

# Melody Maker

## Dylan film at Isle of Wight and

# CHICAGO ON

# THE WAY

MAY 30, 1970

1a weekly

USA 25 cents

## Salute to Satchmo!

THE MELODY MAKER is giving a two-handed salute to Louis Armstrong, who celebrates his 70th birthday on July 4—America's Independence Day.

The man who has been called the greatest single figure in jazz history, will be honoured and feted in America and many parts of the world.

In Britain — a homo from home for Armstrong — the MM's tribute will be two-fold.

On the one hand, we publish Salute To Satchmo, a 160-page paperback written by MM jazz authority Max Jones and writer-trumpeter-bandleader John Chilton.

And the MM is also sponsoring a Tribute To Louis Armstrong concert at London's Queen Elizabeth Hall on Satchmo's birthday.

The concert runs from 7.45 p.m. and is presented by Armstrong enthusiast Michael Webber.

It stars Alex Welsh and his band plus guest artists.

The line-up comprises Beryl Bryden, who will sing with the Welsh Band, and guest instrumentalists will be trumpeter-singer Nat Gonella, trombonist George



Chisholm and Humphrey Lyttelton. Humph appears as compere and trumpet soloist.

Tickets may be obtained from Michael Webber, 19D Netherhall Gardens, London, N.W.3. (Phone: 01-794 5154)

The Salute To Satchmo paperback includes 19 pages of Armstrong photographs, some of them rare, and has been written with Louis' full co-operation.

Authoritatively and affectionately, it tells of Louis' life and travels, his records and films, his humour and musical genius.

It is an authentic, fascinating account of the views and career of the world's best-known jazzman. It includes many contributions by Armstrong himself and dozens of other musicians. Nothing like it has been published before.



by RICHARD WILLIAMS

CHICAGO are the first of a host of star names to be announced for the Third Isle of Wight Pop Festival.

Chicago will play on Friday, August 28.

And Bob Dylan WILL be back at the festival this year—in a film called "The Festival," which is a documentary of the Newport Folk Festivals from 1963 to 1966.

This will be the first British showing of the movie, which won the main award at the 1967 Venice Film Festival. It will be shown on Thursday, August 27, as part of the Isle of Wight's Film Festival.

Star of the film is Dylan, who appears by himself, with Joan Baez, and in his historic first "electrified" gig with the Paul Butterfield Band.

Also featured are Johnny Cash, Peter, Paul and Mary, Judy Collins, Pete Seeger, Howlin' Wolf, Buffy Sainte-Marie, and many others.

## Hendrix comeback!

JIMI HENDRIX, who has been in America for some 18 months — apart from "secret" non-playing trips to Britain — is 90 per cent certain to return to Britain at the end of August.

News of Jimi's pending return was revealed by his agent, Dick Katz, this week.

"Jimi will be here for two or three months, and I am setting up dates for him now," added Katz.

With Hendrix will be Mitch Mitchell, the original drummer with the Jimi Hendrix Experience, plus Billy Cox, who is heard on Jimi's new album, "Band Of Gypsies." The album is being released in Britain shortly.

A "bootleg" Hendrix album recorded at his New York woodstock home, is currently selling in London.



# Melody Maker POP 30

- 1 (4) YELLOW RIVER ..... Christie (CBS)
- 2 (3) QUESTION ..... Moody Blues (Threshold)
- 3 (1) BACK HOME ..... England World Cup Squad '70 (Pye)
- 4 (2) SPIRIT IN THE SKY ..... Norman Greenbaum (Repnse)
- 5 (5) HOUSE OF THE RISING SUN ..... Frijid Pink (Doram)
- 6 (6) BRONTOSAURUS ..... Move (Regal Zonophone)
- 7 (7) DAUGHTER OF DARKNESS ..... Tom Jones (Decca)
- 8 (20) ABC ..... Jackson 5 (Tamla Motown)
- 9 (10) ALL KINDS OF EVERYTHING ..... Dana (Rex)
- 10 (8) I CAN'T TELL THE BOTTOM FROM THE TOP ..... Hollies (Parlophone)
- 11 (9) TRAVELLIN' BAND ..... Creedence Clearwater Revival (Liberty)
- 12 (19) GROOVIN' WITH MR. BLOE ..... Mr. Bloe (DJM)
- 13 (11) I DON'T BELIEVE IN IF ANYMORE ..... Roger Whittaker (Columbia)
- 14 (13) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel (CBS)
- 15 (18) WHEN JULIE COMES AROUND ..... Cuff Links (MCA)
- 16 (22) FAREWELL IS A LONELY SOUND ..... Jimmy Ruffin (Tamla Motown)
- 17 (27) ABRAHAM, MARTIN AND JOHN ..... Marvin Gaye (Tamla Motown)
- 18 (14) DO THE FUNKY CHICKEN ..... Rufus Thomas (Stax)
- 19 (12) NEVER HAD A DREAM COME TRUE ..... Stevie Wonder (Tamla Motown)
- 20 (21) HONEY COME BACK ..... Glen Campbell (Capitol)
- 21 (16) CAN'T HELP FALLING IN LOVE ..... Andy Williams (CBS)
- 22 (15) THE SEEKER ..... Who (Track)
- 23 (17) IF I COULD ..... Julie Felix (Rak)
- 24 (23) EVERYTHING IS BEAUTIFUL ..... Ray Stevens (CBS)
- 25 (24) RAG MAMA RAG ..... Band (Capitol)
- 26 (—) COTTONFIELDS ..... Beach Boys (Capitol)
- 27 (28) UP THE LADDER TO THE ROOF ..... Supremes (Tamla Motown)
- 28 (29) GOOD MORNING FREEDOM ..... Blue Mink (Philips)
- 29 (26) GIMME DAT DING ..... Pipkins (Columbia)
- 30 (30) DON'T YOU KNOW ..... Butterscotch (RCA)

## pop 30 publishers

- 1 Gale 7 Teler; 3 Mews Music; 4 Great Honesty; 5 Echit Provis; 6 Essex; 7 Huska-Bye; 8 Jobete/Carlin; 9 Mews Music; 10 Abacus; 11 Bullington; 12 Dick James; 13 Tambo/Cloam; 14 Patern; 15 Peter Maurice; 16 Jobete/Carlin; 17 Melin; 18 Famous; Chappell; 19 Jobete/Carlin; 20 Jobete/Carlin; 21 Carlin; 22 Fabulous; 23 Patern; 24 Peter Maurice; 25 Feldman; 26 Kensington; 27 Jobete/Carlin; 28 Cookaway; 29 Sheil; 30 Sunbury

## top thirty albums

- 1 (1) BRIDGE OVER TROUBLED WATER ..... Simon and Garfunkel, CBS
- 2 (2) MCCARTNEY ..... Paul McCartney, Apple
- 3 (3) LET IT BE ..... Beatles, Apple
- 4 (4) ANDY WILLIAMS GREATEST HITS ..... Andy Williams, CBS
- 5 (7) EASY RIDER ..... Various Artists, Stateside
- 6 (5) BENEFIT ..... Jethro Tull, Island
- 7 (9) PAINT YOUR WAGON ..... Soundtrack, Paramount
- 8 (8) LED ZEPPELIN II ..... Led Zepplin, Atlantic
- 9 (15) FILL YOUR HEAD WITH ROCK ..... Various Artists, CBS
- 10 (10) TOM CRICKLEWOOD GREEN ..... Tom Jones, Dace
- 11 (11) BLACK SABBATH ..... Black Sabbath, Vertigo
- 12 (14) THE WORLD BEATERS SING THE WORLD BEATERS ..... England World Cup Squad '70, Pye
- 13 (21) IN THE WAKE OF POSIEDON ..... Ringo Starr, Island
- 14 (—) WILLY AND THE POOR BOYS ..... Creedence Clearwater Revival, Liberty
- 15 (13) HOT RATS ..... Frank Zappa, Reprise
- 16 (—) DIJA WU ..... Crosby, Stills, Nash and Young, Atlantic
- 17 (17) ADELY ROAD ..... Beatles, Apple
- 18 (12) CHICAGO ..... Chicago, CBS
- 19 (15) TAMLA MOTOWN CHARTBUSTERS Vol 3 ..... Various Artists, Tamla Motown
- 20 (28) LETS DE FRIENDS ..... Elvis Presley, RCA International
- 21 (30) I LOOKED UP ..... Incredible String Band, Elektra
- 22 (20) JIM REEVES GOLDEN RECORDS ..... Jim Reeves, RCA International
- 23 (—) WATERTOWN ..... Frank Sinatra, Reprise
- 24 (—) BEST OF THE SEEKERS Seekers ..... Columbia
- 25 (27) SENTIMENTAL JOURNEY ..... Ringo Starr, Apple
- 26 (19) REGGAE CHARTBUSTERS ..... Various Artists, Trojan
- 27 (24) MORRISON HOTEL ..... Queen, Elektra
- 28 (—) HAIR ..... London Cast, Polydor
- 29 (—) OUT HERE ..... Love, Harvest
- 30 (—) Two LPs tied for 10th position

# Country and Western series for BBC-2

A NEW Country and Western BBC-2 TV series, plus autumn tours by Jerry Lee Lewis, Roger Miller and Roy Orbison — these are the deals now being negotiated by agent Mervyn Conn.

Mervyn told the MM on Tuesday: "We are setting up six programmes of 30-minute shows starring British and American stars for BBC-2 TV.

"These will be filmed around the country in July for transmission in the autumn.

"I am also negotiating for a 14-day tour in October by Jerry Lee Lewis and Roger Miller. Roy Orbison will be touring for 11 out of 14 days in September, plus the Peddlers."



JERRY LEE autumn tour

Mervyn Conn's attractive blonde wife, Laura, launches Mervyn's new Nashville label this week with a single titled "Love Of The Common People." As Laura Symonds, Mrs. Roy is resident on the new Roy Castle BBC-1 TV show.

## MAYER'S NEW GROUP

VIOLINIST-COMPOSER John Mayer has formed a new Indo-Jazz combo which is now known as John Mayer's Indo-Jazz Fusions. John Marshall (drums) and Keshav Saihe (tabla) remain with the band. Newcomers are Roy Warleigh (alto, flute), Jim Moyes (guitar), Clem Allford (sitar) and Jeff Klein (bass). Mayer leads on piano, violin.

## Dusty says yes to Vegas date

DUSTY SPRINGFIELD has now said "yes" to the offer from Las Vegas—reported in the MM three weeks ago. Dusty—making her first appearance in Vegas—opens at the Riviera Hotel there on July 15 for two weeks. With her will be Mike Douglas, who also has his own TV show on which Dusty will guest.

Dusty will also record for the Atlantic label while in the States.



Sheffield (October 1), Free Trade Hall, Manchester (2), Filani Hall, Southport (3), De Montfort Hall, Leicester (4).

## SAVOY SOLOS

CHRIS Youlden, lead vocalist with Savoy Brown for the past two years, left last week to pursue a solo recording career.

As spokesman for the group commented that the split had been amicable. The group will carry on as a quartet.

## EDISON DROP SINGLE

EDISON LIGHTHOUSE have scrapped their proposed follow-up to "Love Grows," and it now seems unlikely that any single from the

group will be released within the next six weeks. They are still looking for suitable material.

## NEW DOLAN LP

JOE DOLAN has a new album out on June 5 titled "Good Looking Woman." The 12 tracks include "Love Grows" and "Something's Burning."

## HOOKFOOT

DISCO 2 - JOHN PEEL

AND MORE TO COME

AGENCY: KENNEDY STREET

ENTERPRISES 061-236 6902

MANAGEMENT: STAN PHILLIPS 0264 2443

move to

## LINCOLN BLACK

NOW IT'S YOUR MOVE!

(8) 21st Heavy Freedom Cross (SILVER CROSS) 10-

(9) ANKH PHANTOM CROSS (SILVER CROSS) 10-

(10) Cross Ring 3-

(11) Cross Pendant 10-

10 and 11 (combined) 12-

KARD BAR (M2), Ten Arcadia, Newcastle-upon-Tyne NE1 4Z

## "DisinHAIRited"

© SF8097

### Rado, Ragni, MacDermot

All the numbers on this LP were originally written for the musical "HAIR" Some were used in the Tour preceding the opening on Broadway.

## CASTLE ROCK

in the Castle grounds of Dudley Zoo

on

FRIDAY, 5th JUNE, from 7 p.m. to MIDNIGHT

with

**THE FACES    EDGAR BROUGHTON BAND**

**TYRANNOSAURUS REX**

**QUINTESSENCE    SAM APPLE PIE**

**Compere JEFF DEXTER**

Licensed Bars    ::    Lights by Proteus

Refreshments    ::    Sounds by Hi Watt

TICKETS: £1 from the Ticket Office

Limited Capacity    Dudley Zoo

Dudley, Worcs.

Tel: Dudley 52401

Produced by PAUL ROWE

Proceeds in aid of the World Wildlife Fund



# GREENBAUM TO VISIT, BUT REFUSES TO SING



## Stevens guests on Lulu TV show

**GUEST ARTIST** on the first of Lulu's new BBC-1 TV series is expected to be America's Ray Stevens, who is currently riding the Pop 30 with "Every-thing is Beautiful."

Lulu starts recording her series on July 5. The first programme will be shown on July 11. The shows last for 45 minutes and run for 9 weeks at the peak viewing time on Saturday nights. Regular guests will appear. Lulu flies back to Britain on May 30 from Toronto, where she has been filming an eight-week summer replacement series for Andy Williams. Ray Stevens has guested with Andy Williams. Lulu will be singing her new single release, "Illum A Song" on Top Of The Pops on June 18, and also on Golden Shot on June 21.

### TRAFFIC TOUR

"JOHN BARLEYCORN" will be the title of Traffic's first LP since their re-formation earlier this year. The album will be released at the end of June.

Traffic leave for a four-week American tour towards the end of this month.

### STRAWBS DATES

THE STRAWBS play Southampton City Hall on June 2, followed by Liverpool Philharmonic (4), Winter Gardens, Buxton (5), Domo, Brighton (6), Free Trade Hall, Manchester (11), Shoreditch College, London (12) and Canterbury College (24).

### NOEL REJOINS

GIUITARIST Noel Redding, formerly with the Hendrix Experience, is to re-join Fat Mattress.

Noel, who formed Fat Mattress last year, first left the group through illness. He then went to New York for two months. He flies back this week to re-join the group and start rehearsals.

Also joining is organist Mick Wheeler, who was previously with Wynder K. Frogg. Remaining members of the group are Nell London (lead singer), Jimmy Leverton (bass guitar) and Eric Dillon (drums).

**NORMAN GREENBAUM** makes his first-ever trip to Britain on June 2. He will be here for four or five days — but he refuses to sing.

The American record star, whose "Spirit In The Sky" has sold over 340,000 copies, is flying in for a promotional trip only.

He appears on Radio One Club on June 3, and will present prizes on Top Of The Pops the following day. And at prestime negotiations were proceeding for him to appear on Disco-2.

Explains Brian Hutch, promotional manager of Warner Reprise: "Norman says he does not want to sing unless he can bring his own band. But this is not possible because of the Musicians' Union ban."

"His band is an integral part of his performance, and he says he would feel nervous without it. He doesn't feel he could sing with a British band. He was quite nice about it, we have to respect his feelings."

"We are hoping, however, to bring in Norman for a tour in the Autumn."

Norman's follow-up to "Spirit In The Sky" is "Canned Ham."

### WHO AT KRUMLIN

THE WHO have been booked to top the bill at the Yorkshire Folk, Blues and Jazz Festival, which takes place at Krumlin on August 14, 15, and 16. And there's promise of another top act to head the bill on Sunday.

Weekend tickets for the festival are currently on sale at 30p, but it is likely that the price will rise when the final name has been announced.

At present, the bill includes Pentangle, Fairport Convention, Fotheringay, Groundhogs, George Fame, Alan Price Set and Trader Horne.

New York rock fans camped outside the Fillmore East all last weekend, waiting to buy tickets for the concert at the Metropolitan Opera House on July 7.

This will be the first time that a rock group has played at the Met, and the Who will play to a total of 8,000 people in two houses.

Tickets were sold out in one day, and they were being sold at the Fillmore in Greenwich Village because, the group's New York office said, they wanted the real Who fans to be able to get in.

While the fans were waiting for the box office to open,

Bill Graham provided cartoons and food free inside the Fillmore.

The Met shows kick off the Who's American tour, during which "Tommy" will be played for the last time on stage. The tour lasts exactly a month.

### MATTHEWS' TOUR

**MATTHEWS' SOUTHERN COMFORT**, whose second album, "Second Spring" is out at the end of June, are in line for an American tour.

Negotiations are under way for them to play U.S. dates in October. The group has also just completed a 20-minute colour film to be shown throughout Europe and the States.

June dates include: Buxton, London, United Tomorrow Festival (6), Manchester University (6), Thingummyjig Club, Reading (10), Sheffield University (13), Wake Arms, Epping (14), The Chapel, Norwich (17), Avery Hill College, Eltham, London (19), Surrey University, Guildford (20), Penhouse, Scarborough (25) and Bedford University (26).

### SCOTT TV SERIES

**SCOTT WALKER**, who recently ended a tour of Japan, is in line for a new British TV series. No further details were available at press time.

## Stevie in cabaret at Talk of the Town

STEVIE WONDER is to come to Britain. The Motown star whose "Never Had A Dream Come True" is in the MM Pop 30 is to appear in cabaret at London's Talk Of The Town nightclub.

Final details have yet to be announced but Wonder is expected to open at the Talk Of The Town during the last week of June. His season at the nightclub is expected to last eighteen days.

A new album "Stevie Wonder Live" and a new single, as yet untitle, are to be released during Stevie's visit. He is expected to make a Top Of The Pops appearance during his stay and plans are being made for him to appear in a television special.

### B S & T DEBUT

BLOOD, Sweat and Tears make their long-awaited British debut at London's Royal Albert Hall on Thursday, September 24, and Friday, September 25.

The dates were announced this week by Radio Luxembourg, who captured the American group for an exclusive European tour, and impresario Arthur Howes.

### SHOWBOAT STARS

MATT Monro is this current week's attraction at the recently re-opened Club Showboat at Middlesbrough where he will be succeeded next week (commencing June 1) by the Peddlers.

Future attractions include Tony Burrows (June 8), Gene Pitney (15), Freddie and the Dreamers (22), Marty Wilde (29), Geno Washington (July 6), The Drivers (13), P. P. Proby (20), and Maynard Ferguson and Selena Jones (27).

### FAMILY FOR US

FAMILY, who recently returned from a tour of the States, are set for another American tour in the Autumn.

Meanwhile, they have just spent a week in London re-releasing tracks from their three Reprise albums, "Music In A Dolls House", "Family Entertainment" and "A Song For Me" and a new album titled "Old Songs — New Songs."

### GRAHAM DALLEY DIES

GRAHAM Dalley, who regularly broadcast from the Midlands with his ever-increasing band, died early on Sunday morning.

Graham, in his early forties, was taken ill when he arrived for the summer season last week in the late of May.



## Peter, Paul and Mary play again

PETER, PAUL and Mary, top American folk group, are making a second London appearance at the Royal Albert Hall following the sell-out of their concert next Friday (June 5).

Tickets for the first show at the Royal Albert Hall on June 5 were sold out within a few days. Now, impresario Robert Paterson has announced the second concert, which takes place the following day, Saturday (6).

These two concerts mark the group's first British appearances in four years.

Says Robert Paterson: "I expect the second concert will be an immediate sell-out, but there will be no chance for a third because they have to travel to Paris for a date there."

### ARRIVAL U.S. TOUR

ARRIVAL the seven-strong Liverpool group who had a big hit with "Friends" may make a tour of American universities in the Autumn.

Says Dick Katz, who recently signed the group to the Harold Davidson Organisation: "This is the best duo group I have ever signed — certainly the best since Jimi Hendrix. We have some big plans for them — including the possibility of this American trip."

On June 11, Arrival appear at the Festival in Majorca. Arrival should have an album out in Britain within a month.

### TOMMY LEWIS DIES

MISSISSIPPI-born bluesman Tommy Lewis, who recorded as Kid Thomas and worked the Chicago clubs under that name during the Fifties, is reported to have died. Thomas sang and played harmonica.

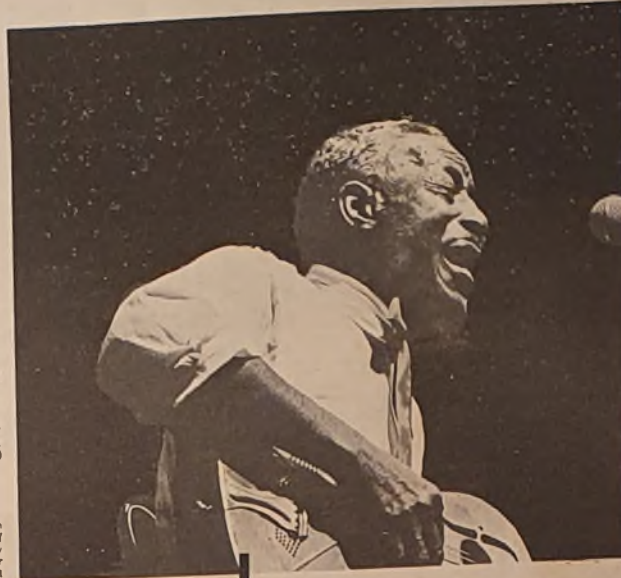
Subsequently he worked in Wichita and Denver before moving to California in '58. He recorded again in '58, '65 and '69 and was recently quoted as saying that he wished to work in Britain.

There are no details of his death beyond that a US correspondent said Thomas had been murdered.

### TV FOR FELIX

JULIE FELIX, currently starring in her first week's cabaret at the Batley Variety Club, stars on Belgium TV on June 4, and on German TV on the 11th.

Forthcoming dates for Julie include Cambridge University (June 15), Eastbourne (21) and Tunbridge Wells (26).



MISSISSIPPI BLUES singer-guitarist Eddie Son House, who is making a tour of this country next month, arrives in Britain from the USA on June 17 for one day. He then flies out to take part in the Montreux Festival.

## Son House due in June

House will return to Britain on June 24 and begin his tour at London's St Pancras Town Hall on Friday (26). At this concert he will share

the bill with Brett Marvin's Thunderbolts, Duster Bennett and Duffy Power.

He will tour here until about mid-July, and dates are now being finalised by the National Blues Federation.

**A reputation built on a sound basis...**

No matter in what field of music your interest may lie, there can be no doubt Fender have got your requirements covered — from the 100 watt boom to the studio whisper Fender can not only handle it, they will do it beautifully and with the sound you have always been looking for. Investigate your sound problems now, you will find Fender has the solution.

DALLAS ARBITER sole U.K. Agents for Fender Merchandise.

Please send details of FENDER AMPS

name \_\_\_\_\_  
address \_\_\_\_\_

10-10 Clifton B1, LONDON E.C.2

I enclose 1/- in stamps for P & P

## Extravaganza

OLYMPIA, FRIDAY, MAY 29th to SAT., JUNE 6th (excepting Sunday, May 31st)

BILLING	Afternoon 3.00 p.m.	Evening 8.00 p.m.
Friday 29th	Foundations	Pascal Marum
Saturday 30th	Simon Dee Tramloas	Tyrannosaurus Rex John Peel
Monday 1st	Fortunes	Matthews Southern Comfort Caveau Pete Drummond
Tuesday 2nd	Status Quo	Wild Angels Black Sabbath
Wednesday 3rd	Harmony Grass	Colosseum Trader Horne
Thursday 4th	White Plains	Bo Diddley Mike Raven
Friday 5th	The Pretty Things	Rave Bird
Saturday 6th	Julie Felix Mac Stevens	Steakhammer Jackson Heights with Lee Jackson Fairfield Parlour

Daily Film Show: New Leonard Cohen Film and Bob Dylan Film  
Daily Fashion Shows ● Bouquies ● Beauty Demonstrations  
Admission 2 p.m. to 5 p.m. 10/- (Children 6/-) 5 p.m. to 10 p.m. 12/0 (Children 7/8) at the door. For 9-day Season Ticket 36/- at the door or home. Extravaganza 70, 96 Mattison Garden, London E.C.1







# MM's round-up of the weekend festivals...

## Plugs out at Bath...

THE TEN HOUR pop and blues festival, staged on Bath City's football ground, ended on a bizarre and eerie note. At midnight on Saturday the floodlights were abruptly turned off — and Fleetwood Mac were left performing in darkness.

Bill Toppera Fleetwood should have gone on from 9.30 pm till the scheduled end of the show at 11 pm. But the programme was running late and Fleetwood weren't introduced until 10.45.

When the lights went out drummer Mick Fleetwood provided a lengthy and defiant solo. And a series of small bonfires were lit over the ground.

If the improvised lighting did any damage to the football pitch it was only one of the disappointments for the club who had staged the festival in an effort to raise vital money.

But Bath City, the Southern League club who are £50,000 in the red, made a loss on the event. They had hoped for a 15,000 crowd — and less than 5,000 turned up.

Some features of the festival were admirably organised, others flopped. There were embarrassing delays between acts and, even though the organisers allowed the show to overrun by an hour, the build up to Fleetwood Mac was lost.

Mr. Ken Ollis, chairman of the organising committee, claimed that hundreds of people got into the ground without paying and many others were able to watch the show from a nearby hillside.

But he also paid tribute to the behaviour of the genuine pop fans: "They were perfect," he said.

As for the performances, a good deal was nondescript and lacking in impact. Quintessence, however, gave the show a leafy boost and there was a nice country rock sound from Matthews Southern Comfort.

Chicken Shack were vined a deservedly big success, not least the animated performance of Stan Webb. They topped the popularity polls. It seemed, with Juicy Lucy, who gave the festival that quality of excitement that had been strangely lacking during a lustre-less afternoon.

And there was still Fleetwood Mac to come. But time was against them and there was inevitably something of an anticlimax about their contribution.—DAVID FOOT.



FAMILY's Roger Chapman: spaced out.

# Mungo Jerry — Hollywood stars!

MOST LARGE pop festivals seem to provide at least one service to the music community: among all the big names and star attractions, they throw up one new band, hitherto virtually unknown, who become the talk of the event.

So it was at the two-day Hollywood Festival near Newcastle-Under-Lyme last weekend, when a group called Mungo Jerry came, saw and conquered in the face of opposition from the likes of the Grateful Dead, Air Force, Traffic, and Jose Feliciano.

And, believe it or not, Mungo Jerry are a skiffle band whose instrumentation

consists merely of lightly amplified guitar, banjo, piano, and string bass.

They play on Saturday afternoon, when the audience was still metaphorically cold, and their loose, participatory version of jug band numbers like "Midnight Special," "Have A Whiff On Me," and "Brand New Cadillac," quickly had 25,000 people on their feet dancing and clapping.

Part of the secret was that they were the only band who let the audience use them, rather than vice versa. When people have been sitting on a hillside for several hours, they need stimulation of a more concrete kind, some cacophony to get up and move around. This Mungo Jerry gave them, and so successfully that they were invited to play again on Sunday night.

This time the bonfires were burning brightly on the hills, making the scene resemble the sacking of ancient Rome, and the assembled populace accompanied the band by banging Coke tins together until the sound, heard from a few hundred yards away, was like a very groovy scrapyard working overtime.

Mungo Jerry have the same function as The Band — they play good-time music in a manner which is deceptively amateurish, and the fact that European promoters booked them for a couple of festivals immediately after hearing them on the Saturday is surely indicative that it won't be long before they reach the top bracket.

Grateful Dead, of course, was the name on everybody's lips, and they didn't disappoint. Playing at fearsome volume, they demonstrated to the full that particularly American knack of relaxation. They are at their best stretching out and improvising, and during their three hours at Hollywood there were many magical moments. Particularly from Bob Weir, surely the most inventive second guitarist in rock, and Jerry Garcia whose soloing was pungent and immensely sure-footed.

The two drummers meshed superbly, whether playing a couple of deceptively simple duets or providing a surging torrent of backing rhythm, and Phil Lesh is a great bass player. Among the best numbers

were the far reaching "Dark Star," a cowboy song delivered by Weir, and Pippen's version of "Good Lovin'"; the old Raspals hit. In fact their vocal work was really outstanding — and they are primarily an instrumental band.

Air Force on Saturday night played a long set packed with now familiar items, but had sound balances spoiled their impact. Baker's solo brought the audience to its feet, overrunning the Press enclosure in get closer to their idol.

Unfortunately the four saxes were almost inaudible, except for some fiery wailing by altoist Graham Dond and Harold McNeil. But the three girl singers are visually and aurally provocative. The best moments came on the charging "We Free Kings" and "Denny Laine's lovely "I Don't Want To Go On Without You."

Feliciano and Traffic went down equally well on Sunday night, with the former choosing his songs and wisecracks intelligently. He demonstrated the beauty of his classical guitar playing on a couple of well turned instrumentals, but it was a mistake for him to pick up an electric guitar and try the D.B. King thing on "Kansas City" and "Born Under a Bad Sign." His voice can get wearying, its inflections being predictable after a while. But "California Dreaming" was very beautiful.

Of the rest, I found Mike Cooper the most exciting. His acoustic guitar was occasionally joined by the avant garde tenor of Geoff Hawkins, producing an unusual and highly piquant blend which should be heard more often.

Quintessence played a bad set by their own standards and Lord Sutch was quite appallingly bad, accompanied in desultory fashion by Victor Drox (organ), Nick Simper (bass) and Carlin Little (drums) among others. Family did their usual spaced-out thing with Chapman singing particularly well on the haunting "Drowned In Wine" but I still feel their overall sound is a little too frigid.

A good festival musically, and successfully on a human level as well. Most of the audience (variously estimated at between 25,000 and 40,000) seemed to enjoy themselves greatly, and the facilities seemed generally excellent. The farmer on whose land it was held was well pleased too. His pickings from the weekend would exceed his profit from 18 months of farming. — RICHARD WILLIAMS.

# Baker brings life to dull Plumpton

GINGER DAKER and Stan Webb brought life and vitality to what could have been a disappointingly dull Plumpton.

On Saturday, main attraction Richie Havens did not appear. Judas Jump filled his spot. On Sunday, Air Force did appear, and brought the field down. Fans, held off by an extraordinarily large Press enclosure, reasonably enough broke through to crowd round the Ginger men.

## Bored

After being bored by endless worthy but tedious bands, they cheered and chanted, "More!" as Baker battered his final choruses. Those heavy lines disappeared from Ginger's brow, as he achieved happiness with a beautiful solo.

A smaller crowd than expected — about 5,000 each day — proved grim for the promoters, but ensured comfort for the spectators. Fine weather, a fair sound, and no detectable aggression — it should have been a winner.

But there were too many medium-weight bands, and there was little attempt to create any atmosphere or sense of occasion.

Before Savoy Brown's enthusiastic but unremarkable set, the Gun had

achieved success with untypical acoustic music. Then Webb and Chicken Shack grooved into some funky blues. They feature a nice line in rhythm sections, and the organ, bass and drums groove behind Stan's aggressive guitar.

## Cheers

Webb rolled on his back, scowled his face in agony, wandered out into the crowd with his 200-foot lead — and kept on playing. He brought the diltherfo silent masses to their feet to cheer and feel a bit better.

May Blitz, despite a good drum solo by Tony Newman, didn't happen, because of a poor sound balance, and Van der Graaf Generator failed to impress with some appalling saxophone and "dustbins of my mind" type lyrics.

## Silly

Black Magic in the shape of Black Widow was just as silly as it was in 1970, but despite the matt black paint and post-Arthur Brown dancing by the lead singer, they proved a good band with some nice flute and good in-time drumming.

Air Force and Chicken Shack used a little White Magic to achieve their success. — CJRIS WELCH.

## Powerhouse Percussion



Pat. 6150/69

Pat. 12763/69, Regd. 040779

The Hayman Vibrasonic Snare has the stability of wood and the sound attack of the metal shell. This fine drum incorporates: WEATHERKING HEADS. STEEL COUNTERHOOPS. 10 LUG TENSIONING. PLUS the excitement of the VIBRASONIC sound. Try the Vibrasonic Snare at your local dealer.

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

john mayall's  
greatest album on polydor

'the turning point'

is only exceeded by his latest album

'empty rooms'

naturally his new single

'thinking of my woman'

is from his latest album

polydor

greatest 583 571 · latest 583 580 · single 2066 021



**SNAPE** — a name that strikes terror into hearts of musicians — marked its head at the champagne wedding reception for **Graham Bond** and **Diane Stewart** at London's Revolution Club last week.

Snake is a game devised many years ago by the Moody Blues and Graham Bond Organisation when they were on tour together. **Ginger Baker** explains the rules: "You can do anything you like to your partner and then he can do anything he likes to you."

At the Rev, it resulted in Graham having a bucket of ice cubes poured down his trousers and Ginger eating a bunch of flowers. Nobody quite knows the origins of Snake, but one suggestion was "Something nasty 'appens to people everywhere."

Also at Graham's wedding were **Stevie Winwood**, **Zoot Money**, **Maurice Gibb**, **Rick Grech**, **Denny Laine**, **Jack Bruce** and **Manfred Mann**.

New Emerson, Lake and Palmer group have £15,000 worth of equipment. Plans for Cathedral and **Dee Jay Malcolm Jay** to give a concert at Birmingham's **Winson Green** prison dropped. Plans for **Jivrag K. Boots** to be imprisoned seem to be surging ahead.

**Valerio Wilmer's** book **Jazz People** looks like a winner. **Ginger Baker** excited about next **Air Force** studio album. **Robert Plant** and **John Bonham** jammed with **Cochise** at **Mothers**. **MM** darts team beat the **Greek Street Irregulars** in a wild match at the **Capricorn**.

Thank you, the **London Transport** employee who sent us a time table of night buses. **Cliff Charles**, **Collin Smith** and their show play music linked to dramatic tableaux, performed inside a white geodesic dome. Each day one learns a little more. **David Essex** escorting **Mary Hopkin**, according to his manager.

**Jiving K. Boots** escorting **Miriam Catermole**, according to his analyst. Birmingham's **Mothers Club** has 40,000 members and recently had an application



**GRAHAM BOND**: with brand new wife, **Diane Stewart**

## THE RAVER'S Weekly Tonic

from South Africa... Rhoda Scott grooving on organ at Ronnie's with ultra cool drumming from Spike Wells... Dogs in a wild state never bark. Female authors are numerous in China. The cloakroom man at Ronnie's would like more patrons to wear raincoats in the summer... Mr. Cockle of pill fame, composes operas... Grace won the Walford pop festival beat contest... Maggieots are much relished by African bushmen. The dreaded football plot above Richard Williams desk area of Nottingham Forest's

**MIKE WESTBROOK'S** concert band, **Jellybread**, **Redhead**, **York**, **Pete Brown's Pibloko**, **Trader Horne**, **McCloskey's Apocalypsis**, **Andy Fernback**, **Mike Chapman**, **Mungo Jerry**, **Marsupilami** — these are the groups who have agreed to play a **Grand Benefit Festival** at the **University of Sussex**, Brighton, on **Thursday and Sunday** (June 6 and 7). Other well-known artists have also promised to appear.

There will also be experimental drama, films, light shows and "an incredible 500-watt discotheque built by University people — T.H.R.O.B." Southern TV may film the event.

**Pembroke College**, Cambridge, end of term raves features **Crazy World** of **Arthur Brown**, **Christine Perfect**, **Screaming Lord Sutch**, **Jody Grind**, **Humble-**

## college column



**MIKE WESTBROOK** bumps and Roger Ruskin Spear and his **Giant Kinetic Wardrobe**. Date: June 16.

10 p.m. to 6 a.m. The Students' Union Society of **Royal Holloway College**, University of London, reports: "The progression in music has definite trend in here in the lately grown years in the past two years." Now, there is a **President's Ball** on **Friday, June 19** — "a formal dress occasion catering for the line-up for the Ball comprises: **Alan Price and Friends**, **Lord Sutch** and **Heavy Friends**, **Magma Carta**, **Black Apple**, **Mungo Jerry** and **Wild Wally's New Rock and Roll Show**, **Salford University Jazz Club** is presenting the recently-formed **Andy Baker Trio** (featuring **Peter Hurt** on alto) each **Thursday** at the **University Union**. The weekly sessions are expected to continue until the July break-up.

**Ralph McTell** plays a folk concert at **Ewell Technical College**, **Reigate Road**, **Ewell, Surrey**, on **June 25**. Cambridge is no longer a backwater from the entertainment point of view," says **secretary Tony Hall**. And here are some bookings to prove the point: **Julie Felix**, **Alan Price**, **Cliff Max**, **Chicago Blues Band**, **Jon Higneman's Colosseum**, **Gay Symphony Steel Band** (all at **Trinity College**, **June 15**); Also playing at **Clare College** on the same date are: **Wild Angels**, **Jellybread**, **Mustang Stampedo** and **Terry Lightfoot**, while **Pendulum**, **Mike Rumbin** and **Original Cannon Steel Band** are all at **Sidney Sussex College** — also on **June 15**. On **June 16**, **Jesus College** features **Move**, **Deep Purple**, **Liverpool Scene**, **David Bowie** and **Savvy Jazzmen**.

**Principal Edwards Magle** Theatre appear at **Shenstone College**, **Burcot Lane**, **Bromley Grove**, **Worce**, on **June 13**. **Derby College of Arts** are celebrating their **Summer** with the booking of **Black Widow and Charge**, on **June 18**.

**Ian Moore**, not **Bobby Moore** as stated by **Blundering C. Welch** last week... Mr. **Swinburne** strongly objects to smoking... The **Honion** lace industry is fast dying out... **Clannetist Wally Fawkes** overheard to say: "I can't drink coffee for breakfast, it keeps me awake in the afternoon." An inconsequential jottling from **Max Jones**.

Bread and butter should be eaten with the buttered side next to the tongue... A Chinese day commences at 11 pm... **Daddy Long Legs** in rave scenes in **Disco 2**... Let's hope those rumours about **Led Zeppelin** breaking up aren't true... Fantastic double album by **Graham Bond** on **Warner**... Superb cuisine at **Ronnie's**. Thanks **Chips!**... And now for some provincial ravings to keep them happy. Fantastic scenes at **Bristol**, man, and it's all happening at **South Shields**. Watch out for the **Greaseborough Sound** and keep on trucking at **Leeds**. Eh oop, it's not all incomprehensible muck in't Raver. It also contains incomprehensible provincial muck... "Booby Trap" Henshaw leaves rubbish lying around his desk to trip passers-by... In China strong men eat custard... "Yah boo to all publicists," says our ex-rugby and reggae correspondent... Mad women live in caves in **Bulgaria**. It's all in the mind of course... Happy Christmas, goodnight and God bless you all.

**LOUIS BELLSON**, who wound up his **British** tour with **Tony Bennett** at the **New Victoria** on **Wednesday** last week, recorded with **British** band at **Pye's London studios**.

The album was finished on **Friday** and **Saturday**. It features arrangements by **Jack Hayes** — a **Hollywood** writer who has scored for **Elmer Bernstein** — **Quincy Jones**, **Henry Mancini**, **Jack Seymour**, **Derek Cox** and **Louis himself**.

**British** musicians assembled for the sessions were **Stan Reynolds**, **Greg Bowen**, **Pete Winslow**, **Sian Roderick**, **Freddy Staff**, **Edie Blair** and **Kenny Wheeler** (trumpets), **Bobby Lamb**, **Wally Smith**, **Harry Roche**, **Bill Geldard**, **Don Lusher** and **Ken Golille** (trombones), **Roy Willos**, **Dennis Walton**, **Bob Efford**, **Brian Ashe**, **George Hunter**, **Tommy Whittle**, **Keith Bird** (reeds) and **Terence Hughes** (piano), **Ernie Shear** (guitar), **Arthur Watts** and **Frank Donnison** (basses) and **Derek Worme** (percussion).

**GUITARIST** **Gabor Szabo** is co-started with **Iena Horne** on a new U.S. album on the **Skye** label. Szabo's current group includes **Lynn Dlesing** (vibes), **Richard Thompson** (electric piano), **Wolfgang Helz** (fender bass) and **Bob Morin** (drums).

**TONIGHT'S Jazz Scene** At **Ronnie Scott's** TV programme spots the **Gary**



**LOUIS BELLSON**

**Durlon Quartet** and gospel singers, the **Stars Of Faith**. On **June 4** we shall see **Guitar Workshop**, **Mary Lou Williams**, the **Robert Patterson Singers** and **Clarke-Boland Big Band**.

**ONCE** again the **Wansfell College Adult Centre** is giving a weekend course on **jazz** during the summer. This year **Graham Collier** and his band will be in attendance throughout the course, and students will have an opportunity of sitting in with the group and discussing music with them. The course takes place on **Friday, July 3** and **Sunday (5)**, and the total residential cost is **£4 10s**. Details from the principal at **Wansfell College**, **Theydon Bois**, **Essex**.

**JAZZ** At **The Torrington**, **Finchley**, presents **Bob Downes' Open Music**, with **Ray Russell**, tonight (**Thursday**). **Sunday's** programme



**NORMA WINSTONE**

features **Graham Collier's Music**, and on **Thursday** (**June 4**) **Keith Tippett's** band appears there.

**VIC DELLERBY** and **Jim Dowe** are putting on a tribute to the late **Johnny Hodges** at the **Ship Hotel**, **Moorgate**, on **Tuesday, June 2**. Various musicians and critics have been invited to play records and have their say about the famed **Ellington** reedman.

**NICK FORBES**, who recently started running jazz sessions at the **16th Century Knight's Bull Hotel** in **Bridport**, **West Dorset**, has the **Chris Barber** band booked for **June 26**, **Alan Haven's** trio on **July 17**.

**MAYNARD FERGUSON** and orchestra at **London's 100 Club** tonight (**Thursday**). **Acker Bilk's** band and **Chez Chesterman's**



**KEITH TIPPETT**

**Jazz Band** there tomorrow and good old **Champion Jack**, back from **foreign** post, takes the stand on **Saturday (30)**, sharing the bill with **Spencer's Washboard Kings**. **Clarinetist Alan Cooper** guests with the **resident** **Fourteen Foot Band** at the **Fox And Hounds**, **Haywards Heath**, on **Sunday (31)**.

**SOFT MACHINE** drummer **Robert Wyatt** and friends play **Hampstead's Country Club** on **May 31**. **Chris McGregor's** concert, with his new band, the **Brotherhood Of Breath**, is now on **June 27** at the **Notre Dame Hall**, **Leicester Square**. **Louis Moholo's** band plays the **Albion Music's** bash at the **King's Head**, **Fulham Broadway**, tonight (**Thursday**). **The John Taylor Trio** with singer **Norma Winstone** are at the **London Musical Club**, **Hotland Park**, on **Friday (29)**.

John Martin & Derek Blak with Margie's

# ROY HARPER

SPECIAL GUESTS: **THE STRAWBS**

THURSDAY, MAY 28th  
Town Hall, BIRMINGHAM  
7 30 p.m.

TUESDAY, JUNE 2nd  
Guildhall, SOUTHAMPTON  
7 30 p.m.

WEDNESDAY, JUNE 3rd  
Fairfield Halls, CROYDON  
7 45 p.m.

THURSDAY, JUNE 4th  
Philharmonic Hall, LIVERPOOL  
7 45 p.m.

SATURDAY, JUNE 6th  
The Dome, BRIGHTON  
8 p.m.

THURSDAY, JUNE 11th  
Free Trade Hall, MANCHESTER  
7 45 p.m.

Hasta la victoria siempre paix

## The Secret of the COSMOS

### E = ego

Mind [E] is desire and memory. The mind can do nothing from which it cannot gain. The mind is E. E is a circuit. E is desire. Outside world is all information received through the senses as interpreted by the E. If E cannot gain from the outside world then it will create a world to gain from, this is termed fantasy. This fantasy is then projected onto the outside world.

Stimuli which give E gain make you [E] feel good. Those that don't, make you [E] feel bad.

When all channels of E gain are blocked completely and fantasy cannot be projected, the circuit travels a different route and by-passes all stimuli (sensory and memory) that it needs to maintain the short circuit; this is called total withdrawal.

Intelligence is the ability to assess relationships between the various stimuli and memories in relation to the E.

People (E's) that cannot get gain are the people that have nothing to live for. To remedy this they either project (believe in) a fantasy, withdraw (short circuit), kill themselves or each other.

MUSIC GIVES EGO GAIN TO ALL, THEREFORE IT IS THE SECRET OF THE COSMOS

# CLARK HUTCHINSON

## A = MH?

MANAGEMENT  
PETER SHERTNER 554 5957  
IAN SIPPEN 554 2183



IN BRITAIN at any rate, the Grateful Dead almost became the victims of their own legend.

They were part of the paraphernalia of acidology, which included the Franksters, the Family Dog, 1967, Owsley, Acid Tests, and Haight Street, and it was difficult to forget it.

Many thousands of miles away from their context, the first three Dead albums ("Grateful Dead," "Anthem Of The Sun" and "Aoxomoxoa") sounded lifeless. Was it all a myth? Were they really cardboard heroes, important only for their part in the extramusical aspects of rock and roll history?

For me, the answer came with a track called "Dark Star," which takes up the whole of a side of "Live Dead," the fourth and most recently released of their albums in Britain.

This opened it all up, and explained every superlative ever heaped on the band's collective head. A masterpiece of electronic improvisational music, it was followed closely in quality by the rest of the album.

Phil Lesh, the Dead's bassist, arrived in London last week ahead of the rest of the band for their gig at the Hollywood Festival. He agreed with my assessment of their recordings, and explained why it had happened.

"We simply haven't known how to make records," he told me, "and we figured the only way to make them was to learn ourselves, because we tried recording with a producer at the beginning and it was really hopeless. It all sounded completely flat."

"Anthem Of The Sun" is the most satisfying of the first three to me, because we had the almost impossible task of making an album from very little material.

"The way it went very tight from the compositional standpoint was pleasing, and

# Dead on arrival

The GRATEFUL DEAD fly into Britain. Interviewed by RICHARD WILLIAMS



THE GRATEFUL DEAD, pictured in London by Barrie Wentzell. Top row (left to right) — Bob Weir, Phil Lesh, Bill Kreutzmann, Pigpen. Kneeling: Jerry Garcia, Mickey Hart.

it's very coherent — I can still follow it all the way through. But still we all knew that it was 100 per cent non-commercial, and I certainly don't like the way it was mixed.

"I know we could have done it better, but we simply didn't know how. It was

strange because we took stuff from three studio sessions and eight or nine gigs and put it all together without thinking of levels or equalizing. We just did it from a musical standpoint, which is not enough.

"Anyway, it took us four albums and untold thousands

of dollars to learn how to record ourselves. The music though was really good, and deserved a better fate.

"Even the live album, which I like, was put out six months after it was recorded, and even longer in Britain, and we do all the numbers completely differently now.

The music is constantly evolving, progressing and regressing on many different levels.

"We have a new one out in the States, called 'The Working Man's Dead,' which I'm very pleased with. It has four pretty songs on one side which are most commercial. It's certainly the best

of any of our studio work, and I hope it's a success because we want to stop touring.

"We've been on the road every weekend since October, and we really need a rest. It only to think up some new music."

Moving the Dead around the country is a massive operation, because they carry probably more equipment than any other band in the world. The fact that they use 17 microphones, and that their excess freight bill on the flight to London was 1,500 dollars, should demonstrate this slightly.

"When you're playing out of doors you really have to be super-loud, so I guess it came partly out of that. Nobody could do it at first, then as the bands got louder it became a question of actually hearing yourself on stage while you're playing.

"So monitors are our problem, and we've yet to solve the problem of monitoring the acoustic part of our performance, which is a fairly recent innovation. It's not set up to do that.

"But the sound is so much better out of doors. Everything is better — the air, the wind, the trees."

The acoustic music came about because most of the members of the band played acoustic instruments before the Dead began, and it's fun to play traditional acoustic numbers. On this part of the show they're joined by two people called Marmaduke and Dave Nelson, who are members of the New Riders of the Purple Sage, a band who have the same relationship to the Dead as Hot Tuna have to the Allman. Guitarist Jerry Garcia and drummer Mickey Hart are in both bands, and The New Riders

travel all over the States with the Dead, playing on their gigs.

"They're old friends, and although they didn't come to Britain on this trip, Phil promises that they will accompany them next time round.

"We've really got a show now — all we need in Pigpen with three black chicks backing him up and we're there! There has been a departure from the band recently. Organist Tom Constanten left, and no keyboards are now used, with the exception of Pigpen. Phil says: 'He plays a little organ now and then, but we're trying to discourage him.'"

Such alterations in personnel are rare for the group, whose only other change since their inception five years ago has been the addition of a second drummer, Bill Kreutzmann.

"I really began for us in the summer of 1960, a year before the big Haight-Ashbury thing. It was like a home-town then — you could walk down the street and know everybody."

"Nobody believed it would ever go sour, because we gave it to the media everybody would go wild. I guess we didn't think far enough ahead — we thought it would just filter through and whoever wanted to know would come along."

"But in fact everybody who wanted to get themselves straight came to San Francisco, because the drugs were there, and the city government turned very uptight, whereas before the publicity they were pretty liberal."

"So everybody went back to their home towns until it got quiet again. Now it's happening everywhere — all the campuses are really beautiful, and they're turning on to the new life-style."

"The shootings at Kent State are what happens when the pigs get on the campuses, because the kids just aren't going to allow them in there."

"Rock and roll is what the kids think about absolute authority. It got out of my life! Woodstock showed how people who think alike can live together, but it got ripped off. It was an expression of faith by everybody, those people were there to dig each other and themselves."

It's not the size of your electronic organ that counts — it's the tune you can play on it.



**Capri Duo**  
Two full 61-note live-octave keyboards. Auto bass extension (on lower manual) optional one or two octaves. Percussion on both manuals—fully variable on all pitches. Cat. No. 0805.



**Panther 2100**  
A small, compact organ with a big Performance with a collapsible swivel stand which can be adjusted for playing seated or standing. Specification: Keyboard, 49 notes, C to C. Voices: 16' Bourdon, 16' Bourdon, 8' Flute, Strings, Brass, Reed, 4' Flute, String, Reed and Mixture/Percussion, 8' Diapason, Cello. Cat. No. 0820.



**Panther 2200**  
Exciting two-manual organ with adjustable swivel stand for comfort when playing seated or standing. Top manual, 44 notes. Lower 37 notes. Top Manual Voices: 16' Bourdon, 8' Flute, Strings, Brass, Reed, 4' Flute, String, Reed and Mixture/Percussion, 8' Diapason, Cello, Sax, Horn. Balance controls for brass and upper and lower manuals. Vibrato: Slow/fast on/off. Cat. No. 0821.

Capri and Panther organs. Small but potent. Made by Elka. Distributed by Selmer. Quite naturally.

**Selmer**

Please send me a Selmer Keyboard Catalogue which includes the Elka range

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

My usual Selmer Dealer is  
Selmers, Woolpack Lane  
Braintree, Essex  
Tel: Braintree 2191  
MAY 1970

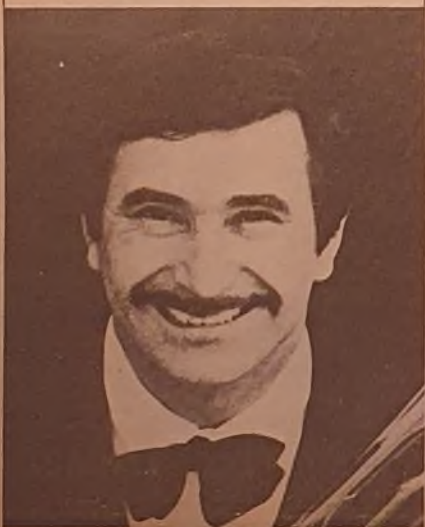


# JAZZ SCENE

## Chris McGregor: now's the time

# kenny ball he's back on pye and how!

SHAKE 'EM UP  
AND LET 'EM ROLL  
7N17944



THE OTHER day I found myself button-holed by a local drummer who tried — albeit ineffectually — to convince me that America was no longer responsible for the direction of jazz and that Europe was, and I quote, "Where it's at."

Certainly we have produced some outstanding musicians recently and in a nation as self-effacing as the British, a little chauvinism is occasionally welcome, but taken to the excess of suggesting that the only American jazz of any merit is that inspired by European sources strikes me as more than a trifle ludicrous.

It takes a man as thoughtful and sensitive as Chris McGregor to put his finger on the truth about this mundane "Where it's at" business. "I'm very happy to be in a position to say that the Transkel is where it's at!" The South African pianist grinned in his typically good-humoured way.

"There's beautiful music to be heard all over the place," he went on serious-

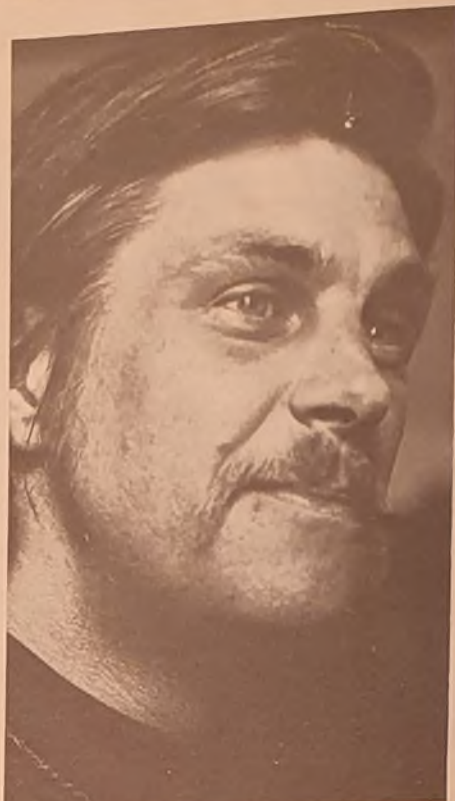
ly. "And to say now it's here and now it's there represents a kind of hipness to which I cannot be party. All kinds of human beings are here on the earth and all are capable of doing their own creative thing."

The pianist evoked the words of the German mystic, Boehme, to explain his own attitude to music.

### Mirror

"Roughly paraphrased, he said that God's creation is like a mirror of his own diversity in which the different people and their cultures are reflected, and I think you can recognise the truth where you find it. If you have ears to hear. Don't be blinded by cultural setups — and I mean cultural in the broad sense — and don't be deceived by the labels placed on music."

Chris McGregor is very concerned that cultural barriers be swept aside to allow musicians to express themselves anywhere and everywhere to as many people as have ears to hear. "I am not a 'politically' free musician," he explained, meaning "free" in the sense as stipulated by the critical fraternity. "I'm just a FREE musician, and I like every kind of



McGREGOR: new big band

music. The critics are responsible for these misconceptions, true, but musicians who don't trust themselves in situations different from what they're used to handling, do it, too. For example, I can respect Sonny Rollins' music and I can do it if I have to without just turning it on for somebody

who thinks they've got Sonny Rollins down." In the end, he maintained, the musician's main responsibility is to himself and "to be a unit of the Universe." He also feels that it is fatal for any artist to fall into the trap of being expected to produce a certain type of thing.

## Miller's tale of success...

WITH the kind of recognition which has been forthcoming for such amazingly precocious talents as Frank Ricotli, Chris Spedding, Chris Laurence, Brian Spring, Keith Tippett, and Elton Dean — to name but some — not one of whom has yet seen his twenty-fourth birthday, there must have been times in the last couple of years when 23 year old pianist Brian Miller began to feel a bit like the unmarried girl of the same age who imagines that she is going to become an old maid.

Not that there has been any lack of appreciation of his talents — playing, composing, arranging — from the faces; the two pianists that his sextet played down at the 100 on a couple of Monday nights this past winter brought forth rather more than the average number of fellow musicians to dig this very nature performer's conceptions. Like, there is Gordon Beck, John Taylor, Mike Pyne — and Brian Miller; you know what I mean?

Even so, the Sextet struck me as Brian being the suffering jazzman. Great musicians like Harry Beckett, Ray Warleigh and Brian Smith, good writing, all his own, the satisfaction of knowing that you are getting across to the cognoscenti; but as for possibilities of getting a band like that off the ground, even as an irregular proposition — forget it.

Now, with the sudden success of Anima, his latest band, at the Dunkirk Festival a couple of weeks ago it looks as though Miller is at least in with a sporting chance.

"For a start there are only four of us, and that should make it a lot easier to get work; besides that there is a real desire on everybody's part for the group to succeed. What's more, we aren't afraid of using the pop idiom if it suits us."

For those who are quick to put two and two together to make it three and who are



CHICAGO: arrangements are the attraction

bound to start muttering "sell out" (shades of Nucleus) it might be useful to remind them that as well as being a founder member of Frank Ricotli's original quartet some five years ago Brian wrote three of the tunes on their fine "Our Point Of View" LP.

"Abbadat The Cat" in particular, demonstrates very clearly that young jazz players can take exactly what they need from the sounds of now without any feeling of compromise and make it real for them. They could also be reminded that for two wild and woolly months Miller was with the Battered Ornaments in the same company as Chris Spedding.

"This band is exactly what I want to do now, and I hope it's what a lot of people will want to hear. I think one of the main reasons why we did well in Dunkirk is because of this pop feel in our music — it somehow animated the audience more than the other bands were able to do. You just can't ignore that factor."

"Funnily enough, cabaret work has helped me a lot. Having to do commercial arrangements of rock things gives you a clearer understanding of how they work, and I must say that it is the arranging side of rock that interests me most. Chicago, for instance; to me it's the arrangements that are the attraction. I think that there

are a number of rhythm sections and soloists here that are much better than the people in that band.

"None of this means that we will be playing down; it just means that if the writing comes out 'poppy' — well that's O.K. We'll start on that, as long as it is genuine. What we won't be doing is jazz versions of pop tunes. That is definitely not the way for me.

"Those are the occasions when Anima is 'out of hand' and that's what we're after. We rehearse hard, and I think that we're all good musicians but we never work things out entirely, so that on the stand the music can take over. We have to somehow put on a show, but it has to be spontaneous. That is what keeps it moving and I think that's why the ingredients we're now using we can get to audiences given half a chance."

It is lucky for Anima that there are two rhythm section players around whose talents have hardly begun to be exploited (Headache for any new band — how do you get something going without calling "A.J." or John Marshall?) Bassist is Jack Thorncroft, not too long arrived from Australia where he acquired a lot of professional experience. At the moment he is working in the rather more orthodox framework of the Don Rendell/Stan Robinson group.

"Jack isn't only using electric bass, with us; his acoustic bass playing is so strong that it would be criminal to waste it. But, like several of the other jazz bassists who have taken up the electric instrument his playing is coming on a ton. You could say that he is the dark horse of the group."

Drummer is John Webb, whose current gig is with Graham Collier.

"John really knocks me out. I don't know what it is exactly, but he seems to have a different concept of rhythm somehow. There's a kind of African feel to his playing; he gets it from all that listening to Art Blakey in the early days. Certainly he grooves a lot more for me than a lot more technical players."

Let's hope that the group's Dunkirk triumph opens a few doors for Anima, and for once disproves the old "prophets without honour" tag. Like Coparius, like Nucleus, and like Ricotli's four, all the band needs is the chance to get to audiences in order to weave their spell.

If only some of the dreary pin-heads who spend their time limping after last year's trends, and who seem to decide so much of what is heard in the popular music business, would open their ears a bit they might just for once find out where the sparks are really flying. — CHRISTOPHER BIRD.

"As an artist always look for chance of a cultural world where people like they are today always be a support you. And find one and suddenly upright, you're putting y actly where you a On June 19 Town Hall, Cwn debuting his new The Brotherhood will include in its trumpeters Hanul and Mongel Fezzat Malcolm Griphophonists Mike Evan Parker, Ker road and Dudu drummer Louis M hopefully bassist Ba and the redoubt Surman.

### Return

The return of the big bands is long according to faithfulers from the Old and so the concert quite a trip.

The main reason delay in reforming band is that w affected every c McGregors up career; he was ready.

Now's the time, and Chris explained "throwing together bunch of musicians things that strike n and who do thin touch my heart. It's we can't make a thing together. I'll quite a lot of writ want to try all the lot of different making music."

In reply to the e that his notorious business acumen has his progress, the countered: "I've g developed business this way do the bu music defeats bet puses constantly, be people with whom business are not aw soundness or otherw product. This mean constantly find mys disadvantage because trying to do too mu space given to me judgment in some w can make projects. I take people at the though, if a musician worked with me bet his music now cost believe him, and so won't pay £30, then call him.

### Problem

"That's been m problem over the p and you always ha special hangup if y leader. I believe profession of 'ban but if to a degree e there is a kind of cr gap between yours society — though I talk of 'society' — y want to inflict it o fellow musicians."

And thereby han drawback of being a Chris continued, "Th is that there is a s which exploiters bandleaders and, I've trying to find a way that. The guy who l setup knows that th ten guys who want with you an so I'm r to get involved I reluctant that the c smell it a mile o laughter.

"You can see the pering to their conf "Dicey, that one walking the uneasy ti between affluence and ity."

VALERIE WILSON

**BEYER DYNAMIC**  
FAMOUS FOR MICROPHONES AND HEADPHONES FOR 40 YEARS

To: BEYER DYNAMIC (G.B.) LTD., 1 Clair Road, Haywards Heath, Sussex  
Telephone: Haywards Heath 51003

Please send me full particulars and illustrated brochure of the Beyer Dynamic products.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_

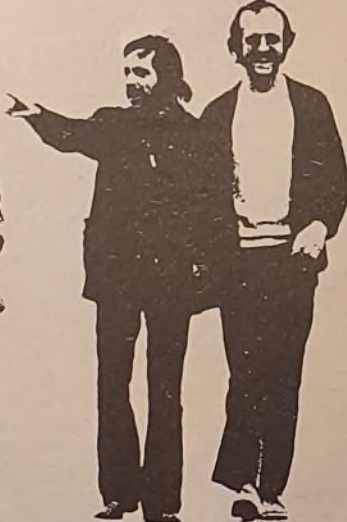




are going  
to get you



JOHN MEALING  
Organ, Piano, Vocals



TERRY SMITH  
Lead Guitar

JIM RICHARDSON  
Bass Guitar



DENNIS ELLIOT  
Drums



DICK MORRISSEY  
Tenor, Soprano, Flute



I. W. HODGKINSON  
Lead Vocals, Percussion



DAVE QUINCY  
Tenor, Alto, Flute

with their first L.P. on island records ILPS 9129 released May 29th



# NEW POP SINGLES

BY CHRIS WELCH



**THUNDERCLAP NEWMAN:** "Accidents" (Track). Nearly a year since their first hit "Something In The Air," the lads return with a Speedy Keene composition, and it sounds like a hit, but accidents will happen.

Only last night I hit an express train, when the Jumbo Jet I was travelling in collided with overhead power cables, plunged over a dam onto the railway tracks, bringing down a landslide of rubble and came to rest in forty fathoms of radioactive sea water.

"A nasty business," said a spokesman for the Gas Authority, whose burst main sprayed the scene with blazing naphtha.

Young Jimmy McCullough sings brightly, but I can't hear Thunderclap's piano, unless the explosions affected my hearing.

## Thunder

**GEORGIE FAME:** "Somebody Stole My Thunder" (CBS). Georgie is making a tremendous come-back with much funkier material than of late, and he is singing better than ever. The band roars with considerable attack, and he looks set for another big hit. Keep an ear open for "Entertaining Mr Sloane" from the film, on the B-side.

**TEN YEARS AFTER:** "Love Like A Man" (Dram). "Like heavy man," says our Like Heavy correspondent

Herbert Tnn. "Yus, I really go for that sort of Zeppelin beat, but old Alvin's voice sounds a bit like Michael J. Mouse, movie actor." A curious comment from one of the top men in the field. My view? A wing-dinger bound to blow what's left of our minds.

**BILLY FURY:** "Why Are You Leaving?" (Parlophone). Bill always turns in a good performance. I saw him in "Othello" the other week, and he was superb. Bill Thesplan, that is, not Billy Fury, a man who frequently makes records.

And here is one now — a pleasant rockabilly destined for obscurity. Not unpleasant, but merely lack in the kind of "zing" needed for today's market.

## Peace

**LOVE AFFAIR:** "Speak Of Peace, Sing Of Joy" (CBS). Over to the Rev Israel! Make peace. Thackeray:

"Speak of peace, sing of joy, wise words indeed in these troubled times. Jesu speaks with forked tongue, Ezekiel, Verse 1, Chapter Three."

Interesting but incomprehensible, as is often the case with these religious wallahs. An unusually restrained performance by the chaps with considerable underground appeal, and nice flute by August Eadon, or is it Anthony Eden?

**JIMMY CRICKITT:** "Love Is A See Saw" (MCA). Love is horse, ferris wheel, slide, also a roustabout, rocking jigsaw puzzle, telescope, pair of trousers, three beehives and a bowl of jelly and trifle. Depending on the cut of your job of course. Not bad — what's it called — music?

**STEVE ELLIS:** "Loot" (CBS). The ex-Love Affair



THUNDERCLAP NEWMAN: sounds like a hit

lead singer returns with a bright tune and an excellent vocal performance. It reminds one of Blood, Sweat and Tears in some respects. Over to Dr Prove for his report. "In many years of treating cases of blood, sweat and tears, I have always prescribed large doses of rhythm and hop. Keep on chooglin'."

**CLIFF RICHARD:** "Goodbye Sam, Hello Samantha" (Columbia). Genuine teenage pop all about the day when a young lad leaves his playmates behind to go out with a woman. It reminds me of the sad day Bert Spriggs threw his roller-skates into the gang hut and started walking out with Doris Asney from the buildings. And Doris was my gel, wit was promised since last Pancake Day. Cliff in cheerful mood and all set for another hit.

**BROTHERLY LOVE:** "Taffeta Rose" (Columbia). Exceptionally good vocal harmonies, and a bright production. We need more duetion. Only the brotherly love. Only the other night Russ Edward, the terror of the neighbourhood, threatened to strike me if I dared to speak to his gel. Rosy Lee Please for tolerance and understanding were greeted with coarse oaths and a sound drubbing.

## Laugh

**BARRY GIBB:** "I'll Kiss Your Memory" (Polydor). Supposing he missed it would be rather embarrassing if Barry kissed her earlobe by mistake it happened to a man in Hamburg in 1936. He was making love to Frau Riltzkeing, when he

fell off the bedstead and cracked a rib, causing Frau Riltzkeing to laugh heartily. Barry sings a superb, country-tinged ballad destined to take a peck at the cheek of the chart.

**FLEETWOOD MAC:** "The Green Manalishi" (Reprise). Full title is The Green Manalishi (With The Two-prong Crown). A strange, moody sound, and a delight for Mac fans nationwide. They sound a little like The Who, but that can't be bad, and the production is dramatic and effective.

Daffled by the title, I went to a little-used gallery in the British Room, there to study the secret writings of Sugoth, Prince of Darkness, banned in Europe for over five centuries, and said to hold the key to man's destiny.

Therein I read: "Go forth and dip your head in cow gore, shout 'Manalishi' into the four winds, turn left at the traffic lights and keep going until the junction with the North Circular. And it's Treble Stamps on Thursdays." This sounds like a biggie.

**PILAMORE LINCOLN:** "The County Jail Band" (CBS). A British singer, he gets an American sound with funky vocals over a solid drum and bass sound. Not really like "Jailhouse Rock," but the message is the same, and it could be a hit.

**FAMILY:** "Today" (Reprise). Not exactly an up-tempo singer, but an odd offering from the lads that will go down with male witches, butlers, petrol pump attendants, hargees, chicken fanciers and elderly airship pilots. Pretty, beautiful, it reminds me of a jingle for ladies' panties. But then, so does everything else. Please help me.

**PHILIPS**

# Richard Barnes

## TAKE TO THE MOUNTAINS

BF 1840

**NOW IN CHARTS AT 36**

Philips Record Company  
 Sales Representatives:  
 Gramercy Ltd, 21/21 Old St., London, W.1. 01 437 5613/8  
 Produced by Gary Shoniff for Red Productions Ltd.



# Emerson, Lake, Palmer— an MM special preview



KEITH EMERSON:  
frightening effects

BEING witness to the birth of a band is always an exciting experience, and especially pleasing when the talents consist of three superb musicians like Keith Emerson, Greg Lake and Carl Palmer.

It was a privilege to hear the first tentative steps together of those who quit the security of three established bands—the Nice, King Crimson and Atomic Rooster—at a special preview at a London recording studio.

The band had only played four times when I heard them at Island's half built main studio in an old church in Notting Hill. Their representatives took pains to point out that they had only just started and were not entirely together.

But the sounds that emerged were immediately startling and ouger well for the future.

Surprisingly, when one considers they are already tipped as a major new force and have been under pressure to appear at this year's galaxy of festivals, the group have been having serious problems, the main one being a place to rehearse.

There were several complaints about the noise as they thundered away—Carl "The Basher" Palmer

contributing one of his phenomenal drum solos, Greg buzzing his bass until the floor began to vibrate, and Keith tipping his organ around to obtain the frightening effects he made famous with the Nice.

On boarding them in their lair, they were grappling with a piece of contemporary music by Beja Bartok, which sounded quite remarkable in their dextrous hands. They paused for deep conversation about the placing of accents, Keith peering across his grand piano to Carl concentrating furiously on drum patterns.

"I've been working really hard," said Carl, the ever cheerful demon of the high speed roll. "Doing rehearsals during the day and gigs with the other band at night. I said 'no' to Keith and Greg at first. I wanted to stay with Vincent in Rooster."

"It was panic stations for a while," said Greg. "Carl was the only drummer we could work with as we had to have him."

Eventually Carl was convinced and says Greg: "We've even got him using brushes!"

"Yeah, they're about seven years old. I haven't used them since. I played with a Palais band!"

"We've only had about four plays together and we are still getting down to the numbers. The Bartok number came from a piece of sheet music which I found knocking around at home and it's called 'Allegro Barbaro'."

"We'll also be doing

'Rondo' but that will be changed.

"This is very much the beginning, and it will take time for us to get together and to know each other. Obviously we shall have to bend a little towards each in styles. It's difficult to explain what the music band will be like at this stage. But it will be a three man band—not just a one man band."

"That wasn't very nice!" said Carl. "People often say musicians sound better in the bands they came from—when this kind of merger happens. We've got to prove them wrong. I know I said I would never leave Atomic Rooster, and I feel guilty about that."

"What about appearances?" "The plan is to make a concert tour at about the end of July and then work on an album which will give us a chance to get the numbers played in on the road."

"We'll be using a Moog synthesizer and a special stereo PA system—we'll have about £20,000 worth of equipment. Incidentally, Triton was a suggestion for a name that was buzzing around, but we have decided on being just Emerson, Lake and Palmer. We're not just going to be a blowing band. At the moment we are being almost super-critical about our music. We want to live up to whatever is expected from us."

"We could all have stayed in our groups and continued to earn a lot of money. But I think about three years is the normal life-span of a group before you get stale."

"It was time for the band to have a blow. What shall we play?" asked Keith.

"Well, there's a not a lot to choose from," laughed Greg. They played a beautiful number called "Pebbles" which sounded like a rock-

band with Carl on brushes, Keith on piano and Greg singing in a rich, warm style.

Then they treated me to a fast and furious version of "Rondo" with Carl disappearing in a blur of hair and drum sticks as he attacked his snare, bass and tom toms with brutal strength. "And there's more where that came from," he gasped later.

A version of "21st Century Schizoid Man" set my teeth on edge, aggravated by the vibration of the flooring which in turn caused a stream of complaints from the studio below.

They have to work a lot on material and arrangements. But the raw resources are there and when they are ready to explode upon us—BAZONKAI! hey, that's not a bad name for a group.



GREG LAKE: buzzing his bass



CARL PALMER: phenomenal drums

## EVERYONE PERFORMS BETTER ON

### simms-watts

gear!

VALVES —  
OF COURSE!



100-WATT P.A.  
SYSTEM COMPLETE  
£230.19.0



100-WATT STACK  
COMPLETE  
£297.12.0



SUPER 150 P.A. SYSTEM  
COMPLETE  
£372.0.0

COMPARE OUR PRICES. THEN JUDGE THE QUALITY FOR YOURSELF AT YOUR LOCAL DEALER'S

- BEDFORDSHIRE**  
Terry White Music, 56 Leagrave Road, Luton
- CHESHIRE**  
Dawsons Ltd., 87 Whitton Street, Northwich
- DERBYSHIRE**  
Charles Foulds & Son, 40 Irongate Street, Derby
- DURHAM**  
Kitchens Ltd., 29 Ridley Place, Newcastle-on-Tyne
- DEVON**  
Bill Greenhalgh & Co., 125 Fore Street, Exeter  
The Music Studio, 41 Hyde Road, Paignton  
Yardleys, 14 Cornwell Street, Plymouth
- ESSEX**  
Hodges & Johnson Ltd., 37 St. Botolph's Street, Colchester  
Hodges & Johnson Ltd., 209 North Street, Romford  
Hodges & Johnson Ltd., 218-217 Churchill Square, Southend
- HAMPSHIRE**  
Bakers, 2-3 Gibb Road, Southampton  
Bennetts Musical Instruments, 58 Fraddon Road, Portsmouth  
Courtney & Walker Ltd., 261 Commercial Road, Portsmouth  
Hermesound Ltd., 16 Winchester Street, Basingstoke  
Eddie Mears Music Ltd., 6/9 Chichester Road, Boscombe, Bournemouth
- HEREFORDSHIRE**  
Musical Instruments Ltd., 30 Broad Street, Hereford
- HERTFORDSHIRE**  
Heritage Organ Centre Ltd., 31-35 Hermitage Road, Hitchin  
Modern Music, 45 Queens Road, Watford
- KENT**  
Alan Billington, 172 Park View Road, Welling  
Kenneds Music, 85 Northdown Road, Margate
- LANCASHIRE**  
Barnatts Music, 86 Oxford Street, Manchester  
Dawsons Ltd., 14-16 Market Street, Newton-le-Willows  
Dawsons Ltd., 85 Sankey Street, Warrington  
Dawsons Ltd., 31 Hallgate, Wigan  
Dawsons Ltd., 29 Albert Road, Widnes
- LONDON**  
N. Berry & Sons Ltd., 138 Leytonstone Road, Stratford, E. 15  
J.60 Music, 445 High Street North, Manor Park, E. 12  
N. Berry & Sons Ltd., 155 Fore Street, Edmonson, N. 18  
Butterfly Music, 154 Norwood Road, Norwood, S. E. 27  
Len Stiles Musical Instruments, 233 Levensham High Street, S. E. 13  
Tooting Music Centre, 118 Mitcham Road, Tooting, S. W. 17  
T.W. Music, 400 Little Road, Fulham, S. W. 6  
Baldwins Ltd., 20-21 St. Giles High Street, W. C. 2  
Musical Bargain Centre, 181 South Ealing Road, W. 5  
Western Music Ltd., 132 King Street, Hammersmith, W. 6
- MIDDLESEX**  
Volume One Music, 8 Springfield Road, Harrow  
Uxbridge Music Centre, Mam Arcada, High Street, Uxbridge  
Bernard Leigh, 13 High Street, Yiewsley  
Volume Two Music, 16 Peterborough Road, Harrow
- NORFOLK**  
Cookes Band Instruments Ltd., 34 St. Benedicts Street, Norwich
- NORTHAMPTONSHIRE**  
Midland Music Centre, 8 Coopers Street, Northampton
- NOTTINGHAMSHIRE**  
Hardy Smith Ltd., 30 Stockwell Gate, Mansfield
- SOMERSET**  
Harmony Hall Ltd., Bridge Street, Bath  
Westside Music Shop, 4 Farm Road, Strout
- STAFFORDSHIRE**  
Chetfields Music Store, 2 Hope Street, Mankley
- SUFFOLK**  
The Music Centre, 103 Risbygate Street, Bure St. Edmunds
- SURREY**  
The ABC Music Shop, 14-16 High Street, Addlestone  
Andersons Music, 5 Stokelields, Guildford  
Croydon Music Salon, 40 Station Road, Croydon  
Charles Hunt & Co., 1 Osunbury Parade, Camberley  
John King Music, 3 Cromwell Road, Kingston
- SUSSEX**  
R. A. Lattimers, 60 Park Street, Hurnham
- WALES**  
Sound Centre, 26 High Street Arcade, Cardiff  
Sound Centre, 91 Queen Street, Tredegar
- WARWICKSHIRE**  
H. Crane Ltd., 127 Friar Gosford Street, Coventry  
Ringway Music, 12-16 Moor Street, Ringway, Birmingham
- YORKSHIRE**  
Kitchens Ltd., 27-31 Queen Victoria Street, Leeds  
Kitchens Ltd., 26 North Parade, Bradford

SIMMS-WATTS LTD., 20 SOUTH EALING ROAD, EALING, LONDON, W. 5

## Mouthpeace



Try all the gimmicky designs but eventually you'll settle for a Selmer Mouthpeace. There's five strengths of reed to match, made from finest selected cane. If you want peace of mind—and mouth—ask for Selmer

Please send me details.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

SELMER

Woodpark Lane  
Brainerd, Essex MA 30/3/70



CHRIS WELCH



# THE BLUES

AT THE age of 15, Tony 'Top' Topham formed the Yardbirds with Chris Drejar, Keith Relf, Paul Samwell-Smith and Jim McCarty. Since then very little had been heard of the promising lead guitarist, who was succeeded by Eric 'Slowhand' Clapton, until he came to the fore with a recent album.

This week Topham mused over a succession of lost opportunities and one excellent ten piece soul band which he is convinced would have been successful had it been given the chance. "We had the band around 1965—one of the first big bands around doing the Kansas City sort of things. We had Dave Howard who led the brass section and later joined Graham Bond, and the band rehearsed solidly for four months and eventually played one incredible gig, and then everyone left and joined various bands. It was the most satisfying thing I've ever done, but as it turned out, it was a total waste of everyone's energy."

It all started for Topham south of London, where the rhythm and blues idiom first seemed to catch on in Britain. For a while the Yardbirds continued to play Jimmy Reed material round the area, but Topham's parents forced him to leave

and concentrate on his academic studies. Later on he joined the John Dummer Band, and as he had known Duster Bennett since the age of 11, it was inevitable that the two dedicated bluesmen should come together.

"Duster was a great harmonica player even in those days—he had a great feel for the blues. We had this jug band thing going with Tony Mills, who was a fantastic jug blower, and later became Duster's roadie."

All the while he was playing acoustic jug band material, Top continued to keep the electric side going, at the same time scanning the junk shops for old jazz, soul and blues recordings, many of them rare 78s.

He started playing in soul bands while at art schools in Epsom and Guildford, gradually

# The lost years of Top Topham

moving in the direction of his new "Ascension Heights" album on Blue Horizon—a simple, funky, jazz/soul album with Topham fronting a full band. It was at Guildford that he formed the ten piece band: "I'm sure that if anyone big had've heard us they'd have gone berserk," Topham recalled, "but in those days we were all so ignorant."

"When I left art school I joined my first pro band called Winston G. We spent eighteen months in Germany, and for the first time I realised that I could play the blues when some of the Negro American GIs stationed there really dug the music."

Topham attributes his style to a fair range of guitar forms—like Lonnie Johnson, B. B. King and Tampa Red, which shows as good a cross section as you'll find anywhere. "I'm really moving into



TOPHAM: formed the Yardbirds with Chris Dreja

jazz now. Last Christmas I started brushing up on my theory and I found it opened up a much wider scope. I've been listening

more to people like Gene Ammons and Clark Terry and would like to reach a stage where I can write my own arrangements."

Earlier in his career, the situation had reached an all time low when Top suffered a mental breakdown as a result of being disillusioned by the business. Determined never to play guitar again, he took a job as a hospital porter. "I've really got Duster to thank for coaxing me back to the blues again. Blue Horizon were keeping me alive by offering sessions then Mike Vernon suggested that I cut an album myself, so I immediately got down and wrote some material. I wanted to use people like Pete Wingfield and Duster Bennett and we eventually brought a whole band together."

## Whining

"The object was to try and do a British Stax thing, and I think that the closing track 'Funks Elegy' is heading in the direction I want to move, although the most satisfying track is our arrangement of 'Tuxedo Junction.' I wanted to keep to simple riffs sliding in and out, none of the whining lead guitar, simply because I wanted to be a part of the band rather than have them playing along behind me. Over in the States these Stax recordings are done purely on a commercial basis rather than an artistic basis, and Bobby Bland, for instance, is really one to today's folk singers, but I

really want to go on artistically.

"But we've had our extravaganza now, and the next few albums will be done on a smaller, more personal basis. With the last album, I was vaguely introduced to all the musicians before the session, but never had a chance to get to know them, and it didn't always work."

Topham has really been forced into thinking about an individual career after Christine Perfect decided to dispense with her backing band, in which Top was playing.

## Standstill

Topham first met Christine when she was working in a hotel on the south coast, and it was an automatic choice to join her band at the end of last year. But Top admitted that this was a very frustrating period—a period when his music ground to a standstill.

"The trouble is that everything's always in the future, and now that I'm married I've got to think about the present. I hope to be doing something for Garland Love when he comes over, and right now I'm writing some unbelievable corny commercial pop songs."

"I'd like to get my musical knowledge together better, and then record one side of an album simply as a piece of music. What I've also been wanting to do for a long time is to do a history of the Negro music with visual aids. But this is all a pipe dream at the moment."

Certainly Top has a strong knowledge of the blues and has studied the old recordings in depth. Inevitably he aims to do "something like forming my own band," when the right people come along.

## blues on record

**WALTER SNAKEY MORTON'S** Harmonica, Jerome Arnold's bass and Jessie Lewis' drums combine with the guitar of Mighty Doby's Martin Stone on **SOUTHERN COMFORT** (London SMK 6405) for an informal session of contemporary blues with a bit of Eastern overtones. Parts of the music sound a bit messy, and recording quality and balance strike me as being a shade too distorted. This may be intentional, probably is, and I guess young blues buffs may go for it. As a matter of fact, the set has some appeal for modern rock fans, who, with Martin Stone's long rag-type instrumental feature, "Metti-Metti," and sundry other touches, Horton sings four or five here, J. C. Lewis sings a couple, and Arnold one. The vocals are not wildly distinguished but pleasant in the main, as is the playing except when the echo takes over. Songs include "Sugar Mama," "Need My Baby," "Walking By Myself" and "Paying Double." Easy (No 2) and "Train Time" are instrumentals. — M.J.

**W.HATEVER** the name John Y. Lee Hooker means for blues, soul stirring stomps of up-tempo rhythm and blues, you will find it all in this album, runs the appraisal on the sleeve "Night" (America 30 AW 100). And Musician's own recordings statements. Maybe it's because Hooker has so many different qualities that he has succeeded in recorded artists of all time. His ideal of tempo variation and guitar with bass and percussion in support Hooker's performance is scarcely primitive. He sings more than throughout, a fact which goes without saying as Hooker's blues have always come straight from the heart with no sidetracking and no embellishments. His music is good down whether it be the faster, jerker "Wanna Go," "Hey Baby You Wanna Dance All Night," or "I the sluggish "You Move Me" and "The Thing I Tell You To Do." — J.C.

So far as I can hear—and I've been hearing and hearing about blues for more

years than it's decent to remember—Blind Blake is the fastest guitar in the South during the Twenties. And along with Blind Lemon Jefferson, he was perhaps the most influential on the male front (Dessie Smith was something else in influences). We have had Blake LPs before, and that means duplication of titles. But **Blind Blake's SEAGRAM WARRANT BLUES** (BLP 12023), October 1926-32, is a valuable album, well chosen and well reproduced by Paramount standards. I happened to have a clean Paramount 78 of Blake's marvellous guitar solo, "Southern Rag," a prodigious piece of rocking and picking from October of '27, and the surface hiss was dread indeed. "Southern Rag" is a classic, and along with good versions of "Don't A Stretch," "Worried Blues" and with small group "Sweet Papa Low Down," and the sound quality seems to be all right. Blake was a curious sort of blues artist—by our standards, not his of course—and some of his material strikes chill to the heart of soul bluesmen. For myself, I cannot respond to "Me" in "The Jailhouse Now," for example, but the playing is always right. Blake's guitar can remind you that he inspired guitarists all the way from Bill Broonzy and Blind Boy Fuller to Jack White. As his best, he was a brilliant, genuine guitarist, and readers are recommended to his record. It is said to be Volume 2, and I would like to hear the volume first. — M.J.



a feat!  
fotheringay

...very  
eavy...  
very  
umble...  
**URIAH  
HEEP**



# GINGER BAKER in Blind Date

Verbally, almost as violent as one of his drum solos, Ginger Baker tore into his Blind Date session with such heat, several of the albums melted into flower bowls, although placing them on the hot hi-fi amplifier might have helped the process. As he listened, Ginger drew strange doodles of bird-like men and only displayed enthusiasm twice — for a 1940 Pete Johnson track and the latest popper by Steve Ellis.

**PETE JOHNSON: "627 Stomp" from the LP Kansas City Jazz (Coral).**

I must state that I never listen to records and that I'll probably get them all wrong anyway. (Claps hands to the swinging beat) Basic is it? Duke? Or Pete Johnson — I'll never get it right any way..

I dig this very much. Yeah, it's nice. I used to play with bands like that once. It's amazing to listen to change in drumming since those days. They just used to play on the hi-hat. Simple—but it swung. But I'm no good at guessing. I'll tell you a story... George Harrison brought the Beatles double album to play to me when we were in Los Angeles. After he had played me about three sides I said... "Who's this George?"

Another time George and Mick (Jagger) and me were down at Eric's place and they played me a Jerry Lee Lewis record and I asked them "Who's the piano player?" And I was down the Speakeasy the other night and I heard this drum solo going. I thought some-

body was coming on a bit... and it was me.

**SANDY NELSON: "Teen Beat" (President).**

Oo's that... Sandy Nelson? It was quite a big record once. I know about 500 people who could drum better than that. Rick Grech and Eric Clapton could play like that. Did you know what Elvin Jones said about me? He said I had delusions of grandeur so I have challenged him to a drum battle — just for a laugh, friendship and goodwill. What he said would have hurt me once — a few years ago, back in 1962. I would have been terribly upset. But I'm not really a musician. I'm an actor. I act playing the drums and get away with it. I just act being a drummer.

**TONY WILLIAMS LIFETIME: "Vucita Abajo" and "Right On" from the LP "Turn It Over" with Williams (drums), John McLaughlin (guitar), Larry Young (organ), and Jack Bruce (bass) (Polydor).**

Oh my Gawd. (Listens intently.) Could it be Buddy Miles? I don't understand it at all. Is it a trick? (Listens more intently.) Tony Williams? Jack? Johnny McLaughlin? Sounds like they heard the Cream doesn't it? It's nice, but I can't hear the tune. It's anti-music.

Tony Williams is a good drummer but it's just a play, jazz, freedom... it's that anti-people music. Very enjoyable to play, but the difference between this and the Cream was that we always had a starting and finishing point, something to come back to.

**FLEETWOOD MAC: "The Green Manalishi" (Reprise).**

I've no idea about that one at all. It's English and there are certain influences I know well. It doesn't get me leaping about. Pete Johnson is about the only thing happening today.

**CLOVER: "Wade In The Water" (Liberty).**

It's his — "Wade In The Water" We used to play this with

I'm not really a musician. I just act playing the drums and get away with it.



Graham Bond. Is that a chick singing — do I know her? Clapton influenced guitar. The best-ever version of this was by the Johnny Griffin Soul Band.

**LOVE: "Stand Out" from the LP Out Here (Harvest).** Sounds a bit weak. It sounds a bit like Hendrix. It seems a bit unoriginal, as if they are trying to do a soul thing, which seldom

comes off. I don't get into many bands I'm afraid. I only want to know about this band (meaning Airforce).

**KENNY BALL AND HIS JAZZ MEN: "Big Noise From Winnetka" from the LP At The Jazz Band Ball (Marble Arch).** It sounds like Rick Grech playing drums and Remi Kabaka playing bass. It sounds like my band

playing about at rehearsals. Who's playing the drums? He should be working in a fish and chip shop. Drums sticks on the bass strings and people like this get so much airtime. They enjoy themselves, but they don't do much for music.

I'm in a lovely mood today! But I can only say what I think. There is no point in being dishonest. These guys haven't

changed in 100 years. They still play in exactly the same old way. How to make friends and influence people!

**TEN YEARS AFTER: "Love Like A Man" (Decca).**

It's American. No? It always makes me laugh when people try to sing like that. Rhythm section is dreadful and it's a pretentious song. They are trying to be something they are not. I like people to sing and be themselves. This is doomed! Put down the world Ginger — I'm not nice to people am I... do you give points for trying or what?

**CARL PERKINS & NRBO: "All Mama's Children" (CBS).**

I detect the influence of Chuck Berry in the guitar playing which was quite nice. Obviously American. How old is that record? Is it Carl Perkins? Well, that's rock and roll! Good sort of party music and that was a nice guitar solo. But all this "back to rock and roll" thing is a bit desperate.

**THUNDERCLAP NEWMAN: "Accidents" (Track).**

Sounds like a lot of kids. They must be very young. I can hear people shouting "Get off!" and see them throwing eggs. I can't stand much more of this. I don't really care who it is.

**STEVE ELLIS: "Loot" (CBS).**

This is nice — I like this There's movement and some nice brass. Who's playing on the session I wonder? Yeah, this is good and cheerful. Well, that should please him anyway.

**EAST OF EDEN: "Jig-A-Jig" (Decca).**

Well, what are you doing now? Yeah, well they seem to like exaggerating the fact they can't keep time. Very strange, that's all I can say. Well, that's all made me a lot of friends. Sorry if I was full of egotistical, dogmatic hull.

TRA 220

## STORYTELLER



**RODNEY CLARK**  
Vocals, Electric bass



**ROGER MOON**  
Vocals, Acoustic guitar



**CAROLINE ATTARD**  
Vocals



**MIKE ROGERS**  
Vocals, Acoustic finger style/steel guitar



**TERRY DURHAM**  
Vocals

Transatlantic  
Where Trends Begin



# Close-up on three new names

TONY JOE WHITE'S songs tell more about where he's been and where he's at than any publicity handout could do. They can tell you that he's a rangy cajun with a perpetual sun squint but it's the music that pinpoints the man.



TONY JOE WHITE

## Alligators

"Down in Louisiana where the alligators grow so mean, There lived a girl that I swear to the world, Made the alligators look lame, Pork Salad Annie," Polk Salad Annie; Everybody said it was a shame, 'Cos her mamma was a workin' on the chain gang."

That's from "Polk Salad Annie," the song that first hit in the States for White, born twenty six years ago in Oakville, Louisiana. It's that birthplace that has been the biggest influence on White.

"Yeah, man, that's where ma music comes from. Ma folks raised cotton and corn. I spent the first eighteen years of ma life there—real swamp country," he says.

## Presley

White arrived in this country last week for a brief promotional visit. He plans to come back in September for an Albert Hall concert and a television special. While he was here he talked about his music and the music he first heard in Louisiana.

"When I first had no band we did a lot of Presley things and Muddy Waters tunes. When I was about seventeen I listened to Lightnin' Hopkins and Hooker, it wasn't until I

# Tony Joe's swamp songs

wrote out on my own that I started writing my own songs. . . . "The band I had was me, split from the band and

a bass player and a drummer. I was about sixteen then and we played all the clubs for about seven years ranging around Louisiana,

Mississippi and Texas. I played guitar, I have five sisters and a brother and they all play guitar."

After those seven years around the clubs, White decided it was time to go out on his own and write his own songs. His first hit was "Souls in the City" which hit, strangely on the continent first. "Polk Salad Annie" followed and he hasn't looked back in the last eighteen months.

## Dusty

His songs have been covered by many people. Brook Benton had a million and more seller with "A Rainy Night In Georgia"; Dusty Springfield cut "Willie and Laura Mae Jones" and both Elvis Presley and Tom Jones have recorded "Polk Salad Annie" on album releases.

White's music is an amalgam of rock, country and soul. Ask him to label it and he's happy with swamp music. "Everybody calls it 'swamp music' and I like that. I really don't like to analyze it, I just leave it alone. It's just writing about things you know and stories you've heard. Swamp music is fine."

He writes when he feels like it. Maybe once or twice a month, whenever the mood takes him. "That's the way I've always done it. I always wrote when the feeling came on me. I don't see any reason to change now."

## Studios

Tony Joe has had no formal training in music. He stores the ideas in his mind until it's time to go into the studios to put down more tracks.

"I don't try to write the music. I can't write music. I pick it out on my guitar and sometimes put the words and music down on tape." And that's fine by anyone who hears it . . .



RICHARD BARNES: East German fans

IF Richard Barnes couldn't sing a note, he'd still have a lot going for him. He's tall ("six foot and [in, he says], fair and handsome.

He also has a nice line in self-deprecatory humor. Obviously, despite the sudden success of "Take To The Mountains," Mr. Barnes is not one to take himself too seriously. Which is refreshing considering the number of "overnight stars" who, when a record is made through, immediately qualify for an outsize in hats.

But, even though only 23, Richard is not an "overnight star." He has been around for some while and even had a previous chart hit when he was singer and bass-guitarist with a group called The Quiet Five. Their version of Simon and Garfunkel's "Homeward Bound" just made the charts, according to Richard. "But, unfortunately, I have forgotten about it."

Richard joined the group on leaving school in Croydon, where he was born and bred. "We had some pretty fortunate breaks. We played for Prince Charles' 18th birthday at Windsor Castle. I think it was in the Green Room. We met the Queen and spoke to her for about ten minutes. That was a memorable occasion. A great thrill."

"Then we played for Queen Charlotte's Ball in a London hotel. That was a big coming-out thing for all the dobs. They all came down a staircase dressed in white—trying to look like innocents."

"It was this that led to all sorts of social engagements—which was a great help to the group."

"We had been together for about four or five years—though various personnel changes took place during that time. Eventually, I ended up as the only original member. But I never was the leader."

"It was the normal lineup: two guitars, bass guitar, drums and organ. Then two of the singers got married, and their wives didn't like to travel. So eventually, as there was only me on my own, I thought I'd make the complete break. In any case, the group was doing more of the cabaret-type engagements, and I didn't see much future in that on a long-term basis."

"So I left, and signed with Gerry Bron—the music publisher, agent, manager and record producer. It was he who produced 'Take To The Mountains.' I'd met him some years before, and he said if ever I thought of going on my own I should contact him. So I did."

"He remembered me and was fantastic having him with me. So far, we've been concentrating on finding the right material to record."

"Records are important, for there isn't a great deal of work for a solo singer in cabaret; most of the clubs have got enough cabaret singers as it is. We wanted to get a record break first."

"My first solo was 'Women,' the Union Gap number. That didn't happen for them, so we thought we'd release it again. Unfortunately, it didn't happen for me either. It was bubbling under the charts for four or five weeks but it never made that vital smash through."

"Then I had 'Look Away,' a big-sounding

# Take to the mountains—for a hit

almost Matt Monro-type ballad. It wasn't me at all, it was just a lush ballad. And it didn't mean a thing. People don't remember that. Which is fortunate."

"Then I swapped labels. I had been with EMI and I went to Philips. "Tony Hazzard had written this song ('Take To The Mountains') and, as he was a friend of mine, I was able to persuade him I was the person to do it rather than anyone else. At first, I wasn't too sure it would suit me vocally, but when we started to record it, it all started to happen."

"We did have another number in mind, but Tony's turned out so well we didn't think of the other one at all after that. "People think that as soon as you've got a hit you're making a fortune. It doesn't quite work out like that. But I hope that within a month or two I shall be making a bit of bread. I've had one Top Of The Pops, and when I get in the Top 30 there should be another. "In the present, I'm concentrating on promotional things. The follow-up is very important. It will probably be another Tony Hazzard composition—and it should be even better than this one."

Has Richard tried writing songs? "Yes, I have," he says. "But they tend to be rather over-emotional songs. Probably something to do with when I was a child, I didn't have much self-confidence then—I just developed that over the years. Maybe deep down inside I'm probably the same shy, weak drooling sort of person. But it only comes out in things I write."

Richard started singing at school. "My music master took me under his wing and I used to sing in the school opera."

"But I never liked operatic singing. You spend years developing a technique then it only comes out as a stiff, soulless type of singing. In any case, I hadn't the power to sing opera. It wasn't long before my music master said I'd be better off concentrating on a lighter type of music."

Already, Richard is receiving a growing fan mail. "Surprisingly, a lot of letters are coming from East Germany," he says. "It seems that they have heard the Luxembourg broadcasts from those people. Maybe they're happy, but they do seem to crave for many things from the Western World."

Now, "Take To The Mountains" has been released in Germany and France, and it's coming out in Holland, Belgium and the States.

"On Capitol in America," smiles Richard. If it takes off there it will really be something. — LAURIE HENSHAW

# How to write songs for Elvis



BUTTERSCOTCH: from left: David Martin, Chris Arnold, Geoff Morrow.

FLOW DO three comparatively unknown songwriters get to write songs for Elvis Presley?

"Well, Chris Arnold and I were working on this song one night," said Geoff Morrow, one-third of new group Butterscotch, "and David Martin (the third member of the group) walked into the house and asked how things were going. I said we were working on what we think is a great song but we were having a bit of trouble. However we got the song finished and it was called 'In Thoughts of You' and it was recorded as a single by Billy Fury. That song did very well for us and it was the first thing we had written together."

"After that we started writing prolifically and about a year ago Carlie Music asked if we could do a song for Elvis. Of course we thought it was a joke but Carlie said that if the songs were good he would record them. Anyway, we sent three songs to America and two of them appeared on Elvis' last album 'Memphis To Vegas'."

## Rock

Among the other artists that Messrs Arnold, Morrow and Martin have written for include Shirley Bassey, Tony Bennett, Cliff Richard, Cilla Black, The Shadows, Frank Ifield, The Casuals and The Brotherhood Of Man. "Asked how he felt about the present day British rock groups Geoff replied: "Even though the groups sell about a quarter of a million records, it's people like Tony Bennett and Shirley Bassey who sell records because they have a sort of halo around them and they're something apart from everyone else."

At the moment Butterscotch look like having a hit on their hands. "Don't You Know" which Geoff says was written about three and a half months ago. They didn't know who to give it to and in the end decided to record it themselves.

"Life seems to have become suddenly busier these days," said Geoff enthusiastically. "We were songwriters then we did some record production and now we're writing for other artists but I think we'll always be songwriters first and foremost."



KEEF HARTLEY  
**BIG BAND**

TUESDAY, JUNE 2nd  
**City Hall, SHEFFIELD**  
7 30 pm

WEDNESDAY, JUNE 3rd  
**Philharmonic Hall, LIVERPOOL**  
7 45 pm

FRIDAY, JUNE 5th  
**Winter Gardens, BOURNEMOUTH**  
7 45 pm.

SUNDAY, JUNE 7th  
**Empire Theatre, SUNDERLAND**  
7 30 pm

SATURDAY, JUNE 20th  
**Free Trade Hall, MANCHESTER**  
7 45 pm

SUNDAY, JUNE 21st  
**De Montfort Hall, LEICESTER**  
7 30 pm

MONDAY, JUNE 22nd  
**The Dome, BRIGHTON**  
8 pm.

When I had 'Look Away,' a big-sounding





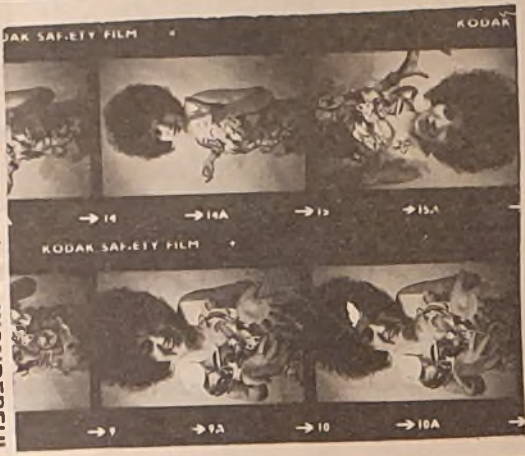
**yorkshire folk, blues & jazz festival**

**AUGUST 14, 15 & 16  
1970  
KRUMLIN, BARKISLAND  
NR. HALIFAX, YORKSHIRE**



**yorkshire folk, blues & jazz festival**

PHOTO STRANGE & WONDERFUL 01 800 9258



1970 BEING THE YEAR OF THE FESTIVALS, WE HAVE BROUGHT TOGETHER WHAT IS PROBABLY ONE OF THE FINEST CROSS-SECTIONS OF MUSICAL TALENT IN BRITAIN TODAY, REPRESENTING AN ALMOST COMPLETE SPECTRUM OF POPULAR MUSICAL TASTES WITH THIS SPECTACULAR BILL.

We believe that it is high time that musical barriers were less restrictive. We think you will find that your musical tastes are wider than you realised, when you visit this Festival.

You will be visiting the Yorkshire Festival, won't you? Well... you could hardly miss out, for it will all be happening there. Just now, we are selling weekend tickets (covering the three days) at the ridiculous price of 30/-—which works out at just under 10d. an hour, for first-class, quality entertainment!

This is because we have not yet announced the act who will top the bill on the final night. But once the announcement has been made, ticket prices will be increased to £3. Buying NOW saves you 30/-!

Special excursion trains, with artistes on board to provide entertainment on the journey, are being arranged from all parts of Britain.

Camp Sites and full catering facilities will be available on the Festival site (which is set in a picturesque valley near to a hillside village, on the edge of the beautiful Yorkshire Moors).

TICKETS, ENQUIRIES AND FURTHER INFORMATION CAN BE OBTAINED FROM THE FESTIVAL OFFICES.  
NORTHERN ENTERTAINMENTS, P.O. BOX 5, SOWERBY BRIDGE, YORKS. TELS. HALIFAX 45441; RIPPONDEN 3545.  
FROM REGIONAL OFFICES:  
CENTRAL LONDON  
Northern Entertainments Stones Inc., Dept. A, 24 Cranbourne Street, Leicester Square, London, W.C.2.  
SCOTLAND  
Bill Barclay, Scotia Entertainments Agency, Ruskin House, 15 Windsor Street, Edinburgh 7. Tel. 031 556 8950.  
NORTHERN IRELAND  
John Shannon, 22 Marmount Crescent, Belfast 4. Tel. Belfast 68623.  
EIRE  
Andy Moore, 3 Moorfield Terrace, Newbridge, Co. Kildare. Tel. The Curragh 31558.  
OR FROM ANY ONE OF THE LOCAL AGENTS LISTED BELOW.

- CENTRAL LONDON**  
Michael Mann, Theatre Ticket Agency, HMV Ltd., 363 Oxford St., London W1R 2EL. Tel. No. 639 1240.
- NORTHUMBRIA & DURHAM**  
Doug Conwell, School House, Fagwood, Marple, Hummerston.  
Dave Day, 84 Highfield Road, South Shields, Co. Durham. Tel. South Shields 2026.  
John Wilson, Greenburn House, Tunstall, Richmond, Yorks.
- OUTER LONDON, MIDDLESEX, ESSEX**  
Pete Turner, 152 York Avenue, Hove, Middlesex. Tel. 01-561 0904.
- WESTMIDLAND & CUMBRIA**  
B. W. Linnard, 11 Wadon Grove, Stornia, Carlisle.
- YORKSHIRE (excluding Halifax)**  
Roger Sutcliffe, 37 Dalesworth Road, Bradford 9. Tel. BRADFORD 47033.  
Wes White, 21 Embury Court, Duke Street, SHEFFIELD S2 3QF (or from Highcliffe Folk Blues and Contemporary Music Club, Highcliffe Hotel, Graystones Road, Starfield S8 7ES).  
Brian Latham, 21 Doughty Road, Farnham, Huddersfield (or from The Singing Jenny Folk Club, 30 Wood Street, Huddersfield).  
George Pearson, 13 Woodfield Avenue, Mashborough, Tel. Mashborough 4177.  
9. Road, Tost Students' Union, Beeston House, Queen's Gardens, Kingston-on-Hull.  
Derek Elish, 144 Kerescommon Road, Barnsley; John Wilson, Greenburn House, Tunstall, Richmond, Yorks.
- LANCASHIRE**  
Mr. T. Hake, 6 Princess Park, Princess Road, Fallowfield, Manchester 14. Tel. 061-326 29 80.  
Mrs. E. McEwen, 21 Deane Lane, Newton Heath, Manchester 10. Tel. 061-681 4679.  
Laurence Jemal, 6 Middlefield Road, Higher Crosswell, Manchester M16 6DS. Tel. 061-740 3137.  
John Wilson, 42 Weyburn Road, Wotton, Evesham, M30 8DE. Tel. 061-789 3865.  
Alba Harding, 6 Barkham Avenue, Crummock, Manchester 8. Tel. 061-740 9411.  
D. Slater, Students' Union, Blackpool Tech. College, Polittine Road, Blackpool.

- Mr. Douthett, Students' Union, Harris College, Corporation Street, Preston.  
Adrian Anonley, Social Secretary, Bolton College of Technology, Bolton.
- CHESTER**  
Howard Roberts, 133 Colindale Road, Crawe, Dove Wilson, 47 Stockport Road, Hyde.
- DEBYSIDE & MOTTS**  
A. Furness, St. Christopher's, Rawdon, nr. Baskwell, Derbyshire, DE4 1NR. Tel. Great Langton 238.  
P. Mallet, Apartment 4, Curlew House, Dorset Street, Derby.
- LINCOLNSHIRE**  
Sean Compton, 44 Crabbly Road, Cleethorpes, Lincs. Tel. Humberston 2304.  
Patrick Sangle, 92 Tinsley Street, Gainsborough.
- DERBYSHIRE & STAFFS**  
Robert Harris, Eastle Folk Club, Students' Union, University of Keele, Staffs.  
Diane Lane, 62 Alexandra Road, Swadlow, Burton-on-Trent, Staffs.
- WARWICKSHIRE**  
Ron Huxley, 8 Lecky Close, Walsley, Coventry CV2 1DX.  
B. H. Trafford, Entertainment Committee, South Birmingham Technical College, Bristol Rd. South, Birmingham 31.
- NOTTINGHAM & LUTON**  
Jack Roper, 50 Park Avenue, Northampton.
- HEAD OATHS & WORCE**  
David Smith, 23 Caple Road, Cusley, Kidderminster, Worcs.  
Miss W. Martin, 35 Redhill Road, Cradley Heath, Walsley, Worcs.
- HUNTINGDON, CAMBRIDGE & BEDS.**  
Cynthia Jackson, Social Secretary, Huntingdon Technical College, California Road, Ouseworth Estate, Huntingdon.

- NEWFOUL & SUFFIELD**  
Graham Bray, Nymbs, 113 Beccles Rd., Bradwell, Gr. Yarmouth, Norfolk. Tel. Gr. Yarmouth 61268.
- LOAKLEY & CAUCUSTERSHIRE**  
Pete Bradshaw, Somerset College of Art, Corporation St., Taunton, Somerset.
- DEVONSHIRE & BUCKS**  
Mr. Balfour, 5 Scapton Close, Newbury, Berks.
- SUDBURYHAMPSHIRE & HERTFORDSHIRE**  
B. Coaling, 142 Carver Hill Road, High Wycombe, Bucks.  
Stevie Windsor, College of Technology & Art, Queen Alexandra Road, High Wycombe, Bucks.
- DEVONSHIRE**  
Alan Goss, c/o University Folk Club, Devonshire House, Stocker Road, Exeter.
- WILTSHIRE**  
M. A. Sunell, 54 Chichester Close, Salisbury.
- HAMPSHIRE, DORSET & SUSSEX**  
David Spillbury, Events Secretary, c/o Southampton College Students' Union, 152 St. Mary's, Southampton.
- SURREY**  
Richard Weeks, 5 Graylands, Harwell Park, Woking, Surrey.
- EDM**  
Paz Wilson and John Barnard, 40 Camden Road, Tisbury, Wiltshire, Wilt. Tel. Tisbury 22836.
- LEICESTERSHIRE**  
Graham Hunt, Secretary, Students' Union, Leicester Polytechnic, 8 Newark St., Leicester LE1 5J1.

APPEARING AT THE FESTIVAL WILL BE:

**THE WHO**

**PENTANGLE**

- FAIRPORT CONVENTION • RALPH McTELL • THE JOHNSTONS • THE HUMBLEBUMS • FOTHERINGAY • ALAN PRICE SET • GEORGIE FAME • MANFRED MANN CHAPTER THREE • TRADER HORNE • WARM DUST • DRAUGHT PORRIDGE • JUGULAR VEIN JUG BAND • HAMISH IMLACH • DIZ DISLEY • JOHNNY SILVO • ALEXIS KORNER & THE NEW CHURCH • GROUND HOGS • JAN DUKES DE GREY • GRAHAM BOND INITIATION • ALEX WELSH BAND • JO-ANN KELLY • CHAMPION JACK DUPREE • BRETT MARVIN & THE THUNDERBOLTS • MIKE WESTBROOK BAND
- TONY CAPSTICK • CHRISTY MOORE • MIKE HARDING • DAVE SHANNON & SAM BRACKEN • MARTYN WYNDHAM-READ • THE HONEY-DEW • MARIE LITTLE • SMILEY • THE FOGGY DEW-O • GILLIAN McPHERSON • ROGER SUTCLIFFE • DAVE BURLAND • TREE

**RAEL BURNS** Artists Personal Management wishes every success to the Yorkshire Folk, Blues/Jazz Festival

Representing: **THE HONEY DEW MARIE LITTLE SMILEY**

Enquiries: 19 Alexander Drive, Unsworth, Bury, Lancs. Tel.: 061-766 4453

GOOD LUCK TO THE YORKSHIRE FESTIVAL from

**ZENITH**  
Solely representing JAN DUKES DE GREY  
ZENITH AGENCY  
6 THE WILLOW, LEEDS 17. TEL.: LEEDS 687190

**YORKSHIRE FESTIVAL TEE-SHIRTS**  
(Showing the Festival Symbol)  
NOW ON SALE at only 15/-  
Available in white, peach, sky or lemon in 3 sizes: S, M or L  
Order now, from:

**B. HIGLEY NORTHERN ENTS.**  
(Dept. M.L.) P.O. Box 3  
Solveyby Bridge, Yorks.

(Crossed P.O. / A.C. / Cheque payable to B. Higley, please)

**SPECIAL PRICES QUOTED ON BULK ORDERS**

**yorkshire folk, blues & jazz festival**

**Transatlantic**  
Where Trends Begin

WISHES THE FESTIVAL EVERY SUCCESS

**THE PENTANGLE THE JOHNSTONS**      **THE HUMBLEBUMS RALPH McTELL**

**Derek McEwen**  
83 JUMPLES COURT • MIXENDEN  
HALIFAX • YORKSHIRE

Halifax. 45441

ARTISTES PERSONAL MANAGEMENT representing:  
**DAVE SHANNON & SAM BRACKEN**      **GILLIAN McPHERSON**  
**ROGER SUTCLIFFE**      **MARTYN WYNDHAM-READ**  
**DAVE BURLAND**      **MIKE HARDING**



PENTANGLE are in the unusual position of having just sparked off a wave of hysteria in the States, and yet are avidly counting the days before they return to Britain.

When Danny Thompson phoned the MM from the group's Los Angeles hotel this week, he sounded far from enthusiastic. "It's like looking out over hundreds of miles of Sreatham High Street just here; it's a real plastenrama," he announced in a very tired Cockney accent.

### Exhausted

In reply to all the obvious questions like "How successful has the tour been?" and "What are the audiences like?" Danny gave the stock reply: "It's just ridiculous."

After muttering these words for the umpteenth time it became easy to see why the group are utterly stupefied. "We've been away so long that we're exhausted and we're all missing our wives (and husbands) like mad."

"The Carnegie Hall was the first gig, and that was just ridiculous — in fact everywhere's been ridiculous. We started out six weeks ago, but once we managed to get into the gigs things have been terrific. It's our third tour of the States but easily the most successful; in fact our manager Jo Lustig was crying his eyes out after the Carnegie Hall concert. Can you imagine that?"

"So far we've done New York, Pittsburgh, Boston, Rhode Island, Chicago, Toronto, Vancouver and Carolina. Now we're doing a week at the Los Angeles Troubadour which is great because it's like a real folk club."

### Legend

Without doubt the British folk/jazz group are a new phenomenon in the eyes of the discerning Americans.

"We've worked bills with



JACQUI MCSHEE: "Like a Van Gogh picture"

## Hysteria and exhaustion for Pentangle in the States

James Taylor, Tom Paxton and John Sebastian — in university gymnasiums which hold 15,000 people. You imagine the Albert Hall holding six and a half thousand and then realize that we're regularly playing to eight thousand; I just can't get hold of it at all," said Danny.

"I honestly didn't expect this kind of reception and the kids in America are talking about us in terms of a legendary group. But we've been on the road since Christmas and we absolutely need a break. We come back in a couple of weeks time then we go into the studios to start recording our next album, then we take a couple of months off.

"On stage we're doing the usual sort of thing, and they all love Bert and John while Jacqui's like a Van Gogh picture to them.

"The trouble is when you're playing every night, sometimes you're really into it and others you're really fed up. On the whole we've managed to keep to a pretty high standard simply because you've just got to play good. I mean to say we were working in the Village Gate in New York, and just round the corner was Miles Davis, and also in the vicinity was the Thad Jones-Nel Lewis Big Band and Doc Watson. When you're competing against those sort of people you've got to play well.

### Bang

"Some nights we've really gone with a bang: they were stomping, shouting and screaming for more in the Carnegie Hall, and we find on the whole that the most requested numbers are things like 'Way Behind The Sun' and 'Turn Your Money Green'.

"But as I said — we just want to go home now. Two months in America is too long for an American let alone us.

"America is a frightening place. Down in Carolina they shoot you if you've got long hair. Fortunately we escaped, but certainly in the cosmopolitan Paris everyone hates everyone else and that's that. It was great in Canada because that's like England.

"But anyway, what about England? I bet you've got a view out in to Fleet Street at all those lovely English birds in their miniskirts," Danny speculated. "And the beer here's terrible. I've lost so much weight through not drinking, and can't wait to get an English pint back down me again."

NEXT WEEK

Joan Baez interview

DON'T MISS IT

# Steve Stills

THE HOUSE is 350 years old and it really looks it. It has thick old oak beams, leadened bay windows, an iron chandelier, a wine cellar, a forest of nooks and crannies, antique bricks round wormhole'd wood and 20 acres of the most beautiful gardens.

A masterly landscaped brook tumbles into several circular ponds, filled with ducks and swans and geese, surrounded by tall willow trees with daffodils and crocuses nesting in the grass. What the English call a river gently winds its way across the bottom of the estate.

### The West Coast superstar settles in England... and talks to MM

was becoming Anglicised. He was calling, pounds "quids," he was drinking tea by the gallon and he was looking as pale as the Rockies in mid-winter. He was also looking weary, the result of 25 nights in the studio, with just a bit of sleep. I'd been there just a night of the nights, and I'd had the chance to view Stills — unquestionably one of pop's three most important musicians, along with McCartney and Clapton —

And now as we hurried back from Surrey to the studio (the car can reach 160 mph, and Stills took us within reach of the maximum), the singer-guitarist-writer explained how of all people, Ringo had come to play drums at some of his sessions.

"It was really funny," he said, glancing sideways which can be highly dangerous when two miles of road are being ripped off in 60 seconds. "I met Ringo at a discotheque and somehow it turned out that he was making a record and needed some help. In return, I invited him down to my sessions to play on a couple of tracks. We set the time for 7.00 p.m.

"We rolled up about half-an-hour late, expecting Ringo to turn up later that evening. But there he was, a smile on his face, telling us he'd been there since six forty five. The stuff he did was great. Besides being very good period, Ritchie is very good at playing to earphones. He just belts it out, with a beautiful sort of feeling.

"After that, I wanted him to play on all the tracks, but he thought people would think he had joined my band. So he just did a couple and we left it at that. I didn't argue with him."

And Eric Clapton? It was a minute or so before Steve replied, because he was intensely involved in tailing an E-Type Jaguar which had foolishly passed him.

Eric? I love him man. Eric's my brother, man. We've kind of been through the same changes and we're both just coming out on the other side. Eric has been a tremendous help to me with this album.

The scene with Jimi Hendrix was different. We just stayed in the studio and lammed for four or five days and I put down four or five tracks with him. The whole scene was really weird, man. I just asked the cats to come to the studio.

"We're all a big community, I figure. Wasn't it some American poet who said 'something like we shall hang together, or we shall hang separately?' It's like 'I'm willing to help anybody whose music I dig, and I figure that if I do, these people will

How far gonna go it get to in the st

help me and that's sort of the way it's been."

Steve suddenly remembered that Atlantic had called to say the DeJa Vu album was over 11-million sales, and I wondered if a lot of people would find it hard not to think of the Stills' solo album as being, in fact, the follow-up to DeJa Vu.

"No, I don't think that will happen but I've got to leave it up to everybody to decide for himself. Neil Young once said that if everybody went into it as much as I am, it would be total bedlam and that's true. For example, I've very far into the Crosby, Stills, Nash and Young records. I'm always looking at it from three or four different directions, some a mile away. Graham Nash has that perspective as well."

"Getting that second album out of us was like pulling teeth. That's why it took 60 hours to produce, and why the first album took 300 hours. There was long delays — a song that didn't make it. Others had to be worked out in an awful lot. The track on DeJa Vu, must have taken 100 hours in the studio."

"But Carry On happened in a grand total of eight hours from conception to finished master. So you never saw me. But Neil Young has his little albums with Crazy Horse and I think Graham and David will get stuck into them after the tour (which starts next week and runs for a month)."

"This album has been stirring up inside of me for a couple of years now. I've just been waiting for the right time, the right amount of songs, and the right kind of songs. Which is to say my group songs."

"I started off by doing a cutting basic rhythm tracks, then I did the piano organ and bass, and guitar — up to 15 guitars — and the voices and finally the strings and brass. So I suppose you could call them manufactured records, but don't look at it that way. It's the way the first C S & G was made, and it's the way I made several records with the Springfield, it's the way Leon Russell did his album which is really good and it's the way Paul McCartney has done his album."

"You couldn't help wondering — after the harmonies and piston-punch backing tracks of the masterpiece DeJa Vu — if Stills regarded this new album as the record of his career, or just as an extension of his group. What I had heard was magnificent. It was difficult to answer, but he said after a long pause:

"Each album that I've involved with has no real point of departure. I've arrived at this place and this is April 1970 and that's what is happening to me in April 1970."

"I've considered calling the album Stephen Stills because I might just stop being a while after the tour. I'm really pissed. Trouble is, if I listen to the whole album, I can't work on it. I've reached the point where the only way I can get it finished is just by coming to

**OUT NOW!**

**THE WHO**

**LIVE AT LEEDS**

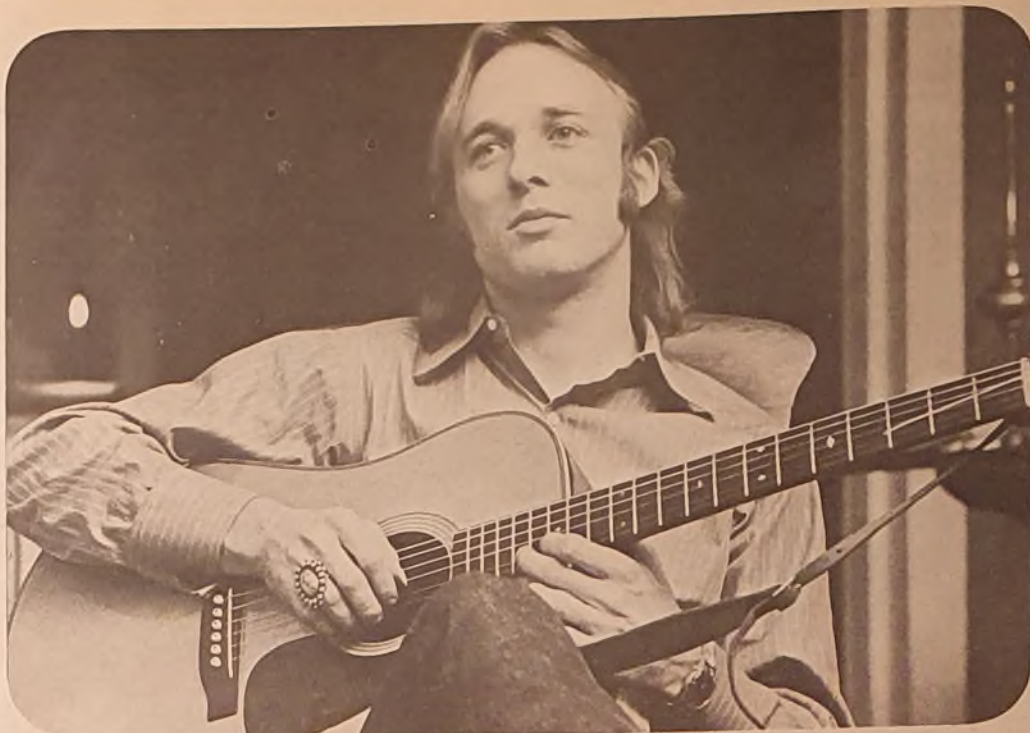
TRACK 2406 001

**TRACK RECORD**

DISTRIBUTED BY POLYDOR RECORDS LIMITED



ie  
S  
is it  
o? Will  
guns  
streets? ●



"I mean, a good rock 'n' roll band can outrun the President any day of the week. That does scare them, and when it gets down to it, I wonder how much they can do to scare people away from rock 'n' roll bands."

"I think on the 4th of July, when everybody gets out and hangs out in the street, they're just going to wake up and realize that their children are on their doorstep screaming at them, because they are creating a totalitarian state. A police state, same as Germany in the late 20's and 30's."

"I mean, how far is it gonna go? Is it going to get to guns in the street? Why doesn't everybody just hip up and realize what the opposition is. God knows we're smarter. But we ain't gonna to change it by running around in a big mob."

"I'm a non-violent cat, but if somebody wanted to get it on with me, or I would get creamed, I would get it on man. But America isn't that up and up, it isn't that straightforward. And that's the whole trouble, man."

And then one night at the studio, when we weren't bemoaning the U.S. political situation, and after jazz trumpeter Maynard Ferguson had finished dubbing horns on an exquisitely beautiful track called Fishes and Scorpions, I asked Stills what he really thought of DeJa Vu, now.

"Yeah," he grinned slowly. "Everybody got off their licks and their chops and got off doing it. I personally may have coasted a little bit on the production, because I knew the album was fairly close to being right on. A few things got past me that I've regretted since."

**DOUGLAS GARRICK**

the studio and working on only one track at a time. "But if I try to listen to the whole thing, I can't do anymore and I have to go home."

Going home to California a few days ago, was something which Stills anticipated with little enthusiasm.

"A lot of people may say I'm chicken but I think unless it gets more comfortable — which I don't think it will as long as people like Agnew are up there running the damn country — then I want to

stay someplace else"

Earlier, Stills had noted that he was becoming conservative in his old age. "I certainly don't want to maintain a status quo, or preserve the conservative element of politics. My definition is that blowing it up isn't going to work, I mean no way. I remember getting into a fight with this little chick from the

Weathermen in the middle of Chicago Airport and she really annoyed me coming on with all that Revolution crap. I mean I would like to take some of those people to Latin America and show them a real Revolution.

"The only way to do it is due process. And as long as it's long and it's hard and they ain't big enough to have

the patience to wait, it's gonna be bloody. You know what it's gonna do to them because the kids don't want their land raped and they don't wanna walk down the street and feel uptight.

"We must patiently and carefully go about the process of voting these leaders out of office man, and it can be done because it's been done time

and time again. Eventually it always works. I mean, we're not in bloody Russia and yelling about how good the other police state is, is not gonna save us from this one.

"Central America is a lot like Indo China, and all those little governments down there are a lot like Cambodia. It's pretty nasty and pretty rugged, but there's all kinds

of considerations to be made.

"It's only because I've seen the other side in my life. If it's that uptight and that weird, let's go build a city in the middle of Saskatchewan or something. Don't wait and scream and be killed waiting for them to die off. They ain't gonna be scared off by a bunch of kids in the street. I don't care how many.

**JOE SOUTH**  
Walk a mile in my Shoes  
Capitol ST 21548

**THREE DOG NIGHT**  
Captured live at the Forum  
Stateside SSL 5023

**DIANA ROSS & THE SUPREMES**  
Greatest Hits Vol. 1  
Tamla Motown STML 11146

# EMI have something up their sleeves

**TOE FAT**  
Parlophone PCS 7097

**MOUNTAIN CLIMBING!**  
Bell SBLL 133

**EMI**  
THE GREATEST RECORDING ORGANIZATION IN THE WORLD

**BUY YOUR RECORDS FROM YOUR FAVORITE EMI Music Center**

**EMI**  
Long awaited double album **Out Here** Harvest **SHOW 314**  
The first of many great releases from Blue Thumb records on Harvest.  
Special introductory offer **57/6**

EMI Records (The Gramophone Co. Ltd.) EMI House, 20 Manchester Square, London W1A 1TA



# JAZZ SCENE

## Sweets satisfaction

HARRY "SWEETS" EDISON: "Basie works me hard"

by Max Jones

**P**ERIODICALLY, Harry Sweets Edison pays us a visit. Each time he makes it clear that he has continued to keep his lip in shape and his technique well shone. On this visit, just concluded, he was if anything playing better than on his first trip with Basie in '67. He works regularly and it shows.

With a cup of coffee and a meal in front of him on the coffee room bar at the Strand Palace Hotel, he told me about his return to the hand in which he came to

prominence in the late Thirties.

"Well, at this time of year it gets a little slow in the business. So when Basie called me last month and asked if I'd like to go over to Europe for six weeks, it just fitted in with my plans.

"My family are enjoying a weekly pay check, which is wonderful, and I'm definitely enjoying myself with this band. Of course, after being friends with guys like Basie and Freddie Greene for more than 30 years, it's bound to feel like

home."

Sweets said that Basie made sure he carried a few arrangements, such as "Willow Weep," which gave the trumpet man stretching room. Edison approved of this, but conceded that a bit of effort was involved.

"Basie, he works me hard. Every night I take two or three solo features and a wind instrument is harder on you than a piano, naturally."

Does he still get a kick out of visiting Europe?

"Oh yes, it still gives me a kick. I love Europe and have quite a few friends over here. It seems like if I don't

return to brother Basie every so often I just don't get to see my English friends."

Though Edison has been away from the Basie ranks since '67, he has not entirely locked big-band jazz experience. Some he has gained from Louis Bellson, when he's at home in Los Angeles that is.

"Every Wednesday night at Daniel's in L.A., Louis has a fine band: just four trumpets, four trombones, five saxophones and five rhythm — he uses an extra percussionist."

"It's a big band through and through and a very popular band on the West Coast. For us studio musicians it is a great idea because it gives us a chance to play something different — to emulate your own sentiments."

Speaking of sentiments, how does Sweets feel about the modern developments in

jazz, I asked. It seemed he was very reasonable in his views.

"Oh, I like a lot of the things the youngsters are doing. I believe you have to take a little of theirs and a little of yours and try to make the evening interesting for everyone."

"You don't have to go to extremes in my opinion. There's good things in most styles. I say, listen and take some of the good things, mix them in and make your music interesting — for yourself as well as for your audience."

What is the most exciting band Edison has worked in since he left Basie in '67?

"The greatest band I played with since Basie was the big band behind Della Reese, under Pete Myers' direction, on her TV show. We worked five days a week and the show closed in March this year. I was with it ten months."

"It was the best show on TV to me, musically. I like Della. She has a beat. And we had a hell of a band, as I say."

Bobby Bryant, Bob Brookmeyer, Herb Ellis, Ray Brown and Earl Palmer were some of the men in it with me. Oh, Buddy Childers was on trumpet too, and we had Bill Perkins, Jack Nimitz and Don Menz. Yes, and we had some good guest singers. Carmen McRae, Sarah Vaughan and Tony Bennett were all on that show."

I wondered whether Sweets got as much satisfaction out of his career as he used to in the older and wilder days. He replied that he did.

"In fact I get more now. I look forward to playing. Of course I've been fortunate in playing with some great studio orchestras. There's no greater thing than freelancing like I do, mostly."

"You get to play under all sorts of people, and you get the satisfaction of performing music by men like Quincy Jones, Benny Carter, Nelson Riddle, Bill Holman, Jack Elliott and so many more. You make the movie scores and the birth, and in general it keeps you contented."

"And being contented makes you play better and keeps you playing longer."

Sweets smiled at this piece of philosophizing. "Yes, I've been blessed."

I knew Edison had been trying to set a deal which would bring him to Ronnie Scott's for a couple of weeks or more. Now he says it is precisely arranged.

"They told me I could come into the club on the first open date that fits with my schedule. Yes, it's about definite for towards the end of the year. I may come alone and work with a British section."

"But then I have a sort of arrangement with Herb Ellis, and I'd like to come over with him. Of course, if they'd book me with a group of my own that would be fine, too. I could bring a good band, probably get Earl Palmer on drums."

## Ben—and that good middle jazz



BEN WATERS never played here

"BUT I still would like to come to England and give those folks some of that good middle jazz."

The speaker was Ben Waters, the veteran American tenor and clarinet man, who has lived on the Continent since 1952. Based in Paris from the middle fifties, Ben has been pleasing the tourists as "La Cigale," a cafe in Montmartre, for years now. He has taken time out to make visits to Italy, Belgium and Germany, often recording with young local bands and then homing back to Paris.

He came to England in 1964, for a brief holiday, pausing to record an interview for the BBC radio programme, "Jazz Scene," but making no playing appearances. So Ben remains as one of the few senior American expatriates not to have made his debut in this country.

In fairness, this has not been for the want of trying. A few bandleaders, Eggy Ley and John Chilton among them, have tried to set up club tours for Ben but problems have usually intervened. Ben's contract at "La Cigale" simply has not permitted him the time for an extended tour. As leader of the resident band, Ben looks over from trumpeter Jack Butler, another American who returned to the States a year or so ago, severing an association which dated back nearly ten years.

After so many years in Montmartre, where "Melody Maker" readers and reviewers alike have enjoyed his driving mainstream jazz, Ben finally left Cigale in January this year. He told me then: "At last I'm leaving the Cigale. I'm very optimistic about the venture. So if you can please pass the word around."

### Optimism

And the word is that Ben's optimism seems to be justified. He has recently completed several weeks work at "Les Trois Maitlets" in Paris and is currently in Switzerland for a short season. He has visited Jersey Jazz Club for a number of highly successful sessions and hopes to be back in Trois Maitlets later this month.

Add to this the fact that there are three Waters LPs in the Parisian record shops — two under his own name on the President label, with such worthies as Art Taylor and Jimmy Gourley included.

The third was recorded in Germany last year for MPS-Saba. Entitled "The Great Traditionalists in Europe" it includes Nelson Williams (tp), Herb Fleming (tb) and Albert Nicholas (cl) with Waters in the front line while the rhythm section has pianist Joe Turner, bassist Jimmy Woode and veteran drummer Wallace Bishop. Virtually a conducted tour to the talents of American mainstayers in Europe, the LP reminds us in England that we have yet to take proper advantage of the availability of these men. Imagine a tour by an all-star band such as this.

Ben Waters at 68, looks back on a career marked by a whole host of achievements. Records in the twenties with King Oliver and Clarence Williams, a long one with the famed Charlie Johnson band at

Small's Paradise and periods with famous names such as Fletcher Henderson, Hot Lips Page, Claude Hopkins, Jimmie Lunceford and so many more.

His music is tempered by this lifetime of jazz experience naturally but Ben's no relic of a past era. He communicates only too directly, a swinging irrepressibly through standards and originals, whether on alto, tenor, soprano or clarinet. He's made for our club and pub scene and needs only the support of some selected local swingers.

"As of now, I'm free in June and I'm enjoying the rest I'm getting. But I'd like to play for the English fans any time at all."

Given the opportunity, I think those English fans that responded to Bill Coleman and Ben Webster could well find that Parisian audiences knew what they were doing in keeping Waters so busy for all those years.

PETER VACHER

# THANK CHRIST FOR THE BOMB

A NEW ALBUM BY

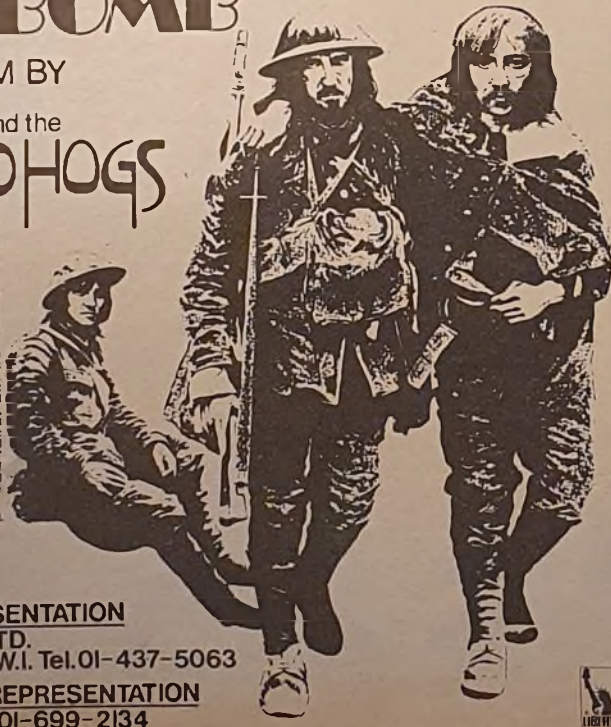
TONY McPHEE and the

## GROUNDHOGS

LBS 83295

The Groundhogs have released three LPs now according to my wall chart. The new one is "Thank Christ For The Bomb" and it's really good. Underrated producer of radio programmes John Walters and myself saw the Groundhogs once and thought they were dirt. We listened closely to their first two LPs and weren't too knocked out, but as far as I'm concerned, this one's infinitely superior. It all adds to something and the writing and playing has improved enormously. The track "Soldier" is one of my favourite tracks of this year. The "you know" tagged onto the lines is really a catcher — hear it if you can.

JOHN PEEL



AGENCY REPRESENTATION  
BRON AGENCY LTD.  
29-31 Oxford St., W.1. Tel. 01-437-5063

MANAGEMENT REPRESENTATION  
ROY FISHER Tel. 01-699-2134

LITTLE PEPITO says...



"I would climb you for the highest mountain..."

spook eye tooth





JOHN & TONY SMITH PRESENT

# THE SOFT MACHINE

IN CONCERT

APPEARING TUESDAY 9th JUNE  
CITY HALL SHEFFIELD 7.45  
THURS. 11th JUNE  
TOWN HALL BIRMINGHAM 7.45  
SUN. 14th JUNE  
USHER HALL EDINBURGH 7.30

WED. 10th JUNE  
CITY HALL LEEDS 7.45  
SAT. 13th JUNE  
FREE TRADE HALL MANCHESTER 7.45  
WED. 17th JUNE  
COLSTON HALL BRISTOL 7.30



**Labi Siffre  
is here!**

... AND SO IS TALENT!  
HIS FIRST ALBUM  
"LABI SIFFRE"  
NSPL 28135





# Contemporary Classics

reviews by Russell Unwin

**ELISABETH LUTYENS:** "And Suddenly It's Evening" (Horbert Handl (director and tenor soloist))

**DAVID BEDFORD:** "Music For Albon Moonlight" (words by Kenneth Patchen), John Carawa (director), Jane Manning (soprano), Members of the BBC Symphony Orchestra. (ARGO ZIG 438 stereo)

THIS is an excellent album presenting two significant works by two of Britain's foremost avant-garde composers.

Elisabeth Lutyens, the elder of the two, has been on the scene for quite a while and can be said to have spent most of her career formulating a truly personal style, which she at last has achieved. David Bedford (born 1937), too, has managed successfully to mould a personal style, but one which is different and which contrasts with that of Lutyens.

The two main aspects of Bedford's style are firstly the concept of using sound for its own sake and secondly the preference for using the space-time system of notation — that is to say a system allowing performers to play notes according to their position on the page as opposed to the old duration system where notes are played in relation to a set pulse. Both these concepts are now part of most budding composers' vocabulary and are basic to an understanding of modern music. Bearing these principles in mind, Bedford's *Albon Moonlight* becomes incredibly simple and satisfying to listen to.

In contrast to Bedford's apparently loose mode of composition, Elisabeth Lutyens's style is based on the strictness of the note-row, representing a purity of vision and flexible sensitivity of expression.

"And Suddenly It's Evening," based on Quasimodo's wistfully pessimistic poems, is scored for tenor solo and three instrumental groups, a brass quintet and double bass, a trio of celesta, harp and percussion and one of violin, horn and cello. The writing is always close to the evocative tone of the poems; for instance the shadowy block chordal passages for brass and the contrasting delicate nuances of the strings and celesta are both essential elements for an appreciation of Quasimodo's induced effects.

## Sound for its own sake

David Bedford's *Music for Albon Moonlight* again contrasts by using smaller instrumental resources: soprano, flute, clarinet, violin, cello, alto-melodica (harmonium-like reed-organ instrument) and piano. Thus the textural spectrum is wide and obvious — chosen carefully to suit the feel of the poems. The rigorous working out of musical problems in this way is something which Bedford owes to his tutor Italian composer Luigi Nono. It is thus astonishing to perceive the way this new musical language, that of using pure sound instead of working through a normal musical argument, succeeds thoroughly in illuminating Kenneth Patchen's splendid poems.

Subjectively speaking Bedford's way of tackling the problem of integrating text and music is probably more successful and relevant to our time than that of Lutyens, although I respect that the two musicians have different points of view and different backgrounds and anyway serial music has always presented problems in appreciation.

It is also interesting to note how both composers have veered away from producing a purely British style and have gone on to produce a truly international one. Significant that the age of the home-grown composer has now passed.

Menn, Iaidore Cohen (violin), Raphael Hillier (viola), Claus Adam (cello)

ALTHOUGH Bela Bartok is not a contemporary composer, he lived only a relatively short time away from our age (1881-1945), his music can still interest us today, especially I think these later string quartets.

The string quartet as a traditional form is now obsolete and Bartok probably had the last word as far as composing for this combination is concerned. In fact he broke completely with traditional concepts within the string quartet to introduce entirely new ways of playing within the group; for example his use of quarter tones, glissandi, pizzicatos and harmonics.

### FOLK

Bartok's general musical language can also be heard in these quartets. This is a language deeply affected by the traditional folk melodies of Bartok's native Hungary; he actually made a collection of about 7,000 original tunes.

The supreme qualities of these tunes, upon which Bartok based the whole of his musical language, were their unique vigorous rhythmic character and their basis of ancient scales — scales which have nothing to do with the major/minor scale system. Upon these scales Bartok developed a kind of free tonality, which enabled him to use a very wide range of chord combinations, often very harsh and dissonant.

As some people have said the music sounds "barbaric". The interesting and vital point about the way Bartok has assembled his music is that the music is being "straight from the horse's mouth" (from Hungarian



DAVID BEDFORD: simple and satisfying

gypsies) as it were, becomes fresh and vivid and relevant to the age in which he lived, an age not too far removed from our own time.

A parallel can also be seen between Bartok's way of using folk melody and the jazz and pop musicians' way of using the negro blues and other related sources. The end result is the same — a music which is fresh and full of life and gives the listener a good going over in his mind.

Bartok was also very much fascinated with the use of form — the subtle relationships between different sections of a larger work like a string quartet in five separate movements. The problems of binding together a coherent whole out of this amount of musical material are immense.

The six string quartets of Bartok are among his best works, the last four are especially exciting to listen to, displaying the mature works of a natural genius in music. It is a pity Bartok did not live further into the twentieth century.

### Gershwin

PROKOFIEV: "Piano Concerto No 3 in C Major, Op 26"  
GERSHWIN: "Rhapsody in Blue" (Orch. Ferde Grofé)  
RAVEL: "Concerto for Piano (Left Hand)" And Orchestra  
Julius Katchen (piano) London Symphony Orchestra conducted

by Ivoan Kenez (DECCA SXL 6411 stereo)

THE musical content on this record gets better and better as it progresses. Starting with the Prokofiev No 3, to me slightly unimpressive, then Gershwin's immortal "Rhapsody in Blue," some-

thing everybody over 40 should know well anyway, and finally Ravel's astonishing Concerto for Piano (Left Hand).

The Prokofiev No 3 is unimpressive because it does not raise itself to the same level of musical interest as the other two works. Nevertheless, Prokofiev comes up with numerous attractive rhythmic ideas, very effective

in their simplicity and with perfect continuity. As in much of Prokofiev's piano music the instrument is used percussively, that is to say there is much hammering of the keys; and this, together with Prokofiev's usual dissonant harmony and ambiguous tonality, go to make up a music entirely without sentimentality. Its charm must lie not in musical depth, but mostly in its briskness and sparkle. The playing of both pianist Katchen and the orchestra is so supremely confident and coherent as to make this performance near perfect.

### JAZZ

"Rhapsody in Blue" was far from perfect. Even though Katchen is a brilliant virtuoso, he definitely does not feel this largely jazz-influenced music. To bring off "Rhapsody" properly it is necessary to make the piano part sound as near to a spontaneous improvisation as possible. From this point of view Katchen probably takes the rhythms too literally and at times nullifies their effect by doing so. The orchestral playing, too, is far from as perfect as it is in the Prokofiev, although there are some excellent passages, especially from the LSO brass.

Ravel's Concerto for piano (left hand), perhaps the best work here, was specially commissioned by Austrian pianist Paul Wittgenstein, who lost his right arm during the first world war. Wittgenstein must have been an incredible pianist in his day because it is almost impossible to notice that this piece is for left hand alone. The work is beautifully constructed architecturally with impeccable orchestration, as always with Ravel. It is also surprising to detect a certain influence of Gershwin towards the end of the piece.

### LOSS

Julius Katchen was noted for his unique command of piano technique which is made obvious by these recordings and it is a loss to the piano world that he died last year at the peak of his career; these were in fact his last recordings.

### Bartok

BARTOK: "STRING QUARTETS Nos 3 & 4" (CBS Classica #1119 stereo)  
BARTOK: "STRING QUARTETS Nos 5 & 6" (CBS Classica #1120 stereo) JULIARD STRING QUARTET, Robert



It's the cool, clear sound of Reslo

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

MICROPHONE SEEN HERE IS THE RESLO UD. 1, a high-output model for hand or stand. Supplied in black presentation case complete with 18' cable. £21.0 0

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

Please send me your free brochure giving full details

Name \_\_\_\_\_  
Address \_\_\_\_\_

RESLO MIKES, ROMFORD, ESSEX



where it's at!  
Melody Maker

## Year Book 1970

Hundreds of pages of invaluable information covering the popular music industry.

The Pop Year, Jazz Year, Blues Year & Folk Year. Agents, recording companies, Tour promoters, song writers, music publishers, etc., etc. Whatever it is, where it is, you'll find it all in Melody Maker Year Book 1970.

Fill in and send this coupon now

To: MELODY MAKER YEAR BOOK  
IPC Specialist & Professional Press Ltd  
161-166 Fleet Street, London, E.C.4  
I enclose cheque/P.O. for £1 1 0

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_









# Garrick—a real original



MICHAEL GARRICK: dramatic, romantic.

**MICHAEL GARRICK:** "The Heart Is A Lotus." (a) The Heart Is A Lotus; (b) Song By The Sea; (c) Temple Dancer; (d) Blues On Blues; (e) Voices; (f) Beautiful Thing; (g) Rusty's Grave Song. (Argo ZDA 135). Garrick (piano, harpsichord) with: (a)—Ian Carr (trumpet), Art Thomen (clarinet, tenor, flute), Dave Green (bass), Trevor Tomkins (drums), Norma Winstone (voice); (b)—Carr (trumpet, flugel), Thomen, Don Rendell (sopranos, tenors, flutes), Green (bass), Tomkins (drums), Winstone (voice); (c)—Carr (trumpet), Thomen (soprano), Cole-ridge Goode (bass), Tom-

kins (drums), Winstone (voice); (d)—Carr (trumpet), Thomen, Jim Philip (clarinets, flutes), Goode (bass), Tomkins (drums), Winstone (voice); (e)—Carr (flugel), Thomen (clarinet, flute), Philip (tenor), Goode (bass), Tomkins (drums). All recorded 20-22/1/70, London.

**L**IKE him or loathe him, Michael Garrick is one of the real originals of British jazz. It's probably his piano style which puts a lot of people off, but even they can't deny his ability to surround himself fruitfully with

some of the best musicians around. Personally, I find Garrick's approach both enter-

tainment and listenable. He's often dramatic, to be sure, but in his case I don't feel that it's a vice, and his very personal brand of Roman-

ticism makes a pleasant change from the more ascetic qualities of much contemporary music.

"The Heart Is A Lotus" is his fifth album, and its theme uses the opening of a lotus flower in the day and its closing at night as the metaphor for a love affair: beginning, blossoming, and finally dying.

Thus the album begins with quiet beauty, rises through the exultant torrent to a sensuous peak in "Temple Dancer" and thereafter dies away in agony and despair until the final ambiguous emotions of "Grave Song."

Miss Winstone is the star of this, her first album. She is everything that Garrick, Westbrook, and many others say of her: a complete musician who can blend with horns solo with seemingly effortless invention, enunciate a lyric with pure beauty, and who is probably streets ahead of any other British jazz singer. Her interpretation of "Beautiful Thing" is a perfect stark sadness, unsentimental regret perfectly complemented by Garrick's limp piano.

The horns are equally magnificent, particularly the underrated Thomen, who roars on "Blues" in an inimitable style and turns his section of "Temple Dancer" into an exotic number in ten, into a sinuously delightful experience.

Possibly the best jazz moments of the album come in his tenor duet with Rendell on "Torrent," where the very different styles of the two men make a rewarding and highly exciting contrast.

Carr pops up to play nice things all over the place, particularly with a plunger on "Blues," and Philip is featured on "Grave Song," over mournful military drumming. He is a fine soloist, with a meaty, melodic approach, and more should be heard from him.

It must be said that Garrick has entirely succeeded in achieving his aims on this album. Those aims may have been a little lightweight by some standards, but taken as a whole it's a very worthwhile album, with an emotional unity from start to finish. R.W.

**New Baby: It's Had You: River Edge Rock, 1967. (Blue Note 06507)**

**I**HERE is enough good and excellent jazz here, all of the swinging variety, to convince anybody with unplugged mind that the years 1944 to '46 were not lean ones so far as jazz talent is concerned.

Not all the featured men here are top-ranking names. The Hawkins-Webster-Berry school, had not achieved anything like the recognition he deserved by the time he died in '63. By then, he had returned to recording after a long absence.

He blows fine rhapsodic blues on "If I Had You" by his 1944 Swinglet, plays sensitive blues on his own "Blue Harlem" by his quintet of the same year, and is hard-ironed and fierce-swinging on "New Baby" and "Indiana." Among several first-raters in his groups are Duck Clayton, Ram Ramirez, Tiny Grimes and Oscar Pettiford.

Even less famed, and almost as exciting here, is John Hardee—a powerful Texas tenor who again recalls Chu Berry as well as the Hawk. He blows hard and well on "River Edge," a steamy scat performance with good work from pianist Sammy Henskin and guitarist Jimmy Shirley.

The last track by trombonist Benny Morton's All-Stars stars Ben Webster on tenor, complemented by the leader and clarinetist Barney Bigard.

A really interesting album of swing-age small-band jazz is rounded out by a couple of Ellingtonish tracks, "Music Room" and "Sleazebag." They are done with high distinction by Hamilton, Nance, Carney, Henderson Chambers, Otto Hardwick, Jimmy Jones, Pettiford and Sid Catlett M.J.



**DUKE ELLINGTON**

**DUKE ELLINGTON:** "Mary Poppins," "A Spoonful of Sugar," "Chim Chim Chere," "Feed The Bird," "I Go Fly A Kite," "Stay Awake," "I Love To Laugh," "Jolly Holiday," "Sister Sufragette," "The Perfect Nanner," "Step In Time," "The Life I Lead," "Supercalifragilisticexpialidocious" (Vallent VS116). Ellington (piano), Cat Anderson, Mable Woodard, Cecil Williams, Herb Jones (trumpet), Lawrence Brown, Buster Cooper, Chuck Cannon (trombones), Russell Procope, Johnny Hodges, Jimmy Hamilton, Paul

## IKE QUEBEC

**IKE QUEBEC, JIMMY HAMM-TON, JOHN HARDEE, BENNY MORTON:** "Swing Me Swing Me," "Ting-a-Ling-a-Ling," "I'm a Lady," "Blues in My Music Room," "Sleazebag," "I've Found A



**COUNT BASIE** on Friday

**FRIDAY:** 8.3 pm (J) Jazz Unlimited (Friday, Monday, Tuesday, Thursday), 9.10 (J) Mollin Wolf, T Bone Walker, John Mayall 10 pm (M2) Chris Barber, 10.5 (J) Jazz 11.5 (E) Jazz From New York, 11.30 (T) Bobby Troup's Jazztime.

**SATURDAY:** 3.35 pm (H1) David Jazz Magazine, 5.00 (B3) records requests with Steve 11.30 (T) Charlie Mingus, 12.3 am (A1) Jazzscene, 12.05 (J) Jazz.

## radio jazz

**SUNDAY:** 12.15 pm (J) French Danceband, 6.45 (A3) John Smith, Jonah Jones, 7.30 (E) Stan Kenton, 7.32 (D1) Mike Rose, 8. R and D, 8.45 (E) Jazz review, 11.01 (B1 and 2) Best of Jazz on record with Humphrey Lyttelton (B2) stereo at 11.35), 12.05 am (B1 and 2) Jazz with John Frazer.

**MONDAY:** 6.45 pm Julia Felli, 8.5 (J) Jazz Unlimited (Monday, Tuesday, Thursday), 9.15 (A2) Get To Know Jazz, 10.30 (O) Jazz For Europeans, 10.30 (E) Jazz On A Summer's Night, 10.30 (J) Diabland, 10.55 (A3) R and D, 11.02 (D3) Jazz in Britain, 11.15 (A3) Free Jazz, 11.30 (T) Big bands, 12.00 (T) New jazz records.

**TUESDAY:** 5.45 (B3) Jazz Today with Charles Foa, 10.30 (V) Jazz Corner, 10.30 (Z) C and W, 10.30 (O) Jazz Journal, 10.45 (A3) R and D, 11.30 (T) Big bands of the 30s, 12.00 (T) Miles Davis.

**WEDNESDAY:** 7 pm (B1 and 2) Jazz Club, 10.10 (U) Count Basie, 10.30 (O) Jazz Club, 10.30 (J) L.A. 10.45 (O) R and D, 11.50 (O) Herb Alpert, 11.30 (T) Miles Davis.

**THURSDAY:** 10.30 (J) Smol, 10.30 (O) Roy Elton Orch, 11.30 (T) Miles Davis of the 30s, 12.00 (T) Miles Davis.

**KEY TO STATIONS AND WAVELENGTHS IN METRES:** B: France 1-1820, 2-340, 3-400, 4-1000, 5-1500, 6-2000, 7-2500, 8-3000, 9-3500, 10-4000, 11-4500, 12-5000, 13-5500, 14-6000, 15-6500, 16-7000, 17-7500, 18-8000, 19-8500, 20-9000, 21-9500, 22-10000, 23-10500, 24-11000, 25-11500, 26-12000, 27-12500, 28-13000, 29-13500, 30-14000, 31-14500, 32-15000, 33-15500, 34-16000, 35-16500, 36-17000, 37-17500, 38-18000, 39-18500, 40-19000, 41-19500, 42-20000, 43-20500, 44-21000, 45-21500, 46-22000, 47-22500, 48-23000, 49-23500, 50-24000, 51-24500, 52-25000, 53-25500, 54-26000, 55-26500, 56-27000, 57-27500, 58-28000, 59-28500, 60-29000, 61-29500, 62-30000, 63-30500, 64-31000, 65-31500, 66-32000, 67-32500, 68-33000, 69-33500, 70-34000, 71-34500, 72-35000, 73-35500, 74-36000, 75-36500, 76-37000, 77-37500, 78-38000, 79-38500, 80-39000, 81-39500, 82-40000, 83-40500, 84-41000, 85-41500, 86-42000, 87-42500, 88-43000, 89-43500, 90-44000, 91-44500, 92-45000, 93-45500, 94-46000, 95-46500, 96-47000, 97-47500, 98-48000, 99-48500, 100-49000, 101-49500, 102-50000, 103-50500, 104-51000, 105-51500, 106-52000, 107-52500, 108-53000, 109-53500, 110-54000, 111-54500, 112-55000, 113-55500, 114-56000, 115-56500, 116-57000, 117-57500, 118-58000, 119-58500, 120-59000, 121-59500, 122-60000, 123-60500, 124-61000, 125-61500, 126-62000, 127-62500, 128-63000, 129-63500, 130-64000, 131-64500, 132-65000, 133-65500, 134-66000, 135-66500, 136-67000, 137-67500, 138-68000, 139-68500, 140-69000, 141-69500, 142-70000, 143-70500, 144-71000, 145-71500, 146-72000, 147-72500, 148-73000, 149-73500, 150-74000, 151-74500, 152-75000, 153-75500, 154-76000, 155-76500, 156-77000, 157-77500, 158-78000, 159-78500, 160-79000, 161-79500, 162-80000, 163-80500, 164-81000, 165-81500, 166-82000, 167-82500, 168-83000, 169-83500, 170-84000, 171-84500, 172-85000, 173-85500, 174-86000, 175-86500, 176-87000, 177-87500, 178-88000, 179-88500, 180-89000, 181-89500, 182-90000, 183-90500, 184-91000, 185-91500, 186-92000, 187-92500, 188-93000, 189-93500, 190-94000, 191-94500, 192-95000, 193-95500, 194-96000, 195-96500, 196-97000, 197-97500, 198-98000, 199-98500, 200-99000, 201-99500, 202-100000, 203-100500, 204-101000, 205-101500, 206-102000, 207-102500, 208-103000, 209-103500, 210-104000, 211-104500, 212-105000, 213-105500, 214-106000, 215-106500, 216-107000, 217-107500, 218-108000, 219-108500, 220-109000, 221-109500, 222-110000, 223-110500, 224-111000, 225-111500, 226-112000, 227-112500, 228-113000, 229-113500, 230-114000, 231-114500, 232-115000, 233-115500, 234-116000, 235-116500, 236-117000, 237-117500, 238-118000, 239-118500, 240-119000, 241-119500, 242-120000, 243-120500, 244-121000, 245-121500, 246-122000, 247-122500, 248-123000, 249-123500, 250-124000, 251-124500, 252-125000, 253-125500, 254-126000, 255-126500, 256-127000, 257-127500, 258-128000, 259-128500, 260-129000, 261-129500, 262-130000, 263-130500, 264-131000, 265-131500, 266-132000, 267-132500, 268-133000, 269-133500, 270-134000, 271-134500, 272-135000, 273-135500, 274-136000, 275-136500, 276-137000, 277-137500, 278-138000, 279-138500, 280-139000, 281-139500, 282-140000, 283-140500, 284-141000, 285-141500, 286-142000, 287-142500, 288-143000, 289-143500, 290-144000, 291-144500, 292-145000, 293-145500, 294-146000, 295-146500, 296-147000, 297-147500, 298-148000, 299-148500, 300-149000, 301-149500, 302-150000, 303-150500, 304-151000, 305-151500, 306-152000, 307-152500, 308-153000, 309-153500, 310-154000, 311-154500, 312-155000, 313-155500, 314-156000, 315-156500, 316-157000, 317-157500, 318-158000, 319-158500, 320-159000, 321-159500, 322-160000, 323-160500, 324-161000, 325-161500, 326-162000, 327-162500, 328-163000, 329-163500, 330-164000, 331-164500, 332-165000, 333-165500, 334-166000, 335-166500, 336-167000, 337-167500, 338-168000, 339-168500, 340-169000, 341-169500, 342-170000, 343-170500, 344-171000, 345-171500, 346-172000, 347-172500, 348-173000, 349-173500, 350-174000, 351-174500, 352-175000, 353-175500, 354-176000, 355-176500, 356-177000, 357-177500, 358-178000, 359-178500, 360-179000, 361-179500, 362-180000, 363-180500, 364-181000, 365-181500, 366-182000, 367-182500, 368-183000, 369-183500, 370-184000, 371-184500, 372-185000, 373-185500, 374-186000, 375-186500, 376-187000, 377-187500, 378-188000, 379-188500, 380-189000, 381-189500, 382-190000, 383-190500, 384-191000, 385-191500, 386-192000, 387-192500, 388-193000, 389-193500, 390-194000, 391-194500, 392-195000, 393-195500, 394-196000, 395-196500, 396-197000, 397-197500, 398-198000, 399-198500, 400-199000, 401-199500, 402-200000, 403-200500, 404-201000, 405-201500, 406-202000, 407-202500, 408-203000, 409-203500, 410-204000, 411-204500, 412-205000, 413-205500, 414-206000, 415-206500, 416-207000, 417-207500, 418-208000, 419-208500, 420-209000, 421-209500, 422-210000, 423-210500, 424-211000, 425-211500, 426-212000, 427-212500, 428-213000, 429-213500, 430-214000, 431-214500, 432-215000, 433-215500, 434-216000, 435-216500, 436-217000, 437-217500, 438-218000, 439-218500, 440-219000, 441-219500, 442-220000, 443-220500, 444-221000, 445-221500, 446-222000, 447-222500, 448-223000, 449-223500, 450-224000, 451-224500, 452-225000, 453-225500, 454-226000, 455-226500, 456-227000, 457-227500, 458-228000, 459-228500, 460-229000, 461-229500, 462-230000, 463-230500, 464-231000, 465-231500, 466-232000, 467-232500, 468-233000, 469-233500, 470-234000, 471-234500, 472-235000, 473-235500, 474-236000, 475-236500, 476-237000, 477-237500, 478-238000, 479-238500, 480-239000, 481-239500, 482-240000, 483-240500, 484-241000, 485-241500, 486-242000, 487-242500, 488-243000, 489-243500, 490-244000, 491-244500, 492-245000, 493-245500, 494-246000, 495-246500, 496-247000, 497-247500, 498-248000, 499-248500, 500-249000, 501-249500, 502-250000, 503-250500, 504-251000, 505-251500, 506-252000, 507-252500, 508-253000, 509-253500, 510-254000, 511-254500, 512-255000, 513-255500, 514-256000, 515-256500, 516-257000, 517-257500, 518-258000, 519-258500, 520-259000, 521-259500, 522-260000, 523-260500, 524-261000, 525-261500, 526-262000, 527-262500, 528-263000, 529-263500, 530-264000, 531-264500, 532-265000, 533-265500, 534-266000, 535-266500, 536-267000, 537-267500, 538-268000, 539-268500, 540-269000, 541-269500, 542-270000, 543-270500, 544-271000, 545-271500, 546-272000, 547-272500, 548-273000, 549-273500, 550-274000, 551-274500, 552-275000, 553-275500, 554-276000, 555-276500, 556-277000, 557-277500, 558-278000, 559-278500, 560-279000, 561-279500, 562-280000, 563-280500, 564-281000, 565-281500, 566-282000, 567-282500, 568-283000, 569-283500, 570-284000, 571-284500, 572-285000, 573-285500, 574-286000, 575-286500, 576-287000, 577-287500, 578-288000, 579-288500, 580-289000, 581-289500, 582-290000, 583-290500, 584-291000, 585-291500, 586-292000, 587-292500, 588-293000, 589-293500, 590-294000, 591-294500, 592-295000, 593-295500, 594-296000, 595-296500, 596-297000, 597-297500, 598-298000, 599-298500, 600-299000, 601-299500, 602-300000, 603-300500, 604-301000, 605-301500, 606-302000, 607-302500, 608-303000, 609-303500, 610-304000, 611-304500, 612-305000, 613-305500, 614-306000, 615-306500, 616-307000, 617-307500, 618-308000, 619-308500, 620-309000, 621-309500, 622-310000, 623-310500, 624-311000, 625-311500, 626-312000, 627-312500, 628-313000, 629-313500, 630-314000, 631-314500, 632-315000, 633-315500, 634-316000, 635-316500, 636-317000, 637-317500, 638-318000, 639-318500, 640-319000, 641-319500, 642-320000, 643-320500, 644-321000, 645-321500, 646-322000, 647-322500, 648-323000, 649-323500, 650-324000, 651-324500, 652-325000, 653-325500, 654-326000, 655-326500, 656-327000, 657-327500, 658-328000, 659-328500, 660-329000, 661-329500, 662-330000, 663-330500, 664-331000, 665-331500, 666-332000, 667-332500, 668-333000, 669-333500, 670-334000, 671-334500, 672-335000, 673-335500, 674-336000, 675-336500, 676-337000, 677-337500, 678-338000, 679-338500, 680-339000, 681-339500, 682-340000, 683-340500, 684-341000, 685-341500, 686-342000, 687-342500, 688-343000, 689-343500, 690-344000, 691-344500, 692-345000, 693-345500, 694-346000, 695-346500, 696-347000, 697-347500, 698-348000, 699-348500, 700-349000, 701-349500, 702-350000, 703-350500, 704-351000, 705-351500, 706-352000, 707-352500, 708-353000, 709-353500, 710-354000, 711-354500, 712-355000, 713-355500, 714-356000, 715-356500, 716-357000, 717-357500, 718-358000, 719-358500, 720-359000, 721-359500, 722-360000, 723-360500, 724-361000, 725-361500, 726-362000, 727-362500, 728-363000, 729-363500, 730-364000, 731-364500, 732-365000, 733-365500, 734-366000, 735-366500, 736-367000, 737-367500, 738-368000, 739-368500, 740-369000, 741-369500, 742-370000, 743-370500, 744-371





# BATH FESTIVAL

OF

# BLUES & PROGRESSIVE MUSIC '70

BATH & WEST SHOWGROUND. SHEPTON MALLET.

SATURDAY 27th. JUNE    SUNDAY 28th. JUNE    TICKETS

CANNED HEAT  
JOHN MAYALL  
STEPHENWOLF  
PINK FLOYD  
JOHNNY WINTER  
IT'S A BEAUTIFUL DAY  
FAIRPORT CONVENTION  
COLOSSEUM  
KEEF HARTLEY BAND  
MAYNARD FERGUSON BIG BAND  
CONTINUITY BY JOHN PEEL AND

LED ZEPPELIN  
JEFFERSON AIRPLANE  
FRANK ZAPPA AND  
THE MOTHERS OF INVENTION  
MOODY BLUES  
BYRDS  
FLOCK  
SANTANA  
DR. JOHN THE NIGHT TRIPPER  
COUNTRY JOE  
HOT TUNA  
MIKE RAVEN

WEEKEND IN ADVANCE.....50/-  
WEEKEND ON DAY.....55/-  
SUNDAY ONLY IN ADVANCE.....35/-  
SUNDAY ONLY ON DAY.....40/-

TICKETS AND ADDITIONAL  
INFORMATION AVAILABLE  
BY POST FROM  
BATH FESTIVAL BOX OFFICE  
LINLEY HOUSE  
1 PIERREPONT STREET,  
BATH (S.A.E.)

A FREDERICK BANGSTER PRESENTATION

**TICKETS OBTAINABLE FROM:**

**BATH**  
BATH FESTIVAL BOX OFFICE, Linley House, 1 Pierrepont St., Bath

**BARNSTAPLE**  
NICKLIN & SONS, The Square, Barnstaple

**BIRMINGHAM**  
THE DISCREET, B26 Hurst St., Birmingham 5  
CIVIC RADIO, c/o Murdoch's, 135 Corporation St., Birmingham 4

**BOURNEMOUTH**  
MINNIS LTD., Puckle Rd., & AUSTIN REEDS, Westover Rd., Bournemouth

**BRIGHTON**  
BREDON'S BOOKSHOP, 3 Bartholomew's, Brighton

**BRISTOL**  
THE COLSTON HALL, Bristol 1

**CAMBRIDGE**  
MILLER'S MUSIC CENTRE LTD., Sydney St., Cambridge

**CARDIFF**  
WELSH SPORTS SHOP, Dwyer St., Cardiff

**COVENTRY**  
M. PAINE LTD., 14 Fairfax Rd., Coventry

**EDINBURGH**  
EDINBURGH BOOKSHOP, 37 George St., Edinburgh

**EXETER**  
MINNIS LTD., 19 Park St., Exeter

**GLOUCESTER**  
DON MARBLE, Gloucester

**IPSWICH**  
IPSWICH MUSIC CENTRE, 16 Queen St., Ipswich

**LEAMINGTON SPA**  
INFORMATION BUREAU, Leamington Spa

**LEEDS**  
LEICESTER  
LONDON

R. BARKER & CO LTD, 91 The Meadow, Leeds  
DALTON & SONS LTD., 76 Granby St., Leicester  
ONE STOP RECORDS, 97 Dean St., W.1  
SONO RECORDS —  
64 Victoria St., S.W.1  
76 Cheapside, E.C.2  
102 Golders Green Rd., N.W.11  
7 Ludgate Hill, E.C.2  
160 London Wall, E.C.2  
11 King St., Macclesfield  
280 Station Rd., Harrow  
119 Queensway, W.2  
125 King's Rd., Chelsea, S.W.3  
421 High Rd., Wembley  
ONE STOP RECORDS, 13 Gateway House, Piccadilly Stn., A9

**MANCHESTER**  
NEWBURY  
NEWPORT

P. A. BAKER LTD, 47 North Brook St., Newbury  
H.W. (MUSIC CENTRE) LTD., 9 Skinner St., Newport

**NOTTINGHAM**  
OXFORD  
PLYMOUTH  
PORTSMOUTH  
READING  
RICHMOND  
SALISBURY  
SHEWSEBURY  
SOUTHAMPTON  
SWANSEA  
SWINDON  
TAUNTON  
WETMOUTH  
WINCHESTER  
WORCESTER

CLEMENT PLANOS LTD., 21/23 Derby Rd., Nottingham  
RUSSELL ACOTT LTD., 124 High St., Oxford  
PETER RUSSELL LTD., 74 Market Place, Plymouth  
MINNIS LTD., 67 Osborne Rd., Southsea, Portsmouth  
HOCKEY LTD., 153 Friar St., Reading  
ONE STOP RECORDS, 2 The Square, Richmond, Surrey  
TED HARDY, 34b Malford St., Salisbury  
THE INFORMATION BUREAU, Shrewsbury  
138 Above Bar, Southampton  
PICTON MUSIC LTD., 12/13 Picton Parade, Swansea  
THE MUSIC SHOP, 99 Commercial Rd., Swindon  
JENNIS LTD., 14 Bridge St., Taunton  
BLES BROS., 84 St. Thomas St., Weymouth  
WIRTWAMS, 70 High St., Winchester  
WORCESTER MUSIC CENTRE, Russell and Dorell, High St., Worcester  
MINNIS LTD., 9 Clomwell Wall, Yeovil  
GOUGH & DAVEY LTD., Clarendon St., York

# SERENADE



an incredible new single from the WALLACE COLLECTION on Parlophone R5844. Taken from their current album



WALLACE COLLECTION  
Parlophone PCS 7099

EMI Records (The Gramophone Co. Ltd.)  
E.M.I. House, 20 Manchester Square, London W1A 1ES



# FOLK FORUM

## THURSDAY

AT FOR ISLINGTON GREEN #1  
**JEREMY TAYLOR**  
Half price before 8.15

**BLACK BULL**, High Road, N30  
JUG TRUSTS!  
**CRUMBLING BARWAGON**

**FOLK CENTRE HAMMERSMITH**  
COME ALL YE WITH YOUR  
HOSTS ROD HAMILTON, DON  
SHEPHERD, LES WARDHOOD AND  
THE HAMMERSFOLK

**MELIUS MACS HEAD**, North  
Street, Clapham  
**OPEN NIGHT**

**MARIA GREY COLLEGE**,  
St Margaret's Road, E Twicken-  
ham

**PAUL BRETT'S SAGE**  
PLUS MARC BRIERLEY & MIKE  
SILVER.

**MIDDLESEX FOLK CLUB**  
Houses

**THE TIPPEN FAMILY**

**DIZ DISLEY**

**SHAKESPEARE'S HEAD**, Carnaby  
Street, E.1.6.1

**BOB BASSETT**  
**PAUL McNEILL**  
**THE ROMANY**

Come early. Food available.

**"THE ALAMO"** C/W Queens  
Head, nr. London's Country Pub,  
Opp Turnpike Lane Station

**TROUBADOUR**, 8 p.m. onwards  
COME ALL YE WITH  
**LUCILLE BLAKE**

**WHITE BEAR**, Kingsley Road,  
Ilford

**ALISTAIR ANDERSON &**  
**CRANAK PERT**

## FRIDAY

AT COSMOS, 49 Greek St., 7.30.  
11 p.m.

**STRANGELY STRANGE**

Surry, Mike was ill last time.

**DIZ DISLEY**  
General Haverhill, Ilford

**GREAT YARMOUTH SHIP INN**  
Residents: ANN BRIGGS and JOHN  
MIE NOTHMAN plus the Rock  
Lion Singers

**FOLK SONG**  
**'70**

Monday, June 8th, 8 p.m.

**TOM PAXTON**  
**DAVE & TONI ARTHUR**  
**BRIDGET ST. JOHN**  
**SHIRLEY COLLINS**

AND  
**MARIA FARANTOURI**  
(GREEK FOLK SINGER)

**ROYAL FESTIVAL HALL**  
(GREEK FOLK SINGER)  
Obtainable from Hall usual  
Agencies and  
British Peace Committee  
84 Cleverton St., London, S.W.1

## FRIDAY cont.

**LONDON SONGS**  
Railway Tavern, Angel Lane  
Stratford, E13 7.45 pm

**NORWICH JUNE 19**  
FULL DETAILS NEXT WEEK.

**WARE COLLEGE**, Scott's Rd.  
Ware, Herts.

**JOHN MARTYN**

**JOHN JAMES**

**JOHN FOOT**  
8 pm IN CONCERT.

**WHITE LION**, Egham

**PINEWOOD VALLEY BOYS**

## SATURDAY

**ANGLERS, TEODINGTON:**

**ANDY FERNBACH**

AT COSMOS, 49 Greek St., 7.30.  
11 p.m.

**BRIDGET ST JOHN**

**JOHN JAMES**

**MARC BRIERLEY**

plus many guests.

AT THE CELLAR, Cecil Sharp  
House, Camden Town, 8 pm.

**COME ALL YE, THE LEGACY.**

AT THE **MANDRACA CLUB**  
HEARD ST, SMO, W.1

**DIZ DISLEY**

**BRIXTON BERT**

"ACQUANTE SHOE REPAIRERS"  
8.30/11.20. JAZZ, 12 o'clock to  
1.30 am) BAR.

**BOB DAVENPORT**

AT THE STAIRHEAD, Metropolitan  
Tavern, Farringdon Rd/Clerken-  
well Road.

**DR MOODS** at Home, The  
Glaoucester, King William Walk,  
Greenwich, SE18. The Southern  
Romblers visit.

**MALCOLM PRICE.**

"FOUR CASTLE, CASTLE, Fairfield  
West, Kingston. Every Saturday  
and Tuesday.

**NORWICH JUNE 20**

FULL DETAILS NEXT WEEK.

Martin Winsor-Redd Sullivan present

**FOLK CONCERT**

with  
**NOEL MURPHY & SHAGGIS**

**THE NORTHERN FRONT**

**TUDOR LODGE**

**MUDGE AND CLUTTERBUCK**  
and surprise guests

**FRIDAY, June 5th, 8-12 pm.**

**Cecil Sharp House**

2 Regents Park Road, Camden Town,  
N.W.1

Admission 10/- Buffet and Bar

## STEFAN GROSSMAN

will be touring BRITAIN  
JUNE 12-28

For enquiries: Julia Creevy  
01-229 5714/8

## SATURDAY cont.

THE LCS PRESENTS THE  
**SINGERS CLUB AT UNITY**  
THEATRE (11 Goldington Street,  
London, NW1), London, Coopera-  
tive Society's Golden Year. PRO-  
TEST and WORKING CLASS  
SONGS with the CRITICS GROUP.  
(Tickets from LCS Education  
Dept. Members 4s; non-members  
7s).

**THE PRELERS**, Kings Store,  
Widgate Street (off Middlesex  
Street), near Liverpool Street  
Station FROM IRELAND

**AL O'DONNELL**

**PLUS GUESTS**

**TROUBADOUR**, 10.30, 265 Old  
Brompton Road

**NOEL MURPHY &**  
**SHAGGIS**

## SUNDAY

**BOUNDS GREEN FOLK CLUB**,  
Springfield Paza Tavern, Bouda  
Green Road, N11.

**TONY ROSE**

Residents

**CROYDON COME ALL YE**

**BLUE ANCHOR, S. CROYDON**

**COME ALL YE**

Singers get in free.

**JOE STEAD, TOWER HOTEL**  
(opposite Walthamstow Central)

**NORWICH JUNE 21**

FULL DETAILS NEXT WEEK.

**OPENING NIGHT**

**LET IT ALL HANG OUT WITH**

**JUGULAR VEIN**

**MACS HEAD**, York Road Batter-  
sea

**RAILWAY HOTEL DARTFORD**

**SIMON & STEVE**

Residents: **CRAYFOLK.**

**ST MARTIN-IN-THE-FIELDS**  
Derek Street, 8.30 pm

**CRYPT FOLK CLUB**

Liquid Light by  
**RON HENDERSON**

**THE EXILES**

**PADDY HUZZEY**  
Folk Service 2.30 pm. **VEVA**  
**JOHNSON.**

**FINAL BRITISH TOUR BY THE GREAT**

**SON HOUSE**

JUNE 26th and FRI, JULY 10th

only London Concert Appearances at

**ST. PANCRAS TOWN HALL**  
Euston Road, N.W.1

Supporting artists include:

**DUSTER BENNETT, JO-ANN KELLY**

**CUMAX CHICAGO BLUES BAND**

**DUFFY POWIS**

Tickets at 22/-, 16/-, 10/- from the H.B.F.,  
3 Equestrian House, 11c Shaftesbury Avenue,  
London, W.1

Cheques, P.O. etc., issued and made  
payable to the National Blues Federation,  
Tel: 01-437 9183

**STRANGE FRUIT**

**CONTEMPORARY**

**BLUES/JUG/FOLK DUO**

seeks work

9th July - 31st August

**RING 0242 29070**

## SUNDAY cont.

**TROUBADOUR**, 9.30.  
"COME ALL YE"

## MONDAY

AT THE BRIDGE HOUSE, Ele-  
phant & Castle  
**RUSSELL QUAY'S**  
**CITY RAMBLERS**

**CLANFOLK** Margate of Clax  
Ricardo, Southwick Street, Pad-  
dington **BARRY SMITH'S PUP-**  
**PETS** Plus George Harrison

**"MINOTAUR MACS HEAD**,  
North Street, Clapham

**TOWNSEND & CLARK**

**ORPINGTONFOLK**, Royal Oak,  
Green Street Green

**JEREMY TAYLOR**

Ilave Plane, Brian Cole

**PUNNEY "HALF-MOON"** Lower  
Richmond Road. **MONSTER NIGHT**  
WITH

**AUNGIER/LOCKRAN**

**DANNO SHAFT**

Silver-Moses Diz Disley, Shalagh  
MacDonald Dave Waite and  
Marian Segal John James.

## TUESDAY

**COUNTRY & WESTERN**

**EDDY EDWARDS**

+ **THE ALAMO**

Queens Head, Harringay, opp  
Turnpike Lane Station.

**CALA NIGHT**

**THREE HORSESHOES FOLK**  
CLUB, Heath Street, near Ham-  
picote, Ilford, presents

**TINKERS**

**JEREMY TAYLOR, MAUREEN**  
**KENNEDY-MARTIN TRIO, DANA**  
**SCOTT and your hosts THE**  
**EXILES.**

**THE NELSON**, Merion Hill  
Street, South Wimbledon Tube.

**ANDY ANDREWS**

Hosts: Brian Bert, George  
Greenaway.

**TOM PAXTON**

Assembly Hall, Tunbridge Wells,  
June 2, Bookings TW 3663.

## WEDNESDAY

**CROYDON FOLKSONG CLUB**  
Waddon Hotel, Stafford Road

**LEON ROSSELSON**

and Jenny's 21st.

**CRYPT**, 245, Lancaster Road,  
W.11 (Tubic Laobroko Garage).

**STRANGELY STRANGE**  
8 pm, 2/6.

**NEW HOLY GROUND**, Royal  
Oak, 98 Bishopsgate Road, Daywater,  
W.8. **RONNIE CAIRNDEUFF** pre-  
sents.

**IAN RUSSEL**

**SURBITON ASSEMBLY ROOMS.**  
**DEREK SARGEANT FOLK TRIO.**  
**DAVE WAITE & MARIAN SEGAL.**

**WEDNESDAY FOLK NIGHT.**  
Panicles Club & Restaurant,  
London Road, Bagshot, Surrey.

# FOCUS ON FOLK

## Rudyard work from Pete...



PETE BELLAMY: setting Kipling to music.

IT'S SEVEN and a half months since the break up of the Young Tradition but Peter Bellamy, the group's excellent vocalist, has already carved out a solo opening which has brought him two albums for release within a short while of each other.

for three tracks; in fact the whole thing is very satisfactory."

### Better

Pete Bellamy is delighted with the way his solo career has got off the ground. "It's gone much better than expected; I had three recorded solo albums at the time of the YT so I had a lot of material piled up.

Copper. It was my brain-child to put together a series of volumes by the Coppers, and Bill Leader hopes to have some stuff on the market by Christmas. It should be one of the most valuable collections of all time, and it came about when I realised that less than a quarter of their songs are available in any form at all.

### Aware

"As for the future, I'm possibly going to record a non-serious rock 'n' roll album with Barry Dransfield. I feel I must be established as a solo artist, although I'm painfully aware that audiences know who I am, and start drawing comparisons. Still, it helps me to get gigs too, and I feel I come out well in the comparison."

### Wealth

In fact the first LP, entitled "The Fox Jumps Over The Parson's Gate, after a childhood story-book, is already in the shops and features a wealth of material collected by Norfolk's Harry Cox and Sam Lerner, and songs of the Copper family from Rottingden in Sussex. Peter is fortunate in having his performance augmented by Chris Birch, his brother in law, who adds the bass parts, and Barry Dransfield, a fine fiddler.

### Poems

But by far the more interesting is the Argo album, which is due out in September and contains a collection of Kipling poems to which Bellamy has added the tunes. It is interesting not only for its novelty value, but also because it shows a slight digression in policy for Pete Bellamy, who broke up the Young Tradition largely because the group were going off the traditional lines.

"I felt that the time had come to end the YT, but that doesn't mean I wasn't worried about the outcome. I felt that the group had started to go in directions which weren't English traditional music, and I felt in order to go on following the hard line," he said.

### Direction

"The Topic album represents the hard core of what I'm doing but the Argo LP is a totally new direction for me.

"It's also a major step as I've never composed tunes before. All the poems are taken from two of Kipling's books, Puck Of Pook's Hill and Rewards And Fairies. The idea came to me after reading Puck for the umpteenth time, when I suddenly realised how consciously they'd been written in the folk tradition.

### Crying

"They were just crying out for tunes, so I wrote one on the spot and a further nine inside twenty-four hours. A couple more just fitted traditional tunes so perfectly that I used them, and I decided to revive the Young Tradition

### MELODY MAKER CLASSIFIED ADVERTISEMENTS

UNDER FOLK FORUM & CLUB CALENDAR HEADINGS SAMPLE OF COST AND TYPE SIZES AVAILABLE

6pt run on	1/6 per word. Any words required in black
PLEASE NOTE: All advertisements whether DISPLAY OR CLASSIFIED must be prepaid. Cheques and P.O.s should be made out to MELODY MAKER, 161-166 Fleet Street London E.C.4.	words are charged at 2/- per word except first two which start the advert
6pt bold caps centred	7/6 per line, this applies if words are centred in the column.
CRESCENDO HOTEL, SIOGUP	Approx 24 letters and spaces to the line
10pt bold caps	15/- per line
REGENCY	Approx 17 letters and spaces to the line
12pt condensed	17/6 per line.
CAPTAIN SILVER	Approx 18 letters and spaces to the line
14pt condensed	Approx 16 letters and spaces to the line
JANIS CHAPMANN	£1.00 per line
14pt bold caps	Approx 12 letters and spaces to the line
HARRY GOLDE	
18pt condensed	Approx. 12 letters and spaces to the line.
ALAN SIMPSON	£1.50 per line
18pt bold caps	Approx 9 letters and spaces to the line
JOHNSON R.	
30pt condensed	£2.00 per line
FLAMENCO	Approx. 8 letters and spaces to the line

ALL CLASSIFIED ADVERTISING MUST BE PREPAID



# 1970 FEATURES

Coming Shortly

## WOODWIND•BUDGET LP'S LOUIS ARMSTRONG BIRTHDAY FEATURE FOLK MUSIC IN BRITAIN TODAY ACOUSTIC GUITARS

For details, contact: Advertisement Manager, Melody Maker, 161-166 Fleet St., London, E.C.4. Telephone: 01-353 5011



# CLUB CALENDAR

## THURSDAY

**ALBION LOUIS MOHOLO** Band  
Nine's Head Fulham Broadway.

**BELLINGHAM**, King Alfred, Southend Lane.

**MAX COLLIE**  
Stumping Jazz. Bar to midnight.

**MOUNDS CLUB**, Green Man, Plashet Grove, Eastham.

**BLUE VAPOR**  
GROMIT Lights, Sounds, June 4.  
CUTSIE'S TRUCKS, June 11.  
CLARK HUTCHINSON.

**THORPE SCHOOL**  
**ALMA MATER**  
TIME OUT Jazz quintet, Bed Lion, Heston Rd. Mids. Free.

"WHITTINGTON", PINNER.  
RUSSELL WICKHAM JAZZ BAND.

## FRIDAY

**ALBION JOHN TAYLOR** Trio  
with **MORNA WINSTONE JOHN HENRY**, London Musical Club, 21 Holland Park.

**BLUES LOFT**  
NAC'S HEAD, HIGH WYCOMBE  
**FORMERLY FAT HARRY**

**KINGSTON POLY** Knights  
Upon Thane  
**TONY CRERAR**  
(Mimic Artist)

**HAWKWIND**  
9 p.m.

NOTE CHANGE OF ADDRESS  
**CHEZ CLUB**  
**GREYHOUND**

LEA BRIDGE RD, WALTHAMSTOW  
SITUATED NEXT TO  
LEA BRIDGE ROAD STATION

**ZOOT**  
**MONEY**

Next Friday, MIGHTY BABY.

**OSTERLEY JAZZ CLUB** Open  
to MIGHTY BARRY MARTYNS  
RAGTIME BAND. Interval Harry  
Miller Band

**PADDINGTON**, Windsor Castle,  
Harrow Rd.

**MAX COLLIE**  
Stumping Jazz

**PEANUTS 213**, Dinopopato,  
LOUIS MOHOLO GROUP

**WALTON CARNIVAL**  
**ALMA MATER**

## SATURDAY

**ALEX SALISBURY**  
New Street.

**"KEEF HARTLEY"**

**JAZZ AT THE STAR, CROYDON**  
**DEZ HOCKING**  
AND HIS JAZZ BAND

**ROCKIN' SHOP**  
NAC'S HEAD, HIGH WYCOMBE  
ROCK AND ROLLING PARTY  
MAGIC ROCK BAND

**THE PIED DULL**, Angel, Isling-  
ton

**THE MIGHTY**  
**!THOR!**  
Heavy rock.

**TOFTS**  
**ALMA MATER**

**TOFTS FOLKESTONE**  
**ALMA MATER**

**WALTHAMSTOW**  
ASSEMBLY HALL  
SEE DISPLAY AD

## SUNDAY

**BLACKBOTTOM STOMPERS**  
Riverboat Shuffle, Windsor

**BLACK PRINCE HOTEL**, Dealey,  
Kent From USA

**THE INVITATIONS**  
Formerly  
THE ORIGINAL DRIFTERS

**BOTTLENECK**  
BLUES CLUB  
Railway Tavern Angel Lane,  
E.15.

**SKIN ALLEY**  
PLUS DUTCH HENRY BROWN

**COOKS JAZZ CLUB**  
THE RED LION, LEYTONSTONE.  
MAX COLLIES RHYTHM ACES.

**GROOVESVILLE**  
WAKE ARMS, EPPING (A11)

**Free!**  
Members 10s; Guests 12s  
NEXT SUNDAY  
**!BLACK SABBATH!**

**KINGS HEAD, MERTON**, 7 p.m.

**!PLASMA!**

## SUNDAY cont.

**LEYTONSTONE**, Bed Lion, High  
Rd

**MAX COLLIE**  
Stumping Jazz

**THE DOWNCAST CLUB**, Rain-  
bow Room, Manor House, N.16  
(opp. Tube)

**TONY COE**  
with  
COLIN FUDROOK TRIO  
LES CONDON QUINTET

**MONDAY**

**AT PLOUGH, STOCKWELL, SW9**  
**HUMPHREY LITTLETON**

**BLACK PRINCE HOTEL**, Dealey,  
Kent. DOB WALLIS.

**ROCK N' ROLL**  
AT KINGS ARMS, WOOD GREEN

**HOUSESHAKERS**  
SEE DISPLAY AD, PAGE 28

**THE ORIGINAL EAST SIDE**  
STOMPERS, Brewery Tap, Berk-  
ing, near station

## TUESDAY

"GEORGE", MORDEN, Austra-  
lia's famous RED ONIONS.

**MANOR HOUSE** (Manor House  
Tubes)

**MAX COLLIE**  
Stumping Jazz. Bar to midnight

**ORGAN JAZZ** at the Elm Tree,  
New Heston Road, Heston, with  
Phil Rhodes (Blammond), Kyle  
Emms (Trumpet), and guests  
Free. Good Beer

## WEDNESDAY

**BLACKBOTTOM STOMPERS**  
Green Man, Blackheath

**DR STRANGELY STRANGE** See  
Folk Forum

**GUN TAVERN**, Croydon.  
**JO-ANN KELLY**  
STACKHOUSE

**1001 CLUB**  
100 OXFORD ST.  
W.1  
7.30 till late

Thursday, May 28th  
**LOUIS MOHOLO**  
& THE SPEAR

Friday, May 29th - 7.30 to 1 a.m.  
**MR. ACKER BILK & THE**  
**PARAMOUNT JAZZ BAND**  
**CHEZ OMBESTERMAN'S JAZZ BAND**

American Blues Singer and Pianist  
Saturday, May 30th  
**CHAMPION JACK DUPREE**  
**SPENCER'S WASHBOARD KINGS**

Sunday, May 31st  
**BILL NILE'S**  
**GOODTIME BAND**

Monday, June 1st  
**KEN TERROADE SIX**  
**FRANK TOMS BAND**

Tuesday, June 2nd  
Pop Special  
**CLARK-HUTCHINSON**

Wednesday, June 3rd  
**BARRY MARTYNS**  
**RAGTIME BAND**

Thursday, June 4th  
**MAYNARD FERGUSON**  
**BIG BAND**

FULLY LICENSED BAR and RESTAURANT  
REDUCED RATES FOR STUDENT MEMBERS  
Full details of the Club from the Secretary  
100 Club, 100 Oxford Street, W.1  
Club Telephone No.: 01-438 0933

**EEL PIE** ISLAND TWICEANNAH  
MARC NEWTON PROMOTIONS presents!

**THIRD EAR**  
BAND  
Fri. May 29  
Sat. May 30  
Savoy Brown  
with WHITE LIGHTNING

**TORRINGTON**  
HIGH ROAD, NORTH FINCHLEY  
Tel. 445 4710

Thursday, May 28th  
**BOB DOWNES'**  
**OPEN MUSIC**  
with RAY RUSSELL

Next Thurs Keith Tippett Band

Sunday, May 31st  
**GRAHAM COLLIER**  
**MUSIC**  
featuring HAROLD BECKETT &  
ALAN WAKEMAN

**PHOENIX**  
CANNON SQUARE, W.1

**MICHAEL GARRICK**  
**SEXTET**  
Featuring: JIM CARR,  
MORNA WHITINGS & ART THAMAN

MORNING JAZZ PRODUCTIONS 01-437 6100

**STUDIO 51**  
51 COLVER CLUB  
10/11 St. Newport Street  
near Leicester Square

Saturday, May 30th, 7.30 p.m.  
**KEN COLYER'S**  
**JAZZMEN**

Sunday, May 31st, 3.6 p.m.  
**BRETT MARVIN**  
& **THE THUNDERBOLTS**  
with DAVE ELLIS

**THAMES HOTEL**  
HAMPTON COURT, MIDDLESEX  
Friday, May 29th

**KEN COLYER'S**  
**JAZZMEN**

Saturday, May 30th  
**MAX COLLIE'S**  
**RHYTHM ACES**

**BULL'S HEAD**  
BARNES BRIDGE, PRO 5241

Resident Trio  
**TONY LEE**  
**TONY MANN, TONY ARCHER**

Tuesday, Wednesday and Thursday  
Resident Rhythm Section  
**BILL LE SAGE TRIO**

Fri., Sat. and Sun., Lunchtime & Evening

Thurs., 29th May  
Fri., 29th May  
Sat., 30th May  
Lunchtime  
Evening

Sun., 31st May  
Lunchtime & Evening  
Mon., 1st June  
Tues., 2nd June  
Wed., 3rd June  
Thurs., 4th June

**MARK MURPHY**  
**DANNY MOSS**

**TONY LEE ON PIANO**  
**TONY COE**

**KATHY STOBART**  
LONDON JAZZ 4

**LEW HOOPER**  
**BOB BURNS**  
**KATHY STOBART**

**FOX ON THE HILL** DENMARK HILL  
S.E.5

Wednesday, June 3rd, 8.00

**BRONCO**

Bob Stevens D.J.  
Licensed Bars - S.U. Cards  
Next Wed. - Black Sabbath

**FOX AT GREYHOUND** Park Lane  
CROYDON

Sunday, May 31st 7.30 p.m.

The Controversial  
**BLACK WIDOW**

Bob Stevens D.J.  
Licensed Bars - Lights & Sounds - S.U. Cards  
Next week: Tyrannosaurus Rex

Radio 1's Jazz Star  
**ALAN ELSDON**  
and all Jazz and Pop Artists  
for any function

J. E. Ents., 29 Dorchestor Rd.  
Northall, Middx.  
01-422 1055

**HOPBINE** (Next N. Wembley Stn.)  
Tuesday, June 2nd

**BILL LE SAGE**  
with  
**TOMMY WHITTLE**  
Quartet

**JAZZ CENTRE SOCIETY**  
3 Legmont House  
116 Shaftesbury Ave., W.1. 734 2064

Monday, June 1 100 CLUB

**KEN TERROADE**  
**BAND**

**FRANK TOMS SEPTET**

Sunday, May 31  
**ASH TREE GILLINGHAM**  
**LONDON**  
**JAZZ FOUR**

**COUNTRY CLUB** 310e HAVERSTOCK HILL, N.W.3  
(Opp. Balzac Park, Oxden)

**HEAVY JELLY**

plus AMAZING GRACE Next Friday J. J. JACKSON'S DILEMMA

Sunday, May 31st Tuesday, June 2nd

**ROBERT WYATT**  
and FRIENDS

**AQUILA**  
plus HIGH BROOMS  
Next Tuesday DADDY LONGLEGS

# marquee

90 Wardour St., W.1 01-437 2375

Thursday, May 28th (7.30-11.00)  
\* **CARAVAN**  
\* **SPRING FEVER**

Friday, May 29th (7.30-11.00)  
\* **THE CRAZY**  
**WORLD OF**  
**ARTHUR BROWN**

\* **PACIFIC DRIFT**  
Saturday, May 30th (7.45 midnight)  
W. Discs/Dance Night

**TANGERINE PEEL**  
\* **D.J. BOB HARRIS**  
Sunday, May 31st (7.30-11.00)

\* **DADDY LONGLEGS**  
ALAN HULL-BRETHREN  
ROGER SPEAR'S MAGIC  
KINETIC WARDROBE

**10th NATIONAL Jazz, Blues and Pop Festival**  
6th - 9th AUGUST

MARQUEE SUNDAY SPECIALS by STRATTON-SMITH  
plus ALAN HULL-  
BRETHREN

May 31st  
June 7th  
Direct from the USA  
Doors open 7.30 p.m. Members & S.U. Cards 8/ Non-members 8/

**DADDY LONGLEGS** plus ALAN HULL-  
BRETHREN  
**RAVEN** plus ALAN HULL-BRETHREN

**MOTHERS** High St. Erdington B'ham.

Saturday, May 30th  
**ELTON JOHN**  
+ **WARM DUST**

Sunday, May 31st  
**SAVOY BROWN**  
+ **FIRST LIGHTS**

Wednesday, June 3rd  
**XHOL**

Thursday, May 28th, Birmingham Town Hall  
**ROY HARPER**  
IN CONCERT

**THE Friday STAR HOTEL** \* **W. CROYDON**  
296 London Road, Broad Green

Friday, May 29th  
**SKIN ALLEY**  
& **SWARBS**

NEXT FRIDAY CLIMAX CHICAGO BLUES BAND

**VILLAGE** Roundhouse, Lodge Ave., Dagenham  
Fri. May 30th

**HIGH TIDE** TUPELO  
Licensed Bars - Doors open 7.30 p.m.

**KING'S HEAD** Market Place, Romford  
Fri. May 30th

**QUINTESSENCE** MELLOW CLIMAX

The **TEMPLE** 33/37 Wardour St.,  
London W.1.  
Enquiries: 734 9466

FRI. MAY 29th **ALL-NIGHTER, 9 p.m.-6 a.m., 12/6**

**IDLE RACE**  
COMUS • MOTHERS DEAD FACE

Next Friday: Mighty Baby  
MYSTIC SOUNDS - JERRY FLOYD

SAT. MAY 30th **ALL-NIGHTER, 9 p.m.-6 a.m.**

**ATOMIC ROOSTER**  
AZLAN • POPPA BEN HOOK

Next Saturday: Wildmouth  
MYSTIC SOUNDS - JERRY ROYD PALE GREEN LIMOUSINE LIGHT SHOW  
Enquiries: 734 9466

**ronnie scott's** 47 Frith St London W.1  
437-4752/4239  
Licensed until 3 a.m.

Now appearing till May 30th

**JOE HENDERSON &**  
**Miss RHODA SCOTT**

Commencing June 1st for 2 weeks  
**LEON THOMAS**  
**NUCLEUS**

**upstairs** AT RONNIES

Thursday, May 28th **FLARE**  
Friday, May 29th **GASS**  
Saturday, May 30th **GASS**

Monday, June 1st **MORSE**  
Tuesday, June 2nd **AFFINITY**  
Wednesday, June 3rd **GASS**

(Ladies' Free Night every Wednesday)

Ronnie Scott's are now exclusively booking—  
**NUCLEUS**

## ARE YOU SMALL MINDED?

Then you are also very wise. A small advertisement in the classified columns of Melody Maker gets things moving — but fast!! Whether you're buying or selling, looking for musicians or after bookings, Melody Maker is there to help you — AND GET RESULTS FAST!



SMALL ADS MEAN BUSINESS!



**ROYAL FESTIVAL HALL**  
SOUTH BANK, LONDON, S.E.1

MONDAY 1st JUNE 1970 • Doors open 7.00 p.m.

THIRTY STRAITON SMITH PRESENTS:



**VAN DER GRAAF GENERATOR**  
AUDIENCE

SPECIAL GUESTS: **EAST OF EDEN** introduced by **JOHN PEEL**

ADMISSION PRICES: 8/- 10/- 13/- 17/- 21/-  
Advance tickets from Royal Festival Hall 01-928 3101 and equal agents. Enquiries 01-734 9186

PETER BOWYER presents  
Queen Elizabeth Hall, London, S.E.1  
FRIDAY, JUNE 19th, 7.45 p.m.  
An Ecstatic Evening with  
**QUINTESSENCE**  
in a special 2-hour Concert with  
CHANTS - CHOIR - LIGHTS  
Tortoisechoron Fantasies

Tickets: 21/-, 17/-, 13/-, 8/- (01) 928 3191

On MAY 30th  
**EMPEROR ROSKO**  
and his Go-Go Show  
meets the King of Reggae  
**Sir WASHINGTON**

at the **GOLDEN STAR CLUB**  
46 Westbourne Rd. N7

Sir Washington's latest release  
'APOLLO 13'  
on the **BIG CHIEF LABEL**

**MUSIC EVERY NIGHT**  
and Sunday Lunchtime, 12-2 p.m.

<b>THE KENSINGTON</b> BUSSY GARDENS, HOLLAND ROAD KENSINGTON, W 14 Buses: 27, 23, 31, 9 (Olympia)	<b>THE TALLY HO!</b> FORTRESS ROAD, REIMS TOWN W 14 Buses: 63, 134, 137, 214 or Kensington Town Tube Station
Thursday: David Shephard, Steve Grogan, Eddie Hobbs, Barry Richardson, Chuck Morgan. Friday: 8.11 p.m. <b>TONY LEE TRIO</b>	Thursday: 8.11 p.m. <b>BRIAN GREEN NEW ORLEANS STOMPERS</b>
Saturday: 8.11 p.m. <b>JOHN WILLIAMS TRIO</b>	Friday/Saturday: 8.11 p.m. <b>PHIL SEAMEN (Dram)</b> <b>BOB PETTY (Soul)</b> <b>BRIAN LEACH (Folk)</b>
Sunday Lunchtime: 12.2 p.m. <b>BILL NILE'S GOODTIME BAND</b>	Sunday Lunchtime: 12.2 p.m. and Sunday Night: 8.10.30 p.m. <b>TALLY HO! BIG BAND</b>
Sunday Night: 8.10.30 p.m. <b>FAT JOHN COX</b> WITH GUEST SINGERS	Monday: 8.11 p.m. <b>ALAN WEST TRIO</b>
Monday: 8.11 p.m. <b>JOHN WILLIAMS TRIO</b>	Tuesday: 8.11 p.m. <b>DENNY OGDEN OCTET</b>
Tuesday: 8.11 p.m. <b>ROBIN JONES QUINTET</b> featuring: <b>SAK HENRY</b>	Wednesday: 8.11 p.m. <b>ROBIN JONES QUINTET</b> featuring: <b>SAK HENRY</b>
Wednesday: 8.11 p.m. <b>PHIL SEAMEN (Jazz)</b> featuring: <b>BOHNS BOSS</b> and <b>KIRK CHRISTIE</b>	

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

**Euroclub**

Nightly 11.30 p.m. till midnight  
on Trans World Radio (205 metres medium wave)  
(In English Monday and Friday)

**FARX** THE NORTHCOE ARMS, NORTHCOE AVENUE  
OFF SOUTHALL BROADWAY (UNDERIDGE ROAD)  
SOUTHALL, MIDDLESEX  
BUTTER BAR, SOUTHALL  
BUSES: 232, 136, 207, 103 OR 198

SUNDAY, MAY 31st, 7.30 p.m. **Ex-SOFT MACHINE**  
**KEVIN AYERS & THE WHOLE WORLD**  
D.J. TERRY WILLIAMS - LIGHTS BY APHRODITES RAINBOW

**Stonefeather** are coming

Enquiries: 328 5115

**THE FICKLE - PICKLE CLUB**  
The Cricketers Inn, London Road, Southend

Friday, May 29th **MAY BLITZ**

Friday, June 5th **FORMERLY FAT HARRY**

Coming soon: **ALAN BOWN!!**  
Enquiries 01-272 6601 and 01-489 6364

**SUNDERLAND**  
Empire Theatre  
Coffee Bar - Licensed Bars, etc.

Sunday, June 7th, at 7.30 p.m.

**KEEF HARTLEY BIG BAND**

Prices: 15/-, 12/6, 10/-, 7/6  
Booking now - send s.a.e. with cheque  
Booking Office, High Street, Sunderland  
Tel.: 73274/5, 73766

*The Notre Dame*  
LEICESTER PLACE, LEICESTER SQUARE, W.C.2  
TUESDAY, JUNE 2nd 7.30-11.00  
A SUMMER CONCERT WITH

**MAY BLITZ**  
+  
**1882 B.C**  
+  
HEAVY SOUNDS  
(NEXT TUESDAY - LIVERPOOL SCENE) 10/-

LSE HOUGHTON ST WC2  
HOLBORN & TEMPLE

**LIVERPOOL SCENE**  
GREATEST SHOW ON EARTH!  
KEITH TIPPETT GROUP

Lights: Explosive Spectrum - D.J. ANDY DUNKLEY

BAR  
SATURDAY  
MAY 30th  
8 p.m.  
10/-

**CHEZ CLUB** presents in concert  
THIS SATURDAY, MAY 30th, AT WALTHAMSTOW ASSEMBLY HALL

**MATTHEWS SOUTHERN COMFORT**  
**SAM APPLE PIE**  
**ALEXANDER PATTON**

Elysium Lights and Bar. Doors open 7 p.m. Tickets in advance 14/-, obtainable from: Waltham Forest College (Chris Gray), Orange, 72 Hoe Street, E.17. Girls and Guys, High Street, E.17

**FARX POTTERS BAR**  
BLA COURT YOUTH CENTRE, MUTTON LANE  
POTTERS BAR, HERTS.  
BUTTER BAR, POTTERS BAR. BUSES: 274, 303, 305A, 306, 313, 350,  
350A, 154, 263 & 264

SATURDAY, MAY 30th, 7.30 p.m.

**BLODWYN PIG**  
and **FLAMING YOUTH**  
LIGHTS - SOUNDS - STALL - MAGS - FOOD

Sat. June 6th: **BLACK WIDOW**  
Sat. June 13th: **THE FREE**

Sat. June 20th: **EDGAR BROUGHTON**  
Sat. June 27th: **SAVOY BROWN**

**RESURRECTION CLUB**  
at the **SALISBURY**  
126 High Street, Barnet, Herts.

Wednesday, June 3rd, 8 p.m.

**IF** featuring **DICK MORRISSEY**  
and **TERRY SMITH**  
LIGHTS - SOUNDS - HEADS - VIBES - BOOZE

**WISHBONE ASH**

JOHN SHERRY ENTERPRISES  
01-734 3984

**FRIARS AYLESBURY**  
NEW FRIARAGE, WALTON ST  
Monday, June 1st - FRIARS 1st birthday Thing  
with the amazing

**MICK SOFTLEY**  
ROGER RUSKIN SPEAR'S GIANT KINETIC WARDROBE  
(from Stampor Dog and Big Gun!)  
**WISHBONE ASH**  
ANDY DUNKLEY - OPTIC NERVE LIGHT SHOW  
A very strange event!

**Stoke-on-Trent**  
Mushroom Promotions presents

**Gollums Cave**  
Every Sunday evening, 7 p.m.-11.30 p.m.  
at the Golden Torch Club, Hose St., Tunstall  
Stoke-on-Trent

Licensed Bar • Disco • Electric Light Company

Sunday, May 31st  
**TYRANNOSAURUS REX**  
Members 9/-, Non-members 10/6

Sunday, June 7th  
**THE AMAZING BLONDEL**

**PIED BULL, ISLINGTON** 7.30-11 p.m.  
Thursday, 28th May

**BLACK AUGUST**

Tickets at door, 3/6

**THE CASTLE** Tooting Broadway  
WED., MAY 27th  
**LIVERPOOL SCENE**

**SHADES**  
ARE PULLING WELL! 974 8600/6873  
C.M. Enterprises

AN EVENING OF  
"SUMMER MADNESS"  
at Sopho Gardens, Cardiff  
Friday, June 19, 7-11 a.m.

**EDGAR BROUGHTON**  
**KEVIN AYERS + THE WHOLE WORLD**  
**STRAY**  
**HELLMETT**  
**BRIDGET ST. JOHN**  
**ROGER HUBBARD**

Special Guests, only U.K. appearances

**FRED BEAR**  
Up a Gum Tree!!

Tickets 12/6 advance, from Sopho Gardens Box Office, 15/- on day  
Lights, Sounds, Mag's, Late Night  
Bars till 12.30 a.m.  
Summer Madness, Madness

**MR. PEGGOTTY'S**  
St. Ives, Cornwall  
SOUNDS LIGHTS PEOPLE  
ALL SUMMER

**FAT DAUGHTER** 01-690 2481

TONY HALL'S  
**FLARE**  
THURSDAYS  
**upstairs**  
AT BARNES  
42 FORTH STREET, W8 4JZ

SHEFFIELD POLYTECHNIC  
presents  
**THE MOVE ATOMIC ROOSTER**  
plus Supporting Group  
at the **TOP RANK SHEFFIELD SUITE**  
on Wednesday, June 3rd, 10.00  
Tickets: 10/- & 12/6 at the door  
8 p.m.-1 a.m.  
Tickets from: Wilson Pecks  
Some Kinda Mushroom and  
the Polytechnic Union

**BLUES AT THE EYRIE**  
JULY 4th / 2 p.m. TILL 10 p.m.  
BEDFORD TOWN FOOTBALL GROUND, FORD END ROAD, BEDFORD

DEEP PURPLE - CHICKEN SHACK - TYRANNOSAURUS REX  
SATISFACTION - PRINCIPAL EDWARD'S MAGIC THEATRE  
SKIN ALLEY-LITTLE WOMEN-MEDICINE HAT-SWEET SLAG  
WORDS BY: JOHN PEEL & PETER DRUMMOND  
POWER BY SIMMS WATTS GEAR / BANDS BOOKED THROUGH FUTURE ENTERTAINMENTS

Price on day 30/-  
Advance tickets 25/- from  
MLH Enterprises  
8 Aylesbury Street  
Bletchley, Bucks



# PRESS TIME

for all advertisement copy is 1 p.m. on the Monday preceding publication.

All advertisements should be accompanied by a remittance covering the cost of insertion.

Advertisement rates are available on application.

Address your correspondence to:

MELODY MAKER  
ADVERTISEMENT  
DEPT.  
161-166  
Fleet Street  
London, E.C.4

# LOOK

UNIVERSITY OF KENT  
STUDENTS' UNION

present

at LYCEUM, STRAND, W.C.2  
**EDGAR BROUGHTON BAND**  
**KEEF HARTLEY BAND**  
**RENAISSANCE**  
Roger Spear's  
**GIANT KINETIC WARDROBE**  
**PRINCIPAL EDWARDS**  
**MAGIC THEATRE**  
**SPIROGYRA**

on FRIDAY, MAY 29th - 8 p.m. - Doors open 7.30  
TICKETS £1. Available from Lyceum Box Office or send S.A.E. and money to Social Secretary, Students' Union, The University, Canterbury, Kent (no cheques) BARS and BUFFET

MARQUEE, SUNDAY, MAY 31st and JUNE 14th  
**ROGER SPEAR**  
AND HEAVY ELECTRONIC FRIENDS  
YES, ONCE AGAIN THE GIANT KINETIC WARDROBE  
IS ON THE ROAD  
Enquiries: 01 548 5210

**THE CASTLE** WHITAKER AVE. RICHMOND  
Tel: 01 814 8000 & mins  
Re-commencing Wednesday, June 3rd, with the  
**GROUNDHOGS**  
**SILK**  
+ SHAKING SPIDER  
Lights - Sound - 10 Bars : Doors open 7  
Next Wed - Controversial BLACK WIDOW

CBS RECORDS PRESENTS

# ARGENT & AMORY KANE

AT THE MARQUEE  
MONDAY, JUNE 1st 7-30 - 11-00



# traffic

and



TOWN HALL BIRMINGHAM  
29th MAY 8.00p.m.

GUILD HALL PORTSMOUTH  
30th MAY 7.30p.m.

FAIRFIELD HALL CROYDON  
31st MAY 7.30p.m.

**Free** appear with them on the 30th at Portsmouth



INFERENCE PRESENTS

# THE GARAGE

SALISBURY HOTEL, HIGH STREET, BARNET  
(7 mins High Barnet Tube)

**THE ROAD SHOW**  
SUNDAY, JUNE 14th  
3.30-11 p.m.

# PETER GREEN & FRIENDS

PRETTY THINGS

FORMERLY FAT HARRY

TREES

QUIVER

SURPRISE GUEST

P.A. BY ORANGE

**5/-**

ADVANCE TICKETS:

P.O. and S.A.E. 64 Ridgeview Road, N.20  
Tel. PETER 445 6283 or DAVID 455 5807

# WATFORD

TOWN HALL  
Tuos., June 9th  
7.45 p.m.

Seats 8s.-18s., from  
Watford Travel Services  
89 Parade, Watford  
Tel: Watford 22010

Bernard Bale presents in concert

# FREE

plus British debut of CRAZY MABEL! + BRONCO

# ROCK/BLUES · REGGAE



EARTHQUAKES

MANAGEMENT: METRO ENTERTAINMENTS, Colchester 6314  
CONTINENT: HANS BÄAR, Zurich 268277



Pavilion Gardens, Buxton, Derbys  
8.00pm Friday 5th June until 6am Saturday 6th June

'Until Tomorrow'  
ALL NIGHT MUSIC FESTIVAL

colosseum ■ taste

savoy brown

matthews southern comfort

atomic rooster

liverpool scene

strawbs

introduced by john peel

IN ADVANCE 27/6 SEND S.A.E. TO UNTIL TOMORROW  
30 MONSAL AVE, FAIRFIELD, BUXTON, DERBYS AT THE DOOR 32/6

# TEMLLEH IS HELLMET

# TASTE

PRESENTED BY  
EDDIE KENNEDY in association with  
the ROBERT STIGWOOD ORGANISATION

WITH

'toe fat'  
and  
casey & friends

SUNDAY 31st MAY

Tickets 15/- 7.30 pm-11 pm

LYCEUM-STRAND WC2

[Manager-Peter Smith] TEL-01-836 3715

# TASTE

583 042  
'taste'  
583 083

'on the boards'

56 313

'born on the wrong side of time'  
b/w 'same old story'





**PERSONAL**

1/6 per word

**BETWEEN SHEPTON WALLEY AND FROBE** Hurst accom- modation, ready Music Festival and Glasbury, 14th from 81 per night — Bunney £15 return, fortnightly deposits — 01-879 3342.

**COSTA BRAVA**, 14 days water skiing, diving, sailing, Shore out villa and 30ft cruiser, £20 per person including travel. — 01-370 3362.

**DATELINE COMPUTER DATING — THE NEW WAY TO MAKE NEW FRIENDS** — exciting dates for everyone, everywhere — FREE questionnaire without obligation from DATELINE (Dept M), 14 Stratford Road, London, W9, Tel 01-937 0102.

**DEBBIE'S PEN CLUB**. Pen-friends required. See details 131 Shepperton Road, Islington, London.

**DESTINATION U.S.A.** Hardback Book, 118 pages, describing outdoors trip. Reduced to 60 including postage — 878 Milton Avenue, Bristol.

**EARN BIG money fast** with high commission, male or female. Transacore, 208 2862.

**EUROPEAN FRIENDSHIP SOCIETY, BURNLEY** Penfriends any age, all countries. Send s.a.o. for free details.

**FIBREX penfriends**, all ages, from 12-21, send s.a.o. for free details. — Anglo French Correspondence Club, Falcon House Burnley.

**FIND HAPPINESS** through the Age of Heavis Correspondence Club — S.a.o. for details: J. Smith, Heascham.

**GIRLS WANTED. SAR** for details — Postal Penfriends, 44 East Coast Road, London W9.

**HAPPY PENFRIENDS**. Britain abroad (also a/c). Details, s.a.o. — Friends For All (FMA), 193 Chisworth Road, London, NW2.

**INDIA** mailing, 1130 return. — Thane 82246.

**INTRODUCTIONS** to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age. Mayfair Introductions (Department 53), 60 Neal Street, London, WC2.

**JANE SCOTT** for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. 5d stamp — 30/04 Maddox Street, London W1R 0LY.

**LIVE AGENT** wanted by composer of songs and music of every description, all listed with the Performing Right Society. Write for appointment to Viena Siles, 70 Chertwood Street, London SW1.

**MADDOX PEN CLUB**. The very best brings excitement, new interest to your life. 5d stamp for free details. — 30/04 Maddox Street, London, W1R 0LY.

**MALIDU SURFING**. Details of weekly holiday courses. Steve Lund, Surfing Safari, Treynon Bay, Padslow, Cornwall.

**MEET YOUR MATCH!** You can meet your ideal partner through S.I.M., the revolutionary new dating service. Details free. — S.I.M. (329) Braemar House, Queens Road, Reading.

**MUSICIANS MAKE A NOTE**. Turn those spare hours into a profitable business venture. £5,000 per year can be earned by successful distributors of Holiday Magic — cosmetics as well as your own. Details can be had by eye to the future. Capital requirement for stock 1000. Can be divided between any number of partners. — For further details write or telephone West Midlands Distributors (D)ham Ltd., 2 Randall Avenue, Alvechurch, Birmingham. 021-445 2383 or 021-475 7324 (best time 5-7 p.m.).

**PEN PALS** (Britain, Europe, Overseas). Illustrated brochure free. — Hermes, Berlin 11, Nov 17/m Germany.

**ROMANCE OR PENFRIENDS** England abroad thousands of members — Details, World Friendship Entryfiles, M74, Amhurst Park, N16.

**UNDER 21? Penpals anywhere**. — Details free. Penpals Club, Falcon House, Burnley.

**UNUSUAL PEN-FRIENDS!** Excitingly different. International membership, all ages. Send s.a.o. — Dept M, Bureau Britannia, 13 Spearmore Grove, Rugby, Warwick.

**YOUNG MUSICIAN** would like to meet nice, attractive, intelligent girl for dates and friendship. Photo appreciated. Have car, will travel Birmingham. — Box 8296.

**PUBLICITY**

**EXPOSE YOURSELF**

with Litho Photo Prints

500 10 x 8 £5

ANY SINGLE COLOUR ON BETTER QUALITY PAPER £2.10.0 EXTRA

Send for samples and price list

**WALKER REPROGRAPHICS**

34 MAPLE STREET, LONDON, W.1 01-436 8350

**LITHO PHOTO PRINTS**

500 10 x 8 £4

1,000 10 x 8 £7

Captions 10/- each per 500

Send photo & Cheque or P.O. to

**FENDERPRINT**

70 Chapel Gardens, Pinxter, Middx.

**BIRTHS**

1/6 per word

**THE CROSSBOW** Disco Show is on the road and ready to go. — 01-504 2578. Quotes after 4.30

**BARN CLUB** L.T. BARDFIELD  
Rt THARTED, ESSEX

Licensed Bars Country Club facilities at 14th Century Mansion

An underground scene — the Churchyard's next door!

Sat. May 30th, 8 p.m. Reduced rates S.U. Cards and Members

**HUMBLE PIE** plus WET PAINT

Next week: **SAM APPLE PIE**

BOOKED BY ORANGE

**THE RED BUS COMPANY** are proud to announce sole representation of:

**TRADER HORNE  
MUNGO JERRY  
MIKE COOPER  
WILDMOUTH  
DEMON FUZZ  
TITUS GROAN**

**THE RED BUS COMPANY**  
33/37 Wardour St.  
London, W.1  
TEL. NO. 734 9466



**SATURDAY, 30th MAY AT THE MARQUEE**  
First London Appearance of 1970

**TANGERINE PEEL**  
(R.C.A. Recording Artists)  
Manager: Peter Wickens—387 2702  
Agents: Peter Rice Agency—437 7061

**KING'S HEAD**, Market Place, Romford (3 mins. S in) Fri., May 29th **ALL-NIGHTER** 10 p.m.-6 a.m.

**BLODWYN PIG**  
GROWTH, plus other Support Groups  
Medicine light show, food, films, sounds  
Booked through Asgard Agency. 01-599 8205/1028

**McILROY'S, SWINDON**  
MEL BUSH presents  
Thursday, May 28th

**BLACK SABBATH**  
Admission 10/- Thursday, June 4th

**BLACK WIDOW**  
Admission 6/- Thursday, June 11th

**CHICKEN SHACK**  
Admission 10/-

**KING'S ARMS** 242 High Road, Wood Green  
Monday, 1st June **'ROCK 'N' ROLL'** Adm. 5/-, 6/-, non-memb.

**HOUSESHAKERS**  
Next week: **SOMETHIN' ELSE**  
Booked through ASGARD. 01-599 8205

**SCENT** present  
In Great Hall, University of Surrey, Guildford  
Saturday, May 30th, 8 till late

**A TRAMPS' BALL**

**ZOOT MONEY**

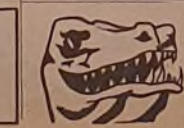
**JIGSAW - WISHBONE ASH**

**ZEBEDEE**  
Lights by Cyberdance. Bar extension  
15/- single, 25/- double

**1832 WILLIAM ST WINDSOR, BERKS. 1832**  
Saturday, May 30th 6/-, 7.30 11.00

**BEN** (with DAVE SHEEN or GRAHAM BOND INITIATION) + KINGDOM  
+ SAHARA FARM LIGHTS  
Details ASCOT 21024

An evening of music and poetry with **TYRANNOSAURUS REX** and **MANDRAGON** of **OXFORD TOWN HALL** **FRIDAY, JUNE 5th 8.15**  
Advance tickets, 8/-, 12/-, 16/- from Boxset Agent at S.A.E. Music Entertainment Dept, 141, 24 Kingston Road, Oxford (Phone 01-321 60)



Admission 10/-  
**JUDAS JUMP** Admission 10/-

**ROUNDHOUSE**  
SUNDAY, MAY 31st  
3 p.m.-11.30 p.m. 10/-  
**EAST OF EDEN STRAY**  
**KRIPPLE VISION**  
**BLACK AUGUST**  
**GREATEST SHOW ON EARTH**  
**TREES**  
**D.J. JEFF DEXTER**  
Lights by **PHANTASMIC VISION**  
In aid of the Hampstead Motorway Action Group Fighting Fund

**OPEN AIR**  
pop concert  
**FUSION ORCHESTRA** (progressive rock)  
**Miston Tuoac**  
**Yo Yo Band**  
**Go Go dancers**  
**FRIDAY JUNE 5th 7p.m.**  
(Seton Room 8.30)  
ADMISSION 4/- (also admits to FOW BAR)  
**GARDINER PARK**  
Hendon Road, Uxbridge, Middlesex

June 1st-13th  
**FROM THE TOP OF THE JAZZ POLL TO RONNIE SCOTT'S LEON THOMAS**

**HIGH BROOM**  
making Sweeping changes at  
**COUNTRY CLUB — JUNE 2**  
**THE PHEASANTRY — JUNE 4**  
Management: JOHN SULLIVAN, 0892 27196

**THE CASTLE** Tooting Broadway  
WED., JUNE 3rd  
**CHICKEN SHACK**

**POPERAMA DEVICES**  
MEL BUSH presents  
**ATOMIC ROOSTER**  
Admission 10/-  
(This will be Carl Palmer's last appearance with group)  
Saturday, June 6th **JUDAS JUMP** Admission 10/-

**PHEASANTRY** KING'S ROAD CHELSEA

Wednesday, May 27th	Thursday, May 28th <b>LEGEND</b>	Monday June 1st <b>67 PARK LANE</b>
<b>WESTBOUND STEAMBOAT</b>	Friday, May 29th <b>JUSTIN TYME</b>	Tuesday, June 2nd <b>CRAZY MABEL</b>
	Saturday, May 30th <b>SYRUP</b>	

Booked by ORANGE AGENCY. 01-836 1467. 6905-6

**DUNSTABLE CIVIC**

Monday, June 1st

**FREE**

Groups - Lights - Sounds - Drink  
Reduction for S.U.

**BRASENOSE COLLEGE**

OXFORD

**SAT. MAY 30th LEGEND**

**KIMBELL'S BALLROOM**

Osbourne Road, Southsea. Friday, May 29th

We have pleasure in presenting  
**TRAPEZE** with **BRAM STOKER**  
Licensed Refreshments Admission 8/-



# CLASSIFIED ADVERTISEMENT DEPARTMENT

"MELODY MAKER", 161-166 FLEET STREET, LONDON, E.C.4

Squiries: 01-353 5011, Ext. 171, 176 & 234

## PRESS DATES

Every effort will be made to include Classified Advertisements received after 10 a.m. on the FRIDAY previous to week of publication.

## ALL CLASSIFIED ADVERTISING MUST BE PREPAID

The Publishers retain the right to refuse to withdraw advertisements of their own accord, although every care is taken to prevent such errors.

## MUSICIANS WANTED

**ACOUSTIC SINGER**, writer, instrumentalist for duo, David Hadden, Verity Villas, 87 Regent Street, West, Kent. **BASS GUITARIST** required for drum band — MIRA, 91 567 9333, evenings.

**BASS** — preferably doubling bass guitar — for established modern jazz quintet. Musicians of high standard, whose principle concern is the music, are invited to apply — 01 733 5431.

**BASS/VOCALS**, transport, work in 5 piece band — Harlow 3539.

**CONTRAO FORMING** require drums, steel or 13-string bass, join female singer, young and experienced, essential — 471 3155.

**COLLECTOR** on bass viol player wanted for acoustic progressive recording band — Tel South London 4254.

**COMMERCIAL VOCALIST** / guitarist wanted — Bonford 4254.

**CREAM**  
Most vocalists had experience in VERY HEAVY BASS with 1000 watts and Fender or Gibson. Also a LEAD VOCALIST with a powerful voice and 200 watt P.A. (must be vocal). Most rehearsals nights/weekends. Original harmony vocalists. All rehearsals 7.30 p.m., always after A. D. Available only who want to make something out of it. London: 01-289 3334.

**SEB or BOB** DSA Instrumentalist required immediately for Band in The Queen's Dragon Guards. Also Flute, Clarinet and Cornet players. — Please write Bandmaster, 138 The Queen's Dragon Guards, Leitham Barracks, UPPO 41.

**ESTABLISHED GROUP**  
Heavy/Commercial Organist  
Organ & Amp essential  
Hammond preferred  
Ring East Grinstead 24584  
after 7 p.m.

**FREDDIE MACK** and the newly formed **MACE SOUND** require organ, trombone, baritone, and tenor. Must be semi-pro between 18 and 35. Those between 3 and 10 pm. 221 3355, 437 5056.

**GUITARIST**, into similar scene as Steve Sillar. Wanted for original creative band. First album out soon — Call Chimeras 624187.

**GUITAR/VOCALS** — Two Experienced heavy ambitious, 237 rehearsal — 348 9378.

**LEAD GUITARIST** / vocalist for semi-pro group, re-forming — Phone Krom 27255.

**MALE VOCALIST** with great transport for newly formed pop group. Woodford area. Loughborough 3327, 8.10-10 pm only.

**ORGANIST** for Lowrey Hermaage Seafront restaurant, summer season — Phone Westwood 6356.

**ORGANIST**, semi-pro weekend residency group. Pop soul etc. — 354 7416.

**PIANISTS, DRUMMERS**, Organists etc. week end pub lounge. London area — Handsworth — 473 8460 or 473 3060.

**PIANIST (FEMALE)** to play in lounge of luxury hotel in the afternoon — Apply Personnel 488 0276.

**PIANISTS, START WORK THIS COMING WEEKEND**. Wide choice of lounge work, 7-3 nights weekly. All areas. New increased rates. Clayman's Dishesgate 3531 0491.

**PIANO/ORGAN**  
Wanted by  
Guitar/Bass and  
Tenor/Cornet for  
cruise work  
JIM: 229 0165

**RELIEF PIANIST** for 3 week ends in June — 902 2813.

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

Must be able to read for cabaret; preferably doubling vocals. Good communications. Excellent fees.  
In first instance, please write full particulars to:  
Mr. ROY DRUMMOND, MUSICAL DIRECTOR,  
THE BAILEY ORGANISATION LTD.,  
CAVENISH HOUSE, CROSSGATE, SOUTH SHIELDS, CO. DURHAM

## 12 per word

**SOPHISTICATED AND EXPERIMENTAL**  
classical/jazz oriented group being formed for immediate LP recording and TV work. Vocals (male and female), Harpist, lead guitar, bass, drummer, and other interested musicians free to record. Excellent material. Contact: Tony Sharp, 01-989 7440, or write: 2 Blake Hall Road, Wandsworth, E11.

**TALENTED GUITAR / SINGER AND TENOR / FLUTE / SINGER**, commercial, solid jazz grounding, dedicated for career in Europe, policy Chicago plus, permanent position, percentage deal — £40 min weekly. All details photos, tape, etc. 1-Dave Lee, c/o Pam Fryck, Holford 77, 8057 Zurich, Switzerland.

**THE TONY DENNIS** Band requires unemulous but versatile bass-guitarist. 809 2939.

**TRUMPETER** and drummer required for modern jazz group. Central London area. Dedication and forward thinkingness, chief requirements. 400 5038, members of evening.

**VOCALIST/GUITARIST** and vocalist/trumpeter to join English band in Europe. Must be young and have smart appearance and be able to play all types of music, good money — W&A 1441.

**WANTED FOR KENYA**, first class **PERSONALITY BAND LEADER**. Piano doubling organ and/or accordion. Good vocals. First class engagement for right person — Apply with full details, Guyton and Andrew Agency, Byron House, 7/8 St James's Street, S.W.1. Phone 930-3209 or 4972.

**YOUNG TRUMPET PLAYER**  
wanted for six months, with six months' option for top English band going abroad, starting 1st August. Must be able to read. Harmony vocals an advantage. — 01-437 5763.

**SITUATIONS VACANT**  
1/2 per word  
**AMBIVIOUS GROUP**, seek equally ambitious manager — Phone Pte. 833 8459.

**DEAN BIG MONEY** fast want an interesting job full or part-time? Male or female contact Transcendence Services, 850 3082.

**EUROPEANS** interested in pop music required to introduce top recording acts into clubs, radio, TV and festivals, etc. on commission basis — Box 7934.

**SENIOR SALESMAN** if you are a musician and an enthusiastic type, who would like to be in charge of an expanding Piano and Organ Dept. of a leading West End musical instrument retailer, can work hard on your own initiative for a company who believes in recording success. Telephone or write for an appointment to: — Box 1215.

**VACANCIES** for drivers with valid 1/2 or part-time Transcendence Services, 850 3082.

**MUSICAL INSTRUMENT SALESMAN/BUYER** required  
for the largest musical showroom in Southend. Fully experienced and capable of working own initiative. Top salary and commission. Write or telephone.  
Personal Manager  
Hodges & Johnson Ltd,  
49 Cavendish Gardens  
Westcliff-on-Sea  
Tel: Southend 48324

**POP GROUPS**  
HAVE YOU REACHED THE TOP YET?  
IF NOT  
We have the biggest 1970 International Promotion Campaign in the world of pop music.  
TELEPHONE OR WRITE FOR ADDITIONAL INFORMATION  
SAMANTHA PROMOTIONS LONDON, 6 EARL'S COURT ROAD, W 8  
01-977 4531  
MANCHESTER, 70 MARKET STREET, 01-637 3037

**GREAT BRITAIN SONGWRITING CONTEST**  
First Prize £1,000  
Second Prize £500  
Third Prize £200  
Plus Recording Contract  
Songs may be entered for Vocalists, Bands or Groups. Meets to be held Birmingham, Bristol, Cardiff, Liverpool, Norwich, Brighton and Edinburgh.  
Final will be judged by a Television Panel of experienced judges in London.  
Send stamped, addressed envelope for entry form: Road Entertainment, 24 Broadwater Boulevard, Worthing, Sussex, Tel. 34029  
or London Office: 140 Abbey House, Victoria St., S.W.1

**POP GROUPS**  
HAVE YOU REACHED THE TOP YET?  
IF NOT  
We have the biggest 1970 International Promotion Campaign in the world of pop music.  
TELEPHONE OR WRITE FOR ADDITIONAL INFORMATION  
SAMANTHA PROMOTIONS LONDON, 6 EARL'S COURT ROAD, W 8  
01-977 4531  
MANCHESTER, 70 MARKET STREET, 01-637 3037

**PIANO/ORGAN**  
Wanted by  
Guitar/Bass and  
Tenor/Cornet for  
cruise work  
JIM: 229 0165

**RELIEF PIANIST** for 3 week ends in June — 902 2813.

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

Must be able to read for cabaret; preferably doubling vocals. Good communications. Excellent fees.  
In first instance, please write full particulars to:  
Mr. ROY DRUMMOND, MUSICAL DIRECTOR,  
THE BAILEY ORGANISATION LTD.,  
CAVENISH HOUSE, CROSSGATE, SOUTH SHIELDS, CO. DURHAM

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

Must be able to read for cabaret; preferably doubling vocals. Good communications. Excellent fees.  
In first instance, please write full particulars to:  
Mr. ROY DRUMMOND, MUSICAL DIRECTOR,  
THE BAILEY ORGANISATION LTD.,  
CAVENISH HOUSE, CROSSGATE, SOUTH SHIELDS, CO. DURHAM

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

## BANDS

**A BLEB ACCOMPLISHED BAND** — 876 4542  
**A BLEB** Band, pop group, discotheque/unbeatable prices, anywhere — 01-985 3074 / 3093.

**ABOUT 100** top groups and dance bands (immediately) available. Travel anywhere. Reasonable prices — Clayman Agency, 7-8 High Street, E.C.3 Tel 015 5331 (10 am-5pm).

**ALEX PAGE TRIO** — 982 5123  
**APOLLO SOUND**, featuring Bob Barber and Julie Stevens — 01 389 4033

**BANDS** — 870-4290.  
**HOWARD BAKER** Bands: Cabaret, anywhere — 43 Glenwood Gardens, Nford 01-530 4043.

**JAZZ QUARTET** (home commercial) Gigs or residency. Vocalist available — 354 3724.

**LOU PREAGER'S PRESENTATIONS**, Bands and Cabaret — 48 Glenwood Gardens, Nford 01-530 4043.

**QUARTET: GUITAR, Piano, Bass, Drums**, young, modern. Fresh, busk, require season/residency from mid-June. — Raylett, 18 Recent Park Terrace, Leeds 8, W. 3772.

**SITUATIONS WANTED**  
1/2 per word  
**VERY ATTRACTIVE** professional Co-Go dancer, seeks work in London area — Linda 480 8003 8 am-12 noon.

**GROUPS WANTED**  
1/2 per word  
**ASIA/EUROPE** Popgroups & Showbands required, prefer girl singer. Photographs, Vork Agency, 25 Colerain Road, Manchester 20.

**MODERN MUSIC GROUP** wanted (Shake-Shake) for management at Spetalar Island, July/August. Desirable Greek summer resort. Food, accommodation, daily expenses and return fare to England included. Those interested please write — 15 Stothalopoulos, Thakia Street No 35 Athens, Greece.

**SMALL GROUP / SINGER**  
(first-class only)  
Wanted to record ballads. Write fully, qualifications and facilities.  
Esorin, Grovehurst Farm, High Hurstwood, Sussex

**POP GROUPS**  
HAVE YOU REACHED THE TOP YET?  
IF NOT  
We have the biggest 1970 International Promotion Campaign in the world of pop music.  
TELEPHONE OR WRITE FOR ADDITIONAL INFORMATION  
SAMANTHA PROMOTIONS LONDON, 6 EARL'S COURT ROAD, W 8  
01-977 4531  
MANCHESTER, 70 MARKET STREET, 01-637 3037

**GREAT BRITAIN SONGWRITING CONTEST**  
First Prize £1,000  
Second Prize £500  
Third Prize £200  
Plus Recording Contract  
Songs may be entered for Vocalists, Bands or Groups. Meets to be held Birmingham, Bristol, Cardiff, Liverpool, Norwich, Brighton and Edinburgh.  
Final will be judged by a Television Panel of experienced judges in London.  
Send stamped, addressed envelope for entry form: Road Entertainment, 24 Broadwater Boulevard, Worthing, Sussex, Tel. 34029  
or London Office: 140 Abbey House, Victoria St., S.W.1

**POP GROUPS**  
HAVE YOU REACHED THE TOP YET?  
IF NOT  
We have the biggest 1970 International Promotion Campaign in the world of pop music.  
TELEPHONE OR WRITE FOR ADDITIONAL INFORMATION  
SAMANTHA PROMOTIONS LONDON, 6 EARL'S COURT ROAD, W 8  
01-977 4531  
MANCHESTER, 70 MARKET STREET, 01-637 3037

**SMALL GROUP / SINGER**  
(first-class only)  
Wanted to record ballads. Write fully, qualifications and facilities.  
Esorin, Grovehurst Farm, High Hurstwood, Sussex

**POP GROUPS**  
HAVE YOU REACHED THE TOP YET?  
IF NOT  
We have the biggest 1970 International Promotion Campaign in the world of pop music.  
TELEPHONE OR WRITE FOR ADDITIONAL INFORMATION  
SAMANTHA PROMOTIONS LONDON, 6 EARL'S COURT ROAD, W 8  
01-977 4531  
MANCHESTER, 70 MARKET STREET, 01-637 3037

**PIANO/ORGAN**  
Wanted by  
Guitar/Bass and  
Tenor/Cornet for  
cruise work  
JIM: 229 0165

**RELIEF PIANIST** for 3 week ends in June — 902 2813.

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

Must be able to read for cabaret; preferably doubling vocals. Good communications. Excellent fees.  
In first instance, please write full particulars to:  
Mr. ROY DRUMMOND, MUSICAL DIRECTOR,  
THE BAILEY ORGANISATION LTD.,  
CAVENISH HOUSE, CROSSGATE, SOUTH SHIELDS, CO. DURHAM

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

Must be able to read for cabaret; preferably doubling vocals. Good communications. Excellent fees.  
In first instance, please write full particulars to:  
Mr. ROY DRUMMOND, MUSICAL DIRECTOR,  
THE BAILEY ORGANISATION LTD.,  
CAVENISH HOUSE, CROSSGATE, SOUTH SHIELDS, CO. DURHAM

**TRIO OR QUARTET**  
REQUIRED FOR NIGHT CLUB IN NORTH-EAST

## ENGAGEMENTS WANTED

9d. per word  
Minimum 3/  
**ACCORDION/TRUMPET** — 892 6810  
**ALTO/BARITONE** / clarinet, season — Box 8323  
**ALTO/TENOR CLAR** — CLI 4811  
**AMPLIFIED VIOLIN** — PJB 3146

**ATTENTION**  
promoters and bookers. A gig for my group and I'll reciprocate by putting your group on at (a) Peabody, their name on posters hand-outs, M.M. etc. Marc Newman 995 3311 p.m.-11 p.m.

**BASS AVIDITY** experience 38, Fender 426-071  
**BASS/B/GTR/GICS** — 01-449 3321  
**BASS/B/GTR** read — Barry Smith 426-071

**BASS GUITAR**, bass harmony vocals, read, jazz, experienced pop, 27 — Mail Recs, Box 9323.  
**BASS GUITAR**, first class, read/busk — Wyrlyridge 40108.  
**BASS GUITARIST**, Gibson Vox, read, commercial, minded, working group — Tel 836 0180.

**BASS GUITARIST/VOCALS**, professional, ex anywhere, play anything — 0820 4693.  
**BASS GUITARIST**, vocals, wants cruise or work abroad, all replies answered — Box No 8301.  
**BASS GUITAR/VOCALS**, pro, passport, transport — 383 3436, Home 8.

**BASS GUITARIST** (32), jazz, pop standards, seeks pro residency — 01-304 1385.  
**DRUMMER AVAILABLE** — 850-4027  
**DRUMMER**, Dennis Brackley, jazz/dance, reader, Huddersfield 481  
**DRUMMER** — Bob (Thirties) 656 4176  
**DRUMMER, EXPERIENCED**, front line, 221 8853  
**DRUMMER, EXPERIENCED** — 107 7771

**DRUMMER EX-PRO**, gigs, residency, reader, all styles — 01-303 1504  
**DRUMMER, FREELANCE**, age 24, ex pro Ludwig, transport, reliable, all styles, 9455  
**DRUMMER**, Gigs, London area, Telephone Huddersfield (48) 6949  
**DRUMMER**, just back from Continent, anywhere, anytime — 01-510 4181

**DRUMMER**, lead guitarist, bass and original reader, needed for pop, really a type, — Mr Newman, 51 Tunin Road, W12  
**DRUMMER, TRANSPORT** — 092 5133  
**DRUMMER/VOCALS**, Good gear, 175 575 — 325 8443

**DRUMMER 25**, all styles, gigs, pop, residency — Mike, 828-4372 after 8pm  
**DRUMS, JAZZ/DANCE**, Reader, transport — 01-542 8079.  
**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

**EXPERIENCED AUSTRALIAN** drummer (24), seeks work in Europe, July onwards. Jazz, Latin Pop, read, Ludwig, transport, reliable, thorough, 24 Lawn, 5/37 Camden Road, London, N7, 807 2347

## BOX NUMBERS

Box Numbers are the cost of two extra words, plus 1/- service charge. Replies should be sent to the box number, c/o the above address, and are forwarded to advertisers on day of receipt at office.

**GUITAR, READ /BASK** — 858 1702  
**GUITARIST**, Gigs or residency Transport Experienced — 354 7724  
**GUITARIST, GIGS / RESIDENCY** — ROD 0241  
**GUITARIST**, high standard, ex-pro, solo, accomplished — Tel 974 4810  
**MELLO MUSIC**, goodbye Aims, trumpet — Fred, 227 4184  
**LEAD GUITARIST** seeks good pro group — 858 7564

**LEAD or Rhythm guitar**, boy 18 seeks group, East London area. — Phone 478-0391  
**ORGANIST 15/16 AVAILABLE**, London standards, no groups — 01-534 3334  
**ORGANIST BRACKNELL 20290 (0445-20290) FROM LONDON**  
**ORGANIST**, Hammond/Lesley, vocal/arranger — 01-983 3124  
**ORGAN / PIANO / VOCALS** / complete, read, busk, arr. class, vocal/arranger — 01-983 3124  
**PIANIST/ACCOMPANIST**, read, busk — FIN 3124  
**PIANIST**, Discoland/dance/cocktail — Burch Heath 38198  
**PIANIST/ORGANIST**, bandwork — Cuffey 2477  
**PIANIST, READ/BUSK** — Weybridge 4897  
**PIANIST / VOCALS** Gigs — 680 8327  
**SAX, GIGS, READER, READER, busk** — 01-303 1503

**STRANGE FRUIT**, contemporary blues/jazz/pop duo, seek work July 8-August 31. — Ring 0242-29270.  
**STRING BASS** seeks Pub Work — Inc 44072  
**TENOR FLUTE, ALTO**, Young experienced, pro, seeks good residency or work abroad — 01-690 0249  
**TENOR/FLUTE** vocals, harp — Tel 328-2078  
**TENOR SAX**, available, seek working group, class. — 302 7897, after 8pm  
**TENOR / VIBES / Vocals / comedy** Read standards, jazz. Only jobs where all residents can be employed. Telephone 0533 32380

**THE GODESS**  
(JON JAY)  
01-985 3667

**TOP BASS GUITARIST**  
seeking professional band that has really got it down  
Phone Robby 01-278 1652

**TROMBONE/TRUMPET** — 658 4632  
**VERSATILE SINGER** with big voice, seeks position with good band. Ballads, Rock, Soul, Pop. — Charlie Silfverberg 4818  
**VERY HEAVY DRUMMER/VOCALIST**, PAUL THORPE EX-BAND-WAGON, LUDWIG. — 01-604 6199.

**BANDS WANTED**  
1/2 per word  
**ENTERTAINING TRIOS** for week and pub lounges, London area — Handsworth — 473-0468 or 473-5908  
**SHOW BANDS** required Friday and Saturday, Rina Herbington 24093 after 8 p.m.

**CANA VARIETY AGENCY**  
require  
**ACTS & BANDS**  
for England and abroad  
Apply:  
The Old Coach House  
15d Fox Lane  
London, N 13  
01-886 5598

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**MANSTOP**  
347 Lifford Road, Middlesex, TW20 1JF

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**  
The latest summer season, Sherry R. Sweeney from Cad. eating string. And look at these colours: Honey, Red, Purple, White, Sky, Orange, Pink. 25/-

**STRING GRANDADS**







WE SELL Premier DRUMS

and back our sales with the finest after-sales service. All colours and sizes and fullest range of accessories stocked.

WE BUY INSTRUMENTS FOR CASH EVERY WEDNESDAY TILL 3.30, SATURDAYS TILL 3

MUSIC MINUS ONE

These great LP records with principal instrument missing, supplied with parts fully ready - for Saxes, Brass, W. Wind, Strings, Percussion etc. - are now available here. SEND FOR CATALOGUE.

CHAS. E. FOOTE LTD. 17 Golden Square, W.1. 01-437 1811

Joole has it! EST. 50 YEARS

BARGAIN CENTRE AGENTS FOR THE INCREDIBLE SIMMS-WATTS GEAR!

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

THE COMPLETE GROUP SERVICE - BUY - SELL - EXCHANGE - HIRE - REPAIR - SERVICE - HIGHLY EFFICIENT AMPLIFIER, ORGAN AND GUITAR REPAIR SERVICE - EASY PARKING - FREE COFFEE - GAS SERVICE FROM FRANK, JIM AND UNCLE ERNIE 24-HOUR TELEPHONE SERVICE

ROTSOUND 'COLORTONE' advertisement featuring a logo and text about nylon fingerstyle Supreme strings.

CABIN SALES advertisement listing various musical instruments and their prices.

TERRY WALSH & BOBBY KEVIN advertisement for musical instruments and services.

TOP GEAR

5 DENMARK STREET LONDON, W.C.2 (Just off Charing Cross Road) Phone 01-240 2118/2347

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

CARLSBRO SOUND EQUIPMENT MAIN DEALERS

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

TOP GEAR 5 DENMARK STREET

T W MUSK advertisement listing various musical instruments and their prices.

ANDERTONS advertisement for custom-built cabinets and amplifiers.

Selmer Musical Instruments Ltd advertisement featuring an image of a trumpet.

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

Rose-Morris SHOWROOMS

THE NEW MARSHALL HORN SPEAKER CABINETS NOW IN STOCK

SALE SALE

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

RANGE

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

SYRUP SYRUP SYRUP SYRUP

BUYING OR SELLING? Whichever it is, the Classified Advertisement columns of Melody Maker is the answer for you.

PAN MUSICAL INSTRUMENTS advertisement featuring a logo and text about musical instruments.

ALL GOOD GUITARS, DRUM KITS, AMPLIFIERS, SPEAKER CABINETS & INSTRUMENTS WANTED FOR CASH

IVOR MAIRANTS advertisement for guitar repairs and services.

MELODY MAKER 1970 FEATURES advertisement for Melody Maker magazine.

SOUND CITY advertisement for guitar strings and services.

SOUND CITY

Table listing various musical instruments and their prices, including guitars, amplifiers, and speakers.

MAURICE PLACQUET advertisement for musical instruments and services.



# Long live esoteric pop

HAVING READ Richard Williams' article in MM (16.5.70) I was impressed by his attempts to get beneath the all encompassing term "rock" and restate Pop as a meaningful expression. He quite rightly explained his failure to do so by suggesting that Pop to progressives is synonymous with "bovver".

While not wishing to create yet another hag for the Pigeonhole Petes, I suggest we simply amplify the term Pop by dividing it into Pop and Esoteric Pop.

This latter kind of "mind music" first came to the fore during the don't - eat - the - daisies - peace - and - pot era with hits like "A Whiter Shade of Pale," "Green Tambourine," "Hurdy Gurdy Man," and the magnificent Sgt Pepper album.

Today the main exponents of this thoughtful, evocative and often eclectic music are undoubtedly Jethro Tull, Moody Blues, Argent and, at times, the Beatles (none of these groups play rock, pop, folk, blues or jazz as such any more).

Other groups, for example, Family with their "Weavers Answer," "Summer '67," "Today," etc. and Procol Harum with "Sally Dog," "Boredom," "Wreck of the Hesperus," etc. mingle esoteric music with rock on their albums while others again, like Matthews Southern Comfort and King Crimson, have with debut albums proved their worth, respectability and, dare I say it, diversification of this form of Pop.

Pop is not dead but it is barely alive and so stereotyped that most of the chart songs reek of mass production. Esoteric pop on the other hand is alive and

well and living in the hope that it is never again mistaken for soft rock. — PAUL McLENNON, 62 Linksvlew Road, Motherwell, Lanarkshire.

## LP WINNER

NOW you've got proof on record that the Who are the best live band in the world! The only way to follow-up Tommy was the Who live on record, and having succeeded so easily, we now look forward to Pete Townshend's next venture into the unknown. Their "Live At Leeds" album is just a taste of what they've been doing for years, yet somehow, they manage to improve, without losing their own sound. Long live "Live Who." — J. BAKER, 20 Arthur Road, Edlington, Birmingham.

HAVING attended a performance by the newly acclaimed underground rock band Black Sabbath, I was disappointed that they, like many other bands in the same ilk, suffered from over amplification. A potentially exciting band was stifled by their noise and left serious doubts in my mind about their musical validity. — JEFF CHURCHILL, 37 Lodge Grove, Acton, Middlesbrough, Teesside.

NOW that the pirate ship "Radio North Sea" is transmitting on 214 metres on the medium waveband, only three metres off BBC's Radio One, I wonder what objections will be raised against it now. Any claims of interference to Radio One itself. And that can't be bad. CHAS FLAXMAN, 10 Kyrkeby, Jackmans Est, Letchworth, Herts.



ALVIN LEE: an idol without cause?

## Ten Years cheers

THE MASS acceptance of what was "underground" music seems to have brought with it an element of idolism. At the recent Ten Years After concert in Southampton the audience cheered and cheered at the way Alvin Lee walked on stage.

They cheered at the way he tuned his guitar and most of all they cheered at his performance throughout, which nobody seemed to notice was incredibly bad.

The worst aspect of this attitude to music is that bands are able to get away with extremely low standards of performance.

This is particularly unfortunate in the case of T.Y.A. who, before surrendering to their audience were one of the finest bands around. — PETE BARRETT, Bishop Otto College, Chichester, Sussex.

# Down with supermen!

MUSICIANS on the progressive scene (for want of a better word) are turning in over decreasing circles, eventually to disappear up their own guitar strings.

Of course we all mourn the death of the Beatles, but what I want to know are they doing to pacify us poor Clapton/Lennon lovers? Are they going to rub salt in wounds by becoming nothing more than supersession men? One roads of now, up-and-coming so-called heavy heads, to find they are all backed by — guess who?

Tell me, do they write a list of ex-Cream, Beatles, Stones, etc. and stick in a pin, or do they draw straws? My last lament is, why don't they stop playing here - today - gone - tomorrow, and get down to some

serious group thinking — MRS S. A. DELLER (and Hoovy Friends), 30 Whorlock Road, Chiswick, London, W4

RICHARD WILLIAMS gives a very distorted picture of the British jazz scene in his articles on John Stevens and Keith Tippett.

It is still Chris Barber, Alan Elsdon and Alex Welsh whom the fans pack the clubs for. The majority of true jazz fans remain unimpressed by the "avant garde" brigade, treating it as the rubbish it is! — P. WESTON, 31 Culver

## JAZZ RUBBISH?

Gardens, Welwyn Garden City, Herts.

Richard Williams replies: I fully realise that the people I write about constitute only a part of the spectrum of British jazz. Different strokes for different folks!



ALEX WELSH: packs clubs

# MAILBAG

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

WITH REFERENCE to Daniel Wright's letter about Zappa and the Mothers:

I take his points — that it is easier for a soloist to improvise in even time and that, therefore, such fine players as Zappa, Gardner, Underwood and Preston stand much more chance of producing their best in these musical conditions. I won't quarrel with that.

However, the real point I was trying to make is that groups like the Mothers and the Soft Machine are musically well enough endowed to play better than most rock soloists in any time-signature. Zappa's chief worth lies in his all-round musicianship, his composing and arranging abilities, and — to a lesser extent — in his gift as a lyricist. In the rock field he is unique.

And, I might add, his solid musical background is the real reason why he plays such an individual and inventive style of guitar. The Mothers and the Soft Machine produce better solos (in fours, eights, eights, anything) than the average rock player because they can't help it; their musical background is so much more sophisticated and integrated — and therein lies their true fascination.

Daniel might see what I mean when the forthcoming Soft Machine album is released. — JOHN ROLLO, Little House.

WE AT Cardiff University thank Keith Christmas and Argent for the best concert this year in this college. — MIKE BAILEY, Bluesplus, Students Union, Dumfries Place, Cardiff.

# Protest to John Peel

LIKE many other music lovers, I was grateful for the efforts John Peel has made in establishing the Dandelion record label, and in putting on record such fine artists as Principal Edwards Magic Theatre and Medicine Head. I was also very pleased to hear that the main object of Dandelion is to promote music, and not, principally, to make money.

However, Dandelion has recently raised its prices, thus following the other record companies. Would it not have been possible to make a firm stand against this extortionate trend, and follow instead the example set by the Decca Nova series? — C. M. SEFTL, Commonwell Hall, Cartwright Gardens, London, WC1H 9EB.

A READER suggests having groups at football grounds (MM, May 16). I feel it would only encourage more violence. — TOM NAUGHTON, 39 Heathway, Parkside, Seaham, Co. Durham.



MIKE COOPER: beautiful tenor

2 NEW ALBUMS FROM

## JOHN PEARSE

ALBUM OF RAGTIME GUITAR SOLOS

Price 7/-, post 6d

ALBUM OF FOLK GUITAR FAVOURITES

No. 2 Price 6/-, post 6d.

From your dealer or

FELDMANS

64 DEAN ST. LONDON, W.1

## MAY BLITZ

is holidaying in Transylvania this week, but would like to say she's really enjoyed devouring those lovely People at Plumpton last week; and will be in action at the STONEHENGE, Oxford, this Thursday, at the FICKLE-PICKLE, Southend, on Friday and HARTLEPOOL TECH., Saturday. TRIGRAD 01-499 5364

## POUNTNEY

England's largest Groovy Hairdressing establishment for Guys and Dolls.

GUYS Our staff are flamboyant and re-served in styling, cutting, perming and colouring

DOLLS Our Ladies' section has everything. Guys to work on you. Hundreds of Hair Pixies and Wigs to try on without obligation.

### HAIR TROUBLE

Dandruff causes hair loss, do you know 55% men at the age of 30 are suffering from hair loss? This can be checked.

Harley Street Specialist in alopecia Thursdays and Saturdays, guaranteed results.

TOP POP STARS smarten themselves up with success, that's why many come to Pountneys for their Harolds

BAR LOUNGE Wait in the comfort of our Bar Lounge, Lunches, Teas, etc., served at your convenience

POUNTNEY INTERNATIONAL HAIRDRESSERS

20-24 Stones Road, Hounslow, Middlesex

Tel. 570 8833/9656-7 (opposite Co-op Store)

7 mins London Airport, National Station, Hounslow Central, Piccadilly Line



First class script: all you need to know about the film and television industries.

Cast of thousands: who's what and where to find them. Top production values: hard-bound, stiff-indexed for easy reference.

Box-office appeal: personalities, organisations, companies, legislation, technical facts, alphabetical and

classified directories. A great show and excellent value-all for only two guineas.

Get yours from Sundry Sales Dept. IPC Business Press (S&D) Ltd., 161 Fleet Street, London EC4

Kine and TV Year Book 1970