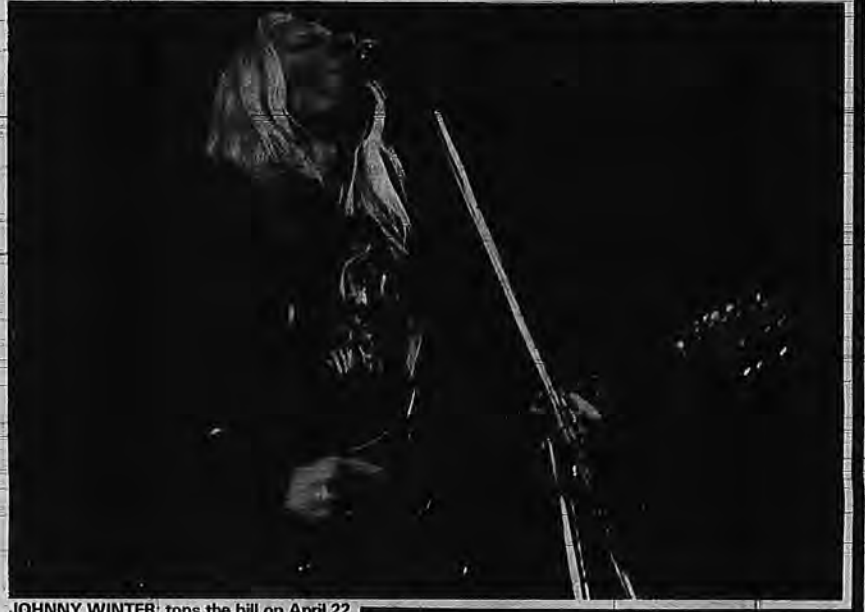
Johnny Winter tops the bill on April 22 with Juicy Lucy and Quintessence. April 23 has Fairport Convention, Fotheringay and Matthews' Southern Comfort. Fleetwood Mac, Mighty Baby and Hookfoot are booked for April 24.

The Proms end on April 25 with Ginger Baker's Air Force, Zoot Money, Toe Fat and Jody Grind.

Special films will be shown during the inter-intervals between the acts and there will be fireworks, sideshows and other "happenings."

There will be no actual seating at the Proms and the three-hour shows are expected to cater for 2,000 people each evening.

Star names set for Pop Prom shows



JOHNNY WINTER, tops the bill on April 22

Melody Maker

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Live at Leeds—new LP

A NEW WHO ALBUM—their first since the controversial "Tommy" LP which won the MM album of the year award—will be issued on May 1.

And this time each copy of the album will be different—insofar as it will be rubber-stamped with the title "The Who Live At Leeds" by scores of different people. Among them Who members Pete Townshend, Keith Moon, Roger Daltrey and John Entwistle.

"We are getting everyone to help with the stamping," a Track Records spokesman told the MM this week. "Among them visitors to his office."

Sleeve

The sleeve of the album will also include cuttings on the Who depicting stories about their early activities. There will also be a reproduction of a letter from EMI

from the Who

turning the group down. A date sheet will also show how they once played gigs for £10 a week. The sleeve is designed to look like a plain cardboard file on the Who.

The tracks, all recorded "live" at a performance at Leeds some three months ago, feature (Side 1): "Young Man Blues," "Substitute," "Summertime Blues," and "Shakin' All

Over." Side 2 features "My Generation" (which runs for 15 minutes) and "Magic Bus."

HARROGATE SHOWS

KEEF HARTLEY'S Big Band and David Bowie give two concerts at the Harrogate Theatre on Sunday at 4.30 pm and 7.30 pm. On May 3 the Yes and Trader Horne are due to appear.



Creedence on TV tonight

CREEDENCE CLEARWATER REVIVAL, due to jet into London on Tuesday, appear in a special item on Top Of The Pops tonight (Thursday).

They will present prizes to the winners of the Best Dancer and Best Outfit competition on Top Of The Pops. And the winners will also be the guests of Creedence Clearwater on a river trip from Westminster Pier to Greenwich and back.

The trip, shot by a Top Of The Pops camera unit, will be used in subsequent film inserts in the BBC-TV show.

Creedence Clearwater Revival are in Britain to star at two concerts at the Royal Albert Hall on April 14 and 15. On April 21, BBC's Radio One programme will feature a recording of the complete Albert Hall concert on April 15. The transmission takes place from 6 to 7 pm.

GIBB ON TOP

MAURICE GIBB, founder-member of the Bee Gees, makes his solo TV debut in BBC's "Top Of The Pops," on April 16 to promote his latest single "Railroad." The song was written by Maurice and brother-in-law Billy Lawrie, and will be released on Friday, April 17.

He is currently producing an album of songs from his first musical stage show, "Sing A Rude Song," a biography of Marie Lloyd written by Ned Sherrin and Garry Brahms.

BRUBECK DUE

THE DAVE BRUBECK Quartet featuring baritone Gerry Mulligan will be in this country for three days only when they visit Britain for this year's Jazz Expo.

Dave's quartet plays the Odeon Hammersmith in Expo Week on Saturday, October 31, then appears at Bristol's Colston Hall on November 1 and Croydon's Fairfield Hall on November 2.

A MIKE WESTBROOK—John Fox mixed-media "happening" will be screened live on April 25 in James Mossman's BBC2 Review programme. The work has been specially conceived for the show.

With Westbrook will be Mike Osborne and George Kahn (saxes), Paul Rutherford and Malcolm Griffiths (trombones), Dave Houldsworth (trumpet), John Warren (piano), Chris Spedding (guitar), Harry Miller (bass), Alan Jackson (drums) and Norma Winstone (vocals). The same line-up is currently completing an album, "Love Songs."

Westbrook's "Earthrise" will be presented as part of Essex University's festival on May 2 and he performs "Metropolis" at the Corby Festival in July.

BARNEY KESSEL, who returned to America two months ago after a year in Europe, has decided to remain based in Hollywood. He has formed a new group which includes Emmett Chapman on nine-string electric guitar, Ray Napolitan (bass) and Jim Troxel (drums).

LONDON'S Little Theatre Club has reopened after the Easter break and features Derek Ballby on Thursdays, the Plastic Ear Band on Fridays and the Spontaneous Music Ensemble on Saturdays.

HOWARD RILEY TRIO visits the Greyhound, Brighton Road, Redhill on Sunday (12) followed by Fré Koot and George Kahn (19) and the Mathew Hutchinson Quintet (26) . . . the Alan Fawkes Quartet plays every Friday at the UMIST Jazz Club in Manchester.

JOE VENUTI is leaving for a European holiday this week. On Tuesday (7), he played at Carnegie Hall along with such names as Gary Burton, Joe Morello and Paul Horn.

ALBION Modern Jazz Club celebrates its first birthday with a party on April 11, featuring the New Jazz Reunion. Bookings at the club's Thursday meetings at Fulham Broadway include Graham Collier's Music, tonight (Thursday), George Kahn and the People's Band (16), Roy Fry Quartet (23), and Dave Houldsworth Band (30).

THELONIOUS MONK is in hospital recovering from pneumonia . . . the Graham Collier group and Cirrus star at the 100 Club next Monday (April 13) . . . Singer Bobby Breen has dates in Jersey this week.

JOHN HENDRICKS, Annie Ross and the Roy Budd Trio, under Peter Burman's Jazz Tent/Bete banner, play a concert at Brent Town Hall, Wembley, on April 26.

NIDO trombonist Harry Burgess has formed a group called Take Jazz Take Brass, comprising four trombones, tenor, piano, bass and drums, which meets every Tuesday at the Black Lion Hotel, Salford.



Westy's mixed media show

Jazz news

ALAN ELSBON BAND play the Coach House Jazz Club, Carlisle, today (Thursday). Tomorrow they travel to the Mid resort at Avenmore-Scouting, followed by the Condor Club, Arbroath (12).

DON CHERRY has been awarded the first of ten 2,000 dollar commissions by the Jazz Composers' Orchestra Association—to write a work for the Orchestra. It will be recorded on the JOCA label.

TRUMPETER Freddie Hubbard, currently at New York's Village Vanguard, is recording an album for Creed-Taylor's new CTI label . . . Tenorist Hank Mobley and drummer Philly Joe Jones, both back in America from Europe, have been leading groups at Slugs in New York's East Village.

ALTOIST Bill Greenow guests with the Fourteen Foot Band at the Fox And Hounds, Haywards Heath, on April 12, followed by Alan Cooper (19) and the New City Jassmen (26).

BRITISH pianist-arranger John Web is in hospital in New York awaiting an operation. Over 1200 dollars were raised for him at a recent New York benefit attended by Gary McFarland, Toshiko, Nat Pierce and Markie Markowitz, among others. It was organized by Lennie Metcalf.



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ROYSTON ELDRIDGE MEETS LORD SUTCH

LORD SUTCH is back! The perennial rocker has come screaming back on the rock scene, after two years of abdication in America, through the help of some heavy friends.

Heavy friends help the Lord's come-back

Sutch started in Britain in 1969 and built a reputation through showmanship and an in-built ability for stunts. In the eight years before he split to the States his macabre band of musicians, the Savages, included many faces and it's those faces that have brought the Fifth Earl of Harrow back.

"What Mayall is to the blues, I am to rock and roll and I've probably had more guys in my band than Mayall has had in his. It's just taken people all this time to analyse it."

What people have analysed and what Sutch realised was that many of his former Savages have made it. Among those helping him out on the album were Zeppelin's Jimmy Page and John Bonham, Jeff Beck, Noel Redding and Nicky Hopkins, all former Savages with the exception of Zeppelin drummer Bonham.

"There's been a load of other guys too. Danny McCulloch from Joe Cocker's Grease Band, Ritchie Blackmore and Nicholas Simper from Deep Purple, Vince Melouney who was with the Bee Gees, Carlo Little who was with the Stones before Charlie Watts, Mickey Waller and Ricky Brown who played with Mayall... oh, and Mat-

thew Fisher, who was in my group when he made that record 'Whiter Shade Of Pale'."

Sutch split to the States because he wanted to make an album. He wanted to make one here but there was no chance, he says, and America seemed the best place to go.

"Johnny Kidd who was a great friend of mine and a great talent couldn't get an album released here either. And he had those hits like 'Please Don't Touch,' 'Shaking All Over' and 'I'll Never Get Over You' but they never issued an album even when he died. We used to use each other's musicians and I know they had enough material for two and a half albums.

"I'd always had people producing me and they didn't get it right. Jack 'The Ripper' sold over a period of time but it didn't make the charts

although if all the people that have bought it got it in one month it would have probably gone to number four or so. Instead it's continued to sell.

"Jimmy Page co-produced the album with me and that's the best way to do it, to be on both sides of the box. We wrote the songs too. I made sure that we didn't make the mistake that all the other rock groups have made, including the new lot, the Wild Angels. All they do is the old songs like 'C'mon Everybody,' 'Great Balls Of Fire' and 'Blue Suede Shoes.'

"That doesn't sell because everybody's got ten versions of it already. What we've done is modern rock and roll with the real Zeppelin sound, that driving beat with loads of excitement. That Bonham is a tremendous drummer.

"The album has sold 70,000 in one month in the

States which is more than I did here in ten years. It took six months of work in the studios, you know, to get everybody together, and then six months of legal work to sort out the companies until Atlantic came along and said they wanted it on their new label Cotillion. But it all knitted together and it's taken off.

"It was so great doing the sessions. I knew we couldn't re-create the old hits, so we created new songs which have got a great atmosphere. We are having a ball making it and that atmosphere has come out on the album. We've got part of the new album done and we'll conclude it when we get back to the States.

"My policy is to play hard rock music which is really rock and roll. It's hard and raunchy, a thumping beat and that's what it's all about."



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Fri., MAY 8th	GREENS PLAYHOUSE GLASGOW	11.30 p.m.
Sat., MAY 9th	CITY HALL NEWCASTLE	7.30 p.m.
Mon., MAY 11th	CITY HALL SHEFFIELD	7.30 p.m.
Tues., MAY 12th	PHILHARMONIC HALL LIVERPOOL	7.45 p.m.
Mon., MAY 18th	GUILDHALL SOUTHAMPTON	7.30 p.m.
Wed., MAY 20th	FREE TRADE HALL MANCHESTER	7.45 p.m.
Thurs., MAY 21st	TOWN HALL BIRMINGHAM	7.30 p.m.
Fri., MAY 22nd	COLSTON HALL BRISTOL	7.30 p.m.
Sat., MAY 23rd	WINTER GARDENS BOURNEMOUTH	8.00 p.m.
Thurs., MAY 28th	FAIRFIELD HALLS CROYDON	7.45 p.m.
Sat., MAY 30th	THE DOME BRIGHTON	8.00 p.m.
Tues., JUNE 2nd	ASSEMBLY HALL TUNBRIDGE WELLS	7.45 p.m.

Carmen, Zoot, Mann

U.S. TENORMAN Zoot Sims has been booked for a two-week engagement at Ronnie Scott's, beginning May 18. Zoot, who was last at the club with his partner, Al Cohn, will work with a British rhythm trio yet to be named. It is expected that the Pendulum — drummer Tony Crombie and organist Mike Carr — will play these two weeks opposite Sims.

Zoot will be followed at the club by flautist Herbie Mann with his Sextet from the States. Mann's group, with singer Leon Thomas opposite, plays there for two weeks commencing June 1. And following them, the club presents for the first time, singer Carmen McRae who will do two weeks from June 15. Annie Ross and Phil Woods end their run at Ronnie's on Saturday (11). Mike Gibbs' Big Band go in on Monday (15) for one week, sharing the bill with singer Marian Montgomery. After that, guitarist John Williams plays for two weeks (from April 20), followed by the Charlie Shavers Quartet.

The second BBC2 series of TV shows filmed at Ronnie Scott's Club kicks off tonight (Thursday) from 10 pm to 10.50 pm, starring the Theonious Monk Quartet, Sarah Vaughan and her trio and the Clarke-Boland Big Band.

Featured on April 16 are the Oscar Peterson Trio, Kenny Burrell Trio, Stephan Grappelly, Teddy Wilson Trio and Miles Davis Quintet.

REEVES QUITS

BASS GUITARIST Tony Reeves is to quit Colosseum. He will be leaving as soon as the group can find a replacement, and he will fulfil all his engagements. Says Tony: "Colosseum have been working extremely hard on the road and I need more time to work on record production, although I would like to continue playing."

U.S. TV series for Lulu for Ronnie's



LULU has captured a top American TV series! While Andy Williams takes a summer vacation from his multi-million-dollar TV shows, Lulu takes over his spot on the U.S. network with her own shows.

The series will last for eight weeks and Lulu will star with a new American singing personality, Ray Stevens. But the first guest on her show will be Andy Williams.

Lulu's agent, Dick Katz, told the MM on Monday: "This is a major breakthrough for a British girl singer, and so far as I am aware, Lulu must be the first to star on a series of such international magnitude."

FLOCK FLY IN

FLOCK, one of the progressive rock groups starting at CBS Records' Sounds of The 70's concerts at the Royal Albert Hall, should arrive in London from the States this weekend.

They play their first British date that same night at Fairfield Hall, Croydon. Flock star with Steamhammer and blues singer Johnny Winter at the Royal Albert Hall on Friday, April 17. The second concert (18) stars It's A Beautiful Day, Taj Mahal and Santana.

Duke Ellington's projected trip to Britain in June is off. Reason: dates scheduled clashed with his previous U.S. commitments. The Duke (above) was to have played dates in Nottingham and London. But Ellington and his Orchestra will definitely be playing European concerts around this period and will visit Britain next Spring, according to impresario Robert Paterson.

MUSHROOM, another of the bands who reached the final of the MM's Search contest at the beginning of the year, are set to release their first album.

The Hampshire four piece have signed with Decca and are in the studios this month. Outside of their studio commitments they are working the college circuit.

Lectures

Satisfaction, a new six piece group born out of Zoot Money's band, are offering a free mid-week date at a London college. The group, which includes faces like Mike Cotton who does all their arrangements, want college secretaries throughout London and the Home Counties to hear them and feel that this is the best way. Any college secretary who'd like the band mid-week between May 19-28 should contact this column.

Danbithrie — Technical College, Wrexham, is staging a series of lectures on the history of jazz as part of their liberal studies after the Easter break. The lectures will be given by David



MAC: at Edinburgh

Ives and deal with the development of Jazz.

Fleetwood Mac make the trip northwards to appear at Heriot Watt University in Edinburgh on April 23 which is good news for the University and other colleges north of the border.

In view of the stagnant Scottish scene, Heriot Watt Entertainment's Committee recently decided to take it upon ourselves to try and improve matters by bringing to Edinburgh as many of the

"TCCO groups as possible," said Allstar Adams, The concert organiser.

"In attempting to achieve this aim we find ourselves faced with three major problems — persuading the group to come to Scotland, overcoming the financial strain imposed by the group's "Scottish" price and that Edinburgh's only suitable hall charges 25 per cent of the ticket receipts."

In spite of all the problems the University managed to persuade Lad Zeppelin to venture their way in February. And now with groups like Fleetwood Mac travelling to them, things may improve.

Contest

Durham University jazz club feature Howard Riley, Barry Guy and Alan Jackson at the university on May 9.

A seven piece band from Exmouth led by David Sawyer won a "canned horn and lined timplan" contest worth £100 in London last week. The competition was to find the most tuneful and attractive instrument made of tin cans. — ROYSTON ELDRIDGE.

radio jazz

FRIDAY (10)	WEDNESDAY (15)
4.10 a.m. J: Jazz Unlimited (Fri. Mon. Tues. Thurs.) 9.55 p.m. J: The Nice in Concert 10.30 a.m. Jazzstudio Frankfurt 10.50 a.m. R and B 11.30 T: Nostalgia (Big Band Themes) 12.0 T: Larry Bunker Quartet Gary Burton 12.5 a.m. J: Underground Music 1.5 J: Jazz	7.0 p.m. BL and 2: Jazz Club 9.45 Q: Oran Peterson 9.48 E: George Gruntz 10.20 E: (1) Benny Goodman (2) Dusty Springfield (3) Kai Winding (4) Wilson Pickett (5) Al Hirt 11.30 T: The Big Bands (Count Basie Ork plays songs by the Basies) 12.0 T: Count Basie Ork In the 1940's 12.15 a.m. E: Jazz
THURSDAY (16)	FRIDAY (17)
9.30 p.m. Q: Big Band Series 11.50 T: Jackie Cain and Roy Kral 12.20 T: Cannonball Adderley Quintet. Programmes subject to change.	9.15 p.m. A2: Get To Know Jazz (The Trombone) 10.53 A3: 8 o'Clock Jazz in Britain 11.30 T: The Big Bands (Glenn Miller Ork directed by Budde de France) 12.0 T: Herbie Hancock's "The Prisoner" 12.5 a.m. J: Underground Music
SATURDAY (11)	TUESDAY (14)
2.0 p.m. E: Jack Jaggard 1940-1956 2.35 M: Radio Jazz Magazine 5.30 B3: Jazz Record Requests (Steve Rance) 9.50 E: Erroll Garner 10.0 M: The Lovelace Consort 11.30 T: The Big Bands (Neal Hetti and his Ork) 11.30 A1: Charlie Shavers, Bud Johnson, Slide Hampton 12.0 T: Jazz Records 12.3 a.m. A1: The Jazz Scene 12.10 E: Roscoe Mitchell; Miles Davis	5.15 p.m. M: Jazz 5.45 B3: Jazz Today (Charles Fox) 8.15 E: Pop and Jazz 10.30 V: Jazz Corner 10.30 D: Jazz Journal 10.45 A3: R and B (Tues-Thurs) 11.0 U: Stockholm JP 10.45 (Jazz Made in Sweden) 11.30 T: Peggy Lee 12.0 T: Collins / Shepley Galaxy
SUNDAY (12)	MONDAY (13)
9.30 a.m. J: Silhouette (Religious programme featuring jazz and pop groups) 12.5	9.15 p.m. A2: Get To Know Jazz (The Trombone) 10.53 A3: 8 o'Clock Jazz in Britain 11.30 T: The Big Bands (Glenn Miller Ork directed by Budde de France) 12.0 T: Herbie Hancock's "The Prisoner" 12.5 a.m. J: Underground Music

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JAZZ SCENE

AACM, the peaceful revolution

BECAUSE NEW YORK is traditionally the proving ground for all jazz musicians little is known about those souls who construct and create music and sounds elsewhere. For some time now, though, enthusiastic reports of Chicago's AACM (Association for the Advancement of Creative Musicians) have been filtering through supported by their recorded appearances on the Delmark and Nessa labels.

Ten months ago, some of the best-known members of the AACM which was founded in May 1965 by pianists Richard Abrams and Jodie Christian bassist Malachi Favors and drummer Phil Curran, left Chicago to seek their fortunes in Europe.

Catalyst

Now only Favors, trumpeter Lester Bowie and reedmen Roscoe Mitchell and Joseph Jarman are left in France. Leo Smith (trumpet), Leroy Jenkins (violin), Anthony Braxton (reeds) and Steve McCall (drums) having returned to the Windy City.

Jarman, an impish little man from Pine Bluff, Arkansas, who once made news by appearing on stage wearing only his saxophone sling, is with Chicago-born Mitchell the major catalyst behind the AACM's current activity.

Both Jarman and Mitchell share a terrifying battery of instruments and a reluctance to talk much either about themselves or their music, which is hardly surprising because what they play is communicative in its own right.

Both Jarman and Mitchell play percussion instruments as well as reeds, and at a recent concert I attended, the stage was so filled with music-making paraphernalia that it was impossible to cross from one side to the other without setting massive gongs flying or crash-



ROSCHOE, one of AACM's original members.

ing into a xylophone. The whole thing, in fact, took over two hours to set up.

When I finally did manage to pin down the elusive Roscoe Mitchell — he plays everything from bass sax, fife and recorder on the one hand to gongs, bells and inverted frying-pans on the other — he was quick to point out that such unusual instrumentation is not unique.

"If you look at the pictures of the old bands you'd see each cat would have a whole lot of reed instruments there and the same would go for the drummers," he said, recalling what Sunny Murray once said of the Ellington drummer Sonny Greer: "He had everything from a squeeze-horn to a hair-comb."

"However," Roscoe went on, "It does seem that a lot of musicians are getting

into this and getting their 'little instruments' together as a result of what we have done. I started out playing the clarinet and have gradually added the other horns, but I've been playing some kind of percussion as far back as I can remember. Most of the instruments that I play I have made myself and they are something that I have accumulated over a period of time, too."

Roscoe, who is one of the original members of the AACM, was born on August 3, 1940. He numbers Ornette Coleman high on his list of influences but the roots of his playing are almost too numerous to mention. "There are a lot of musicians that I dig but I don't want to say that one is more important than the other," he explained.

Training

Before the Arts Ensemble of Chicago (as they are also called collectively), left the States, there was a heavy training programme for young musicians in progress in Chicago. "We had a whole school for black kids in the ghetto," said Roscoe.

"I wouldn't even want to try to say how many were and are involved. Now that we're over here it's still

going on over there and of course the training programme for ourselves is here with us — to a degree. As there are only four of us left here now it would be hard to maintain too much, but we play at least something every day."

Benefit

The AACM are amongst the most dedicated musicians I have ever encountered, not only where their own artistic expansion is involved but in terms of spreading the word. "We had all kinds of programmes for raising money for the band," Roscoe told me. "We put out magazines and kids would sell them, we made records and put on concerts and people would donate their time and money. We asked the instrument companies for instruments — the whole bit — but none of them would respond.

"We approached the local authorities also but the response was negative and I really don't know why. They cut down money on a lot of black programmes. They said so much money is being wasted and so forth, but I can only see our programme as doing good things for youth. We can't get the instrument companies to donate instruments but I guess all that comes when it's supposed to. But you can't wait on things like that for ever, you have to get out and get things done."

Was Roscoe aware that the top New York musicians had just played a ten-hour long benefit for the Black Panther Party?

Peaceful

"Well," he smiled, his liquid brown eyes determinedly non-committal. "The Panthers did their thing in a completely different way to how music is done."

The AACM are bringing about — have already brought about, in fact — a revolution, but it's a peaceful one. It is only a matter of time before the names of Mitchell, Jarman, Bowie, Favors, Abrams and so on are household names in the jazz world.

In the meantime, Mitchell at least would enjoy making a trip to Africa to pick up on some music there. "We've got no set plans for moving, though. When the time comes to go, we'll go."

VALERIE WILMER

Where The Electric Children Play



DAVID: memories of Bird and Clifford Brown

DAVID AMRAM is one of those rare people who are completely open-minded about music. He is equally at home playing French horn with his jazz combo at the Village Gate or conducting the New York Philharmonic through his own orchestral compositions.

Amram has been aptly described as a "prodigy" and a "man for all musical seasons." Unlike Andre Previn who abandoned jazz because it was interfering with his conducting duties, David manages to work in both forms very successfully.

His story is a fascinating example of "doing your own thing" regardless of Establishment-type thinking. "I'd rather play music than golf," he says succinctly. And nobody tells him how to play music.

Born in Philadelphia in 1930, a cousin of conductor Otto Klemperer, Amram started on his musical journey at the age of six when his father bought him a bugle.

At 20 he was playing with the National Symphony in Washington and conducting a jazz sextet with saxophonist Spencer Sinatra. He got to know Charlie Parker pretty well during this period and his memories of Bird are the subject of a chapter in Amram's autobiography Vibrations (Macmillan, New York).

One time Bird spent an evening at David's Washington apartment when a party was in progress. "Many of us there that night are still friends today. I found that everyone that knew Bird well at all had a certain common bond just in the memory of him and his music," he says.

For two years he was with the 7th Army Symphony in Europe from 1953-54 and after his discharge from military service Amram stayed behind on the Continent for a year or so. He made records in Paris with Lionel Hampton, pianist Henri Renaud and saxophonists Don Rendell and Bobby Jaspar.

Back in New York in 1955, Amram was soon playing with people like Monk, Rollins, Pettiford and Mingus. And he took part in countless jam sessions with everybody who was anybody. At one of these loft parties he became good friends with Clifford Brown and Richie Powell, both then members of the Max Roach group.

Brownie and Powell suggested he try to find a new style for the French horn. Brown pointed out that the instrument would sound better for jazz purposes if each note was articulated rather than slurred in saxophone fashion.

"It was from Clifford and Richie that I got a new approach toward playing the horn in jazz."

Later on, Amram got his own group together with George Barrow (tenor sax), Amram (French horn), Al Harewood (bass) and Al Harewood (drums). They were recorded by American Decca but the album has long been deleted.

The many sides of Amram

motion picture scores include The Young Savages, Splendor in the Grass, The Manchurian Candidate and 7 Days in May.

And he elected to stay in Hollywood. Amram would not doubt be a very wealthy man but like so many composers before him, David found the musical dictums of non-musicians extremely hard to take. And there was so much good music to be made elsewhere.

By 1967 his productive career in music had branched out in undreamed of directions. He was assistant conductor to Leonard Bernstein with the New York Philharmonic, had made his acting debut and conducted at Carnegie Hall.

In 1968 an entire evening was devoted to his music. The concert comprised three full-length works for orchestra and a set of Amram's jazz compositions. This winter, whilst putting the final touches to a bassoon concerto, he was busy reforming the old Amram/Barrow quartet for club dates.

When there are no gigs, he just goes out to a bar called Casey's and blows for kicks. "Or else I go out to the beach. I always get a group of people together. They usually play on pots and pans or anything that can make sound; this is a fun way to keep my chops in practice."

Amram's steadfast refusal to be labelled, categorised or put in a particular musical bag for all time bewilders the music conservatives. Once asked by a heavy professor if he was a hippy, Amram cuttingly replied: "No, I'm too old to be a hippy and too young to be a Grrr, Goodye."

He finds it encouraging that since the Beatles, pop music is no longer in the clutches of "Tin Pan Alley cats, the old cigar-smoking, payola-driven petty crooks who cheated so many musicians throughout the decades of American music." Instead he is glad it has become the music of young people.

The jazz rock movement he feels can bring back a new renaissance in jazz "and help all of us. Most important it has already turned on a whole generation of people to music in a natural and healthy way."

Amram has never stood still. Right now he is learning guitar and says of this with a chuckle: "You are never too old — gas pants!" Actually, David is one of the fittest musicians in the world. A gym instructor for two years as a teenager, he stays healthy by running.

When writing my opera Twelfth Night I ran 60 laps round the Y.M.C.A. gym track every day," he told Life Magazine. "By no smoking,

drinking or using drugs I find I can be high all the time — on life!"

From the start, he has known that his job in life was to try to have my music add something to the world. This is Amram's Approach Positive.

About jazz, he has this to say: "Playing jazz is not much different from talking. The improvisation is essential and each musician is a composer."

"Charlie Parker's genius and dedication raised improvisation to the point of perfection. His use of the simple line against the harmonic background was as perfect as Bach's. It changed my life. It made me think of all composition as a sort of improvisation."

Although Amram, composer resident with the New York Philharmonic, is enjoying the fruits of his earlier labours now, it was not always so. He has scuffled and paid dues like generations of jazzmen before him.

He recalls not eating for three days and crawling to a bar to beg for a 15 cent subway token to get home. Nobody would give him one so he walked 10 blocks back to his apartment. "Now if I'm asked for a quarter — especially by a musician — I automatically fork out."

It is unfortunate that Amram's music is not more widely known in Europe and also that his absorbing life story, chronicling his first 37 years, remains unpublished in this country. David has been many things in his time — newsboy, soda-jerk, carpenter and sodbuster — and he's enjoyed all these experiences.

But without music, my life would have no meaning. I owe everything to music."

Would that there were many more open-minded, dedicated musicians like David Amram around to put contemporary music back into shape.

MARK GARDNER

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WHEN PINK FLOYD first appeared in a blaze of light shows three years ago, they quickly became almost notorious for what seemed at the time to be ear-splitting musical violence. And they were regarded as a joke by many of the dullards of pop society.

Now the Floyd are regarded with respect as a band who have survived and made an important musical contribution amidst the ravages of rock.

And their personalities radiate a kind of peace unusual among any group of people in the Savage Seventies.

Roger Waters, Nicki Mason, David Gilmour and Rick Wright have about them an aura of calm and quiet humour that makes them pleasantly sane and mercifully civilised.

Just prior to their departure for a third American tour, the definitive "underground group" of yesterday talked about their decidedly overground plans.

And they confirmed that the Floyd at least have no intention of disappointing their fans by breaking up — touch speaker cabinets.

Rick and Dave gathered on a snowy sunny morning at Richard's flat-off the Bayswater Road, London, not far from mysterious false-front houses that disguise an underground railway cutting.

Rick's baby Gail, only a few weeks old, glared at us with deep suspicion as a bottle of Scotch was broached. Did she feel 11.30 am was a trifle early? Bayswater Road babies are noted for their correctness in such matters.

Ignoring disapproving cries of "eech" from the infant, we sipped on regardless.

"We open at the Fillmore East on Thursday," said David languidly, meaning of course today (Thursday). "Our last

tour was okay — pretty good really. This time we are taking the Asimuth Co-Ordinator with us.

This is the stereo sound system that frequently freaks audiences at Floyd concerts. "They have never heard it before." This tour should be a lot better organised. Last time we staggered about trying to get gigs... there were so many hang-ups. We are renting the Fillmore ourselves and it has sold out. Originally Bill Graham who runs the place offered us a 40 minute spot with three other groups.

"I don't know if the tour is important to us or not. I like America — for short spells, but not too long. Last time

we lost money. If you can make it through a first American tour intact, the chances are you will survive anything."

"I'm not looking forward to it," said Rick grimly. "(a) I don't like living in hotels for weeks and (b) there is a lot of violence in America and the chances are you will get involved, especially with long hair."

"We're not an aggro group," agreed Dave. "We have a lot of self-control, although Roger can get through some violence on stage. If we were a violent group, we would have had some punch-ups by now. We have been in a few bother-ups."

Have the Floyd produced any new wonder material to delight the public.

"We've got some new material. There is one new number which will last half an hour, which hasn't got a title yet."

They were rather amazed at the use, or rather lack of use of the new material they wrote for the film Zabriski Point. Delicate love-scene music they provided to order was eventually replaced by some noisy guitar playing. "Weird" was their reaction.

"I feel we are getting stale," announced Rick. "We tend to play on stage what we have been playing for years. But we don't just generate one mood in our performances. In fact our music is a lot less on one level than in many other groups. That's something I find boring about a lot of heavy groups who are just very heavy and very loud."

"We had a lot of opposition to us from the Business at first. The Business just didn't like us at all. They thought the whole thing was a joke and that the whole UFO thing was a joke."

"Our only real problem is the time factor. We just don't have enough time to do all the things we want. We are working too hard — incredibly hard since last November. Our next album probably won't be out for some time and in the meantime we are working on producing Syd Barrett's next album."

The group also have to produce music for an Alan Aldridge animated TV cartoon series called "Rollo."

Rick: "It'll be a lot of work but we'll give them a stock of music to draw from for each episode. And after the American tour we'll be doing six festivals in Europe and there is some talk of a British tour. We'd like to do a theatre in London for a week with theatrical effects and good lighting."

"The trouble is we are already a little too over-worked in actual performances which is slowing down our output and progress."

Do the Floyd still have a strong musical direction?

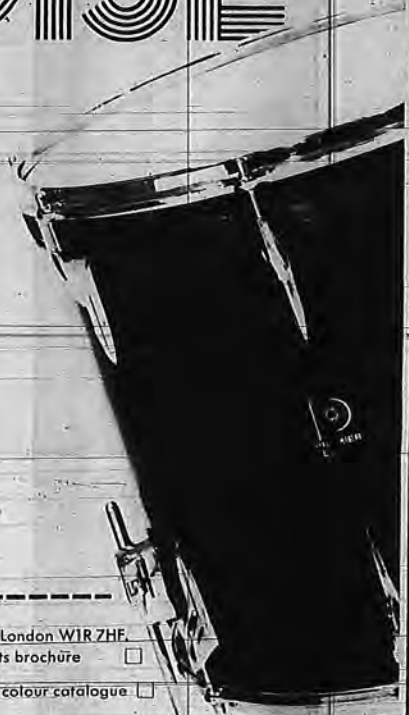
"I don't know," said Dave. "Possibly I can't really say which way we are going. We'll just carry on and produce a new Pink Floyd classic or two."



Floyd - in the Pink!

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CAUGHT IN THE ACT

ANGLING his act at the cabaret crowd, Dizzy Gillespie allows only occasional traces of the real jazz drummer to shine through in his current season at the Playboy Club.

blasting bright and beautifully ahead in brief bursts. He is more content to clown along and to impart a slyly-needed lift to his colleagues by beating out that rhythm on a drum slung around his neck.

Bassist Red Mitchell is featured, but gets little chance to impress amid the heavy, ponderous drumming of David Lee and the square coping of guitarist George Davis, who also provides his share of cliché-ridden solos.

Only pianist Mike Longo makes any real progress, with some neat, clean contributions, for the most part it comes out as music to watch the bunnies by. **WALTERS** by MICHAEL



DIZZY GILLESPIE: content to clown along

LENNIE HASTINGS

A NEW force is poised to burst on to the British jazz scene, led by none other than Lennie Hastings. The Welsh band's colourful drummer has formed his own quintet which made an action-packed debut last week at the Fox and Hounds, Haywards Heath.

Sussex fans turned out in force to catch the group driving along a mainly Goodman Quartet bag, Quartet plus one, that is, with Hastings as fellow-Welsh sideman Jim Douglas. In sparkling guitar form to celebrate not touching a band all night clarinet/tenorist Maurice Jennings from the Milton Hummel band, bassist Gerry Higgins and ex-Dave Shepherd vibes man Roger Hobbs are of the most exciting and underrated soloists in Britain.

The band stuck to "After You've Gone", "Memories of You" style favourites from the Goodman era. But Noblet's two-listed, full-of-guts technique excitedly hammered these old war-horses into unexpected new life. **JOHN ROBERTS**

LE BOURGET

THE REAL story of the first major festival of the year, held in Paris over Easter, centres around the bizarre happenings at the local Hilton Hotel, temporary home for over a hundred of London's best loved freaks, more than it does to the music, which was never able to overcome the terrible building in which it took place, and the obvious inexperience of the organisers.

Now it is over and I am, to my amazement, safely home. It is difficult to believe it actually happened, although it reminds me I still have a swollen lip caused by a French security officer who punched me in the face when I went to the aid of my photographer, Linda, who was in danger of being pushed from the stage by these small and dangerous youths.

That was on Saturday night the Pretty Things, Wild Angels and Air Force played to an audience of a couple of thousand which took only a quarter of the vast concrete and glass exhibition hall situated right next to the runway at Le Bourget airport. The acoustics were as bad as the stage management and I am sure that it was not only Atomic Rooster who never even got on.

Those that did were rewarded with applause that seemed more polite than enthusiastic but maybe this was due to the near-freezing conditions in the building. Sunday was fractionally warmer and this time the music came from Procol Harum, Renaissance, High Tide and a jam session with a band of roadies fronted by Mo'Armstrong of Daddy Longlegs.

It seems that one reason many bands did not play was that Radio Luxembourg were recording the event and they needed about an hour, between bands, to set up microphones and get a balance. When the recording ended, we were then faced with the task of getting ten miles back to the hotel and this never proved easy.

On Monday morning a coach arrived at the hotel and took us to the festival where the usual chaos reigned. First band on were Kevin Ayers (featuring that fine sax man Lou Corchilli) and they were followed by Formerly Fat Harry who are obviously listening to under better conditions. Bridget St. John and Daddy Longlegs, who managed to play only by occupying the stage and starting to play before anyone could do anything about it and it was their shuffle rhythms that finally had some of the crowd of about fifty people on stage, dancing.

They just had time for about three extended numbers before the PA was switched off to make way for the Pink Floyd on the adjoining stage. The Floyd are already well known in France and although they did nothing that was not expected of them, with the crowd finally warmed up after camping out for four days they went down very well.

The basic mistakes committed by this festival were having the wrong venue on a weekend when half of the local students were out of town for the holiday and I dare say the price of £3.45 for the three-concerts was high even by French standards. Still, as far as it goes, all the bands got what which does not always happen. **TIM SHARMAN**

ARTS ENSEMBLE

A MAJOR weapon for those who dislike the new music is that it no longer obeys one of the basic rules of jazz — that it resembles the human voice. This only reveals their amazing lack of sensitivity for there should be nothing more like the shouts from the ghetto than the raucous screaming of a contemporary saxophone or the harsh, battering-ram intensity of the modern percussionist.

At the last of the AACM's series of Monday concerts at the Vieux Colombier in Paris, voice and instruments were joined forces with the lovely Fontella Bass for one of the most terrifying emotional excursions I have ever experienced.

Joseph Jarman, who plays all the saxophones and various percussion devices, explained that they, the musicians, were tired of labels stuck on their music by the critical community. "We call it Great Black Music," he said, and that is just what it is. He was all about with Miss Bass preaching and singing about "Great Black Music" and "Black is the Colour of My True Love's Hand" with such truth and intensity that one girl behind me was in tears.

Jarman also made the point that "it isn't enough that the music that black American culture has survived, and you can hear echoes of every era of jazz and the blues in his own playing which ranges from the rock to penetrating soprano saxophone.

Roscoe Mitchell, who also plays reeds, woodwind and percussion with great feeling, sensitivity and power, has a great respect for the past, too. **VALERIE WILKER**

PETER SARSTEDT

PETER SARSTEDT made a return flight of 2,000 miles from his home in Copenhagen for his appearance at the Belfry and Cotton Club on Saturday — his first British stage engagement for six months.

Using a PA borrowed from

the Move, Peter managed to overcome his initial nervousness after the lay-off to win over the crowd with a varied selection of his own songs.

Strangely enough, he seemed a little uneasy singing his big hit, "Where Do You Go To My Lovely" but he raised the biggest cheer of the night with "Take On Your Clothes." **DENNIS DETHERIDGE**

CORRIES

LONDON has rarely given a warmer reception to any visiting act than the rousing cheers at the Queen Elizabeth Hall which greeted the Corries at the end of their concert last Saturday — incredibly, their first-ever London solo show.

In view of the prevalence of Scottish accents in the auditorium, the warmth of his welcome isn't surprising, but Roy Williamson and Ronnie Brown worked hard enough to earn the same sort of applause from a crowd of purbred Englishmen.

They are entertainers of course, first, second and last, and no one can say they fail to entertain. The ease with which they do it, may obscure the technical excellence of Roy's instruments, but this is in fact the true trick: to make the difficult look easy, and to achieve the impossible, in addition.

I have a feeling the Corries are going to be regular visitors to London from now on. **KARL DALIS**

FREE

ALTHOUGH by no means playing to the peak of their abilities at Hampstead's Country Club on Friday, Form were still in good enough form to have the audience roaring for more.

There is no doubt that they have a source of their own which is largely built around the heavy, cumbersome but articulate bass playing of Andy Fraser and is topped by the unmistakable vocals of Paul Rodgers and the guitar work of Paul Kosoff. Although the tag "heavy" could be hung on a bit distorted, which is a delicacy which distinguishes them from many of their contemporaries.

Difficult to say exactly why their spot was an entire success but, especially on their earlier numbers, they were a bit distant which possibly threw them slightly for the remainder of the set. Audience reaction, however, was keen and showed their appreciation in no small measure, incidentally, Friday's house record at the club with 750 customers. **RAYMOND TELFORD**



AMAZING the bold that Glenn Miller still seems to have vast sections of the public Jack Higgins, of the Harold Davison Office, reckons at least 50,000 people will see the Miller Orchestra on its forthcoming British tour which looks like being a sell-out everywhere. Customs men seized Air Force bassist Rick Grech's guitar on the group's return from Scandinavia on Sunday

Jack Bruce taken ill on his Scottish island at the weekend. Quote from Peter Dacre following Tony Macaulay's M4 Blind Date: "He's a great songwriter but if he thinks Edward Woodward sang 'The Man Alone' in the musical, Two Cities, he must be tone deaf. It's a vocal version of the Callan TV theme." Burglars stole cameras worth £300 from flat of MM

photographer Barrie Wentzell. Look out for Pentax cameras bodies 95662 and 660742, three Superatikam lenses. 811505, 815016 and 939992. Patterson "Pat" Willis leaving La Chasse Club after three years as genial host to manage a club in Johannesburg. MM's Bill Walker looking less like Daniel Doranda after haircut. Robert Stigwood on holiday in Puerto Rico. Air Force

singer Jeanette Jacobs missed concert at Belfry and Cotton Club the weekend because she was refused to fly and the ferry was full. Miles Davies says he is tired of playing for all-white or near all-white audiences. He has learned his music from black people and it's time I gave some of the rock to black people. Terry Howard, of Noms, and Sun's Mike Nevard and Roger Bamber forcibly ejected from

Brinsley Schwarz Fillmore concert after ticket-thrupping. Alex Welsh Band discussing a visit to Persia. M's Chris Welch says he rumours that he is joining Jack Huston's new group. M's Chris Welch and Jeff Sturt's rocking and bopping with Jungle Pilot on Sunday lunch times at Kinglions' Pied Bull. Reggae version of "Let It Be" by the Mohawks threatens to be a boggle.

a review of the Mick Jagger—James Fox film Performance



IT'S DANGEROUS and more than slightly unfair to review a film before its final cut; but Performance is too exceptional to wait. I was fortunate enough to see the film two months before its American release date (a date a few months prior to the English release date) because the film's producer, Sanford Leiberson and director Donald Cammell (co-directed with Nicolas Roeg) were kind enough to invite me to a private screening at Warner Brothers Studios.

Mr. Leiberson's comment, "I'm glad you were able to see it before they cut the eight minutes out of the front." So was I.

Reality

The film, which marks the acting debut of Mick Jagger, is extraordinary. A disquieting look into fantasy and reality, it is tight, sensual, a journey into darkness. The plot centres around a gangland killer, Chas Devlin (James Fox) who commits an "unauthorised" murder and is forced to flee the Syndicate.

He overhears a conversation about a house in Notting Hill Gate owned by

A victory for the directors

from Jacoba Atlas in America

Turner (Jagger), a has-been pop performer, who will sometimes give room and board to out of work musicians. Posing as a juggler, Chas enters Turner's strange household.

The film explores the relationship between Chas' form of madness and Turner's. Delving into the psyche of Chas—with the help of some mushrooms—Turner and one of his chicks, Pherber (Anita Pallenberg) place Devlin's morality and identity on trial. The statement "I know who I am" takes on several different meanings in the course of the evening.

In one extraordinary sequence, too easily pigeon-holed as "psychedelic," Devlin finds his mind being violently rearranged by the force of Pherber and Turner. Coming down from his "high," Devlin experiences one of the film's few tender moments with Lucy, Turner's other chick (Michellé Bréton).

The film is the summation of the balance between what we know and what we

think we know, a foray into reality and identity. What is to be admired about Performance is the skill with which Mr Cammell has written the characters and the power of his and Mr Roeg's direction. In a fast-paced and ground breaking sequence with mirrors, in which Pherber verbalises internal emotions, the entire realm of music and reality is split wide open.

Enormous credit must be given to James Fox, who hiding behind short hair and a perverted sense of manhood, manages to create a totally believable character. Jagger is equally well suited as Turner, giving the false impression that no acting was involved. Miss Pallenberg proved perfectly cast as Pherber, balancing a difficult and pivotal part with ease and assurance. As Lucy, Michelle Bréton is sufficiently French and sufficiently freckled.

The less obvious "stars" of the film are Mr Cammell and his co-director and cinematographer, Nicholas

Roeg. Between them they have mastered every important subtlety in the film. Further credit must be given to the art director and the costumer for creating a house devoid of continuity and a myriad of unsettling wearing apparel.

What is equally important is that in a totally exploitable situation, nothing was exploited. The film continually borders on going off its course, but it never does. The skill of the directors kept the film from ever delving into unsavoury areas. We are always aware that what is being presented is the final end; but it is never shown as the gutter.

The music is perfectly integrated within the context of the film, it is not stuck on because everyone knows Jagger sings.

Explained

For American audiences the film is difficult to understand in parts for the accents are mostly Cockney and are very strong. Further complicating matter is that the English criminal society is presented, but never explained. This is definitely as it should be, but it still creates problems for the unfamiliar viewer. However, the visuals and the acting are so strong that the intent is crystal clear despite the "language barrier."

This review is distressingly simplistic; but more than anything else the intent is to urge English filmgoers to believe in the worth of the film and not prejudge it as a vehicle for one more pop singer. The film is not Jagger's and neither, despite his skill, is it Fox's. Performance belongs squarely to its directors, Donald Cammell and Nicholas Roeg.

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Brinsley Schwarz in New York—Royston Eldridge and Richard Williams report

THE WHOLE Brinsley Schwarz trip was on a skyscraper scale. Even the hang-ups assumed Empire State building proportions when four unknown rock musicians were given the big launch at the weekend via America's famed Fillmore East and a seemingly limitless fund of sterling.

Brinsley Schwarz started five months ago after two years of obscurity and various personnel changes as Kippington Lodge, a teenybopper pop outfit. For most of the people who made the trip to New York however, they only became of interest on Saturday morning at Heathrow Airport.

Framepushers—the money and a new company behind the group—had organised the costliest junket of all time... an all-expenses-paid weekend trip to the States to see and hear the group they have faith in and a percentage of.

The 135 consisted of journalists from every media however vaguely connected with rock, a film crew to record the twenty-four hour happenings, photographers, a party of AM readers and Famepushers own doctor, lawyer and bank manager. Other faces on the trip were Jenny Fabian and Johnathan Koth whose son led the film production.

Even Routh's fertile imagination would have been hard pressed to match the events of the following day. A scheduled ten-o'clock departure from Heathrow watched by Jimmy Savile never materialised, unknown difficulties heralded the start of problems that forced Aer Lingus Boeing Saint Laurence O'Toole to be four hours late leaving Heathrow. Once in the air other things went wrong.

After landing at Shannon it was learned that the brakes had failed and repairs there took another two hours. It was a time spent in the duty-free shop.

With Shannon behind us, and another thirty-five gallons of brake fuel on board, the happy band of travellers finally made Kennedy Airport, New York, at midnight London time and six in the



BRINSLEY: the good points are the writing and arranging, both of which are derivative to a great extent.



THE UNKNOWN STARS OF FILLMORE EAST

evening—local time. Customs delays later, the party were ensconced in twenty black Cadillacs waiting like a reception committee for some Mafia hierarchy.

Plans to go to the hotel first were jettisoned because of time and distance involved in getting to the Royal Manhattan on Eighth Avenue. Instead it was first stop Bill Graham's Fillmore for the weary British contingent.

Saturday night in New York means bumper-to-bumper travel on the parkways except, that is, if you have a police car leading the way, siren wailing like a thousand banshees. And that's what the Cadillac convoy had.

"Hey, buddy, how come you've got a pig leading. Are you famous?" asked one native leaning out of his car. Second Avenue and the Fillmore at last. Brinsley,

opening the show on the first show that night, had delayed coming on. They too had had their troubles—no visas, no permits at first, resulting in a frantic six-seater plane hop from Toronto the night before. An exchange deal between Brinsley and Love resulted in the British outfit flying to Canada first to facilitate an alternative entry into the States.

Brinsley arrived in their little plane, piloted, they said, by a Japanese Canadian who flew like a Kamikaze hero with a quarter of an hour to spare before their opening concert on Friday night.

In the Fillmore, rock mecca and head scene of New York, everyone is super-cool. "Is this row D?" asked an English voice. "Could be, man, could be," said the usher in Fillmore sweatshirt. Lights from the Joshua Light Show and then Brinsley Schwarz

from England making their American debut alongside Van Morrison and Quicksilver Messenger Service.

After the Fillmore which several did not see fully owing to zealous bougers, the Cadillac cavalcade headed for the hotel. For many bed, for others a wary look around the frightened city. "Bolt Your Door To Ensure Your Privacy And Safety," said the hotel room notice.

In the morning Times Square, the contrasts of Fifth Avenue wealth and the nastiness of 42nd Street, Greenwich Village, and ultimately Kennedy Airport. Brinsley Schwarz, promotion of the Seventies, have been

launched. Exposed to the media and now the masses in an estimated £30,000 deal. Their music and their success have now to prove if it was worth it all. —R.E.

SO WHAT, you might ask, was the Great Airborne Freefall really about? Was it just somebody's nice thought to give a hundred or so communications people a quick holiday in New York, with plenty of good meals and lots of booze?

Of course not. The message was BRINSLEY SCHWARZ, in as large type as £30,000 would pay for. Judging by the atmosphere on the plane, nobody expected much from the band, and many seemed averse to the chance to bite the hand that was wining and dining them.

Thus it would be uncommonly satisfying to be able to report that Brinsley Schwarz have, single-handedly, opened the musical gateway to the Seventies and are firmly set on a course to the stars.

Of course they haven't, and they aren't. After all that build-up, who but genuine geniuses could have carried it off in the face of all the hang-ups? For a start, the plane was so late that no sooner had we settled into our seats in the Fillmore East than the band was on, stone cold.

The best word I can think of to describe their performance is "respectable." The good points are the writing and arranging, both of which are derivative to a great extent, but which occasionally yield the odd felicitous riff or chor-change.

"Life Is Dead," despite the awful title, used an electric piano with the organ to good effect, but "Indian Woman" reminded one too much of an almost identical number written and recorded a year ago by Free. "Rock And Roll Women" was a not-so-funny novelty number sung by Nick Lowe to his own acoustic guitar accompaniment, but most of their work gave you the impression that God had only invented one rhythmic pattern: the slow, heavy four-four which now hangs over rock like a curse.

Drummer Bill Rankin operated with some imagination within this restricting context, and obviously has a

Getting the message—all £30,000 of it

lot of potential, but the guitar solos of Schwarz himself were unrelieved tedium. Organist Bob Andrews has a heavy Jimmy Smith influence, and bassist Nick Lowe's voice lacked any kind of mature control.

Just how much they lack was emphasised most cruelly when Van Morrison took the stage in front of his orchestra, which consists of alto sax (doubling soprano), tenor sax (doubling flute), organ (doubling piano), guitar, bass and drums.

Morrison, sometimes strumming an absurdly large jambo, has it all down to obviously tuned himself and the band up to the highest possible peak of empathy, so that he can rely on them completely. A sudden cue, given with no warning, would bring in a punching riff, quick contortion of the body would bring the volume right down.

Bouncing

And yet there's that typically American looseness (in this case, Irish-American), manifested in the loping, jazz-infected rhythms and the thrilling, raucous sax solos.

Morrison uses the backing like a trampoline, bouncing his voice off the sympathetic, yielding surfaces with startling rhythmic agility. He's not afraid to improvise or to use repetition to build intensity, as he did at the end of the amazing "Cypress Avenue," which kept stopping and crashing back with renewed vigour. Other songs he did were "Woodance," "Caravan," "It Stoned Me," "Brown Eyed Girl," and a really tremendous rocker called "Those Dreams Of Mine." Quicksilver Messenger

Service, now with Nicky Hopkins on piano and the near-legendary Dino Valenti singing and playing rhythm guitar, were almost as good. Once again it was straight ahead, down the line rock and roll, with touches of country adding occasional spice.

The twin lead guitars of John Cipollina and Gary Duncan were emphatic and economical. Hopkins was expectedly funky and charging, and Valenti was the joker in the pack—a small round man, like a pudgler Gene Vincent, who reeled and rocked with great infectiousness. Like Morrison's band they were always certain and sure-footed in a way that British bands just can't match.

As for Fillmore, it seems a decent place to hear music. The Joshua Light Show is the resident star turn, and is quite the best I've seen. The images are handled with a rare sympathy, and it was interesting to note that, while the Brinsley Schwarz set was given added interest by the lights, during Morrison's hour you simply never noticed them. That's how strong his music was. —R.W.



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JAZZ SCENE

IT TAKES a helluva lot of strength to blow the tenor saxophone and stay the course. It's reputed to be the most simple of horns to pick up initially, but as far as breath control and staying power are concerned, it is guaranteed to separate the men from the boys. Frank Wright, an effervescent American in Paris by way of Granada, Miss., Memphis, Tenn., Cleveland, Ohio, and New York City, is one of the men.

Devotees of the new music will remember Wright's gruff and tortuous saxophone from his two ESP albums and his work with Sunny Murray on the same label. Although he is not as well-known as his confrères Aylor, Shepp and Sanders, Wright is at 34 the oldest of the respected saxophonists playing in the post-Coltrane style.

He is also no shrinking violet when it comes to talking about his music, but having stayed the course alongside Trane on several occasions — it's justifiably proud.

"I feel like I'm the strongest tenor player around," he announced as he strolled peacock-pride around his Montmartre apartment. "Well, it's me and Albert 'n' Pharaoh 'n' Archie, but with John around none of us stood a chance. When he had finished his work on earth, the way was free for us to explore ourselves."

Frank's reverence for the late John Coltrane is not merely the arbitrary lip-service of a younger musician indebted to the creator of a musical concept. "John is the one who caused me to play the way I played," he was more than eager to point out. "The first note I heard from him wiped me out and he's been with me ever since."

"John was like the Spirit dwelling in another time in the Universe," he continued. "He had some special kind of healing forces in him that energized the very particles of air around him to influence us all. By him having had such a hard time on earth, he knew we were like his disciples and so he guided us on our path until the Creator took him away because he had done his work on Earth."

"John still lives — he lives very strong in all of us. He showed quite a few



FRANK WRIGHT: "I feel like I'm the strongest tenor player around."

Superman of the tenor

younger musicians the same way and I feel that, maybe I'm the same because I let all the younger musicians come up on the stand with me the way he used to do. I accept that they were sent to me."

Frank loves to hold the floor and expound about music in spiritual terms, just as he revels in blowing non-stop for hours. Boastful he may be, but he can substantiate whatever he says on the horn. "I feel like I'm Superman," he grinned, tongue-in-cheek, but his playing reflects a lifetime of listening and dues-paying. "For thirteen years I had a day-job," he said, "but I was always a musician. I was just priming myself."

"You see, I had nothing to do with me playing music, all I ever had to do was play God's work. It came to me more strongly than any force I've ever known and I realized that everybody has a certain job to do in this creation and this is mine."

Wright thinks of himself as an intermediary between his instrument and some outside creative force. "I could no more tell you now what's gonna come under my fingers tonight than predict the future," he said. "The Creator controls your hands, your ideas, and when you get out there he gives you your breath so

that you can never play anything over twice. Practice? I practice all the time till the people start beating on the walls. I'm thinking music all the time."

That Frank Wright is a musical Superman is obvious not only from his physical endurance but from the esteem in which he is held by his fellow musicians. His first playing experience was with Albert Aylor in Cleveland, and soon after he came to New York in 1964, he attracted Coltrane's attention.

Now, with promise of scanty employment, the saxophonist has persuaded the rest of his band to try their fortunes in Europe.

With him are also saxophonist Noah Howard, bassist Bob Reid, pianist Bobby Few who used to accompany vocalist Brook Benton and who has played music off and on with Wright since 1956, and the dynamic Muhammad Ali, who like his brother Rasheed, also played drums with Coltrane.

"Money is rough here," declared Frank, "but then it always is. But I have no choice in the matter because money was made by man and the Creator always gives me enough to eat and live. In the States I work about the same amount as Shapp — no one works like Pharaoh."

During his New York

years Frank did a series of dates with Cecil Taylor which he calls "one of the greatest things that ever happened to me. It was really like my first experience of life because we went on the road and there was so much to learn."

"Cecil, just like John, is the Lord of the piano." Even while he was working here and there, the saxophonist had his own band in the background, "an existing force," he described it. "The guys dig working with me. Like when I played with Trane, I told Rasheed that I needed a drummer. The next thing I knew, Muhammad came knocking at my door. He knew me from my work with Trane and that was it. Now we're all together and we're strong just like the Three Musketeers! When it comes to people trying to put us down, no one can break that bond. They'll break other cats' spirits but they can't break us. We are as well-equipped to play this heavy kind of music as we are in everything that we do."

The phone rang at that point; it was Bobby Few enquiring about the evening's gig. "Hey, man!" exclaimed Frank, "Keep it together now because you're gonna need all you got!" He turned to me. "These guys got to be strong to play with Superman," he twinkled. "Ain't no easy gig!"

Nice work if you could get it says Annie

LIKE MOST of Britain's small band of jazz singers, Annie Ross finds that the job has a basic drawback: there are very few places where you can actually do your jazz singing.

"A singer is only a singer when she's singing," says Annie with Scottish logic. "So if you're not doing it for a long period it's a drag. And no good for you because you sing better when you're singing a lot. At least, I know that I do."

"That's one reason it's been so good to do two weeks here at Ronnie's. It is nice to be able to work hard."

"Single concert dates, or other one-night engagements are all right in their way. But it isn't so easy to summon up all that energy and concentration you need just for one night. And in a way it's disappointing because you're all revved up and the job's ended. But how many places are there for a jazz singer to work?"

I reckoned a few years had passed since Annie last sang at Ronnie Scott's, and she confirmed it.

"This is my first time in the new place. The last time I sang at Ronnie's was in Gerrard Street. Yes, I like it here. It has such a great sound system. It's a pleasure to work. And with Larry on the lights and colour TV in the dressing room... what more could you ask?"

Tour

After Scott's, what then? "Well, I'm doing a tour with Jon Hendricks and the Roy Budd Trio. That opens next week. And I may be going to Paris for a couple of weeks in May. That's as far as it goes for now. Of course I do film dubbing, things like that. But I'm happiest when I'm really working."

Does America hold any temptations for Ross these days? She shook her head. "Nope," she said firmly. "She intends to continue living here. In London, I wondered? She said she wasn't about to go out into the countryside."

"I love London and I'm happy here. Ideally, I'd like to have a little place in the sun somewhere, too. But who wouldn't? Meanwhile, I keep interested. I'm into a lot of things now. Oh, funny things: yoga, crocheting, and I'm on a vitamin kick."

"Why? I'm trying to feel better. I take nine different vitamins each day, and I do the exercises at home. To feel one hundred per cent — that's a good philosophy."

At one time Annie was seen regularly in the theatre. And I remember seeing her in a pretty cool piece of acting in a TV play set in Mexico. She admits she would like to do more acting ("I'd really love to do some films") but not any more stage musicals.

"No, I don't want to do another show."

What would she like to do? "I'd like to make a record. Actually Nicol Williamson and I want to do a record together. I think we could make a nice album. He was in the club the other night and he came up and did 'I Can't Give You Me.' On my own, I'd just like to do an album, a good swinging one, with some contemporary tunes and



ANNIE ROSS: 'it's nice to be able to work hard'

guitars and flutes in the backing."

So far as her accompaniment is concerned, Annie doesn't have many set rules. Some pop groups she knows she couldn't get together with, but some she wouldn't mind trying ("Keef Hartley's band I think is lovely").

Big bands? Yes, she likes them fine to work with so long as they don't get in the way. "You've got to have a good arranger who knows what he's doing. That's the thing when you back a singer with a real big band."

A question often asked of and about her is this: Will she ever open another Annie's Room? The room was a jazz night club she and husband Sean Lynch opened in Covent Garden in December of '64. I asked her this before she chucked me out of her dressing room in order to change for the show.

"Never" was the emphatic response. Was it "never" because she wouldn't get another chance, or she wouldn't take it if she did?

"Both. Oh, I'm sure it is possible to run a nice place like that. You remember, decent food and drink and jazz in a groovy atmosphere was our aim. But it needs somebody with money, plenty of it, to back the room. And someone who really knows about the club business to run it."

"Myself, I enjoyed it terrifically at times. We had some beautiful nights there. But it was simply too much work, too exhausting. It was on my mind constantly. I was worried about things you wouldn't even dream of."

"No, running a club is very hard work. And you need about a year of preparation before you even open the doors. If I ever did find myself in another Annie's it would mean that all I'd have to do would be come in when I felt like it. And that wouldn't be every night."

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Jerry Butler, the ice man, cometh



JERRY BUTLER has been singing his particular brand of rhythm and blues for thirteen years in which time he's acquired a large following — to whom he is second to none — without ever quite making super-star status.

Top

His visit to Britain last week, however, coincided with the results of Blues and Soul magazine's poll in which the Mississippi born singer was voted the top male vocalist in front of Motown's Marvin Gaye and previous winner Otis Redding with singers of the calibre of James Brown, Wilson Pickett, William Bell and Sam Cooke further down the poll.

Butler was here to make television appearances and during his brief stay I asked him about his beginnings:

"I was born in Sunflower, Mississippi, the fourth Jerry Butler in my family. We moved to Chicago when I was three and I graduated there in 1957. I was studying to become a chef but in 1954, the year my father passed, I became the head of the household and started to work after school.

"Curtis Mayfield and I met in 1954, no before that in 1953, when we used to sing in a choir together. There was a church choir that used to travel to all different places on Sunday and holidays.

"In 1957 I was with a

interview by
Royston Eldridge

group called the Roosters and later that year I met Sam Gooden and Arthur and Richard Brookes who had formed the Impressions with Curtis in Chattanooga and then came to Chicago. Fred Cash replaced me in the group when I left about a year later.

"The first thing we did was back up for Mercury. We'd met Eddie Howard and we did a tune called 'My Last Goodbye To You' which didn't get too high. We did quite a few shows in Chicago and then we met a lady from Nashville, Vi Muzlinski, who was going to start a label. She wanted us to do some of her material for her label and she made a deal with Vee-Jay records. We auditioned and out of a whole bunch of tunes was 'For Your Precious Love' which we recorded in April 1958. We had recorded it as the Impressions and they sent it out. On those days they used to play records over loudspeakers in the streets and when it was played in Gary, Indiana, some people asked who was the lead singer.

Fighting

"That started arguments in the group because the first engagement we did in New York City was billed as Jerry Butler and the Impressions. Calvin Carter managed to smooth that over but then in Miami it was just Jerry Butler with no Impressions.

"The group was not really a group then and I decided to leave. I felt that there was so much talent in that group but because they were so busy fighting among themselves they would never get anything done.

Jerry stayed with Vee-Jay until June 1966 when he met Philadelphia producers and songwriters Kenny Gamble and Leon Huff. Before he left Vee Jay he

did a session with Betty Everett of "You're No Good" and "It's In His Kiss" which Butler still recalls as perhaps his favourite session.

"That was one of the best albums I've ever done. We recorded 'Let It Be Me' and completed an album which also included 'I Can't Stand It'. She's such a fantastic singer, I really enjoyed doing that."

Partners

Kenny Gamble was managing Pop's show bar in Philadelphia and one night after Jerry had appeared they were sitting around after the show when Gamble suggested that perhaps they could write some songs together. Gamble, Butler and Leon Huff met the next day and they came up with "Lola," a number that sold a quarter of a million and started a highly successful partnership between the three.

This partnership came up with songs like "Are You Happy," "Moody Woman," "Don't Let Love Hang You Up," "Only The Strong Survive" and his current reissued single "Western Union Man."

In the past two years songs such as these have enhanced the reputation Butler first made when he went solo with "He Will Break Your Heart," "Moon River" and "Make It Easy On Yourself." They are songs that have earned Butler a name as "The Ice Man" because of his cool and easily distinguished approach to soul.

It was a name a disc jockey gave me and it's stayed. I tend to think of things in terms of today rather than in the future so I don't really know what I'll be doing in a year or so's time. I have a television show and I'm producing my brother Billy and Jackie Ross. Maybe I'll go into acting, I don't know yet."

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Keith Emerson speaks

to Chris

"FOOLISH" WAS just one view bandied about the Nice break-up. Of all the splits that have hit seemingly established bands, the collapse of the organ trio, lead by Keith Emerson, seemed the most wasteful and unnecessary.

The group formed in 1967 and after a few months struggle for recognition, broke through with a wild and exciting mixture of classical, jazz and rock music.

The Nice were in the forefront of the group-with-strings revolution and collaborated with top names in the classical world like American conductor Joseph Egger. In recent months the group toured Britain in a series of sell-out concerts and were also making an impact in America.

The Nice seemed stable and on the crest of a wave. Why did Keith, Lee Jackson and Brian Davison part company after achieving enviable success?

Logical

The answer lies within the strange and yet logical nature of musicians. The Nice had won — but the players were looking at tomorrow.

This week, any ideas that the Nice had not really broken up but were planning to indulge in "separate projects" as they

say in PR language, were dispelled, when Keith revealed plans for an entirely new group.

And rumours of a collaboration with Jimi Hendrix were also discounted.

The catalyst in this new movement is bass guitarist and singer Greg Lake — from King Crimson.

They met in September last year while touring America and found instant affinity. Both claim to be inspired by each other's talents. Both are born under the sign of Scorpio.

Keith, with a growth of white beard fringing his chin, and Greg, eyes beaming enthusiasm, talked about their intentions and reasons for the Nice break-up.

Acoustic

Said Keith, slowly and carefully: "I felt the need to work with other musicians' influences to inspire new elements of my musical nature. I met Greg at the Fillmore East and since then we have talked and played together, and found we were both on the same scene.

"What will result from this is a new group. The idea is to keep to the same instrumentation as the Nice — organ, bass and drums — and keep the same feel, only there will be more importance laid on the vocal side. Greg will sing and play acoustic guitar, as well as bass.

"I'm leaving Crimson this week," said Greg, "although really I split with them last Christmas, but it wasn't announced!"

Entity

"The full line-up is still being discussed," said Keith, "but we'll keep to a working nucleus of three and maybe later we could have guest musicians working with us. I've been talking a lot with John Mayer of the Indo-Jazz Fusions and that way we could get involved in another side of mixed-media."

Said Greg: "I feel concerned that we don't get into a scene like those week-by-week temporary supergroups. We want to be around sometime and become an entity."

Shock

"We haven't thought of a name yet," said Keith, "but it will be different. The Nice meant Lee, Brian and myself. No there was not personal differences between us at all — the reason for the split was purely for artistic reasons. Lee Jackson is going to form an acoustic band with some friends from Newcastle and Brian is going to Turkey for a holiday."

Was Keith aware how much of a shock his decision had come to Nice fans?



BLINKY DAVISON



LEE JACKSON

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"I'm sure it was a shock. There was no reason why I shouldn't have settled down with the Nice as it was. We had gigs enough for a year. But a musician must always move on to something new."

"We both know we are taking a gamble on whether it will be a success," said Greg. "But there is so much energy in the new group — it's just going to explode! We are both free from recording deals. We are not signed to anybody and we shall keep it that way."

Keith: "We would like to

promote our own concerts. The whole thing with the Nice was business pressure all the time. You would go into the office and have contracts for gigs waved under your nose. Then you'd get to the gig and there is no piano and the place is really bad. If we promote our own concerts — at least we shall know what we are letting ourselves in for. We would go and inspect the place first before playing. Both musicians and audience should be able to enjoy good conditions."

What would be the approach of the new nameless group?

Greg: "The Nice were always professionals and we want to give the same kind of magic in our shows. People have eyes as well as ears."

Will Keith continue his classical-rock experiments?

"I came through the classical phase and learned a lot. On another level, we don't want to lose Nice fans — or Crimson fans — and I suppose as long as people shout for 'Rondo' we'll play it. The important thing is each

NEXT WEEK

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BLIND DATE

GARY PUCKETT AND THE UNION GAF: "Let's Give Adam and Eve Another Glance" (CBS).

Piano again on the intro and it's somebody trying to do a Tom Jones. I never get involved with religion.

It's very much over-produced but it's not a bad record. Is it Gary Puckett?

No chance because it won't get the plugs.

KAREN YOUNG: "Que Sera Sera" (Major Minor).

It's got a nice clean production but I don't think much of the arrangement. It should be all right on the continent but not in Britain.

The drums need tuning. Don't know who it is. Paul McCartney arranged this but I still don't like it — he's getting better though.

BRETT MARVIN AND THE THUNDERBOLTS: "Standing On The Platform" (Sonnets).

Gawd this is horrible. It really is a load of crap and the only place you could play it is in the toilet.

It's just a bloody noise to me — even the cat's frightened.

CARL PERKINS AND THE NRBQ: "All Mama's Children" from the LP "Carl Perkins And The NRBQ" (CBS).

(A wry smile creeps over his face as he starts singing along with the record.) Merrill E. Moore recorded this about two years ago but this version isn't as good.

This is Carl Perkins. I don't like the guitar break much, he seems to have changed his playing style but I still love it.

I'd like to see this sell about forty million copies.



THE ELECTRIC BANANA: "Groovy Baby Bubble Gum Music" (RCA).

This has just been made for the money. I've no idea who it is unless it's Jimmy Young or someone.

It's got all the cliches and breaks and it'll probably be a hit.

DON FARDON: "Belfast Boy" (From BBC documentary World Of George Best) (Young Blood).

Piano intros seem to be getting very popular these days. I've heard this before somewhere. It's not bad for what it is but I don't see why anyone would want to sing about a football player.

Can't see the point of it.

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

I'm going to like this. I've no idea who it is but the vocals have killed the number stone dead and whatever it is is trying to sell the orchestra. Sorry, but I'm fed up with it. Who is this? Joe South has made some good records and I suppose everyone makes a bad one now and again.

JONATHAN KING: "Million Dollar Bash" (Decca).

Oh — this is from an old rock song. It's not Jonathan King is it?

I think he's the biggest walking hype of all time. Oh no — he's got to be taking the mickey. This is the first one I really hate.

TONY BURROWS: "Melanie Makes Me Smile" (Bell).

(Shakes head despairingly.) I've heard this song millions of times and I've no idea who it is. It's things like this that make the whole pop thing more farcical than it is.

All I can say is that there's been a lot of money spent on it. It doesn't mean a thing.

Alan Lake? Never heard of him but I really like this, which probably means it won't be a hit.

ALAN LAKE: "Good Times" (Ember).

Piano intro again. Ah this is better — a bit of twelve bar stuff. Yeah great, I love it but I don't know who it is. It could be any one of two or three people.

AUTUMN VINE: "He Ain't Superman" (Evolution).

It's very slushy and sounds like early Beatles. This means nothing to me at all.

Welch

The reason for the split was purely for artistic reasons

in the group will be able to maintain his duality and freedom.

For example, if he wants to make an album of acoustic music he could do that with the group.

Do you think the Nice had become stale?

Do you think the surprises had gone away — we knew what to expect from each other. I was playing the Synthesiser at the Festival Hall for the first time. I felt the possibilities of the instrument, and that reminded me of the electric guitar.

Have you been wondering

whether the Nice should do a farewell concert, like the Cream concert. But I can't stand all that nostalgia, and anyway, it's not an ending — it's a continuation. We are not saying farewell, we are saying hello.

Dangers

"When we launch the new group," said Greg, "we won't want all that super-group publicity. But after years of graft with the Nice and King Crimson we want to go out playing on the same level. If you look at it on a broad scene we could be

doing more good for the music business this way."

Greg and Keith seemed aware of the dangers in undermining the faith, loyalty and enthusiasm of fans by the recent spate of group closures.

But they are determined that their new group — when they have found a drummer — will become an effective and stable contribution to the business.

While it still seems to me the Nice broke up with indecent haste, it is highly likely as Keith says: "We will arise like a phoenix from the ashes!"

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NORMAN: 'ingenious and innocent' songs

The egg plant that ate Norman Greenbaum

TWO GENTLEMEN whose combined names suggest a comedy act on an East End music hall have produced a hit single that is roaring up the American and British charts.

They are Norman Greenbaum and Erik Jacobsen. Mr. Greenbaum wrote "Spirit In The Sky", is credited with solo billing on the Reprise label; Mr. Jacobsen handled the production. The outcome of the duo's efforts is a gospel-styled song with a heavy beat, repetitive, insistent melody, cooling teenybopper voices and wailing guitar. In short, a highly competent production job whose ingredients add up to a hit formula.

In the checkered annals of chartdom, the name of Norman Greenbaum may not ring a bell. But possibly the title "The Eggplant That Ate Chicago" will, certainly in the States, for this single proved a smash hit there back in 1966, though its impact was more muted here.

The disc was made by a group called Dr West's Medicine Show And Junk Band. It consisted of Norman plus two male friends and one female friend. They all painted their faces and staged their own light show and sang

weird songs which Norman had written.

The group toured with some success, but eventually broke up. Norman made several attempts to form other groups, then ran into Erik Jacobsen in a Los Angeles Folk Club.

Soon, he was making records with Jacobsen, but failed to break through until "Spirit In The Sky". The success of this enabled Norman to move from Los Angeles to a small village about 50 miles north of San Francisco — Petaluma.

In Petaluma he lives on 13 acres, shared with chickens, two horses, one puppy, several cats, a parakeet and "two lovely blondes" — his wife Vicki and daughter Sarah.

Norman and his family are vegetarians, and eat only "organically grown vegetables" and "fruits." Whether this has anything to do with his talent for writing "ingenious and innocent" songs is a moot point. Doubtless the macrobiotic boys may be able to read something into it.

But remember the name Norman Greenbaum. It could strike again. And maybe in a shorter space of time than four years.

A British heavyweight to challenge the world

VOCALLY, MATT MONRO has been a heavyweight for at least ten years; physically, he's quite a lightweight these days. He's down to ten stone thirteen from twelve stone, which is a handy drop for a man who had to keep fit enough to travel around 150,000 miles last year.

Travels

Matt, in fact, must qualify as one of Britain's most mobile singers. "I spend only about six months in Britain during the year," he says. "And only about four of those are at home with my family."

Matt's travels take him to places as far removed as Australia, South America and Las Vegas. Only last week, he returned from Spain. In all these places — and indeed throughout the world — Matt's recordings are a big hit.

Comedy

Trouble is, he can't even celebrate their success with more than the odd half-pint of beer. "I'm a beer man," says Matt, "but I've had to cut down because of the weight problem." As the bathroom scales show, he's certainly succeeded.

Matt's recording successes include "Portrait Of My Love" — "it has sold a world total of around a million" — "My Kind Of Girl," and "From Russia With Love." "Born Free" was another world-wide hit, "though it didn't do well here," says Matt.

His last chart success? "Honestly, it seems so



MATT MONRO: one of Britain's most mobile singers

BY LAURIE HENSHAW

long ago I can't remember," admits Matt.

"It's always important to have a hit record," he adds, "but frankly it doesn't seem to make any difference to me. I broke the house records in Manchester two weeks ago."

That Matt owes his success to a fine voice goes without saying, but even this attribute did not prevent him from going through a lean period at the height of the rock 'n' roll craze in the early Sixties. But he rode out the phase and won an immense following for his direct vocal style allied to a keen sense of comedy.

Sinatra

"You can't just stand there and sing, for an hour," says Matt. "You must do a little bit of talking and throw in some comedy. The audience expects it — and they like someone with a sense of humour — who can sometimes take the mickey out of himself."

Only one reaction tends to make Matt wince. That's when he's linked vocally with Sinatra. It all stemmed, of course, from the time when he did an intentional take-off of Sinatra on a Peter Sellers album, "Songs For Swingin' Sellers."

That, recorded by Matt under the nom-de-plume of Fred Flange, was convincing enough to fool quite a few Sinatra admir-

ers. And also led to that Sinatra tag, "I get a bit weary of people who come up to me and say: 'You and Sinatra,'" says Matt.

Apart from that recording, he never thought he sounded like Sinatra — though he names "The Man" as one of his favourite singers.

"When I started singing I thought, if anything, I sounded like Perry Como — and you couldn't get further from Sinatra than Como."

Other singers favoured by Matt are Sarah Vaughan, and Billy Eckstine. And, as might be expected from such musical tastes, he digs the big bands. Particularly Kenton and Buddy Rich. "I heard Buddy in the States when he had just formed his band of youngsters," recalls Matt. "It was a tremendous band."

He's looking forward immensely to being backed by the Woody Herman Orchestra when he next plays the Flamingo, in Vegas, in June.

Acting

"I've never been backed by a name American band like this before," says Matt. "It'll be great. Remember, I'm an ex-band singer, but it'll be quite a change from when I sang with Harry Leader under the name of Al Jordan," he said with a laugh.

Like so many singers, Matt has a yen to act. And he has already taken

self as an actor? "Well, everyone seems to think I do well," he says modestly. "I like acting anyway. I'm a ham at heart."

It is because he likes to perform before a live responsive audience that he is not too enamoured of TV. "I'm not a lover of TV," says Matt. "It seems such a cold, impersonal medium."

Albums

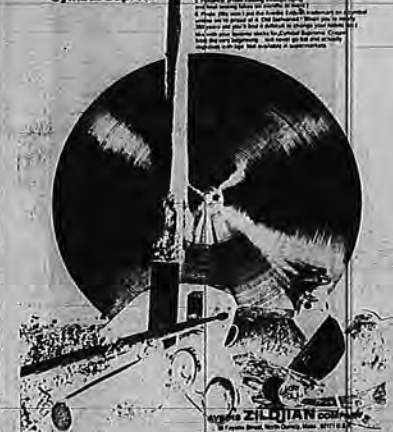
But he will, however, be doing some TV during one of his current spells at home in Britain. And he is also making some more recordings — two albums in Spanish and three in English. Matt sings very convincingly in Spanish, but speaking? "Buenas noches" is about my lot," he grins.

Soon, Matt will be airborne again on his travels and will have to say goodbye to his family for another long spell.

Adjusted

Fortunately, wife Mickie often travels with Matt. A nanny and mother-in-law meantime look after children Michelle and Matthew. And how do they feel about Dad's frequent departures? "Children soon become adjusted to such things," says Matt. "They call me Dad, but sometimes I feel they think I'm just a fellow who comes home occasionally to spend the odd weekend with them." He adds with a typical touch of Monro self-deprecation.

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THE BLUES

on record

BESSIE JACKSON, otherwise Lucille Bogan, was one of the oldtime Southern blues women who sang with the real feeling. She can be heard in great shape, in several moods, on **BESSIE JACKSON AND WALTER ROLAND 1927-1935** (Yazoo L1017), a valuable collectors' item containing sides by Bogan, Roland, and the Jolly Tones. The disc opens with "Guitar Stomp," a fine country dance duet by Roland and Sonny Scott which is much like the things Big Bill played in this idiom. The same pair perform "Railroad Stomp" to begin side two. Bessie Bogan-Jackson sings quite impressively (through ancient recording) on the 1927 "Sweet Patina" and "Levee Blues," both with nice piano by Alex Channey. Walter Roland takes over piano duties for the spicied "Baking Powder Blues" (33), "Barbecue Bass," a familiar-prostitution theme with the addition of Josh White's guitar, and "Jump Steady." She also scores with the 1927 "Jim Tampa," backed by Charlie Jackson's banjo, and "Ain't Walkin' No More" (10) which has bright piano by Charles Avery. A very notable set is completed by such Roland-vocal-piano pieces as "Big Mama," "Penniless Blues" (more Josh guitar), "Early This Morning" and — piano on its own — the splendid "Jookit Jookit," a 1933 variant of Pinetop's theme. This is definitely one for lovers of early barzhouse music. — M.J.

There is more to blues than meets the eye, or immediate ear, and the large, vaudeville-type ladies who sang blues or bluesy music ball songs, bokum songs and often country ballads in the Twenties and Thirties have a place in the blues library and literature. Volume 1 of **THOSE CAME WALKING BABIES** (Saxdisc Matchbox SDRI32), subtitled "Country Style," introduces us to some seldom-met lady blues exponents. Present are Sara Martin (two titles accompanied by her Jug Band, made in '24) Madlyn Davis and Bernice Edwards (28), Mae Glover and Gladys Bentley (29), Lucille Bogan again (with "Board Blues" and "Troubled Mind" '33, supported by Walter Roland's piano), Le Turner (1934 tracks with Little Brothers), Lulu Jackson and finally the more familiar Memphis Minnie. Minnie, backed up by Little Son Joe (guitar) and a string bass, plays guitar and sings richly in "I'm Not A Bad Gal" and "It Was You, Baby," cut in 1931. She was a real country artist at heart, and hers are among the satisfying performances here, as are those by Lucille Bogan, Annie Turner, Moaning Bernice and "Red Hot Shakin'" Davis. Gladys Bentley is a trifle too cabaret for many blues tastes but these are rare items (including the well-remembered "Big Gertie Man") which feature sportive piano as well as lusty singing. The recording surface noise dilutes the force of some of these, but the music is the basic stuff of vocal jazz, though a trifle specialised. — M.J.

CLIFTON CHENIER expresses himself in a Gulf Coast idiom — part blues and jazz, part traditional Cajun (Acadian) folk music — know colloquially as zydeco or zodic.

The music, which still shows the influence of the French colonial period, abounds in Louisiana French song titles such as "Ma Negresse," "Jole Blonde" and "Les Haricots Sont Pas Sale."

The last, freely translated as "Snap Beans, Not Salty," is said to have given birth to the term, zydeco, which is apparently the way "Les Haricots" is pronounced.

Clifton Chenier, for one, has recorded the songs as "Zydeco Et Pas Sale." When he was in London last October with the Folk Blues Festival, Chenier explained that the name stood simply for Creole Louisiana music, adding: "Zydeco cajun they call it."

There is a lot of rock-and-roll and Negro blues feeling in Chenier's music, but he likes the old French waltzes and accordion and fiddle dance tunes, too. When he sings, it may be in English or idiomatic French. As he told me: "I mix it up. I play many types of music."

This was made clear when he performed in London's Royal Albert Hall with his brother, Cleveland, on washboard and Robert St. Julien on drums. The subject of zydeco — more commonly referred to as zodic nowadays — is big and more than a bit misty. It will suffice for the moment, I hope, if I say that hard-and-fast blues lovers may shy from its more traditional manifestations while enjoying its bluser elements.

Juke Boy Bonner voiced what could be a widely held opinion among bluesmen when he answered my question about accordions with: "Clifton's the only one who play blues on it; most of them play that old

Clifton, the zydeco bluesman

Men Who Make The Blues by Max Jones

zydeco." You can hear Chenier's quite remarkable blues artistry on "Banana Man," "Eh," "The Fille," "Louisiana Blues," "Hot Rod" and a few others on Arhoolie's *Louisiana Blues And Zydeco* — and for good measure he blows down "Harmonica on a couple of tracks.

"Black Gal," "Baby Please Don't Go," "Frog/Legs" and "If You Ever Get Lucky" are impressive performances on "Bon Ton Roulet" (Arhoolie), while a third on the same label, "Black Snake Blues" contains fairly solid versions of "Can't Go Home" and "Got A Little Girl" the title song. There are further examples of his hybrid singing and playing style on *Jambalaya On the Bayou* — Vol 2, *The Blues* (Flyright) and *American Folk Blues Festival '69* (CBS) — two tracks on each.

Chenier, who was born on June 25, 1925, on a farm near Opelousas, Louisiana, is today the most famous exponent of this Zydeco or La-La music. He was familiar with accordion

music from an early age because Joseph Chenier ("That was my daddy") used to play the instrument at dances in the locality. But Chenier Senior featured the old French tunes. Clifton heard the blues on records by Amade Ardoin, a pioneer blues accordionist.

"But Amade was older than my daddy by a few years. I seen him one time in person and he was the first old man to come out with the blues on one of those single accordions. He was famous before I was born."

Clifton says he wanted to be a musician from the age of four or so. By the time he was about 21 he had followed Cleveland his elder brother, to Lake Charles to play gigs. He worked by day at an oil refinery from '47 until '54, and in the latter year made his first records, in Lake Charles, some of which were released under the name of Clifton Chenier.

Later, he went to Los Angeles and elsewhere on tour, and by '56 had settled in Houston, Texas, and become a full-time professional.



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ART IN THE FORTIES . . .

ART HODES: "Sittin' in Volume 1." Hodes Chicagoans; Maple Leaf Rag; She's Crying For Me; The Yellow Dog Blues; Slow Em Down; Doctor Jazz; Shoe Shiner's Drag; There'll Be Some Changes Made; Clark And Randolph's Blues; Hodes Back Room Boys; M.K. Blues; Low Down Bama Blues; Jug Head Boogie; Hodes Blue Fives; Apex Blues; Shake That Thing; Hodes Trio; That Eccentric Rag. (Blue Note B6508.)



CAT ANDERSON: in Ellington's "Cottontail." See In Brief.

HODES, very much a blues piano and small band jazzman, was one of the prides of Blue Note during the Forties. His Chicagoans sessions, recorded on March 18 and 22, 1944, in New York, were well-fancied items in the Jazz Revival period; and they don't sound at all bad today.

As is the case with many of these Blue Note reissues, the quality of the recorded sound and band balance leaves something to be desired.

Tough

But the music has a Chicago-style toughness and drive, and a few of the tracks—especially "Clark And Randolph's," "Yellow Dog," "Shoe Shiner's" and a previously unissued take of "Slow Em Down"—attain a pretty high level of taste and ensemble expressiveness for music of this type.

Kaminsky, who has a sound of his own, leads

extremely well on these performances. His solos, too, are forceful and singing both here and on the tracks featuring him by the remaining groups. Muted or open he plays good sturdy stuff.

Hodes rolls away quite sensitively, and Rod Cless contributes nicely constructed solo and band parts. Conniff is just about effective in the slower ensemble passages, but his presence on the date remains, as it always seemed to me, something of a mystery.

Hodes, in the album note, writes that the trombonist

was not his but Maxie's recommendation. To be fair to Ray Conniff, he knocks out a fairly moody solo on the "Clark And Randolph" ("Tin Roof") theme.

Old Chicago fans will like the punch and tearaway character of the fast "Changes," of which the admirable Cless evokes memories of Teschemacher and such past heroes. It's rough but full of the hectic Prohibition spirit.

"Little Maxie" continues to hit a marvelous groove on the reverse. "M.K." is just trumpet blues, low-down, with Hodes, Jimmy

Shirley and Israel Crosby. The following track has trombonist Sandy Williams in his place still crying the blues, and the two horns unite on the unrehearsed "Jug Head."

The Blue Five has Mezz's clarinet in with Kaminsky and the Mezzow sound, wiseful and Nooneish, is heard at its roundest on "Apex." The final rag brings Max's trumpet out in front of Art's piano and Fred Moore's rather prominent drums; it closes a set which should warm the hearts of most traditionalists.—M.J.

in his New York studio in 1959 and 1960. They were unrehearsed and the tapes were just kept running while the musicians improvised.

As a result, the recording level sometimes varies and a couple of tracks end rather abruptly, but the music is uniformly good. The general air of relaxed enjoyment is underlined by the substitution, on the whole of the second side of the LP, of some unnamed friend playing with brushes on telephone directories in place of drummer Scott.

It's interesting to note how the avant garde of ten years back still felt the necessity to swing and Ind's bass is a tower of strength throughout.

Gutsy

Marsh is one of the most underrated of all jazz soloists. Tonally he is a little reminiscent of Getz, though his tone is possibly more acid and of all the Lester Young followers he is arguably the most original.

He varies his approach with short, sharp, jagged phrases interspersed with longer statements and a seemingly endless flow of ideas. On "A New Kind Of Blues" or his own delightful ballad, "Happening," he can play with extreme delicacy, yet with underlying gutsy strength.

Ronnie Ball plays very much in the Tristano mould but his playing, like that of Marsh, has stood the test of time.

A fine album that grows on you with each playing. —B.D.

WARNE MARSH

WARNE MARSH: Sweet Georgia Brown; You Stopped Out Of A Dream; Coochouse; It's You Or No One; I Remember You; Alone Together; A New Kind Of Blues; Foreground Music; Happening; Marshlight; Commentary. (Wave LP.)
Marsh (tenor); Ronnie Ball (piano); Peter Ind (bass); Dick Scott (drums).

THESE tracks were recorded by Peter Ind

in brief

The 1956 Duke Ellington band contained an excellent trumpet section—Clark Terry, Willie Cook, Cat Anderson, and Ray Nance. They provide some of the best moments of **COTTONTAIL: DUKE ELLINGTON AND HIS ORCHESTRA** (Polydor Special SAS 115). On the fast title track they sparkle with precision and power and drive a scintillating Gonzales along on a breathtaking extended solo. And the sax section, which still included Jimmy Hamilton, plays like a dream. It's the best track on the album, an object lesson for big bands everywhere. Otherwise solo items are the order of the session and they include a beautiful "Daydream" from Hodes; a crystal clear clarinet excursion from Hamilton on "Deep Purple"; and a frantic "Summer Time" from Cat Anderson among others. Not so good moments come from Ray Nance's violin, but he sings pleasantly on a couple of tracks. By no means an Ellington album which will do down in jazz history, nevertheless an interesting acquisition if only for the glorious trumpet section of the period. —J.K.

The sort of lazy, relaxed music purveyed on Paul Desmond's **"FROM THE HOT AFTERNOON"** (A&M AML568) is not exactly fashionable, but pisses a very pleasant 35 minutes or so nonetheless. This has Desmond's refrigerated alto backed by a stringless orchestra playing compositions by two Brazilian composers, Edu Lobo and Milton Nascimento—Lobo also plays nice guitar. The arrangements are by the admirable Don Sebesky and have just the right subtlety to blend with Desmond's understatement. One track must count as one of the great numbers of our time. A lady named Wanda De Sah was asked to sing. It is admitted in the sleeve in a key far too low for her range. Apparently Desmond liked the effect and insisted it was kept in. He was wrong. Otherwise this is a most listenable set full of gentle rebility. Nice. —B.D.



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NEW POP SINGLES

BY CHRIS WELCH



We still want success at home . . .



CHRIS YOULDEN

SAVOY BROWN are currently on their third American tour and are enjoying every minute of it. Like the last two tours the group have been given the red carpet treatment by American audiences and not surprisingly it is there that they spend most of their working year.

Last year Savoy Brown spent seven months in the States and it was then that their popularity came into full blossom. The present tour serves to enhance their reputation and popularity which is reflected in the fact that their latest American released album "Raw Sienna" has topped the 70,000 sales mark.

It is a pity that Britain had not given Savoy Brown a better deal because as lead singer Chris Youlden points out: "We would much rather be a success at home than in any other country."

They were one of the first bands to spearhead the British rock invasion of the States and the fact they proved themselves to have the staying power must point to something of a loss to this country.

Detroit

Last week I managed to catch a few words with Chris via trans-Atlantic telephone during a none-too-frequent break in travelling. I asked him if Savoy Brown had crossed the path of any British groups during their coast-to-coast wanderings.

"We played with Ten Years After at the Fillmore East in New York and we also met up with the Kinks. The audiences have been great and the radio stations are playing 'Raw Sienna' all the way through which is great for us."

When I spoke to Chris he was on the East coast after having travelled from the West and a gig at the Fillmore West in San Francisco.

"We started the tour on the East coast," said Chris, "where we did three concerts including the Fillmore and topped the bill each time. Detroit was really great and that was our last gig before travelling west. At The Electric Playground in Chicago we played again with Ten Years After and Chicago."

Hoodoo

"Raw Sienna" is due for British release on May 4 and Savoy Brown are due back shortly after that date to start promotion work on the album. The group's record success, except possibly "Blue Matter" and "A Step Further," has been rather limited in Britain and they are placing great faith in "Raw Sienna" which they hope will finally break the hoodoo.

Part of their success in the States is undoubtedly due to their highly entertaining stage act which is centred around Chris. His cigar smoking, top-hatted demure image seems to have found a place in the hearts of American youth but it is an image he reserves solely for America as it is questionable if British audiences would find the image quite so appealing.

Typically, America likes to think of him as the Richard Boone/Humphrey Bogart of pop but on his songwriting talent alone and the group's music as a whole it should not be too long before their British barriers are finally broken.

RAYMOND TELFORD

TOM JONES: "Daughter Of Darkness" (Decca). An imaginative production with some surprise twists although the main theme does not sound particularly original. Tom sings with his usual vigour and injects a few Jaggerish yelps. It will doubtless broach the twenty, but not a huge hit.

DANA: "All Kinds Of Everything" (Rex). Irish winner of the Eurovision Song Contest, it has the same lyrical idea of that far superior song "My Favourite Things." Dana sounds a trifle out of tune, but one may put this down to a winsome style.

JULIAN'S TREATMENT: "Phantom City" (Young Blood). Making a name for themselves on the club scene on several counts, an unusual group make their disc debut with a flute and organised semi-instrumental. A girl-vocalist sounds worried while the group freak-out impressively in '67 UFO mood.

SID & JOE WITH THE MOHAWKS: "Down On The Corner" (Pama). Credence Clearwater will be amused by this cheerful reggae version of their hit, should they chance to hear it during their visit. Top session trumpet man Harry Throver blows a hot intro, then Sid and Joe vocalise with suitable echo. Good ballroom hit.

THREE COINS: "Come And Do The Right Thing" (Sugar). An odd mixture of soul and reggae styles, quite moody and attractive. But the drummers must get bored on these sessions and one can well imagine the producer dozing quietly in the control room while flies settle on the bass player and cobywebs stretch delicately across the microphones.

EDWARD BEAR: "You, Me And Mexico" (Capitol). Confusion — surely it was Edward the Elephant and Rupert the Bear man. Healed down in Nutwood they avoid double-tracking vocals on tedious rockabilly. Most of the time is spent dodging Rosie the Pig, jumping great distances in magic socks and constructing paper kettles.

BLACK SABBATH: "Evil Woman" (Vertigo). The sooner the current juvenile obsession with "the occult man" is over, the better. Not a bad rockboogie but relinquish sad gimmickry lest it's total hype at its worst.

VANITY FARE: "Come Tomorrow" (Page One). This strongly reminds me of the music that emanates from the Greek restaurant in Soho's Carlisle Street at midnight keeping local residents awake and serenading the burglars who operate in the area. But a happy tune, that will ensure the lads another hit.

J. VINCENT EDWARDS: "Who Are My Friends" (CBS). Vince is a fine singer — who deserves to break through, but he will need better material than this over-produced string of arrangers' clichés.

DUBLINERS: "Molly Maguires" (Columbia). Aye, fine music — lads, ideal accompaniment for breaking tables, shouting "yihah" and downing great mugs of ale. A huge hit or my name is not Paul Temple.

BRETT MARVIN AND THE THUNDERBOLTS: "Standing On The Platform" (Sonet). Not a rock revival group but a weird jug and spoons mob who sound as if they are having fun. Best single of the week. Catch them at your local drive-in discotheque.

BOBBY VINTON: "My Eulogie Dreams" (CBS). A dull fellow old Vinton. Look out Victor — the Gladiators are right behind you! Well it's either that or Paul Temple. It's a wonder they haven't got a football match on. Good grief, look at the size of the sword that bloke is lashing about.

JONATHAN KING: "Million Dollar Bash" (Decca). Jonathan reckons Airforce are using his arrangements to this Dylan tune. Well the King indulges in that curious Hampstead American accent again and it seems likely he'll be getting another hit.

Hang on, Victor is running away, oh blast they've covered him in a net. Ee, the gladiators have got him — BOO! Hello, whose the bird he's chatting up? Keep watching this space.

BEDROCKS: "Hi Me On The Head" (Columbia). Hit by a lot of bad luck and trouble, let's hope the boys can make a come-back with this slow placed reggae tune. Dry humour abounds and — look out Victor Mature has just been hit on the head by some centurions and a collection of clay pots. That's the best way to watch Sunday night TV films — with the sound turned off.

HRATCH: "Beautiful Bara



BRETT MARVIN: best single of the week.

"Back Rider" (Decca). Time changes do not disguise a dull tune and lifeless vocal performance. A costly backing is overlaid with strings while the rhythm section batters out a boogaloo beat just to confuse everybody.

Hold up — the Emperor is giving a signal — it looks like all Rome has turned out to see Vic dufted up.

Leave him alone, shame! Incidentally this record is staggeringly dull.

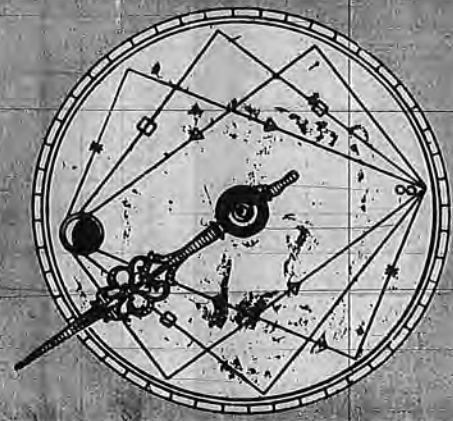
ENGLAND WORLD CUP SQUAD '70: "Back Home" (Eye). Even pop music is selling out by catering for P.M. Mell Disease. Over to Bobby Socks, my football expert for his opinion.

"A fantastically boring song Eamon, but in my opinion Crystal Rovers should be back in the league by 1984.

just as long as the Pope and Arch-Bishop of Canterbury give their blessing in time. Excuse me while I break this railway carriage light bulb. I blame my seemingly anti-social behaviour on the confines of megapolitan environment and the Aedonium of my humdrum £50 a week labouring job. Help me. Next week: "Was God a referee?" an enthralling new series.

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new pop albums

Moondog—a classical gas!

MOONDOG (CBS). This album resists categorisation more strongly than any we have heard. Moondog is a blind 53-year-old composer and musician long part of New York street-lore, who made some records (now almost unobtainable) in the early Fifties.

A friend of many jazz musicians, Moondog is a complete original who composes (here for large orchestras including strings, brass, woodwind, and percussion) according to the rules of European classicism. The result is unique, although some might think his use of classical elements naive. If Moondog is naive, then what about all the kids who're taking very half-baked attempts at making classical-rock? In fact he's a master craftsman, and his music has joyful intensity and a lyric sweep about it which makes as fresh and valid as anything you could imagine. Here's a little ragtime in his out-tune, as you can hear in "Lament I" (dedicated to Charlie Parker), and the light, rapturing rhythms add a tender touch. This is music without age, without time, without category, but which speaks with the authority of a truly creative mind.—R.W.



MOONDOG: truly creative mind

RINGO STARR: "Sentimental Journey" (Apple). What can you say? It's irrelevant to point out that Ringo is a singer whose attempts to play in tune will keep you on the edge of your seat for most of the album. That's not the point. This is simply a piece of harmless self-indulgence by Ringo—a nostalgic attempt to delight elderly Beatle fans the world over and which will sell like hot chip tarts. He sings like he acts—just by being Ringo, and you can take him or leave him as he struggles rather than through standards like "Light and Day," "Bye Bye Birdie," "Stardust," and "I've Told You Lately." That "Love You" music lovers will find some compensation in the brilliant arrangements of some of Britain's top arrangers—by men like Paul McCartney, Oliver Nelson, Percy Jones, John Dankworth, Elmer Bernstein, Les Ed. Maurice Gibb and Gus Voorman. In fact, the whole project has been done with tremendous care and

love and, I suppose, even the sternest critic will admit that it has a corny, dreadful charm.—A.L.

AL KOOPER AND SHUGGIE OTIS: "Kooper Session" (CBS). Shuggie Otis is the 15-year-old guitarist son of R&B pioneer Johnny Otis, and was introduced to musical entrepreneur Kooper by the patron saint of

American music, John Hammond, whose ability to find new talent is legendary. Shuggie has a basic blues guitar style à la Clapton and King, but has his own fluency and direct appeal. Kooper has placed him in a series of different stylistic pieces on side one, and the rest are blues blows, which make the best listening. Kooper is a better singer and enthusiast

than pianist and organist, but he steams away on the introductory gospel track "Bury My Body," hammering the keyboards with gay abandon. Two distinctly ordinary arrangements to "Broken Wings." His exceptional talent is matched by the brilliance of Carl Palmer's drumming. There is a movement afoot among those possibly a trifle jealous of his technique to say Carl "doesn't swing." Many drummers would give the Right Tom-tom to swing like Mr Palmer, whose stick control ranks with Jon Hiseman and Bill Bruford. Rooster have not fully realised their potential and they do need to relax a little in their approach, but they have bags of excitement and drive and a refreshingly different sound.—C.W.

some twelve minutes of enjoyable but well worn blues phrases. For fun "Shuggie's Old Time Slide Boogie" is "electronically reprocessed" to re-create an old scratchy record." A sobering thought for those technicians dedicated to improving hi-fi standards. Not a great album, but solid.—C.W.

MARVIN GAYE: "That's The Way Love Is" (Tami Motown). It's a shame that Motown cannot find material to match Marvin Gaye's talent. His potential will remain unrealised as long as he has to record versions of other people's hits. Three quarters of these tracks have been issued previously in Rascals "Groovin'," Temptations "Cloud Nine" and "I Wish It Would Rain," Miracles "Abraham, Martin and John," Jimmy Ruffin's "Gonna Give Her All," The Love I've Got" and Lennon-McCartney's "Yesterday" among others. Marvin Gaye needs original material or he'll be lost in a morass of revamped mundaneness.—R.E.

ATOMIC ROOSTER (B&C). An almost virtuoso talent is ingested into performances by the three-piece Rooster. Even in their gentler moments on "Winter" vocalist Nick Graham manages to sound angry. The lyrics, too, are demanding. "I WANT you," is the theme, hammered home with menace and a furious thunder of organ and drums. Vincent Crane has an attacking organ style and a penchant for somewhat evil sounding chord structures which developed in his days with the Crazy World of Arthur Brown. His writing is interesting and apart from original compositions he has also contributed brass arrangements to "Broken Wings." His exceptional talent is matched by the brilliance of Carl Palmer's drumming. There is a movement afoot among those possibly a trifle jealous of his technique to say Carl "doesn't swing." Many drummers would give the Right Tom-tom to swing like Mr Palmer, whose stick control ranks with Jon Hiseman and Bill Bruford. Rooster have not fully realised their potential and they do need to relax a little in their approach, but they have bags of excitement and drive and a refreshingly different sound.—C.W.

many new groups it seems that their technical ability is far outstripping any real musical ideas or originality. Here's an example. Skin Alley are four highly competent and eclectic musicians with a whole battery of instruments at their command, including melotron, organ, piano, saxophone, alto sax and flute. They play with taste, and precision in a variety of styles, from the pastoral "Country Air" to the gloomy, gothic "Mother Please Help Your Child," from the bluesy "All Alone" to the straight jazz of "Marsha" and "Night Time." But their music so far lacks that vital spark of originality or freshness, and there's an overall lack of personality. As the sleeve note says, they're still searching for a common direction, and this interesting but unsatisfying set suggests that if they find it their next album might be very good indeed.—A.L.

SAMMY DAVIS JR.: "The Golden Great" (Reprise). I used to consider Sammy Davis as the best singer in the Sinatra/Bennett/Davis/Williams troupe of entertainers but I have slowly had cause to alter my opinion. I am afraid this album does little to change my mind on the subject. While Sinatra has mellowed his style in recent years, Sammy, it seems, wallows more and more in a "show biz" image, embellishing songs that he once would have left to speak for themselves. The brass and general accompaniment is first class but Sammy treads no new ground and can only hope to appeal to ardent followers with a rather uninspired offering. Included are "I Have Dreamed," "The Impossible Dream" and "This Guy's In Love With You."—B.W.

WILD ANGELS: "Live At The Revolution" (B and C). Not just another gimmicky revival, but a great rip-roaring affirmation of the continued power of rock and roll. The Wild Angels have been playing it for years now, and their genuine love and respect for the music shines through in their playing, making it more than just a nostalgia trip. Mal Gray has a great Eddie Cochran-ish voice, with the right touch of

meanness, and Billy King on really moves things along with his Jerry Lee piano. Recording quality is pretty good, with an appropriate touch of tininess and the right amount of echo round the vocals. Material is 12 classics from the Presley-Haley-Berry-Vincent-Cochran-Perkins-Lewis songbooks. A knockout party record.—A.L.

EGG (Deram Nova). A three piece unit consisting of organist Dave Stewart, bassist Mont Campbell, and drummer Clive Brooks, Egg obviously have a whole gang of potential. They're super-efficient rock musicians with the kind of inquiring minds which make the current scene so exciting. This is really quite an adventurous album, the kind which would have been inconceivable even a couple of years ago, so just think what they'll be doing when they've matured, say in five or ten years' time. At the moment they tend to over-reach themselves, but they're paradoxically at their most interesting when they do just that, as on the 24-minute "Symphony Number 2." Interesting use is also made of a tone-generator (not quite sure what that is), and eventually they'll learn not to throw in gratuitous bits of Greig simply to show that they've heard of him. This is really what maturity is about, and should they attain it they'll be monsters.—R.W.

PAPER BUBBLE: "Seasay" (Deram). Consciously or not, there's a definite Simon and Garfunkel feel to this one, which is far from being a bad thing. The same poignant, melancholy observations combined with an impressive breadth of imagination and musical scope. The same effective juxtaposition of acoustic guitar sounds and soaring orchestral arrangements. But Paper Bubble—Terry Brake, Brian Crane (vocals and guitars) and Neil Mitchell (bass) are no S and G copyists. Their songs are strongly individual and well constructed and stand out after very few plays. Their harmonies are a delight; the album is produced by the Straws and arranged by Phil Dennis, and has a freshness which falls like a balm on cliché-battered ears.—A.L.

JOHN PEEL

writes every week in Disc... his own column, exclusive, full of Peelian colour, his advice, and thoughts about the scene.

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OUT NOW

SUNDAE TIMES: "Us Coloured Kids" (Joy). Equal Eddie Grant discovered this three piece rock group and produced this, their first album. His influence is obvious especially on "Baby Don't Cry," one of two numbers he wrote for them. They get quite a powerful sound, with some Hendrix type vocals in places, but they need something fresh to lift them out of the ordinary.—R.E.

JAMES BROWN: "The Popcorn" (Polydor). This is in fact the James Brown Band roaring out some funky rhythm and blues instrumentals. Brown produced the set and was involved in writing five of the numbers including the title track which was a giant hit for his band. They are a very tight r&b outfit with a distinctive sound, those James Brown Band licks have been a big influence on a lot of pop-rock bands.—R.E.

SKIN ALLEY (CBS). Few would deny that the continuing rise in pop standards is a Good Thing. But with so

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Rack and file trouble

WHENEVER I go into a record shop, invariably I do not know where to start looking for the record I want. It is often no use asking the assistant as I am usually told to have a look in the racks.

The racks are full of labels such as "Male Vocal", "Folk Music", "Stereo Vocal", "Pop Music", "Country", etc. Often it is possible for a record to be put under a few of the categories, a fact which can lead to great confusion.

I think it would be a good idea if records were filed in the alphabetical order of performers. Not only would this end the confusion but it might also help in putting a stop to the current practice of putting music into categories. ROBIN SINGLETON, Ormskirk, Lancs.

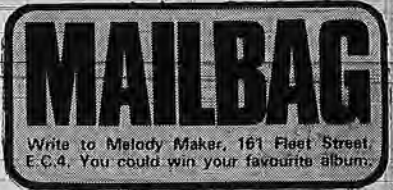
Let's hear Laura in that song contest

ONCE AGAIN the Eurovision Song Contest has proved that a saturation publicity campaign can ensure a huge audience for a mediocre TV show. Surely the millions of viewers deserved better than they got?

None of the songs were anything other than average and the British and Irish entries were obviously "manufactured" pop, and bad concoctions at that.

If this annual non-event is to have any significance whatsoever, the American TV networks must be invited to enter. I have no doubt that as the Americans regard the winning of any competition as essential to national prestige, they would commission writers such as Bacharach and David, Paul Simon or Laurie Nyro to compete for the honour of representing their country.

Other countries would have to follow suit, and we might even see a British entry composed by Lennon and McCartney or Trent and Hatch, — PETE SIMPSON, Wirral, Cheshire.



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

IT WAS encouraging to read in the MM this week of the interest which Fatheringay are taking in obtaining good sound quality and balance in their concerts.

PA systems used by some groups make it difficult for players sound like hi-fi, and instrumentalists should realise that the correct amplifier setting may not always be at maximum volume.

Sometime soon, let's have concerts in which all the performers' contributions can be heard clearly, each in its appointed proportion, in a

total sound which doesn't blow our stomachs out. MICHAEL SLADE, Blackburn, Lancs.

MOTOR-CAR papers run road tests on cars, electronics papers run reports on equipment, do-it-yourself papers report on tools, paint, etc. but when will musicians have tests on the tools of their trade?

This would be a genuine service for beginners and professionals alike. Testers could be such people as Ivor Mairants, Dave Golding, John Pearce, Jim Marshall, Ronnie Scott, Jules Ruben or Leslie Evans; these are just random suggestions. — CHRIS SMITH, Penzance, Cornwall.

ROYSTON ELDRIDGE, in his article on Black Widow, asks if black magic is "a big hype." At the moment — "yes."

Black magic is, undoubtedly, fascinating, but if groups choose to sing about it, let them at least convey the fact

that it is also evil, obscene and foul.

Instead, Black Widow and Black Sabbath (together with dabblers like Atomic Rooster) bang away with the old familiar rock and, however convincing their stage acts may be, create totally unmemorable music which is an insult to their theme.

Let a good group with real imagination tell the truth at last and really shock their listeners. What would Alister Crowley have thought of black magic reggae, by the way? — HUGH PARRY, Cumnor, Oxford.

WHY ARE Vanguard giving British fans of Buffy Sainte-Marie such a raw deal? They refuse to release her last two albums ("I'm Gonna Be A Country Girl Again" and "Illuminations") in this country for some obscure reason.

In my view, she has one of the most remarkable and beautiful voices of any woman singer anywhere, and she was certainly appreciated by the crowd at the Isle of Wight last year, because they applauded her version of Leonard Cohen's "God Is Alive, Magic Is Alive" when Jeff Dexter played it. — J. BECK, Southorpe, Lines.

AS the fad for large pop festivals grows, and clubs close through lack of support, how do the unknown groups get known?

Festival and concert organisers could do more to encourage the lesser groups by following the example set at Buxton last October, the name groups played in the pavilion concert hall, whilst the unknowns played in the theatre. This concept was highly successful, and showed that there were some damn good little 'uns, and some damn bad big 'uns.

The fee demanded by one "name" group would pay half a dozen unknowns, a point the commercialists should heed. — TERRY ROBERTS, Woodsetts, Notts.



LAURA NYRO - song for Europe?

A letter from Family

WISH YOU were here, but still the English summer will soon be upon us all.

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Long to be back with everyone in England, but we still have to play LA, San Francisco

and a college tour with Savoy Brown and The Nice. We finish at Carnegie Hall, New York on April 28, then we will attack all you people back home. We are all surviving the usual tour pressures, though some more than others. Medical fees are so high here.

Anyway, nice one and all that. Don't say we never write and hope you like our new single "Today." Love to everyone. ROGER, POLLY, WILLY, CHARLEY and ROB (FAMILY), Los Angeles, California.

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