

Melody Maker

JANUARY 10, 1970

1s weekly



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RONNIE SCOTT

RONNIE SCOTT GROUP DEBUT

RONNIE SCOTT introduces his new sextet at Ronnie Scott's on Monday (12). The band will play a week's engagement at the club opposite Rahsaan Roland Kirk and the Vibration Society.

Kirk, who began a month's season at the club on Monday, is this week playing opposite the newly formed Nucleus jazz group. Keith Tippett's band takes over from Ronnie Scott for the week beginning Monday (10), and will be followed by the London Jazz Four (26).

Scott told the MM on Monday: "The reason for the smaller group is simply that the eight-piece seemed a bit unwieldy. It was difficult getting the guys together. The sextet is easier to handle, and the format gives the musicians more solo space."

The line-up of the sextet is Scott (tnr) with Ray Warleigh (alto), Kenny Wheeler (flugel), Spike Wells (dr), Ron Mathewson (bass) and Mike Pyne (piano). Writing for the band will be done by Pyne and Wheeler. On Monday (9), the new sextet records a programme for the BBC's Jazz Workshop.

Artists booked for Ronnie's in the next three months are pianist-singer Blossom Dearie, and the Nucleus (February 2 for one week), Stan Getz quartet and U.S. singer Esther Marrow (February for four weeks), the Gustav Bron band (March for one week), Johnny Bankworth and Cleo Ains (March 16 for three weeks), Dizzy Gillespie pianist (April 6 for two weeks) and guitarist John Williams (April 20 for two weeks).

ISLE OF WIGHT POP SHOW IS ON!

THE SECOND Isle of Wight Pop Festival is definitely ON — and this year it will be a five-day event, featuring 30 top groups and artists from Britain and America.

A spokesman for Fiery Creations, the festival's organisers, told the MM exclusively on Monday: "The police and authorities are in favour of the festival.

"We have won their support, and the festival will definitely go ahead on the island.

"It will take place on the Bank Holiday weekend of August 30, and will last five days. The first two days will be a film festival, and we hope to have a couple of world premieres of films which have musical content and will interest young people — preferably films of the Easy Rider type.

"The last three days will be all music, with 30 top groups.

"Ray and Ron Foulk are currently working out the line-up of artists, but it's impossible to give names at the moment.

"We already have a site which is far larger and better than last year's, and as it's not near any residential areas we won't have so much trouble with access.

Dylan

"This will also give us more time to think about sanitation and catering, which were the two main problems last year.

"So many foreign students came last year that we're working out schemes with travel agents to bring students from America, Canada, and the Continent to the festival at greatly reduced prices."

Fiery Creations have received so many inquiries, by mail and telephone, about the festival since the New Year that they have been forced to hire four girls to deal with the enquiries.

It's unlikely that Bob Dylan will make a quick return to the scene of his 1969 triumph.

"The artists we get will depend to some extent on the musical trends over the next few months. We want to have a progressive festival, but some of the music may look back to the Sixties.

Name

"We really want to get away from the big name thing, because it spoils the chances of other artists. Tom Paxton last year, for instance, was fantastic but he was naturally overshadowed by Dylan. We'd rather that didn't happen again, because it builds too much tension and optimism.

"At the moment we haven't a clue who we're getting, and we have people in America looking out for us."



Blood, Sweat and Tears

Blood, Sweat and Tears are coming

BLOOD, Sweat and Tears, Gary Puckett and the Union Gap, and the Chambers Brothers are all in line for British tours.

Negotiations are in progress with several promoters to bring BS&T here in April, while Puckett may be here in February or March.

The Chambers Brothers undertake a long tour of Europe and Israel from February 24 to March 30, and British dates will be fitted into the schedule.



CHAMBERS BROTHERS

Melody
Maker

POP 30

- 1 (1) TWO LITTLE BOYS Rolf Harris, Columbia
 - 2 (3) MELTING POT Blue Mink, Philips
 - 3 (3) RUBY DON'T TAKE YOUR LOVE TO TOWN
Kenny Rogers and the 1st Edition, Reprise
 - 4 (7) ALL I HAVE TO DO IS DREAM
Bobbie Gentry and Glen Campbell, Capitol
 - 5 (10) TRACY Cuff Links, MCA
 - 6 (6) SUSPICIOUS MINDS Elvis Presley, RCA
 - 7 (2) SUGAR SUGAR Archies, RCA
 - 8 (6) YESTER-ME, YESTER-YOU, YESTERDAY
Stevie Wonder, Tamla Motown
 - 9 (9) ONION SONG ... Marvin Gaye and Tammi Terrell, Tamla Motown
 - 10 (8) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
 - (17) PLAY GOOD OLD ROCK 'N' ROLL Dave Clark Five, Columbia
 - 12 (12) WITHOUT LOVE Tom Jones, Decca
 - (13) LIQUIDATOR Harry J and the All Stars, Trojan
 - 14 (11) (CALL ME) NUMBER ONE Tremeloes, CBS
 - (16) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
 - (15) LOVE IS ALL Malcolm Roberts, Major Minor
 - 17 (28) SOMEDAY WE'LL BE TOGETHER
Diana Ross and the Supremes, Tamla Motown
 - 18 (18) GREEN RIVER Creedence Clearwater Revival, Liberty
 - (14) SOMETHING Beatles, Apple
 - (24) HIGHWAY SONG Nancy Sinatra, Reprise
 - (20) LONELINESS Des O'Connor, Columbia
 - (30) COMIN' HOME Delaney and Bonnie and Friends, Atlantic
 - (25) BUT YOU LOVE ME DADDY Jim Reeves, RCA
 - (—) REFLECTIONS OF MY LIFE Marmalade, Decca
 - (19) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
 - (21) RETURN-OF-DJANGO Upsetters, Reprise
 - (23) SWEET DREAM Jethro Tull, Chrysalis
 - (26) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
 - (—) WITH THE EYES OF A CHILD Cliff Richard, Columbia
 - (27) NOBODY'S CHILD Karen Young, Major Minor
- Two titles tied for 10th position

pop 30 publishers

- 1 Herman Dzewski; 2 Cookaway; 3 Southern; 4 Acuff-Rose; 5 Maurity; 6 London; 7 Tree; 8 Waldeck; 9 Jobete/Carlin; 10 Donnas; 11 Various; 12 Duchesne; 13 Island/BBC; 14 Gale; 15 Tembo/Croma; 16 Donnas; 17 Jobete/Carlin; 18 Jondora; 19 Harrisongs; 20 April; 21 Music Associates; 22 Famous-Chappell; 23 Burlington; 24 Walnut; 25 Island; 26 Island/BBC; 27 Chrysalis; 28 Ambassador; 29 Abacus; 30 Acuff-Rose.
- Two publishers tied for 10th position

top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
 - 2 (2) TAMLA MOTOWN CHARMBUSTERS Vol 3
Various Artists, Tamla Motown
 - 3 (3) LET IT BLEED Rolling Stones, Decca
 - 4 (4) TOM JONES LIVE IN LAS VEGAS
Tom Jones, Decca
 - 5 (6) LED ZEPPELIN II Led Zepplin, Atlantic
 - 6 (5) JOHNNY CASH AT SAN QUENTIN
Johnny Cash, CBS
 - 7 (19) TIGHTEN UP Vol 2 Various Artists, Trojan
 - 8 (7) TO OUR CHILDREN'S CHILDREN'S CHILDREN
Moody Blues, Threshold
 - 9 (8) THE BEST OF THE CREAM Cream, Polydor
 - 10 (13) AMERICA Herb Alpert & M
 - 11 (12) THE WORLD OF MANTOVANI Vol 2
Mantovani, Decca
 - 12 (—) EASY RIDER Various Artists, Steeple
 - 13 (11) OLIVER New Orleans, RCA
 - 14 (10) THE BEST OF THE BEE GEES
The Bee Gees, Polydor
 - 15 (9) THE SOUND OF MUSIC Soundtrack, RCA
 - (15) HAIR London Cast, Polydor
 - (17) ENGBERT HUMPERDINCK
Engelbert Humperdinck, Decca
 - 18 (18) THE COUNTRY SIDE OF JIM REEVES
Jim Reeves, RCA
 - 19 (—) HAVE I TOLD YOU LATELY THAT I LOVE YOU
Jim Reeves, RCA Camden
 - 20 (16) UMMAGUMMA Pink Floyd, Harvest
- Two Ties tied for 15th position

u.s. top ten

- 1 (2) RAINDROPS KEEP FALLIN' ON MY HEAD
B. J. Thomas, Scepter
- 2 (5) WHOLE LOTTA LOVE
Led Zepplin, Atlantic
- 3 (3) LEAVING ON A JET PLANE
Peter, Paul and Mary, Seven Arts
- 4 (6) I WANT YOU BACK
Jackson Five, Motown
- 5 (8) JAM UP, JELLY, TIGHT
Tommy Roe, ABC
- 6 (1) SOMEDAY WE'LL BE TOGETHER
Supremes, Motown
- 7 (9) VENUS Shocking Blue, Colossus
- 8 (4) HOLY HOLY Neil Diamond, Uni
- 9 (—) DON'T CRY DADDY
Elvis Presley, RCA
- 10 (—) MIDNIGHT, COWBOY
Ferrante and Teicher, United Artists

Jethro Tull stereo single out next week

JETHRO TULL'S new single is being rush released on the Chrysalis label next week. It will be in stereo and will be available with a full colour photo jacket.

There is no set A-side, both tracks lasting over four minutes. They are "The Witches Promise" and "Teacher." The group's next album will be recorded at the end of this month.

On January 15 the group tour Scandinavia for a week before flying to Hollywood to appear on a Jack Good colour TV special with the Mike and American rock band Santana on February 7.

They tour Germany from February 19 before returning to the States in March for another tour.

STATUS QUO TOP

STATUS QUO are currently Number One in Switzerland with their single "The Price Of Love," and fly to Zurich on February 7 for two days. They will also play dates in Belgium at the end of January.

One-nighters for the group include Scunthorpe (January 10), Edinburgh (13) and Harlow (23).

BLOWN SINGLE

BLOWN PIG'S new single is released on January 23 on the new Chrysalis label. It is a number titled "Same Old Story" which was written by guitarist Mick Abrahams during the group's American tour.

The B-side of the single is a version of Larry Williams' "Slow Down." The group are currently recording their second album.

In March the group return to America for another tour.

PETER HITS BACK

PETER FRAMPTON hit back at "Humble Pie" critics this week on the group's return from their first American tour.

"People have been making really snide remarks while we have been away. They have been saying in some newspapers that we did not go down very well, and it really brought us down because we went down really well. It may sound big-headed, but we

German TV date for Colosseum

COLOSSEUM'S LAST date before their month-long American tour with the Jack Bruce Band — which also includes Colosseum's Jon Hiseman and Dick Heckstall-Smith — will be German TV from Bremen on January 28.

Colosseum will play a further month in the States after the tour with Bruce.

British one-nighters for the group include the Winter Gardens, Weston-super-Mare (January 10), Brighton Dome (12),



HISEMAN: in Jack Bruce Band
East Anglia University, Bull Hotel, East Sheen, Norwich (16), Dagenham (22) and Bedford Training College, London (25).

an appearance with the Dick Clark Show at the Hollywood Bowl and the release of such best-selling albums as "Tobacco Road," "Lou Rawls Live" and "Soul'n'." This is Lou Rawls' third visit to London. In 1967 he appeared in London, Amsterdam, Stockholm and Munich. His latest Capitol album to be released in Britain was "You're Good For Me" and the follow-up, "The Way It Was, The Way It Is," will be released in February.



JETHRO Tull German tour

Woody Herman and his Orchestra

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RCA

YES, ATOMIC ROOSTER ADDED AT LANCHESTER

YES-AND Atomic Rooster have been signed to star in Coventry at the second Lancheater Arts Festival this month. They appear on Lancheater's Mother's Night Bill on Friday, January 30, which was to have been headlined by King Crimson who, as frontpaged last week in the MM, have been hit by a split.

Already booked on the same five-hour programme are Free and Motl The Hoople.

The second night of the Festival (Saturday, January 24) will now feature two concerts by the Colosseum, Jack Bruce and his Band, and the New Jazz Orchestra.

Within half-an-hour of the box-office opening on Monday, half the hall was sold out, so it was decided to make this a two-concert event instead of one. Revised times will be announced later.

Jack Bruce's pre-U.S. tour band features (in addition to Jon Hiseman and Dick Heckstall-Smith) Canadian organist Mike Mandell and American guitarist Larry Coryell. This will be Jack's first live appearance since leaving the Cream.

As already reported in the MM, the Edwyn Collins Singers are flying in specially to appear in a concert at Coventry Cathedral on Wednesday, January 24.

This will be their first British appearance before, starting at London's Royal Albert Hall on Saturday, January 31.

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AIR FORCE SHOW TO BE TAPED



GINGER band debut

GINGER BAKER and the Air Force's debut performance at London's Royal Albert Hall on January 15 is almost certain to be taped for an album.

Robert Stigwood, who is promoting the Air Force concert, said: "Negotiations are far advanced for the various artists to appear on the same record label. Once that is agreed, we have only to decide whether it will be a single or double album."

The two Air Force concerts—at the Albert Hall on January 15 and at Birmingham Town Hall on January 12—will have no supporting acts. Arrangements are being finalised for the recording of the Albert Hall concert is the signing of the Stones and Blind Faith producer Jimmy Miller to produce the album.

Air Force line up is: Ginger Baker, Phil Seamen, Steve Winwood, ex-Traffic flautist Chris Wood, Graham Bond, former Dr. John vocalist Jeanette Jacobs, drummer Remi Kabaka, Denny Laine, Rick Grech and Harold McNair.

DOORS ALBUM DUE
LOS ANGELES, Tuesday. The Doors' long-awaited fourth album, the one that is designed to put them back in favour with their fans, will be released this week (reports Jacobs Atlas). The album is reportedly a return to the sound and power of their first LP, Jim Morrison's second book

of poetry. The Lords and New Creations, will be published in the Spring.

NANCY WILSON VISIT

NANCY WILSON arrives in England on January 12 to tape an appearance on the Tom Jones show. She will stay in England for one week before flying to the Midem Festival.

Coinciding with her visit, Capitol are issuing Nancy's current American single "Can't Take My Eyes Off You" on January 16.

PETE GETS OBE

DEEJAY PETE Murray and singer-songwriter actor Kenny Lynch were awarded OBE's in the New Year Honours List. An OBE also went to Dennis Gillard, sales director of Bocoxy and Hawkes, for services to export. Kenny Lynch recently starred in the Curry and Chips TV show.

MARKS APPOINTED

FRED MARKS, 45-year-old managing director of Festival Records in Australia, has been appointed managing director of Philips Records. He takes over on May 1. Mr. Marks succeeds Leslie Gould, who resigned from Philips on December 31.

DUSTER JOINS JOHN MAYALL BAND FOR STATES TOUR

ONE MAN blues band Duster Bennett has joined forces with the John Mayall team in the first major merger of 1970. He links with Messrs Mayall, Mack, Almond and Thompson for an extensive tour of Canada and the United States at the beginning of February.

Duster made the decision several weeks ago, but it wasn't until Monday that Blue Horizon, Duster's recording company, confirmed this sensational move. Blue Horizon retain the right to record Duster Bennett as a solo artist, while allowing him to record with the John Mayall band for Polydor.

Bennett is now free from all contractual obligations and is no longer managed by Clifford Davis and Peter Green. As a member of the Mayall band, he will be managed by the Guinness office—but he is still very much a free agent, and as a solo artist, is without a manager.

"The idea is that John wants to give me more exposure," Duster told the MM this week. "He did several concerts with me in Ireland recently, and offered me the chance to stay with the band until such time that I wanted to leave. The edges are still a little bit frayed, for example I shall still be doing my own spot, and will be sitting out on some of the band's numbers."

"The idea is for this opportunity to act as a stepping stone. John doesn't really see me as a band member, but I need the ex-



BENNETT: free from all contractual problems.

perience. We start a ten week tour of Canada and the United States, and then tour Britain."

INCREDIBLE PANTO

THE INCREDIBLE String Band are currently assembling a company of actors, dancers, singers and mimers to take part in a special pantomime show they have written and which NEMS plan to present for a week in London next April.

Other dates for the band include the Sophia Gardens, Cardiff (February 25) and De Montfort Hall, Leicester (26).

HEAD RECORDS MOVE

HEAD RECORDS, the British independent label, whose artists include Mighty Baby, Heavy Jelly, Village and Harvey Matusow's Jew's Harp Band, are to be launched in America and Canada on January 12.

Pressing, and distribution will be handled by Chess Records, and the initial releases will include the Mighty Baby album.

A track from their album "Egyptian Tomb" is to be released as a single in Britain and America.

NEMS CONCERTS

NEMS ARE to present a series of concerts starting Fairport Convention, the Pentangle and Pink Floyd.

Fairport play London Philharmonic (February 5) and Manchester's Free Trade Hall (6).

The Pentangle play Liverpool Philharmonic on February 6 while Pink Floyd appear at London's Royal Albert Hall (7), Birmingham Town Hall (11) and Liverpool's Empire Theatre (15).

IAN'S NEW GROUP

FORMER FAIRPORT Convention lead singer Ian Mat-

thews has formed a new group, Matthews' Southern Comfort, and is the first British artist to be signed by the UK branch of MCA Records.

The group's first single, "Colorado Springs Eternal" will be released tomorrow (Friday) and is taken from their first album which will be out on January 16.

KEITH-MOON INCIDENT

KEITH MOON and his wife Kim were both under medical care for shock at press time, following the death of their chauffeur Neil Bolan in an accident at Hatfield, Herts, on Sunday.

The fatality occurred when Keith, drummer with the Who, went to open a new public house, and his car was attacked by a gang of "skinhead" youths.

It was reported that a gang of twenty to thirty skinheads were kicking the car, throwing pennies and shouting. The chauffeur got out of the car and a fight started. He wrenched himself free and ran down the Great North Road. The car shot out of the car park and was later found with the chauffeur pinned underneath the wheels.

MIKE SMITH INJURED

MIKE SMITH, of the Dave Clark Five, fractured his left elbow while playing soccer in Hyde Park last Sunday. He was taken to St. George's Hospital, London, SW1, but was able to return home with his arm in a splint. He has been told not to play for at least a week or two.

Mike, the previous day, had recorded a spot with the DCS which may be used on tonight's (Thursday) Top Of The Pops.



STANSHALL forming a band

Bonzos will fulfill dates

AFTER A dramatic announcement of a split by the Bonzo Dog Band last week, it was stated by their agents, the Gerry Bron Organisation on Monday that the group will definitely fulfil all their contracted engagements.

These are Borough Road College, Isleworth January (24), Bristol University (31), Southampton University (February 2), Leicester University (4), Sheffield University (13), Manchester University (14), Regent Polytechnic, London (21), Reading University (March 7), Leeds Poly (13) and Loughborough University (14).

Viv Stanshall, leader of the Bonzos, is expected to form his own band shortly.

RIGGAE

THIS WEEK'S TOP 30

- | | | |
|------------|-----------------------------------|------------------------------|
| 1 TR 675 | Liquidator | Harry J. All-Stars |
| 2 TR 690 | Wonderful World, Beautiful People | Jimmy Cliff |
| 3 TR 695 | Sweet Sensation | Melodians |
| 4 DU 39 | Elizabethan Reggae | Byron Lee |
| 5 PYR 6078 | Pickney Gal | Desmond Dekker |
| 6 TR 698 | Poor Rameses | Pioneers |
| 7 HS 035 | Reggae Pressure | Hippy Boys |
| 8 TI 7052 | Pop A Top | Andy Capp |
| 9 HS 027 | Got To Come Back | Delano Stewart |
| 10 TR 7713 | Shanghai | Freddy Notes & The Rudies |
| 11 EX 2005 | Bombshell | Crystalites |
| 12 TR 7701 | Moonlight Groover | Winston Wright |
| 13 TR 679 | Ease Up | Bleachers |
| 14 DU 50 | Brixton Cat | Joos All Stars |
| 15 TR 7709 | Pressure Drop | Maytals |
| 16 TR 7706 | Black Coffee | Tommy McCook |
| 17 TI 7050 | Skinhead Moon | Syntarip |
| 18 US 313 | Live Injection | Upsetters |
| 19 CLA 201 | Dollar Train | Clancy Eccles |
| 20 AMG 855 | Nevada Joe | Job Gibbs and The Destroyers |
| 21 TR 7717 | Lock Jaw | Tommy and the Upsetters |
| 22 US 301 | Return of Django | Upsetters |
| 23 CLA 206 | The Ugly One | King Stitt |
| 24 TR 672 | Long Shot Kick the Bucket | Pioneers |
| 25 CLA 202 | Vigartion Two | King Stitt |
| 26 TR 658 | Fattie Fattie | Clancy Eccles |
| 27 AMG 853 | Only Yesterday | Ken Parker |
| 28 TR 7700 | One Way Love | Coloured Raisins |
| 29 DU 57 | You Boss DJ | Dice The Boss |
| 30 DU 51 | Run The Man Down | Dice The Boss |

TROJAN

LOVE PLAY LONDON IN MARCH

LOVE, ONE of America's original West Coast underground groups, has been booked at a Pop Concert at the Royal Albert Hall on March 17.

Love has been repeatedly rumoured over the past 12 months that Love were due to visit Britain, but news reached the MM this week that they are now definitely appearing in this country. Also on the Albert Hall concert bill will be well-known British groups, to be announced later. The concert is being organised by the British Wildlife Fund.

GARY QUITS SPOOKY

AMERICAN SINGER Gary Wright has quit Spooky Tooth, the Island Records group managed by Chris Blackwell. Wright, who also plays organ, is to follow a solo career and is expected to join producer Jimmy Miller.

There will be no replacement for him in Tooth which now consists of Mike Harris-



WRIGHT solo career

son, Mike Kelly and Luther Grosvenor. Another ex-member of the group is bassist Greg Ridley, now with Humble Pie.

SPIRIT TO VISIT

THE LOS Angeles group Spirit are due to visit Britain at the end of January for

club and concert dates. This is their first visit.

They open at the Speakeasy, London on January 29, followed by Mother's, Birmingham (31), London's Lyceum (February 1), Hornsey Town Hall (3), and Leicester Polytechnic (4). Further dates may be added later.

FREDDIE HURT

FREDDIE GARRITY was taken to Barts General Hospital, London, on Thursday, following a car accident in which he sustained severe multiple injuries. He is currently playing "Butter" in pantomime at Golders Green.

The accident happened after Thursday's performance when Freddie was driving home.

It is hoped that Freddie will be fit enough to re-join the cast within the next two weeks. Pete Birrell, a member of the Dreamers, will replace Freddie meantime.

FRAMUS

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IAN'S NEW GROUP

FORMER FAIRPORT Convention lead singer Ian Mat-

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AN EXTRA date has been added to Canned Heat's British tour—at Manchester—College of Commerce on January 29.

The group arrives in London on January 18, following concerts in Paris, Gothenburg, Stockholm, Holland, and Brussels, and open their British trek at City Hall, Newcastle two days later.

Keith Relf's Renaissance will also be featured on all the group's dates, with Spooky Tooth added for the concert at London's Royal Albert Hall on January 30, which closes the tour.

Canned Heat will also be recording a spot for the new Granada TV show Octopus on January 28. They leave Britain on the 31st for dates in Germany, Switzerland and Italy before flying home to Los Angeles early in February.

RITCHIE ARRIVES

RITCHIE HAVENS arrives in Britain on January 21 to appear in one concert at London's Royal Albert Hall.

A new Havens single is to be issued on January 16. It is his version of the Lennon-McCartney song "Rocky Racoon."

REGGAE CONCERTS

REGGAE CONCERTS starring Desmond Dekker, the Upsetters, Pioneers and Symarip take place at the Orchard, Purley, and Ilford Palais on January 12 and 13.

Desmond Dekker, who holds the attendance record at Purley, headlines on January 12. The whole package, with the exception of Symarip, appear at Ilford the following day.

SHACK SINGLE

CHICKEN SHACK, currently recording their fourth album, have a new single released

EXTRA DATE ON CANNED HEAT TOUR

next week (Jan 16). It is a rock-and-roll number titled "Mashed."

The group start a four day Scottish tour next week taking in Dundee, Glasgow, Edinburgh, Dunfermline and Aberdeen. On January 23 the group open the Lancheater Arts Festival and have further appearances at Salisbury (24), Leeds Poly (29) and Sheffield University (31).

BRUCE DOCUMENTARY

THE TV documentary Rope Ladder To The Moon, based on the life of Jack Bruce, will be screened in the BBC-1 series Omnibus on Sunday, February 1.

Much of the film was shot on location in and around Scotland where Bruce spent his childhood and also features music from the former Cream star's album "Songs For A Tallor."

Directed by Tony Palmer, the film takes its name from one of the tracks written by Bruce and poet Pete Brown. Bruce is currently working on his second album and rehearsing for his first live appearance at the Lancheater Arts Festival on January 24.

STEVE ELLIS' replacement with Love Affair is Augusta Eadon—real name Augusta Yeaton—

from Wrexham's Elastic Band, Auguste, who is 21, sings but also plays organ, piano, drums, flute, guitar, trumpet, harmonica, vibes and percussion. He debuts with Love Affair in Sweden at the end of the month.

SOFT MACHINE

SOFT MACHINE, after a period as a septet (with the front-line from the Keith Tippett Band), are now down to a quintet—for the time being.

After their recent French tour, Mark Churg (cornet), Nick Evans (trumpet) and Eilon Dean (alto) were all unavailable for a while owing to illness and other commitments—so the group carried on as a quartet with Lyn Dobson (flute and reeds).

LIVERPOOL SCENE

LIVERPOOL SCENE are to record their third album "live" at Warwick University, Coventry on Saturday. It will be called "St. Adrian Company, Broadway" and Third, the name of a pub in New York frequented by Scene leader Adrian Henri.

One side of the LP will be recorded in the studios but it will have a central theme based on a poem, "Bread On The Night," released here last November, will be released in America on Saturday and the group will be returning for a second tour there in April.

BEDROCKS INJURY

CASWELL HICKSON, lead guitarist with the Bedrocks, has lost his right leg following an accident early on New Year's Day.

"At 2 am, the guitarist was loading his instruments into the handwagon after a date at the Scene Around Club in Glossop, when he was hit by a car.

Caswell's right leg was amputated below the knee and his left leg was fractured. Latest hospital reports are that he is "progressing satisfactorily." He is in Ashton under-Lyne (Lancs) General Hospital.

LONDON HURT

NEIL LONDON, lead singer with the Fat Mattress, was injured in a car crash on Sunday night when his Jaguar skidded on black ice in Hampstead.

JEFFERSON

JEFFERSON closes at Fillmore

BILL GRAHAM CLOSURES

LOS ANGELES, Tuesday.—Bill Graham will not open another rock hall when his famous Fillmore West in San Francisco closes down at the end of this month (reports Jacoba Atlas).

Graham who lost his lease to a restaurant hotel chain, states that he is "fed up" with the entire rock scene. He will, however, keep the Hinderland in San Francisco and the Fillmore East in New York.

The final night's billing at Fillmore West has not yet been set but the New Year's Eve line-up included Jefferson Airplane, Quicksilver Messenger Service, Santana and L.A.'s A Beautiful Day.

NEGOTIATIONS are under way for Annie Ross and Jon Hendricks to star for a season with the Buddy Rich Orchestra at the Tropicana, Las Vegas, from March 20.

They will return to Britain for a Peter Burman Jazz Tote A Tele tour. Dates set for the tour are: Colston Hall, Bristol (April 24), Basilston Arts College (25), and Wembley Town Hall (26). The tour will run from April 12 to 28.

MIKE GIBBS has been commissioned to write a jazz work to mark the 800th anniversary of the murder of Archbishop Thomas Becket. It will be performed in Canterbury Cathedral on July 9. As part of Canterbury's Becket Festival, Clio Laine and John Denmark will give a concert at the city's Parlow Theatre in August.

THE 16-piece Tubby Hayes Big Band plays Birmingham's Opposite Lock Club on January 27. Other jazz bookings at the club include the Norman Dovey Orchestra (12), Mike Carr Tony Crombie and Earl Jordan (22), Eddie Mathews Jump Band (February 3) and Humphrey Lyttelton All-Stars (24).

THE Alan Elsdon Band, airing daily on the Terry Wogan Show this week, go north this weekend to play Stockport's Bamboo Club (10), Bowmere Hotel, Tarporley (11) and Leicester's Il Rondo (12).

THE Humphrey Lyttelton Band plays a concert at Telford Town Hall on Tuesday (20). The Howard Riley Trio performs at Finsbury Library, St John Street, London, E.C.1, on January 15, followed by Brian Green's Jazz Band on February 26.

NEW Jazz Reunion and dummer Louis Mahoro's group play at London's 106 Club next Monday (12). Bob Downes and Dave Holdsworth are the attractions at London's Crucible this Saturday (10) . . . the Stan



Jazz news

Tracey Quartet, featuring Peter King, visits the Goat, St Albans, on January 14.

THE 100 Club is showing an American documentary film, including New Orleans jazz sequences, on January 14. Australia's Yarra Yarra Jazzband shares the bill. Chris Barber's band and the New Iberia Stompers are the attraction this Saturday (10).

FOLLOWING the success of the first Dunkirk Jazz Festival last May, a second festival is being planned from April 30 to May 3. As before there will be a band contest and interested British bands should write to the C.C.R.D. (Festival De Jazz), 44 Boulevard Ste-Barbe, 59 Dunquerque. It is open to amateurs or professionals. Set so far for the festival are Albert Nicholas and Marc Laperriere.

THE Frank Ricotti Quartet—Ricotti (vibes, alto), John Taylor (electric piano), Chris Lucea (bass) and Trevor Tomkins (drum)—open a tour at the Civic Hall, Brixton on Monday (12). They then play Alwyck (13), Strathclyde University (13), Dundee University (15), Hull University (16), Derby Tech. (17), London's Torrington (18), and Surrey University (19).

GUITARIST John Williams and the Indo-Jazz Fusions perform at London's Queen Elizabeth Hall on February 13.

Jack Bruce plays in Mike Gibbs concert



JACK BRUCE will play bass in a concert titled "The Music Of Mike Gibbs" at the London School of Economics on January 15.

The concert, the fourth in the London Jazz Centre Society's series of Winter Concerts, features the compositions and arrangements of Rhodesian trombonist Gibbs, now resident in London.

Gibbs, studied at Berkeley College in America during the Sixties.

The line-up of the band which will play at the concert is Kenny Wheeler and Henry Lowther (pts and flugels), Chris Pyne (trumpet), Ray Warleigh, Alan Skidmore, and Tony Roberts (reeds), Chris Spedding and Ray Russell (gtr), Bruce (bass), and John Marshall (drs)—plus a cello section.

HAROLD DAVISON & SKIP TAYLOR present

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JAN. 25th at 7.30 p.m.	FAIRFIELD HALL CROYDON
JAN. 26th at 8 p.m.	TOWN HALL BIRMINGHAM

Box Office now open at all Theatres

The last heats of SEARCH

THE LAST five heats have been set for the MM Search—the attempt to find new top groups for the increasingly important college circuit.

One heat is at the Dorothy Ballroom, Cambridge, on January 12. Those competing with the sponsors given in brackets, are: Natural Gas (Pembroke College, Cambridge), Paul Wheeler (Downing College, Cambridge), Revolving Sugarbowl (Pitriwilliam College, Cambridge), Wild and Casual College (Cambridge), Shooting Band (St Oystin's College, Clacton), Liquid Sun (East Herts College) and Snowfish (Enfield Tech).

Also on January 12 there is an area heat at the Cauldron Ballroom, Dunstable. Taking part are Myzaldon (Luton Tech), Apex Rollers (Silsoe Agricultural College), Dead Weight (Boreham Wood College), London Custom (Dunstable College), Mellowing Grey (Hitchin College),

Trak (High Wycombe College) and Warlock (Watford College).

Competing at the Margaret McMillan S.U. Centre, Queen's Hall, Morley Street, Bradford on January 13 will be a World (Margaret McMillan S.U.), NSU (Lancaster and Morecombe College), Walsley Art College, Frank White Band (Sheffield Poly), Deadwood (De La Salle College), Spider King (Rochdale College of Art), Fusion Blues Band (Rochdale College) and Steam Unit (Bury Tech).

Competing on January 14 at Newcastle University are Gin-House (Newcastle University), Virgin Fly (Ashington Tech), Axis (St Mary's College), and Smokey's Ballroom (York Central College). Pidgin (Northumberland College), Weight (Carlisle College of Art) and an as yet unnamed group (Ampleforth College, York).

Finally, on January 15, at Woolwich Polytechnic, there

with Stak (Fiddington Tech), Tree Road (Kilburn Poly), Boris (Goldsmith's), 1884 (St Mark and St John, Chelsea), Puckles Blend (Woodwick Poly) and an as yet unnamed group (South East London Tech).

The winners go through to the Grand Final at London's Lyceum Ballroom on January 23 when the judging will be by college and university entertainers' representatives throughout Britain.

MM readers can obtain tickets at the ballroom, price 10s, on the night. Search is being organised, on behalf of Melody Maker, by College Entertainments.

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NOTICE

TO MEMBERS OF VAN DIKE CLUB, PLYMOUTH

As you probably know, "YES!" were due to play in your club on New Year's Eve. The reason we did not play was that the truck carrying our equipment broke down en route and it was impossible to repair it. We hope you will understand. Thank you for being a good audience in 1969 and we look forward to seeing you all again in 1970.

TOPANGA CANYON, SW7 . . . as Stephen Stills and Neil Young break up in fits of glee after playing some "telepathic bluegrass music" on a couple of guitars in a sumptuous flat high above the concrete, buttes and asphalt scrubland of Knightsbridge.

Crosby, Stills, Nash, Young, and Taylor are in town, with Reeves The Bass having missed three planes from America and expected at any moment. They're happy to be here, happy to talk, happy to sit around and play just like they do in their California homes.

Dave Crosby, mouth-stached and hilarious, persuading Young to teach him the secret art of eating a boiled egg with a sliver of toast. Ex-Byrd.

Steve Stills: a son of the South in every way except his mind, blond-haired, clear blue eyed, soft-speaking, creator

of songs from "Bluebird" to "Helplessly Hoping" and beyond. Ex-Buffalo Springfield.

Graham Nash: thin, bearded, and energetic; contented and free at last to write "Pre-Road Downs" and "Lady Of The Island". Ex-Hollies. Neil Young: genius. A broken voice now

finding the true path, which is working with CSN&Y and also with Crazy Horse. Two statements: "The Loner" and "Cowgirl In The Sand". Also ex-Springfield.

Greg Reeves (the absent) and Dallas Taylor: the rhythm section, and a damn good

one it has to be to work with this band. Reeves is ex-Motown, Taylor is a beautiful open person in a wild Western shirt.

Posing for a photograph, Crosby calls a halt because "we're a six-man band and Greg ain't here yet." That's how close they are.

Listening to Steve picking on his guitar and Neil hammering country/gospel cadences on the piano, you can see that, for them, playing music is where it's at. It's fun all the way in sunny Topanga Canyon, even when it's almost snowing outside in Knightsbridge.

"DON'T BUILD me up into a pop star. I'm no different from you or anybody else. It's just that, because I'm a musician, I can put music to people's thoughts."

Stephen Stills, talking about his position in society. Like many of his generation growing up inside the terror of the Great American Dream gone broke, Stills talks music and politico-sociology with equal ease. To him, they're indivisible.

Moratorium

"But music is not the be-all and end-all," he says. "It's a fulcrum around which the movement exist, because it sets people's heads to music and perhaps sometimes says things that they feel inside but can't articulate."

"It's very scary in the States at the moment. Did you read that the cops busted into a couple of houses in Chicago and Los Angeles a few days ago and mowed down the Black Panthers? Whow..."

"That's why I want to stay in England for a while. It's more... civilised, plus there are a few people I want to play with."

"I stood up in front of a lot of people during the Vietnam Moratorium in San Francisco recently and read a poem. So if there's a list, I'm on it." Can he see the seeds of an alternative culture emerging in America?

Revolution

"Yeah, it's going through its birth-pains. The young people have got to find a new way to live and they're getting there because history shows that no revolution that has come from the people has ever failed, even if its had to take a couple of generations to get through. Right from the time of Alexander The Great, that's been a fact. Of course, people are in varying stages of preparing for it. The leaders... well, we're not getting quite as high these days."

This situation will be reflected in Crosby, Stills, Nash and Young's first movie, a full feature-length picture to be called *Wooden Ships*, and based loosely on the words of that song from their first album.

Holocaust

"We're getting Theodore Sturgeon to write the screenplay, he's a science-fiction writer and I'm pretty sure that it's suitable for him. That should be ready pretty soon."

Briefly, the story centres round the survivors of a nuclear holocaust, who meet-up with a South American tribe (I think) and sail off in wooden

Stills and Young



STEVE STILLS: 'Don't build me up into a pop star'

SPECIAL FEATURE BY RICHARD WILLIAMS

ships in search of an uncontaminated area where they can begin to build a new civilisation. Steve says that they're trying to get Stanley Kubrick (of 2001 fame) to direct the film.

Acoustic

"It won't be an Arthur C. Clarke screenplay so it won't have the same cold feeling as 2001—I hope it will be more like Kubrick's earlier films, with the characters laid out so well."

"It's got to be done properly. If it's too serious you blow it, and if it's too funny you blow it. You've got to strike a balance."

Perhaps we in Britain don't realise just how big CSN&Y are in America. They've already done 25 concerts in cities which include Chicago (twice), Houston, New York, Dallas, Los Angeles, Salt Lake City, and San Francisco.

"We've averaged 14,000 people a concert," says Steve. "Some of the concerts have been in the open air, in football parks, but were not doing any more of those."

"You get so many people there it's ridiculous. That essential intimate feeling

is lost in a football park, and we're going to concentrate on playing halls with a capacity between ten to fourteen thousand."

Possibly a large percentage of their success can be ascribed to the variety they project throughout their concerts, with four such diverse talents to call on.

"We play for two hours, the first hour acoustic and the second half with electronic equipment. Just as people think they're listening to a folk concert, we plug in... and... WHAM... we're a rock band!"

Elizabethan

When I put forward my pet theory, that country/rock hasn't broken big over here because basically country music is a particularly American form, Steve replied.

"Well, it all goes back to Elizabethan music and so forth. It may not have been this year's music, but next year..."

"Anyway I couldn't restrict myself to country music, just as I couldn't restrict myself to the blues. I want to be able to cover it all, to play it all, and I don't see why I shouldn't."

NEIL YOUNG'S "Nowadays Clancy Can't Even Sing" was far and away the stand-out of the otherwise undistinguished first album from the late Buffalo Springfield, and through "Broken Arrow" to "The Old Laughing Lady" one has watched the growth of a very individual talent.

Young, a Canadian whose father is one of his country's most respected political columnists, was a member of the Springfields, that most underrated of groups which broke up mainly because of the unhealthy atmosphere of competition which existed within the band.

While Steve Stills joined Graham Nash and David Crosby, Neil went deeper into his own music, producing two albums under his own name for Warner/Reprise before becoming the fourth part of Crosby, Stills, Nash and Young.

"I needed that time in between to get my bearings, to get my head in the right place," he told me. "When the Springfields broke up I felt I couldn't work in a group context—and I certainly never realised I'd be in a group with Steve again even though I guessed that we'd probably be playing together sometime."

"Now I think I've reached just about the perfect state. I'm part of the group, which I really dig, and I can also express myself as an individual



NEIL YOUNG perfect state?

through my own things. And I need very badly to make my own music, partly because it boosts my ego to the required dimension."

Neil's first solo album was almost completely ruined by modern technology. The pressing plant at the record company managed, in some mysterious way, to press the record so that the vocals were almost completely lost in the complex textures the backing.

"I've remixed it and it's being remastered and reissued so that people will be able to hear it properly," he said.

"And I'm working out some sort of deal with the record company so that the people who bought it originally will be able to take it into a record shop and exchange it for a new copy."

"Most certainly it looks me and Jack Nitzsche a month to put down the tracks for 'Old Laughing Lady.' I write

in spasms—I did most of the songs for the second album in one month, and after something like that I won't write anything for weeks and weeks, maybe."

"We did a lot of work on the first album—everything was overdubbed to get that breadth of sound. But really I like to record naturally. I'd rather put the voice down at the same time as the backing tracks."

Neil is currently working with Crazy Horse, a group formerly called the Rockets, with whom he made his second album, "Everybody Knows This Is Nowhere," and he is in the process of completing another album with them which will, he says, contain elements of both previous records.

After this week's concert he flies back to the States to work on the scores for two movies, *The Landlord* and *Strawberry Statement*, both apparently produced of Hollywood's new "low budget" thinking.

Neil plans to record at least one of the scores on his new 16-track recording unit, which is currently being installed in his Topanga Canyon home.

His final words: "Listen, if you're ever around L.A., come around and hear how that first album's REALLY supposed to sound. It'd knock you out."

I'm certain that Neil Young will continue to knock more—and more—people out with his unique songs of despair and alienation—and, once in every while, happiness.

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caught in the act

MACHINE

IT SEEMS to me that this just might be Soft Machine's year. Having done things the unconventional way by finding first fame on the Continent, the group should find the musical climate of Britain coming round to embrace them in the near future.

As it was, their concert at the Fairfield Hall, Croydon on Sunday was all free for out, and the young attentive audience was held enrapt by the band's strong and uncompromising approach.

The current line-up has the usual trio of Mike Ratledge (organ and electric piano), Hugh Hopper (bass-guitar), and Robert Wyatt (drums and vocals) augmented by the alto of Elton Dean and the multi-instrumental Lyn Dobson.

Unfortunately the complex geography of Croydon caused me to be a little late, so of the short first half I heard only an extended version of "Hibou Anémone And Bear". This had room for fine solos from the horns plus Wyatt's cool, slightly ingenuitous voice.

The second half consisted of an unbroken performance under the general title of "Esther's Mose Job." Ratledge led off with a phenomenal unaccompanied passage, spluttering the air with rapid convoluted phrases and high-frequency held-notes.

From the moment the horns and rhythm section entered the performance began gaining momentum which continued to increase most of the way along its sixty-second minutes.

Wyatt and Hopper demonstrated fantastic empathy with Ratledge, their playing being so tight on the tricky time patterns that it took the breath away. Wyatt is a wonderful drummer with a great feeling for texture, while Hopper made judicious use of his fuzz-bow and blew some great lines, particularly behind the emotional Dean.

I have grave reservations about Dobson, who seemed to try to do too much. Only on tenor did he say the piece of which he is capable. It's rather paradoxical that while Soft Machine are progressing so fast, the British listening audience is quickly catching up with them. East Of Eden, Burnin' Red, Ivanhoe, Soft Machine—these give me a new optimism.

RICHARD WILLIAMS.



SOFT MACHINE: This might be their year.

ROLAND KIRK

ON the opening night of his unimpetuous season at Ronnie Scott's Club last Monday, Rahsaan Roland Kirk showed that he is still managing to go in several directions simultaneously and yet produce music which, when heard live, is as personal as any.

For instance: A short while after playing one of the most torrid tenor solos I ever heard (it lasted about five minutes and appeared to be played all in one breath) he gave forth with a very traditional sounding "Liza Liza Jane," during which he walked through the audience, guided by the sound of Joe Texidor's tambourine, and played his clarinet to the people outside.

He has always shown ability to make jazz out of the most unlikely vehicles, and this night he imbued "Pinball Wizard" (on tenor) and "My Cherie Amour"

(on flute) with a kind of spirit which his composers can never have imagined.

One tends to accept certain facets of Kirk's character which might be distasteful in other hands. His polemicizing about the police, the premises, and jazz magazines, for instance, or a long quote from "A Love Supreme" on a number which might have been retitled "I Say A Little Prayer For France" it's all part of the man.

With him this trip is the Vibrations Society, a terrifically solid unit which has Ron Burton (piano), Vernon Martin (bass), Harold White (drums) and Texidor on tambourine and a battery of percussion effects which hang from what they call the "Sound Tree."

Nucleus, who share the bill with Roland, achieved a minor miracle in managing to erase all memory of Kirk during their set. Playing a great deal of thoughtful, searching jazz, Ian Carr (trumpet/flugel), Brian Smith (sax, tenor), Karl Jenkins (oboe, electric piano), Chris Speeding (guitar), Jeff Clyne (bass guitar), and John Macdonald (drums), they went down stairs between Kirk's sets privy to a listen—RICHARD WILLIAMS.

"Memory Book" and "Lowly, Lowly Law," two of their own compositions which augur well for the future.

The Third Ear Band, with an unusual line-up of tubax, oboe, viola, violin and cello, played unannounced.

The group are obviously right into their Eastern thing, the ragas were very interesting, but they got a bit lost in communicating totally with the audience as a result of being too self-indulgent. Nevertheless the band were popular and fully deserved acclaim given to them. JEREMY GILBERT.

BLODWINY PIG

TWO NIGHTS of progressive pop presented problems for Dublin fans who were torn between going to see the jazz on one night or Blodwyn Pig on the following night, last week. The Pig was half empty houses on consecutive nights at Dublin's National Stadium, with only about a thousand at each show.

The Taste, originally from Cork, made an triumphant return to Dublin and their set of rock and blues was given a great ovation.

Led by guitar-singer Rory Gallagher, they built up the excitement with such similes as "I Remember," "Blister On The Moon," with duets between Gallagher and bass-guitarist Eddie McCracken and drummer John Wilson, a country, blues-rock heavy rock thing, "Ballway And Gun," "Same Old Story" and "Cathin'.

Alone, Rosier, comprising Carl Palmer (dr), organist Vincent Crane and bassist Mick Jones, made a very solid musical set.

The following night, Dublin group The Redskins, with a very worthwhile spot of original numbers, were well received on their first Dublin appearance and proved to be clean, musical combination of organ bass and drums.

Blodwyn Pig blasted their way through a powerful set that carried them, a well-deserved and enthusiastic ovation.

Jack Lancaster, often using soprano with such similes as "Driving Wheel," Mick Abrahams shone with his guitar playing. The band swung along in fine fashion making a tremendous night's music. TONY WILSON.

OPEN AIR ROCK concerts in the States have been hit by the aftermath of the Rolling Stones' Livermore shambles.

Our Girl in L-A, Jacoba Atlas, reports that promoters are finding it impossible to obtain permits to hold gatherings of over 5,000 people.

"As most concerts are now estimated to bring at least a crowd of 200,000, more than one festival has been abandoned," says Jacoba. What this will mean in terms of the summer and the temper of the youth of America still remains to be seen.

"It's doubtful that the local governments can keep youth from gathering to hear rock, no matter what they order!"

Buddy Rich brilliant on his BBC2 Talk Of The Town show. And his talents as a comedian alone should earn him a TV series. . . . The Who gave a good start to BBC-TV's Pop in The '60s. The rest of the show must have made everybody glad it's 1970.

Blood, Sweat And Tears opened at Caesars Palace, Las Vegas, to test whether rock and roll will sell to adult audiences. They got good reviews and full houses.

Charlie Persip a gas when he sat in with Jon Hendricks at Ronnie's last week. Alan Welsh can take his blindfold off that wasn't our Peter Frampton in Davey.

Viv Stanshall and Jon Hiscman excellent speakers on Scene And Heard. Ian Anderson too free with the "you knows." What's happening to Family?

Ed Stewart's Junior Choice was the most popular BBC radio programme on Christmas Day. Isn't that the audience they are aiming for all the time? . . . Jon Lord strongly denies wild rumours of Deep Purple breaking up.

Start of Cliff Richard BBC-TV series promising "Wasn't Garry And Chips a disaster?" What happened to all those pop films Dave Dee and Eric Burdon were going to make?

Grace Slick and actor Rip Torn on stage at Fillmore East dressed, respectively, as Adolf Hitler and President Nixon.

David Symonds hopes to introduce a new Radio One show in April designed to "raise the musical and speech levels" of the channel.

Alice of Arlo Guthrie's "Alice's Restaurant" has opened a chain of restaurants across the States and written a cookery book. Tally Ho Big Band having a ball on Sunday night at the Kentish Town pub.

John and Yoko hired a sky writing plane to plug peace over the skies of Los Angeles at Christmas. They also had an enormous billboard on Sunset Strip proclaiming "War is Over - If You Want It To Be."

Letter from Bum complains that promoters won't book them unless they change their name. We're not exactly feinting.

North-Kensington charity concert at the Royal Festival Hall on Friday (16) now includes The Group, The Hollies, Driscoll and Keith Tippett's Band, Manfred Mann Chapter Three and Nucleus.

Fontana Records record Tony Hayes Q and live at the Bulls Head, Barnes, on February 9.

Jon Mitchell has arrived in London for her concert at the Royal Festival Hall on January 17. She will tape for the Tom Jones show on TV.

Marsha Hunt stars at Leicester University this Saturday (10). Covered by Rebecca's, Birmingham (12) and Queen Margaret Union, Giggleswick (16).

Sandy Denny is forming a new group to record an album for release in Britain and America. The former Fairport Convention singer plays dates at Birmingham Town Hall (March 18), Leicester De Montfort Hall (March 19), Free Trade Hall, Manchester (20), Colston Hall, Bristol (22) and Royal Festival Hall (30).

THE RAVERS



U.S. concerts hit a 'Stone' wall

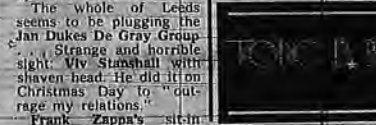
away with surprise. Will there be an immediate vacancy soon? Sunday Mirror's Jack Bentley quoted Jimmy Page: "A Rolls Royce is a statement. A Bentley is an understatement."

Eddie Harlin has a collection of 300 ivory pipes in his home. . . . Jiving K. Boots has a collection of 233 bunches of plastic flowers. . . . What is that irritating noise Jimmy Saville makes on his Sunday radio show. It can't be laughter, can it?

Nice to see Elvis sending himself up on his excellent BBC2 show. . . . Long silence from Scott Walker. . . . Newspapers now destroying the type reading "hippie gangs" and permanently setting up "skinheads"?

The whole of Leeds seems to be plugging the Jan Dukes De Gray Group. . . . A Strange and horrible sight. Viv Stanshall with shaven head. He did it on Christmas Day to "outrage my relations."

Frank Zappa's sit-in



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A NEWS PRESENTATION

AL STEWART HENDRICKS

AL STEWART ensured that his tour with the Third Ear Band got away with a successful start at the Queen Elizabeth Hall on Saturday.

He introduced us to a promising but by no means new contemporary duo called Hudge and Clutterbuck, and this proved that he is now a mature and seasoned concert artist by providing a lively balance of old songs, new songs, humour and satire.

Al Stewart's guitar and voice seem to act as his own history book these days, liable to be opened at any page, and each page representing a personal era of change in mood and environment.

He suddenly produced "Beetles, Doodle Day" and "Denise At Sixteen" from the archives and previewed "Electric Los Angeles Sunset" and "Zach She Elms" in Burlington. A terrific instrumental showed his mastery of the guitar, but his frightening rendition of Dylan's "It's Alright Ma (I'm Only Bleeding)" is now in circulation with a kind of Stewart credo - that violence means different things to different people.

Earlier Dave Mudge and Tim Clutterbuck from the West Country, got the concert off to a very impressive start, featuring

news in brief

THE PENTANGLE make their only British appearance during January at the Strand Lyceum on Sunday (18).

In February, they make another provincial concert tour and dates have already been set at Philharmonic Hall, Liverpool (6), Mothers, Birmingham (7), Sophy Gardens, Cardiff (14), Assembly Hall, Tunbridge Wells (15), Manchester University (21), Town Hall, Oxford (23), George's Hall, Bradford (26), Sheffield (27) and Queen's Hall, Burslem (28).

Graham Goble and Brian Auger have signed agency agreements with the Robert Stigwood Organisation. Country singer Lorne Gibson, now resident in Ireland, has had his single, "Eva Magdalena," withdrawn from RTE Radio because the station considered it "lacking in taste." The words are based on a church wedding ceremony.

Ferris Wheel, whose first Polydor record, "Can't Stop

THE VOICE, I must admit, is not one of my favourite jazz instruments. That said, I can't help but admire the sheer professional expertise of Al Stewart's performance at the Ronnie Scott Club last week.

Personally, I prefer his excellent slow ballads to his more virtuosic vocalese outings, though I doubt if most of his audiences would agree with me. Throughout the week, Jon brought four members of his family - two daughters, a son and his wife - on stage in turn. The results went on much too long and varied between the promising and the embarrassing.

Sharing the bill was the Stan Tracey Quartet with Peter King. In particularly brilliant form, Peter now uses an amplifier, and he can hear himself better. It's a shame, and I'll be very much, unfortunately, distrust his tone in the slightest.

Tracey is noticeably moving into new pastures. The twisted logic remains, but his lines seem to me to be tamer and often more complex than of old. It's very recognisably Tracey but has an added freshness. Dave Green (bass) and Bryan Spring (drums) complete one of our best jazz units.

BOB DAWBARN.

PENTANGLE Lyceum date

Now, is out tomorrow (Friday) returned this week from a TV date in Switzerland.

Art Movement, a six-piece vocal harmony group, fly to Australia on Saturday for a three-week engagement at the Shilton, Hotel, Sydney, with Roy Orbison.

Octopus, a new Wednesday magazine programme on Granada TV will spotlight the group at the West End Next Wednesday (14) features Quintessence. Bill for the Play Space

WILL PETE Townshend ever write another "Tommy?" His opera was one of the few worthwhile events in Pop 1969—a year notable for superficial drama.

It began as an idea four years ago, evolved into a best selling album, voted MM LP Of The Year, and became the basis of a stage act that earned the already legendary Who the title "most exciting rock band in the world."

"Tommy" received considerable critical acclaim, even from the man from the Financial Times who praised their performance at the London Coliseum, although he drew attention to the fact Townshend's opera should properly be called a cantata, as it is a choral work.

In fact, such has been the hoo ha about Thomas, the deaf, dumb and blind boy, there is a very real danger of tedium setting in.

Pete is aware of the problems that face the Who in 1970. He has a heavy burden of responsibility as their main writer. They cannot afford to relax.

Despite a New Year's Eve hangover, Pete was happy to answer pressing questions at his Twickenham home beside the Thames.

He lives in a house of "second class architectural interest" with wife Karen and baby daughter Emma.

"Don't take any picture of me outside the house," he asked the MM photographer. "We've already been taped—suspicious visitors saying 'good afternoon, er I'm from the Gas Board.'"

Everybody felt rough that first morning of 1970. Pete was sniffing with a cold and Karen was coping with a mountain of socks on the kitchen floor that had to be fed into a washing machine roaring with oceanic fury.

Pete was sitting open the morning mail, consisting mainly of other people's parking tickets, while preparing tea, bacon and toast.

Beating from the walls were pictures of a smiling gentleman I took to be Joseph Stalin, one time leader of the Union Of Soviet Socialist Republics, but was advised that it was in fact Meher Barber, Indian mystic, who lived in silence for many years, promising only to speak when he had "the word" for the salvation of man, but unfortunately died before he could make a last utterance of any kind.

Smearing preserves on the toast we contemplated the changing fortunes of other groups and agreed it was sad about the Bonzos and King Crimson.

"But Ron Geeslin is planning a 1970 onslaught!" promised Pete. He has long been an admirer of the Scots pianist only rivalled by Andy Thunderclap



TOWNSHEND: 'what is the film going to be about?'

Chris Welch talks to Pete Townshend about the future of the Who's opera

which is based on the ideas that went into Tommy.

"We are very excited about the film and as you know our managers Kit Lambert and Chris Stamp originally came out of the film industry and I've got a lot of friends in the young area of filming.

"The question is—what is the film going to be about, now that the album has been milked to death already?

"There is a single coming. We're going to record it next week and probably have it out in January. I've got a demo I can play you, which I have got to play to the group to familiarise them with its subtleties!

"It's strange... it's only recently that we have sounded really good to listen to. We've always been a dynamic basic group a lot of meat and potatoes and not much else.

Kit Lambert was furious when he spent months capturing our dynamics on 'Tommy' then we went out and played it six times better than we had in the studios.

feel from anything the Who have done before.

"It's a bit of a boogie for the Who," said Pete clipping the "boo" short, American fashion. "There is a bit of Taj Mahal in the bass and drum rhythms. But it might not sound like this in the end. It depends on what Kit suggests."

Called "The Seeker," Pete's new song rocked along with an unusual pulse, and featured on guitar, bass, drums and vocals, one of Townshend, producer extraordinary.

"Really I do the demos for my own amusement. I play Kit the whole demo so he gets an idea of the song and I just play the guitar and vocals to the group. It's best to let them get their own ideas for backing. For example John came up with a bass idea on 'Pinball Wizard' that I really liked."

Will Pete ever write another opera?

"I've got ideas for one. But a lot of my ideas will be channelled into the film. We'd like to do an album of songs next—other people's songs. Then there are plans for a live

album. Bob, our roadie, has been recording us on gigs with two mikes and a small machine and he has been getting some incredible results."

Pete played a tape of "Young Man Blues" featuring Roger Daltry's most bluesy vocals and Keith's tearaway drum breaks, recorded in America.

Quality

"This was the night Bob Dylan was in the audience and we didn't know 'till afterwards. And we were all tired and bored. We didn't play very well, but the recording quality was good because Bob uses a simple system. If you have mikes all over the stage, you end up with mud."

"The Seeker" is a good title for Pete's latest tune. Although it has a country flavour, it sums up Our Man in Pop who consistently rocks the hard ones and is not content to rest on past successes. As long as he remains active, alongside a handful of other creative people, we can be assured of a vibrant, progressive rock culture.

Enjoyed

"I very much enjoyed our 'Tommy' tour although I felt uncomfortable every night when we went on stage, because we play at such a fantastic pitch now and it was so loud in those theatres which seemed so little after the States, that you couldn't really hear it.

"I felt nervous every night until the audiences warmed to us and I would go on thinking: 'This is going to be a dud,' especially at Bristol when there were a couple of kids in a box chucking things at us."

Is there a danger that the Who have played at their paces after such extensive touring and intensive exposure?

"Not really. A lull is inevitable. There will be a quiet period for the group as far as the public will be concerned, but the success we have had will make us work harder. We will be taking our stage show to a higher standard of professionalism. Not in a James Brown sense, with two drummers—one is enough. Keith! But we'll use more dynamics and not just put on two hours of noise."

Pete was noticeably playing more and better guitar in recent years, I observed.

"It's just that the vehicle is changing. It comes from constantly improving relations with the group and the fact we are playing more music with feeling and less like a machine. We are ALL playing better.

"There is still one thing though... I'd like to see the Who play really new music. It has always been a bit of an ideas machine. The rock opera was a machine idea."

The new single being planned by Pete already has a different approach and

WHERE NOW FOR TOMMY?

Newman for keyboard wizardry. "Ron has been writing the music for Expo '70 in Japan, and has many other plans."

Pete always retains tremendous enthusiasm for people, especially fellow artists. At the same time he

is probably one of the most universally respected figures among group musicians.

It is Pete's qualities as an enthusiast and "doer" that has earned him this respect.

One of the causes Townshend wishes to champion most is that of Thunderclap Newman, who Pete describes as a genius. And having heard several of the hundreds of tapes that Pete possesses of Andy's work I am bound to agree.

Pete went to art school with Newman, and it was long his ambition to record him. A number one hit single last summer was the result of their first collaboration.

"But I had to go away to America with the Who in the middle of it all and that number one was so unexpected. I never even got to see them play a gig, although I hear it was a disaster and the audiences were fanastically disappointed. Andy enjoyed the tour, but people thought they were going to be a rock group, which wasn't the idea. I came back from the States and found they had been contracted to make a lot of appearances, so I thought the best thing would be to let them forge

ahead. Then we found we had to take them off the road.

"We want them to concentrate on recording, but Jimmy badly wants to work and make appearances so he is going to form his own group while remaining with Thunderclap, to do an album and singles. Jimmy will go on the road and may record on his own as well.

"Of course financially it didn't do them any good at all, despite having a number one single. There was nothing to follow it up and I feel very guilty about it."

As Baby Emma had apparently had a sifflet of Thunderclap Newman, the tape machine was allowed to skim silently to a halt, and Tommy reared his head.

Will the cantata remain the mainstay of the Who in the year that lies ahead?

"So much has been written, said and done about it that it is beginning to be a pain in everybody's ass. But there are still people who want to hear about it in Europe, but we definitely won't exploit it any further than that and the film we are making

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jazz scene

Bennink and the 'do it yourself' league

THE THEORY of "do it yourself" is spreading. From the first efforts of Charles Mingus and Randy Weston to the massive Jazz Composers' Orchestra double-album, musicians have found that in many cases it pays to bypass the Establishment record companies and get your music out on your own label.

Now that practice has spread to Europe, and leaders such as Alexander von Schlippenbach and Peter Brotzman travel around with cases of their own records, selling them after concerts and at club sessions.

Perhaps the best-organised and most prolific of these undertakings is the Instant Composers Pool, a European organisation centred in Holland which has so far produced four provocative albums by such underexposed musicians as pianist Misja Mengelberg, altoist John Tchicai, reedman Willem Breuker, British guitarist Derek Bailey, and drummer Han Bennink.

Credentials

Bennink was in London last week, having flown over to deliver a consignment of albums to the specialist jazz record shops. When I saw him at Bailey's flat, he was delighted at the news that his duo album with Bailey (ICP 004) had already sold 305 copies in one shop.

"I think it's good to do it yourself," he told me. "If you go to a record company they decide what goes out and when it goes out, and then they sell it at a ridiculously high price."

"You should keep it in your own hands. We have already sold about 1,600 copies of the duo album I did with Willem Breuker, and we've sent 300 albums to Japan.



HAN: 'In Britain you seem hung up on Buddy Rich'

"We also try and pay the musicians better than the standard labels do, and we sell the records in clubs and concerts, as well as by mail order and through jazz record shops.

"We're not really businessmen at all, although Willem and Misja are better at it than me. We just want to play — but if you want to live from your music you got to do some work. You have to work and fight — and I like that."

Bennink is probably one of the most advanced drummers in Europe. His musical credentials, for those who need to be convinced, are impeccable: gigs with Ben Webster, Don Byas, Wes Montgomery, Johnny Griffin, Kenny Drew, Eric Dolphy (on whose "Last Date" album he appeared), and Sonny Rollins are among them.

But basically he is an uncompromising player, of the European New Music, a lively and fast-growing form which owes much of its health and vigour to the fact that it takes much of its inspiration from its own roots, rather than from across the Atlantic.

He is perhaps best-known for his work with the

various groups led by tenorist Peter Brotzman, whose septet currently includes three Britons — Bailey, Evan Parker, and Paul Rutherford — plus Fred van Hove (organ and piano), and Buscht Neibergall (bass and trombone). That unit, minus Rutherford, appears on Brotzman's latest German LP, "Nipples."

Bennink no longer plays on a conventional drum kit, but has built his own outfit from various parts. He has an extremely large bass drum, made before the war, and a variety of other devices including a hi-hat with Chinese cymbals and Oriental drums. Some of his drums have snares stretched over both heads, to get a sustaining effect.

"I don't like drummers who bash their cymbals all the time. I'm a drummer, and I like to play the drums. The only drummer I know who can play the cymbals really well is Sunny Murray."

"In Britain you seem so hung up on people like Buddy Rich, who play so cleanly and wear neat suits. I can't dig that. Now I can listen to Kenny Clarke, whose time is so beautiful,

but Buddy Rich... Han agreed with me when I suggested that the American New Wave with a few notable exceptions, seems to have lost its way somewhere along the line.

"Certainly. The conditions in Europe are perhaps a little better, and there are more gigs over here for Americans — plus they get more recognition.

"But it's not perfect in Europe. I'm about the only player in Holland in this style who can afford to keep a wife and two kids — he lives in a houseboat in a small country village — and to keep that up I have to do a terrific amount of travelling.

Ballet

"But ICP is a good start. We've done music for theatre, ballet and films, and we get a concert on Dutch radio once a month.

"Chicai, Misja and I did a three-week tour of schools in Holland, playing three concerts a day to children between 15 and 18 years old. It was fantastic. They'd never heard anything like it before, but they really loved it.

"I played at an open-air pop festival with Misja and Don Cherry, and we got a better reception than all the pop groups. It just shows that people only need the chance to hear the music. But I guess I'll never be as popular as real pop music, although I'm sure the situation will get better."

While people like Bennink, Bailey, Brotzman and Parker are bringing a new internationalism to jazz, organisations like ICP are making sure that people can hear it. These two ingredients will, I'm certain, ensure that the music has a rich and promising future.

RICHARD WILLIAMS

OPPOSITE RAHSAAN Roland Kirk and his Vibration Society at Ronnie Scott's Club this week is one of Britain's most promising new jazz groups: an assemblage of varied talents which goes under the simple name of Nucleus.

The group, a sextet, was formed soon after the dissolution of the Ian Carr Don Rendell Quintet. Trumpeter Carr invited multi-instrumentalist Karl Jenkins to form the band with him, and they picked Brian Smith (trp), Bernie Holland (gtr), Jeff Clyne (bass), and John Marshall (dr). The only change in personnel from that original outfit has been the departure of Holland, replaced by Chris Spedding.

Tribute

Nucleus have already done a successful stint at Ronnie's Upstairs Room, plus a 100 Club gig for the LCJS and a Jazz Club broadcast. This week opposite Kirk could give them invaluable exposure to a slightly wider audience, and Scott's policy in booking them is to be applauded.

"I'm glad we're playing opposite Kirk," Jenkins told me, "because the people who like his music are likely to dig ours too. If we'd gone in opposite a singer, for instance, the audience might not have been quite as receptive."

Jenkins is a rarity in that he attempts to create jazz on the oboe, and the fact that he has succeeded so often is a massive tribute to his capabilities. With Nucleus he will also be playing baritone ("But only in ensembles") and piano, and he is currently in the process of getting an electric piano.

"I enjoy playing the piano, which I started when I was six or seven, but I haven't really got enough technique on it."

Technique is certainly not a quality lacking in his oboe outings, for this is his main instrument, the one which gained him a degree in music from Cardiff University and an LRAM from the Royal Academy in London.

Difficult

He first became interested in jazz at Cardiff, through friends, and was a member of the band which won at the Inter-University Jazz Contest a few years back. It was there he first met Carr, who was one of the judges.

Karl is best known for his work with the Graham Collier Sextet, in which he was resident from 1966 until late last year.

He took up baritone because, he says, "no-one believed that I could play jazz on oboe. It was the same with Jean-Luc Ponty — he had to learn to play tenor because people wouldn't take the violin seriously to start with. Jenkins has great admiration for Ponty: "It's not just his playing, it's the fact

Jenkins — the oboe opposite Roland Kirk



KARL play anywhere

that he plays superb jazz on an instrument which hasn't been used in that way before."

Does he think that any of the other practitioners of oboe, like Yusuf Lateef and Bob Cooper, have managed to make real jazz sense on the instrument?

"Not really. I don't think any of them have been able to command enough technique. It's a very difficult instrument, but you can learn to do things on it, like bending notes and so forth, which people imagine can't be done."

When I heard Nucleus

for the first time on its Jazz Club broadcast, the overall sound of the band reminded me strongly of the Miles Davis outfit which recorded "Miles In The Sky." Was this a conscious influence on the group's concept?

"No, I don't think so at all. I just don't think about it in those terms. Anyway the sound is different now. There's a very strong rock influence, with the guitar and Jeff's bass guitar, and John, who's a fantastic rock drummer. We use those rhythms because they're good musically."

Writing

Karl does most of the writing for the band, while Ian has also contributed to the repertoire. To whom does he see the band appealing most?

"I don't think we'll be restricted to jazz clubs and jazz audiences. That's mainly why we chose to give the group a name instead of calling it the Ian Carr Sextet or something. We want to play anywhere."

RICHARD WILLIAMS.

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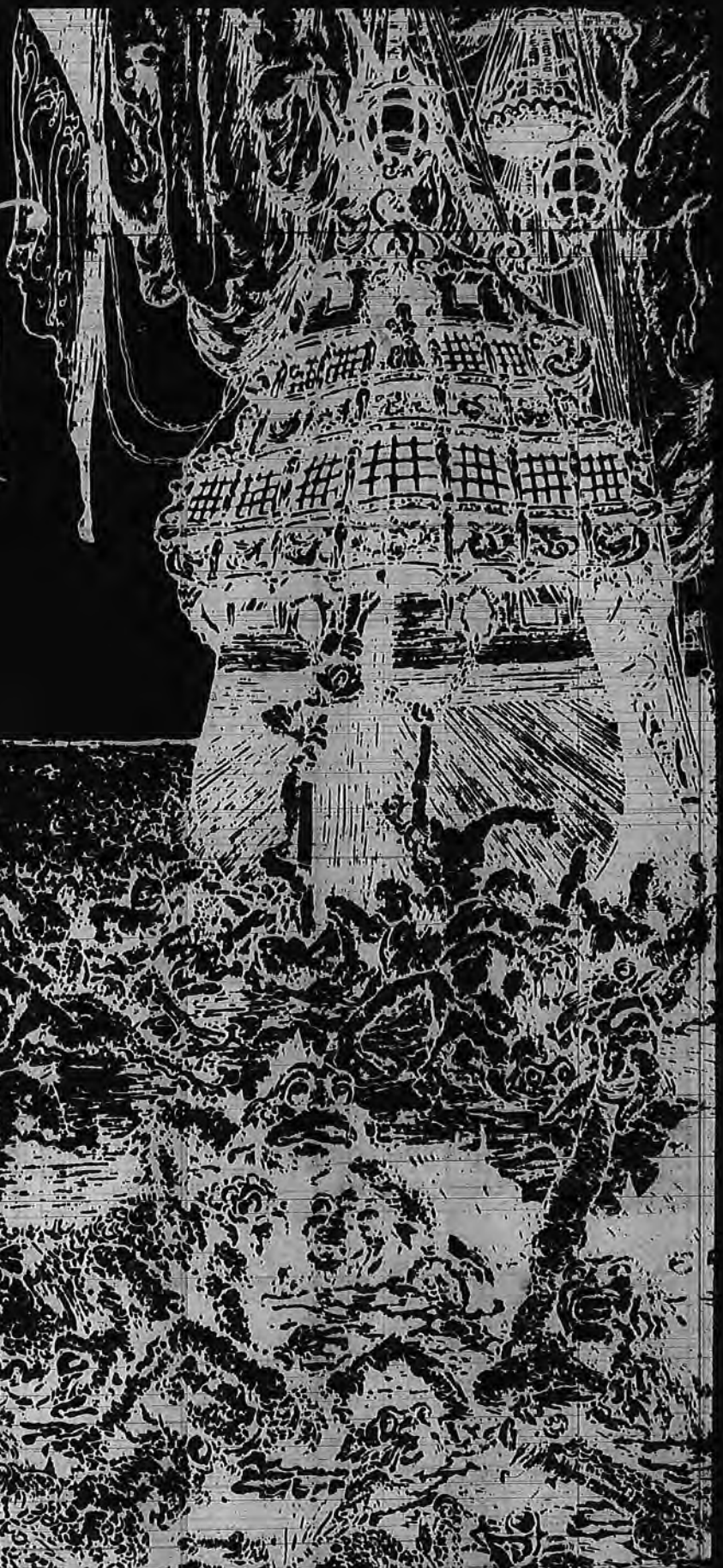
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THE BLUES

A PIECE of pop music history tours Britain next month in the form of Arthur "Big Boy" Crudup.

Back in time, a young unknown named Presley made ten sides for Sun which rocketed him to Victor and the biggest name in show business of the decade. For his early inspiration, he leaned very heavily on negro performers for material. Negro artists to boot.

Classics

From Junior Parker he took "Mystery Train," from Arthur Gunter's Excello disc came "Baby Let's Play House," and from Roy Brown "Good Rockin' Tonight." On his very first record was a mixture of country and blues that was to set his style for many moons—on one side Bill Monroe's "Blue Moon Of Kentucky," and on the other, his first big hit, Big Boy Crudup's "That's All Right."

It's the same Big Boy Crudup he got "My Baby Left Me" from, the man he gave in his first interview as his favourite artist.

Crudup, unlike Parker and Gunter for example, was a well established artist selling thousands of records in the "Race" market. He first recorded for Victor-Bluebird in 1941 with such classics as "Death Valley Blues" and "If I Get Lucky," and lasted thirteen years with RAC, waxing around eighty blues numbers for them.

His popularity outlasted that of the other Bluebird stalwarts, almost to a man, but eventually, with the new rhythm 'n' blues of the cities coming in, he dropped into obscurity at about the same time Presley shot to prominence.

Vanished

He continued sessions on what was then the tiny Checker label, as well as on Ace and Trumpet, made under

the touter while still contracted to Victor, but he enjoyed no further successes.

On the sessions he used pseudonyms such as Percy Lee Crudup and Elmer James, and departed from his usual bass and drums backing, bringing in harmonica, and in some cases, piano. Many of his Victor sides featured the late, great bassist, Ransom Knowling, and drummer "Judge" Lawrence Riley.

Out of the blue in 1959, Crudup appeared on the New York Fire label (reputedly sponsored by Elvis, though firm evidence is lacking) with single and LP releases; but he vanished just as quickly, and remained in obscurity until Dick Waterman (with bookings) and Delmark Records (with a new LP) put him back to work late in the '60s.

A native of Forest, Mississippi, he had spent most of

the last ten years commuting between Florida and Virginia.

Chicago

It was from Forest that he fled, after problems with his marriage, in the 1930s. Like most Mississippians, he headed for Chicago where he was eventually "discovered" by Lester Melrose, and joined



ARTHUR "BIG BOY" CRUDUP: wrote Elvis' first big hit

Presley's favourite

Bluebird under Melrose's auspices.

Besides the items already mentioned, Crudup recorded famous versions of "Who's Been Foolin' You," "Rock Me Mama," "Crudup's After Hours," "Dust My Broom," "Hand Me Down My Walking Cane," "Mean Old Santa Fe," "Gonna Dig Myself A Hole" and "If You Ever Been To Georgia."

Radio

Georgia, Atlanta, was also the scene of his last Victor sessions in 1953-54, made while, according to various sources, he was engaged in work with radio stations KFAA in Helena, Arkansas, playing alongside Elmore James, Sonny Boy Williamson, Willie Love and others.

There is no information yet about his activities after this period up to 1959. Delmark found him in the now familiar way, simply by writing to the postmaster of Forest, the letter being forwarded to Franktown, Virginia.

Crudup took the trip to Chicago where the Delmark LP was recorded on May 25, 1967.

General

On it, Ransom Knowling made his last recorded appearance he died on October 22 that year. "Judge" Riley came back to recreate the partnership, and promising guitarist Edward El was introduced. Some old songs and some new constitute the album (Delmark 614), which is available on general release.

Arthur Crudup is a neat guitarist in the blues tradition, and a beautiful singer. Under the auspices of the National Blues Federation, he will be touring Britain between February 5 and 24. His visit follows major successes at Los Angeles' Ash Grove. — SIMON NAPIER

AM album of rare and primitive blues, which completely lives up to its title is "GUITAR WIZARDS: 1926-1935" (Tapeo, L-316). It must rank as one of the most complete volumes of the country blues featuring unknown artists such as Tampa Red and ragtime genius Blind Blake, right down to the even earlier material of Sam Butler. There is not one track that can be singled out as being below standard. Carl Martin's "Farewell To You Baby" and "Badly Mistreated Man" were recorded at Chicago in January 1935, while "St. Louis Blues" came later in the year. Billy Bird recorded four sides in Georgia in 1925, among them "Big Man Blues," which is featured here. Blind Blake's four tracks from the late '20s are "You Gonna Quit Me Blues," "Wahash Rag," the well known "Guitar Chimes" and "Panther Squall Blues" all of which show his exuberant style which many have since tried to emulate. Tampa Red, who recorded extensively with Georgia Toussaint, was notable for his bottlenecking, comes up with two proficient straight blues, "Jafferson County Blues" and "Bumble Bee Blues," the latter being more typical of Tampa Red's characteristic whining up the top string.

Sam Butler recorded a few sides for Vocalion in 1928, and three of these, "Poor Boy Blues," "Jafferson County Blues" and "Some Stream High Yellow" are reissued here. — J.G.

THE only criticism of "BIG BILL BROONZY SINGS COUNTRY BLUES" (Kora 1093) is that the title tends to be rather misleading. All the old Broonzy guitar progressions are here, and the set, released on a budget label, is undoubtedly of great value. But Broonzy enjoyed successes as both a folk singer and blues singer, and his album represents a mixture. At times he makes the guitar do the talking back, as in "Poor Bill Blues," a typical Broonzy piece, while the first side closes dramatically with "I Wonder When I'll Be Called A Man" which has all the Big Bill traits rolled into one. He includes a few favourites like "Diggin' My Potatoes," "Louisiana," and "Franky and Johnny" but the showstoppers are undoubtedly "Hey, Hey Baby," a fast peckin' piece, and the immortal "Joe Turner No. 2." — J.G.

FOR blues specialists and collectors, the release of "ALABAMA COUNTRY BLUES" (Roots RL-323) should be most welcome. It

Blues on record

BROONZY

presents a fair cross section of the Alabama bluesmen, and is on a limited distribution though satisfying. Although the recording quality is not brilliant, and the artists are not all great technicians, this is an interesting set, and there is a good deal to commend it. For example, Barefoot Bill, who sings his "Hard Luck Blues" and "One More Time," recorded in 1930, before being joined by Fille Bolling on the folk/jug band styled "I Don't Like That" and "She's Got a nice Line." This is followed by a primitive banjo song from Moses Mason (Red Hot Ole Man Hose) and some good harmonica work from Daddy Stovall, although his tracks are marred by the poor recording quality as is Clifford Gibson's "Beat You Doing It." Ed Well may have been accompanied by Barefoot Bill on "Curry It Right Back Home" and "She's A Fool Gal" although there is no credit to this effect on the album. Ben Curry uses a unique guitar/harmonica/mandolin combination but again the recording quality has suffered. "Red Cross Blues" from Sonny Scott and two exuberant pieces from the Birmingham Jug Band lead into the final two tracks from Blind Bogus Ben Covington, who is believed to have been a member of the Jug Band. His 1928 versions of "It's A Fight Like That" and "Boodie-De-Bum Bum," accompanied on banjo and harmonica, are perhaps the highlights of the album, which is good value as a collector's piece, with 16 tracks. — J.G.

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Transatlantic
Where Trends Begin

CANADIAN FOLK singer Joni Mitchell this week denied rumours that she would be retiring after her Royal Festival Hall concert on January 17.

But Joni, who can scarcely be described as a folk singer any more and has no current connections with Canada either, will be a good deal more withdrawn in the future.

Change

She flew into London from Los Angeles last week, and at a Warner-Reprise reception, she told MM: "It's true I've postponed all bookings indefinitely, but that's just to catch my breath. I really need to get some new material together, and I also want to learn to play more instruments, and find time to do some painting."

So Joni, far from taking things easy, is going to have her time cut out in the next few months. She made it quite apparent that she is going through a transitional stage in her career, expressing herself through a wider range of media, but at the same time delving deeper into her own distinctive musical bag.

"I've got a hard core of fans who follow me around from one concert to another, and it's for them I feel I ought to produce some new songs," she says. "I come from Saskatoon, Canada originally, and I'll probably move back there, but at this point in my life I would rather live in Los Angeles as it's right in the middle of change, and therefore far more stimulating."

Britain

There are a lot of artists in L.A. at the moment, and the exchange between artists is tremendous. Joni took a trip back to her previous two visits to England. The first she remembers specifically as her first taste of English folk clubs, and the second for her appearance at the Festival of Contemporary Song in September 1968, with Al Stewart, Jackson C. Frank and the Johnstons. It was this concert that



Joni still feels the pull of the country

By Jeremy Gilbert

really established her as a major artist in Britain, and she is still more than enthusiastic about that concert. "I'd sure like to meet the Johnstons again while I'm here," she added.

Concert

But songs like "Chelsea Morning," "Marcie" and "Both Sides Now," which acted as her springboard, have now made way for slightly more complex numbers, perhaps brought about by the change of environment.

"I want my music to get more involved and more sophisticated. Right now I'm learning how to play a lot of new instruments. In the last month I've managed to write three new songs, including a couple of Christmas songs. I've also written a song for a film score that hasn't been used, and "Woodstock," which is the next Crosby, Stills, Nash, and Young single." Joni emphasised that she will not be playing any folk clubs while in Britain. She will make only one concert appearance, and will be tele-recording a guest spot on

the Tom Jones Show. "I shall then take a couple of weeks holiday in Britain before returning. I want to get out into the country, and in particular to Scotland.

Country and city life both play prominent, but entirely different roles in Joni Mitchell's life. And it is the latter that is currently influencing her writing.

Album

"I've a feeling that America may suddenly get very strange. In Los Angeles the air is very bad, and it's not good to breathe the city air all the time. But it's not just this environment that influences me. Any kind of music that moves me in any way, has some effect on my writing."

Joni is more than enthusiastic about her next album, which is almost completed. A couple of tunes she picked out for special attention: "They Paved Paradise And Put Up A Parking Lot" and "He Played Real Good For Free," the latter being about a sidewalk musician.

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Still chasing the devil

HAS THE Gun jammed? Last year "Race With The Devil" was soaring chart high, and they were being widely tipped as a sound of '69. Bold, brash guitar sounds, heavy with good, hard potential, it looked like being a good year for the brothers Paul and Adrian Curtis and their drummer Louis Farrel. But then things began to go wrong. The new record management, then quit them. Projected trips to America failed to materialise. Their follow up single failed to make an impression. Paul and Adrian were in resolute mood this week, despite the downward swing in Gun fortunes. "We're going to make it. We've got to make it!" said Adrian firmly, gazing keen-eyed through his hairstyle. So what do Gun have to offer other groups don't?



PAUL resolute mood

What mistakes have the Gun made? "We've been too aware of the request! They are not going to ruin us like they ruin so many groups. At least we have got a few gigs. We've known plenty of bands that work for years and getting nothing. "For example we tried to get out to America last year. Our music is more American and all the heavy groups are making it there. We knew if we could get there they would go berserk. Bill Graham of the Fillmore came over and saw us and wanted us there. But three tours were set up and each one was messed up. We were sitting at home all ready to go with our cases packed on one occasion. Then we got a phone call - wait a few days more. And that's how it went on."

Copying

"I admire the Moody Blues," said Adrian. "They struggled for years and finally got it together. We'll do the same somehow. "But look at the people who run the pop business. It's a sin. When do you ever hear Chicago or Blood, Sweat and Tears on the radio? All you hear is some band copying them. "Gun are understandably upset. But they are not just sitting back and moaning. They have a new album, released "Gunsight" and plan a new single shortly. They are determined not to lose the race with the devil."

Unlucky

"We are very varied in our approach," he explained. "We don't play blues or rock and roll, but we are getting an original sound." Adrian: "It's fairly heavy, and we do a lot of acoustic stuff as well. We still like loud, heavy music, but we like to build it up. We usually start our sets with Paul playing acoustic guitar. We build up the power as we go along." "We've been together a year now and... well, it was better last Christmas! We had a hit record then. But then we had an LP which did nothing. And a

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Pop into the Seventies

It was the best of times, it was the worst of times. Depending strictly upon your viewpoint, of course. But the now-departed Swinging Sixties produced plenty of musical excitement, surprises, headlines, supergroups, shocks — and sudden deaths.

The Sixties was the decade when the Beatles, Rolling Stones, Marianne Faithfull, Sandie Shaw, Tom Jones, Engelbert and the Monkees all made it big.

It was the decade that saw the emergence of such progressive groups as Family, Jethro Tull, Ten Years After, Cream, Jimi Hendrix Experience, Pink Floyd, Blood, Sweat and Tears and Led Zeppelin.

It was a decade that brought repeated bids for Elvis to visit Britain. He still hasn't. Nancy Sinatra stepped out to fame in her boots; Jane Birkin won renown for obviously discarding these — and more.

Radio—Caroline and the pirates went on—and off the air—for good. (Or bad, for those continuing critics of Radio One.) Juke Box Jury finally bid the fans goodbye — and there were few tears —



PEEL
more tolerance



THOMAS
more melody



FRIPP
be grateful



HUGG
pop programmes



STIGWOOD
no drugs

and P. J. Proby split his pants. Fans mourned the deaths of Otis Redding, Jim Reeves, Sam Cooke, Nat King Cole, Brian Jones, John Coltrane, West Montgomery, Pee Wee Russell, Coleman Hawkins, Pops Foster, Paul Chambers and Eric Dolphy. Also to die was the man who produced the phenomenon of the decade — the Beatles, Brian Epstein. On a lighter note, the Sixties saw the emergence of Flowerpower, Meditation and

Psychedelia — trendy phases that now look as tired as an ageing chorus girl changing trains at Crewe. The Mini has now been blanketed by the Maxi. But, one hopes, this is as temporary as the sun being shadowed by winter. What, the Seventies will bring is anybody's guess. Here, celebrities from all walks of the music business look into the crystal ball. In ten years' time, everyone can gloat over how wrong they were. Or, per-

haps, applaud them for their perceptive viewpoints. **JOHN PEELE:** "My hopes are for more tolerance in the Seventies and greater acceptance of people like Captain Beefheart, Soft Machine, Ron Geesin and Principal Edwards Magic Theatre — people who are doing interesting things. "A lot of people who are listening to so called underground music have become intolerant. The whole thing started as a plea for tolerance but now it's come the full

circle. People have become almost fascist, they've become very intolerant of anything that's not their musical scene. "I'd like to see a return to simplicity, I'd like to see people getting away from complexity for complexity's sake. "What I wouldn't like to see extending into the Seventies is the spread of the hype and the music superstar, the whole star thing. It seems to be after they've gone to America. Either they survive it and are strengthened or they come back and break up."

the MU ban on American groups appearing on TV. "I'd like to see the MU sort out their problems with the American union so that we could use American groups at will, and that America would be able to use British groups at will. "At the moment we're not allowed to use American musicians. We can't put on Crosby, Stills and Nash. Canned Heat are coming over and we can't put them on TV. The same with Chicago (formerly CTA). And when we presented Delaney and Bonnie we weren't able to feature their backing group — which is a ridiculous situation."

AIR FORCE

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- STEVE WINWOOD
- JEANETTE JACOBS
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RAY THOMAS, Moody Blues: "I'd like to see much less emphasis on the singles chart and everything that goes with it — the big hype, the grand publicity machine, and the so called supergroups. The price of singles should come down too. "I'd also like for melody to become stronger rather than the beat. I'd like to hear a much prettier sound rather than the usual three chords bashed out. And I wish people who listened to our songs would take them as they are. People read so much into the music, it's frightening. "Politically I'd like to see the Americans finish in Vietnam in the early 70's and the Pope should let the people take the pill. If he told all the Catholics not to fight in Vietnam, the war would soon be over. And if he flogged one of those paintings to help feed the starving in Vietnam."

ROBERT STIGWOOD, who handles the Bee Gees, Blind Faith, George Fame, Jack Bruce and John Mayall, says: "I hope the public continues to become more quality conscious — as they started to be in the Sixties. It's up to recording artists and producers to make good records in the Seventies. "I'd also like to see a go-ahead company producing a reasonably priced machine to play a video through a TV to coincide with the music being played from an album. There is such equipment at the moment, but it is expensive. "What I'd hate to see is the music industry becoming synonymous with drug-taking and that sort of thing. The majority of people in the business have nothing to do with drugs. It's only the minority that gives everybody a bad name through their behaviour."

CHRIS WRIGHT of Chrysalis, who handle agency, management and recording deals for names like Led Zeppelin, Jethro Tull, Ten Years After, King Crimson and Family: "I'd like to see more people in the pop business realise that the only way you can get anywhere is to have talent and to work hard — with the emphasis on working hard. If everybody concerned in pop — from the top to the very bottom — would realise that this is the only way. There are no short cuts. "For the 1970's, I hope that groups can accept the responsibilities imposed by this attention, e.g. by acting and working for higher standards and continuing to break down the arbitrary barriers between the music forms. "And to be grateful to the public willing to listen to them. Also, perhaps, for some to take themselves less seriously!"

MIKE HUGG, Chapter Three: "I would like to see an improvement of pop programmes on television. Top of the Pops seems to be out of touch and needs to provide better opportunities for groups. Groups I would like to see make it in the 70's are Family, East of Eden and Chapter Three."

STANLEY DORFMAN, now co-producing Top Of The Pops has a pithy comment about

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"What I wouldn't like to see is the underground getting so commercial that people can't tell the difference between good and bad. When we get to that stage where there are so many groups the only way they'll get into a successful position is through being hyped. I don't want to see that happen in the Seventies."

RENNY LYNCH, songwriter, singer and star of TV's Curved Air and Chips, who was awarded an OBE in the New Year's Honours list: "I'd like to see more good songs of the kind written by the Beatles and Bert Bacharach because in the 60's songs got steadily better — mainly because people like the Beatles were writing good songs. "The most distressing event in the 60's was the death of Otis Redding — a sad loss to music. One of the best aspects of the 60's was the emergence of Crosby, Stills and Nash. I hope that they continue to produce as many good records as don't break up. "For myself, I'd like to do some Country material. I hope to be back in the pop business in a big way."

PETE MURRAY: "I just hope for good music in the 70's — that's all. "I think audiences will be more discerning in the 70's. At the moment there are so many splinter groups, but I think the gulf of music in the chart will widen even more so that you can break up the chart into something like four sections. The presence of underground music is now being felt in singles as well as albums, but I think the sales of singles will go down and LP's will increase in the future. "Underground music will eventually sort itself out, and I hope that all the pretentiousness on the music scene will be ironed out."

JUDAS JUMP, saxophonist Alan Jones: "There will be a lot more jazz played by groups in the 70's. Groups are now more inclined to use brass and this trend will carry on. "I would like to see a wider acceptance of different types of music. At the moment the underground groups are all raving about what a good scene it is because they are on a craze which is just any other craze. We are just as progressive locally. The rock scene for us is pretty good and we are looking forward to 1970."

TONY RIVERS of Harmony Grass: "I would like to see a wider acceptance of different types of music. At the moment the underground groups are all raving about what a good scene it is because they are on a craze which is just any other craze. We are just as progressive locally. The rock scene for us is pretty good and we are looking forward to 1970."

MAURICE COHEN of Disclaim, Oldham, Lancashire, one of the biggest record retailers in the province, pleads for common sense in record releases. "What I would best like to see in the Seventies is fewer records and fewer labels. We pride ourselves that we stock



LYNCH
good songs

ROGER WATERS of Pink Floyd

on the latest sounds in Blind Date

■ Roger's Blind Date was conducted despite the initial disaster of discovering the MM's record player had been sabotaged by vandals. The number two machine was used, which meant that Roger had to make his judgments without the highest of fidelity.

CANNED HEAT: "Let's Work Together" (Liberty)

It's got some quite nice slide guitar on it. It reminds me a bit of Leadbelly. I know it's Canned Heat because I saw the label when we were trying to mend the record player—but I admit I wouldn't have guessed it out. I quite like this, in fact I like this sort of blues record, although I feel that most of it has been done better before—I mean I don't think this says it any better than it was said 30 years ago. It has an optimistic lyric.

THE RASCALS: "Hold On" (Atlantic)

Well I never! When I listen to things like that and don't know who they are I start to wonder if they are black or white or grey. There's the old Ray Charles piano, or pianette, in there and the drums at the front in the modern mode. I have never seen Delaney And Bonnie but I imagine this is rather how they sound. It's not really the kind of thing I'm interested in.

FLAMING YOUTH: "Guide Me, Orion" (Fontana)

Gord Lord! What a laugh! I think that sums that up, without wishing to be glib.

For a start I didn't like the harmonies on the vocals. It's all a bit sunshine-is-golden-ish for me. I can't believe the lyrics were written seriously, there must be a bit of tongue-in-cheek going on. It's very contrived.

To be fair I suppose it was a sincere attempt to aim something at an imagined public state of mind which doesn't in fact exist. All that pastoral stuff gleaned from things that have come out over the past five years and stuck-together!

NEW YORK ROCK & ROLL ENSEMBLE: "I'm Too Busy" (from the Polydor album, "Flattering Foe")

Is this at the right speed? Well, er, well er, well er... They nearly got the bass line from the Righteous Brothers "Lovin' Feeling" right at the beginning. Then it sounded like an understudy for Jimi Hendrix coming through a Selmer Little Giant. With all that alliteration the lyric sounds like something Pete Townshend might have written—when he was four. It's very weedy.

THE ART MOVEMENT: "For As Long As You Need Me" (Columbia)

I've no idea who it is but it could be any one of five million groups. It's the old conception of taking an Artists, with a capital A, and a Song, with a capital S, written by Pop, with a capital P, Song Writers, with a capital S and W, and a Tune, with a capital T, and mix them all together. And what do you get? A load of rubbish. That is the other path of pop music. That really is the other side from all the performers who are staggering about making

sounds they think are good, making sounds for reasons. This seems to be reasonless. It's not really worth talking about.

KENNY CLARKE-FRANCY BOLAND-BIG BAND: "Solarisation" (from the Polydor LP, "Face")

That second section sounded very Ellington-ish though the rest didn't. I do like that sort of music though I don't know what I can say about it. It's the kind of thing that if we heard it on the way up the M1 it would get us all smiling, if you know what I mean.

SYD BARRETT: "Terrapin" (from the Harvest LP, "The Madcap Laughs," part of which was produced by Roger)

(Laughs). This is a track I didn't produce because it didn't need anything doing to it. This song makes everything else you have played me look completely sick and silly. I think this is very beautiful. Don't take it off, I'm going to listen to it all the way through. I think that is a great song. In fact all the songs on this album are great. No, some of them, on it are great—in capital letters—and all of them are good. Syd is a genius.

BLACK SABBATH: "Evil Woman" (Fontana)

There you go! Well, well, well! I'm speechless, well, almost. It's got that kind of Dragnet, Peter Gunn, American detective series beginning. You keep thinking it's going to start—You think that for the first minute but then, if you are really perceptive, you realise it isn't going to start and that's all there is.



that is released... it we have so... anities of the... that we often... in locating... ers!

ON, GENERAL... place Theatre... would like to... having—in a... al manner—... nues in good... their extensive... fans nowa-... tremely well-... use no trouble... they are... ct concerts to... le."

a director of... Artists of... oo look after... of Herman's... tie and the... Wayne Fon-... ers: "I would... more talent... the north—... new talent... s—can—only... dings and tele-... s particularly... London, get off... and seek-out... selves instead

of repeatedly using the same groups and/or artists. There is little scope at present for professional groups or artists who do not relish applying for inclusion in talent programmes."

JOHN GEE, manager of the Marquee: "I think there must be a whole transformation of the music scene, although I've no idea what. From talking to various musicians, I get the impression that groups are going to get larger. Owing to economic pressures, many groups are finding it hard to survive. Manfred Mann and Sweet Water Canal have started it with ten piece bands, and now there's Aynsley Dunbar."

"I've certainly got no time for reggae. It's not helpful to the business, and it's insulting to people, who should know better. "Something startlingly different has got to happen. I think the reason why groups have been splitting is that they are striving for a new direction, but are unable to find it."

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CECIL TAYLOR JAZZ UNIT: "Nefertiti, The Beautiful One Has Come," Lena (2nd Variation), Nefertiti, The Beautiful One Has Come (2nd Variation) [Fontana SF-JL 926].
Taylor (pno), Jimmy Lyons (alto), Sunny Murray (drs), Copenhagen, 23/11/62.

TAYLOR'S recent Jazz Expo performance convinced me, if I needed any convincing, that Taylor is first, last, and always a musician rooted as strongly in jazz as any I can name.

His music moved me in the way that only jazz can move me, using the same devices (rhythmic, harmonic, melodic—with special emphasis on the use of rhythmic tension and an overall feeling which we call "blue" and which colours all real jazz) to the same effect.

This record, which appears for the first time in this country (Volume One was available on import for some time, on the Fantasy label), is a good indication of the general tenor of Taylor's work, although it lacks some of the complexity of his most recent work in concert and on record (for that, refer to "Steps" and "With/Exit").

Taped during the same night as Volume One, at the Cafe Montmartre, it contains a second version of "Lena," two very different readings of the title track, and a dissection of the standard "What's New?," on which Taylor uses an improvisational technique which is nastily an extension of that which Monk applies to standards especially when playing solo.

The results are never less than thoroughly absorbing. Taylor applies himself to both versions of "Nefertiti" with that furious energy which is his trademark, and his work behind Lyons on the second version is particularly fascinating in the way he manages to lift the alto's lines on the waves of his background.

Lyons doesn't impress me here as much as he did at Expo, and I think his playing may well have matured considerably since these sessions. Murray, of course, is a wonder, using the methods he alone invented to create a ceaselessly changing set of backdrops for the other two. As with Cecil's current group, the absence of a bass-player goes quite unnoticed.

All Taylor's records reward the closest investigation and scrutiny, and this is no exception.—R.W.



SUN RA

SUN RA and his **SOLAR ARKESTRA:** "The Helio-centric Worlds," "Sun Ra, Vol. 1," "Helio-centric," "Outer Nothingness," "Other Worlds," "The Cosmos," Of



CECIL TAYLOR: two versions of "Nefertiti"

Taylor two 'Titis

Heavenly Things; Nebulae; Dancing in The Sun. (Fontana SF-JL 954).
Sun Ra (piano/bass marimba/elec celeste/tympani), Chris Capusa (trp), Teddy Mause (trb), Bernard Pattaway (bass trb), Danny Davis (trp/alto), Marshall Allen (piccolo/alto), bells/spiral cymbal, John Gilmore (trp/tympani), Pat Patrick (bass/perc), Robert Cummings (bass cit/wood blocks), Ronnie Boykins (bass), Jimmy Johnson (perc/tympani). New York City, April 1965.

IT'S a crime that, for so long, we've been denied most of the music of Sun Ra and his Solar Arkestra. Not one of the lengthy list of Saturn LPs has ever been widely available in this country, and only now are Fontana making it up by releasing Ra's two ESP LPs.

The reason for this is that Ra's music appears to have been crucial to the development of a fairly large section of the New Music, and as we have been denied access to it our perspectives must inevitably be distorted.

Those who know other big band new music recordings like von Schlippenbach's "Globe Unity" will probably

be surprised by the relative reticence of these tracks.

"Helio-centric," for example, is a very sparsely-constructed piece, very measured and using spatial contrasts to good effect. He is also never afraid to use just one instrument at a time, as the bass-marimba ruminations on the following "Outer Nothingness" demonstrate. The sonorities here are chosen with care, the pairing of bass-clarinet with the marimba being an evocative case in point.

The scrambling, slightly Tayloresque piano heard on "Other Worlds" indicates that here might be a pianist of importance, but generally Ra stays well back, directing the ensemble from the rear. Boykins is a really superb solo bassist, both with fingers and bow.

Incidentally, no drummer is listed in the sleeve personnel, although one is clearly audible during much of the music. Perhaps the missing name might (appropriately) be Roger Blank, who played on Volume 2.

So here we have it: a band which plays with complete freedom, and yet which is very evidently ordered by a musical

intelligence of a high degree. On this evidence, Sun Ra had it together a long time ago. It's a real pity he's never been given more of a chance to show it, and that we haven't been given more of a chance to hear it.—R.W.



ALEX WELSH

ALEX WELSH: "The Alex Welsh Dixieland Party," "At Sundown," "China Laundry Blues," "You Made Me Love You Alabama Sound," "Happy Feet," "Give My Regards to Broadway," "Back in Your Own Backyard," "Let's Do It, Wait Till The Sun Shines Again," "Sleepy Time Gal," "Way Down Yonder in New Orleans." Hindustan. (Columbia SX 5376).

Welsh (trp), Roy Williams (trb), Johnny Barnes (bass, alto), Al Gay (alt. trp), Fred Hunt (pno), Lonnie Hishon (trb), Jim Douglas (str, bjo), Hervey Weston (bass). Recorded Edinburgh 22nd and 23rd March, 1969.

ALTHOUGH the music on this record is said by annotator Ralph Gleason to "mirror the street rallies and meetings that exist today in the ghetto areas of the large cities in the USA," it has no overt programmatic content — which is possibly to the good.

Instead what we get is a generous 47½ minutes of strong blowing from the four participants, all of whom get a chance to speak their piece at some length.

Max is, of course, the catalyst. If you don't know what swing is all about, listen to these sides once through for the drumming alone. Every accent is placed with such rightness that the effect is stunning, and Jordan in particular benefits from the leader's propulsion. Always a dependable performer, he is here at the top of his game, consistently inventive within the prescribed limits of his slightly Coltrane-derived style.

Waldron is not quite as good as he was on his prestige trio and -quintet albums, but he still plays pretty well, his work on "A Variation" being superior to the somewhat repetitive "Speak" solo. Khan was, even then, a very superior bassist, and it's a shame we don't hear more of him now.—R.W.



ALEX WELSH

ALEX WELSH: "The Alex Welsh Dixieland Party," "At Sundown," "China Laundry Blues," "You Made Me Love You Alabama Sound," "Happy Feet," "Give My Regards to Broadway," "Back in Your Own Backyard," "Let's Do It, Wait Till The Sun Shines Again," "Sleepy Time Gal," "Way Down Yonder in New Orleans." Hindustan. (Columbia SX 5376).

ON the margin of this album it says: "File under Jazz (traditional)." Wrong. It should say: "File under rave-up music (international)."

Because that's exactly what it is and it is marvellous. This is the Welsh band letting down what's left of their hair (sorry, Lennie) and you'd have to be under a sentence of death not to enjoy it.

There's a vocal on every track, mostly from Alex, and his tongue-in-cheek style is usually successful. Johnny Barnes contributes a hilarious take-off of George Formby complete with "Hee, hee, hee" turned out nice again, and Roy Williams joins Alex for a sprightly couple of choruses on "Wait Till The Sun Shines, Nellie."

The playing is full of joy and happiness. The cohesion of the Welsh band gets better all the time. Alex is punchy and provides the perfect lead. Roy Williams, Johnny Barnes and Al Gay create a big and beautiful sound round him and all take exciting solos.

The rhythm section rides along easily on the up-tempo numbers and Jim Douglas is featured extensively and successfully.—J.H.

In brief

■ Duke Jordan's music from the film LES LIAISONS DANGEREUSES (Mulsica, £99) can't exactly be called a bargain at its current price of roughly 30 bob — a few years ago I remember seeing it in my local supermarket, on the Charlie Parker label and priced at a magnificent 9s.11d. Nevertheless it's a very pleasant album of good post-bop music, featuring the leader's piano with Sonny Cohn (trp), Charlie Rouse (trb), a stellar rhythm team with Sonny Cohn (trp), Charlie Rouse (trb), and Art Taylor (dr). Soloists are never better than in their quest for inventive solo. Taylor swings hard and intelligently, and the leader's piano is a delight.—R.W.

■ The sleeve to organist Jimmy Jarmul's Stage 49 "A THING TO COME BY" (United Artists UAS 2965), mentions that he did perform with his "Blue Band" — but conveniently manages to forget to list the personnel. I won't guess at the rhythm section, but from the aural evidence and from past performances I would call it Joe Newman's band. It crops up on one track sounds uncommonly like Jerome at his funkiest. It's a pleasant organ/blues album, and contains five honest, unpretentious originals plus "Oh Happy Day" and an Archie Franklin tune.—R.W.

■ The influence of Gary Burton grows apace. First the Dave Pike set in Germany take their inspiration from the cadences of Burton's pop/jazz blend, and now fellow-vibist Mike Mainieri comes up with a set called "JOURNEY THRU AN ELECTRIC TUBE" (United Artists UAS 2962).

Others who crop up are Bantini Jarmul's Stage 49, who at the moment seems to have more potential than actual style; singly Sally Wenting, who does a lovely job on the brief "Connecticut Air," but loses elsewhere; and keyboardist Warren Bernard. Positively the worst thing about this record is a 15-minute thing called "Allow Your Mind To Wander," a right-primitive free-form piece which is an insult to all the true free-formers who are trying hard to extend the boundaries. Otherwise the music is pleasant, but thoroughly inconsequential.—R.W.

JOHN PEEL

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

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JAZZ AND pop music lovers will soon be able to enjoy the novel sights and sounds of Bushkin's Brainchild, otherwise the Pop-Jazz-Art manifestation due at London's Royalty Theatre later this month.

Joe Bushkin, artistic director of these innovations, will be well known to buyers of piano and mood albums. Senior jazz buffs remember him all the way back to Bunny Berigan's recordings.

Now he's in Britain for the first time since 1953 and his live jazz — with Slim Gaillard on guitar and Vibes, Slam Stewart on bass and Jo-Jones, drums — will complement the Monterey Pop film at the Royalty.

Joe was born on November 7, 1916, in New York's East Harlem, the son of a barber who had emigrated to the States from Russia where he was a cellist in Kiev.

Joe decided he wanted to be a piano player after hearing the Elmer Snowden band in Harlem but then switched to trumpet.

"In East Harlem we were exposed to some good records," he recalls. "My dad and mom went to the Lafayette Theatre one night to see Bill Robinson. Fletcher Henderson was playing the show and one of the acts was Fats Waller. My dad came home, opened the

Happy days with the fighting Dorsey band

BY MAX JONES

window, and threw out all his Paul Whiteman records, plus everything by Irving Aaronson and his Commanders. He bought every Waller record he could lay hands on."

"Joe started playing gigs and in 1932, when he was 15, he joined Frank Lamarr's band at the Roseland Ballroom as a substitute — for — the pianist. When the pianist got better, Joe wound up on second trumpet, playing the jazz solos.

During his two years with Dorsey, Joe made over 100 recordings with the band and began composing. He recalled the way he came to join the band.

"Berigan was in the band and knew that the pianist, Bob Kitis, was going as he'd been fired publicly about three times in the

same evening. Every night after the last set at Frank Daley's, Meadowbrook, the band would rehearse new arrangements. At 1.30 or 2 am when they'd got rid of the drunks in the place, the real drunks would stay on and rehearse.

"So Bunny suggested I came in for the last set. He said Tommy had fired Kitis and so far as he knew I was the only player for the job. Those days, Bunny used to get drunk every night. But he played hell out of the trumpet and always sat upright and walked straight and kind of stiff. He'd stumble off the stage at the finish looking like Field-Marshall Rommel.

"So I showed up there and Bunny called me up behind the band. Dorsey didn't see me. He'd heard me play but didn't really know me, and he was drinking then. I got up there in the trumpet section and started playing.

"Dorsey had his back to the orchestra and when he heard me he turned round and asked, 'Who's that playing?' Bunny answered: 'That's Joey Bushkin! And TD said, 'Kid, you're hired — on piano!'

"For most of his early years in the business, Joe played more for kicks than cash. He says the first job that brought him any prominence was at the Famous Door in 1935, and '36. Berigan was the leader and the group was regarded as one of the hottest little bands in New York. Joe's co-players included Bud Freeman, Eddie Condon, Dave Tough and, from time to time, Teddy Wilson.

In spite of the good jazz, the Door attracted so few customers Joe says the musicians were afraid of becoming snowblind from the glare of empty tables.

But musicians came to sit in. Artie Shaw was one and that's how Joe came to be on the Billie Holiday session.

Billie was still singing at the tables in Pod's and Jerry's Log Cabin and it was her friend, Bernie Hanighen — writer of "When A Woman Loves A Man" and "If The Moon Turns Green" — who talked Columbia into putting titles by Billie and her Orchestra on its cheap Vocalion label.

Hanighen, a fiddle player and jazz fan, knew all about Berigan, Condon,

Bushkin and company. And when Billie's first name recordings were made in July 1936, Bunny and Joe were on them. Artie Shaw too.

"We made that first version of 'Billie's Blues', 'Summertime'. 'No regrets' and, oh, I forgot the other one. She sounded just beautiful and looked the same way."

"How do I feel about Billie? I feel about her the way I feel about Louis Armstrong as a singer and a trumpet player. The same as I feel about Bunny Berigan or Lester Young. What she did was the same as what they were doing — she made a song her own."

Bushkin recorded with Berigan on several occasions in 1936 and worked with his band off and on until well into 1939. They were close friends and for a time Joe lived with Bunny, sharing his problems which were mostly financial.

When he joined Tommy Dorsey, his new boss asked what he got with Bunny. "I said I was supposed to be getting 90 dollars a week, but I thought it was a secret between him and his lawyer," says Joe.

"So Dorsey said, 'Okay kid, you get 90 dollars.' That was guaranteed, but we got 25 dollars extra for a three-hour record date and something extra for whatever we did except the regular network broadcasts. Then they took 100 dollars a week off for the uniforms — we used up six suits a year. I didn't go for this as I didn't like the cut of 'em, or the colours."

By this time Joe had begun to write songs. His first, "Oh! Look At Me Now," was recorded by the band in January, 1941, with Frank Sinatra, Connie Haines and the Pied Pipers. I reached Number One on the American Hit Parade. Sinatra was then the band vocalist and one of Joe's assignments was to rehearse him in all his songs as the singer didn't read music. They've been comrades ever since.

Buddy Rich was the drummer and according to Bushkin, often turned up later for the first set which Dorsey didn't play. TD was meticulous about punctuality and fined anyone he caught who wasn't on time. "The fine," said Joe, "was that you had to buy booze for the whole band, which cost a lot of bread."



JOE BUSHKIN: played more for kicks than cash

Now Buddy was late for that first set nearly every night. But Tommy wasn't there and nobody ever finked on him.

"As it happened I was always on time, except about twice. Once I was terribly late and that was when I had a fight with Buddy Rich. When I appeared Tommy stopped the band and said, 'You used to play with us!'

"Well, I was late and I had the wrong uniform on. It was Tuesday, after the Monday off, and we changed to the light suits. But I hadn't been home all night and I woke up somewhere uptown of course, so I was wearing the wrong uniform. I was happy to buy the booze."

"Anyway, he called the waiter over and made it pretty tough. George Anus and Chuck Peterson drank Canadian Club, a bottle of that. Somebody else had a bottle and so on. A case of Coca Cola and, finally, a bottle of wine for Buddy Rich."

"Cancel the wine," I said. Tommy wanted to know why and I told him: "Not for that cat. He was late every night when you weren't there. I refuse to buy him wine. Let him pay off first."

The waiter arrived with all the bottles and the wine was there. So I sent it back. Afterwards, Buddy and I went out in the park and beat the shit out of each other. Well, it was a fighting band."

"Dorsey came out and tried to stop the fight which I wouldn't have minded because I was getting the worst of it. But he wasn't worried about us. 'Take the jackets off,' he shouted. 'The jackets. We got another programme to play!'



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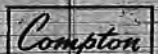
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New pop singles by Chris Welch

TOPO D.BIL: "Witchi Tai To" (Charisma). While the Bonzo Dogs have been splitting up, their tap dancer and drummer Legs Larry Smith has not been idle.

He has been busy producing this extraordinary epic with a battery of all star talent which I am not allowed to reveal, except I think Tony Kaye is on organ. The vocals are beautifully monotonous, with a chant like quality that will have twits everywhere saying: "Ere ave you 'eard that record wot goes Witchi Tai To like? Narf good." A giant hit. Dwarfs might have some trouble



LEGS LARRY SMITH: extraordinary epic

Youth

TIM ANDREWS: "Tay Goddess" (Parlophone). Here is a sound bursting with the irresistible vitality of youth. Youth was the keynote of the Swinging Sixties... The Beatles, Mick Jagger, flower power, hippies, pot and Vietnam demos.

All this the MM recognises as we swing into the Sordid Seventies. Youth sets the trends and gets the vote at 18. And the MM will back youth all the way. We have exciting plans in store! Get this. There will be...

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Get hopping with the MM! Place a regular order now.

CONTOURS: "Just A Little Misunderstanding" (Tama Motown). By jove, what rhythm. It's gonna be a huge hit, folks! Man these cats really get through to me. Which is more than can be said of the majority of telephone calls to my place of residence. Having recently been the victim of a ploy by the Post Office to disrupt communications called "a party line," am now safe from any calls from friends, enemies, pop stars and life assurance salesmen.

PEARLY GATE: "Free" (MCA). Pearly Gate sounds like the sort of character who would say: "Okay

Guv'nor, it's a fair cop," in a Dixon Of Dock Green drama. He is however a singer of tunes with popular rhythmic backing. The number of times he repeats "I wanna be free, free, free" suggests to me that he should be incarcerated for the duration. By the way, did you know criminals often make ridiculous statements like: "It's a fair cop" to make police evidence sound unbelievable.

JACKIE TRENT: "Look At The Buns" (Pye). Tony Hatch and Jackie continue their prolific writing partnership. An attractive

ballad, a trifle cliché ridden, but what's wrong with a good cliché now and then? Go on, look at the rain, now that I've lost you, now that we've said all sad goodbyes.

BLINKY AND EDWIN STARR: "Oh How Happy" (Tama Motown). Good grief, what's Blinky doing singing on Tama Motown! But stay — no it's not our Blink, drummer Brian Davison with the Nice, but some other geezer using the same name. Check! He sings very well. No he doesn't, it must be a woman — the mouth's open. What a wonderful

team they make, and such a splendid tune. A hit.

EDISON LIGHTHOUSE: "Love Grows" (Ball). Written by Barry Mason and Tony Macaulay. It rocks like Kwango and Edison switches on and off to the beat with commendable regularity. If not a hit, it should serve as a warning to shipping.

BILLY ECKSTINE: "Stoney" (Stax). Mr B singing as well as ever, with a superb Stax backing of solid bass and sliding strings. With a voice like polished teak, he should endear himself to a new generation of fans with this kind of material and production.

EDDIE FLOYD: "Why Is The Wine Sweeter" (Stax). Distinctive only by a heavy bass line. I seem to be on about heavy bass lines rather a lot this week. Good grief, the bass control on my natural gas record player has a cocked valve. Well no wonder. Not bad. But not good.

GRAHAM BONNEY: "Sign On The Dotted Line" (Columbia). Whenever Graham's name crops up, people tend to say: "Oh, he's very big in Germany." He is still waiting to be big in England, and consistently produces high standard commercial singles. This is one of them, taken at a fast pace and quite entertaining. But so was the Eros cinema, Galtre, and they pulled that down. Shame!

GIORGIO: "Moody Trudy" (MCA). What outcries pluck me from my naked bed! By heavens, can this be the first blast of the trumpet against the monstrous regiment of reggae? This gentleman made a bit of a stir with "Looky" and returns with a nostalgic pure pop sound of the kind we used to hear on Radio Caroline around lunch time.

MIKI ANTONY: "Classroom" (RCA). Once known as plain "Miki," he tries again for single success with a hoe down tune spiced by a hideously out of tune guitar break, probably suggested by the producer to get an "authentic sound." I can't imagine any guitarist playing that way of his own free will. Miki sings well, but it's all too bright and breezy about nothing.

SPOOKY TOOTH/PIERRE HENRY: "Ceremony" (Island). Sooner or later, pop is going to have to come to terms with electronic music and learn to use its myriad devices with intelligence and integrity (programming a Moog to play "Yummy Yummy, Yummy" DOES NOT make it). With this album, Spooky Tooth take a giant, brave step into the future of music. They have collaborated with Pierre Henry, a composer of electronic music, on a suite with a religious base which breaks down into six sections: "Have Mercy", "Jubilation", "Confession", "Prayer", "Offering", and "Hosanna". It's not a complete success, of course; you can't expect that from a first try. Some of the electronic noises intrude into the group's music, and vice versa, but if they keep trying they'll undoubtedly make it work, and very spectacular it will be. The group's fans will complain that they can't hear enough of Gary Wright, Mike Harris, and the other members.



SPOOKY TOOTH: significant progression.

really be saluting a topical and significant progression. — R.W.

JAKE HOLMES (Polydor): It's Area Code 615 with vocals! — Not really, but this album WAS cut in the same backyard studio, and features four of the 615 team — Kenny Buttrey (dr), Wendell Myrick (steel gtr), David Briggs (piano) and Elliot Mazer (producer). It has something of the Nashville-meets-R and B flavour of '615' but is far more restrained, and is firmly stamped with the personality of singer-guitarist-jake Holmes. He has written some poignant, melodic songs about love and loneliness which are beautifully underlined by the instrumental work. The few up-tempo songs, powered along by the drumming of the legendary Buttrey, include a sharp jab at religion called "Ask Virginia." Given a chance, this album could mean a lot to a lot of people. — A.L.

ISAAC HAYES: "Hot Buttered Soul" (Six). Tremendously successful in the States, this is the first solo album from Isaac Hayes, better known as the hit songwriter with Dave Porter for Sam and Dave and Carole Thomas among others. Not as funky as one would have thought, but it contains tremendous versions of Jim Webb's "By The Time I Get To Phoenix," that lasts a mammoth 13 minutes, and Bacharach-David's "Walk On By." Hayes is an exciting talent in his own right. — R.E.

TASTE: "On The Boards" (Polydor). Taste has matured; that is the basic difference between their debut album of last year and this collection of Rory Gallagher songs. The empathy between Gallagher (vocals, lead guitar) sax and harmonica, and the driving influence of the

New pop albums

group, John Wilson (dr) and Richie McGarcken (bass) has rhythm which enables them to tackle things like "It's Happened Before, I'll Happen Again," a showcase for their individual talents with a somewhat jazzy feel although Don Fagerquist and Pete Candoli and saxists Bud Shank, Bob Cooper and Jack Montrose. Cleverly arranged and brilliantly played, Mel is the musicians' singer, attempting technically difficult phrasing without a quail and never coming unstuck. This album is an object lesson in singing though some of its sounds dated today. Titles include "Fascinating Rhythm," "The Lady Is A Tramp," "Lullaby of Birdland" and "Slip For Your Supper." — J.H.

this is pretty exciting stuff. — A.L.

LOCOMOTIVE: "We Are Everything You See" (Parlophone). Imaginative, moody and sometimes disturbing programme by Norman Haines (vocals, keyboards), Mick Hinks (bass) and Rob Lamb (dr). Songs like "Mr Armageddon" weave a strange and autistic spell, underlined by light, effective arrangements for a horn section featuring Dick Heckstall-Smith (tr), Henry Lowther (tp), Bill Madge (tr), Chris Mercer (tr), Lynn Dobson (tr) and Mick Taylor (tp). Composer and arranger Haines, who has now left the group, can be proud of his achievement here — even though the lyrics strive a bit too hard for significance. — A.L.

MEL FORME: "Lain's Back In Town" (Polydor Special). A fine 1956 album featuring Mel with jazz giants such as pianist Marty Palych, trumpeters Don Fagerquist and Pete Candoli and saxists Bud Shank, Bob Cooper and Jack Montrose. Cleverly arranged and brilliantly played, Mel is the musicians' singer, attempting technically difficult phrasing without a quail and never coming unstuck. This album is an object lesson in singing though some of its sounds dated today. Titles include "Fascinating Rhythm," "The Lady Is A Tramp," "Lullaby of Birdland" and "Slip For Your Supper." — J.H.

JAMES BROWN: "Gettin' Down To It" (Polydor). What Mr Brown has got down to is one of his finest albums. He's dropped his normal soul-shouting style punched out over the familiar brass riffs to team up with the Dee Felice Trio, a bright young jazz group, dominated by Frank Vincent on piano. The result is that Brown sings past his like Bobby Hebb's "Sunny" and Sinatra's "That's Life" in a refreshing new style that is far superior to those terrible soul things about "popcorn" that he's been doing of late. — R.E.

NEW YORK ROCK AND ROLL ENSEMBLE (AtoC): A strange album with oboes and cello as well as the more conventional instruments. Bach compositions are mixed with originals and Hendrix's "Walt Till Tomorrow". All of this would be most entertaining if the playing and singing were sparkling. But, alas, ordinary is the kindest description. — J.H.

CREEPY JOHN THOMAS (RCA): The man with the surprising name also has a wild, gutsy voice and plays mean guitar, supported here by bass and drums. He roars along splendidly with some strong songs and some really great riffs — particularly on "Sun And Woman." Trouble is, you can't hear the lyrics, it really is hard to work out what he's singing about, which makes the whole thing a bit of a mystery. Nevertheless, Mr Thomas clearly has a lot going for him and

LOTHAR AND THE HAND PEOPLE: "Spica Hymn" (Capitol). Strange but moderately successful attempt to integrate gentle country-rock with electronic sounds from Moog Synthesizer and Theremin. The band wisely keep the gadgets mostly in the background, and the result is subtle and musically and sometimes reminiscent of the Mothers of Invention of about two years ago. The title track is literally hypnotic, and the album will appeal to collectors of the more isocratic items on the American scene. — A.L.

SOUNDS NICE: "Love At First Sight" (Parlophone). Organist Tim Mycroft with arranger Paul Buckmaster scored their first big success earlier this year with an "Acceptable" version of "Je T'Aime..." Helped here by session men including Herbie Flowers (now with Blue Mink), Chris Spedding, Brian Hodges and Clem Cattini they run through fairly routine instrumentals, nice but not outstanding. — R.E.

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The Johnstons/Bitter Green/Tra 211

Transatlantic Where Trends Begin

FOCUS ON FOLK

DEEP in the heart of London a tiny spark glows. Just one day before her concert appearance with P.P. Arnold, John Peel and Alexis Korner at Friends House, Euston, a young folksinger from the Pacific North West rehearses her repertoire a little apprehensively. "I've just learned that the hall holds 1,300 people" she announces coyly.

Tranquil

Only a year or so ago, the same spark was being kindled as shy Suzanne Harris lived out the days on her father's apple ranch near the Canadian border, writing her songs and dreaming of the future with just a little help from the tranquil rural surroundings which were later to occupy a major role in her life.

Then suddenly the halcyon days were passed, and the spark had become a fireball. Pursuing the fulfilment of her dreams, Suzanne allowed her guitar to carry her far from the once familiar tracks, and she found herself at the centre of a major world controversy — the Papal encyclical on birth control.

Her song "Go Out And Multiply (Are You Sure That's What God Said?)" came as a plea from a devout Roman Catholic to allow the birth control pill as a safeguard against world poverty. With this record acting as the catalyst, Suzanne the mouse became Suzanne the mouth; and Miss Harris began to do more than her fair share of harrasing — fighting where it mattered most.

On May day last year she led a "sing in" protest in Nottingham's market square after the suspension of four priests who had made controversial statements on birth control.

Then came her visit to Rome, and attempts to serenade the Pope, the protest in St. Peter's Square which led

SUZANNE HARRIS: birth control song

Suzanne is serious

to her being gaoled, and finally a fairy tale escape back to Britain after being hidden in a Dominican nunnery.

Back in England she accused Douglas Hoggard, controller of Radio 1 and 2, of banning the record, which was issued by Polydor in October. The accusation was denied but the record has

received few plays over the air.

"I learned to play guitar and banjo in a primitive area steeped in tradition, where everyone thinks songs grow on trees. I can come up with the Child ballads if you wanted me to, but I enjoy writing my own songs. I'm not really a protest singer at all — most of my songs are love songs. And I'm certainly not a religious fanatic. I'm concerned about a number of things like the conservation of trees and wildlife.

"I just wish people would take me seriously. I don't mind criticism of my lyrics, music, voice or campaign, but so far I've been completely dismissed. I'd like people to realise that I'm more than just a pill.

Suzanne's gritty campaign has been financed largely by liberal Catholics, and now she is able to plough the revenue from her records and concert appearances in churches, colleges and universities back into charities like the Foster Parents Plan of America.

With a mature presence which betrays her tender years, Suzanne awaits the decline and fall of her natural surroundings. She is aware that the world population will double in the next 25 years, and possesses an anti-mink and make-up mania. But Miss Harris does not want to be regarded as Miss Wildlife 1970.

"The church is a great place to go in out of the rain. I feel it is being abused at the moment and could be a great place for closing the generation gap if people use it to think creatively together about world problems.

Most of the kids today are thinking positively, and it is surely the generation before that created this world. "The whole thing about war is that some people are getting more than others. No, I haven't really left America — America's left me. I grew up in a beautiful country which has become polluted. We can't stop this progress but we can control it," she said bitterly.

"My campaign is all tied up with peace. People think that John Lennon is crazy, but he can't be any crazier than the people who start war. Peace has to be advertised like everything else, and man must be reconditioned. Currently, the easiest way of settling an argument is to hit. I'm sure that the political climate in America will reach an unbelievable peak; we're slowly using up the world."

Whether or not one is in concurrence with her principles, it would certainly be tragic if the spark were to be extinguished through lack of indulgence; and Suzanne were buried beneath her memories in that carrier bay. — JEREMY GILBERT.

Folk albums

THE JOHNSTONS: "Bitter Green" (Transatlantic TRA 211). The Johnstons, now a trio, seem to improve with each album. Their choice of material is excellent, and the addition of sitar, tabla, whistle and a finger drum on some tracks help to give new beauty. They open with Sean MacColl's "Jug Was A Carpenter" and move onto one of their club favourites, "Gimme Lightfoot's" "The Gypsy." The Johnstons come up with a Transatlantic version of the traditional song "Lord Thomas And Fair Ellender," and also contemporary songs like Cohen's "The Story Of Isaac." Lightfoot's "The Gypsy" is a gem. The Penny Wager features mandolin and whistling. The Johnstons also include "The Spanish Lady" from Dublin street song, which completes a most competent album. — J.G.

THE BATHISH FAMILY: "North Indian Folk And Classical Music" (Topic 1271). The Bathish family superbly led by multi-instrumentalist S. D. Bathish, succeeds in introducing North Indian folk music as well as classical to the Western world, and in doing so illustrates the distinction between the two musics. The classical side features two substantial ragas on the rare and ancient Vichitra vina, of which the Bathish is a descendant and S. D. Bathish is the master. This set is accompanied by an explanatory booklet with descriptions of instruments, texts and translations of songs, prepared by S. D. Bathish and A. L. Lloyd. — J.G.

VARIOUS ARTISTS: "Here's The Year To The Irish Volume 11" (Transatlantic TRA SAM 11). More digging into the Transatlantic Irish music time-tube producing a Sampler of Irish music. It includes their best known artists, such as The Johnstons, Sweeney's Men, Finbar and Eddie Furey, and also contributions from the Glenside Ceilidh Band, The Grehan Sisters and Larry Cunningham. — J.G.

THE IAN CAMPBELL GROUP: "The Ian Campbell Group Sampler Volume 11" (Transatlantic TRA SAM 12). Selected from three albums and an EP, this 15" 54 Sampler features some of the most requested traditional folk songs, such as "New York Gal," "Cusby Battersby," "The Shoemaker," "The Derby Ram," "Che Cho Losa," "The Bilbo Man," "Cauld Stanes," "Down In The Coalmine," "Cam Ye O'er Frae France," "Aye Waulin' O' Can Ye Sew Castles," "Berwick Bross," "The Earl Of Moray" and "Drunken Bell." A great value for all Campbell fans. — J.G.

THE FIFE REIVERS: "The Fife Reivers" (Columbia SCK 6572). A very pleasant debut album from the Laing family, Jim (guitar and violin), Maureen (violin) and Robert (lead guitar and mandolin). The album also features Jim Hughes (drum) and Dennis (bass), but the person who stands out among far more senior company is Maureen, who is only two years old, and is obviously destined for a bright future. In addition to "Caravan" which gives him the opportunity of displaying his talents, he also comes up with some imaginative arrangements. Jim does most of the writing, and not to be outdone, Maureen's vocals ring loud and clear. This very promising album should auger well for the future. — J.G.

YOUNG TRADITION: "The Young Tradition Sampler" (Transatlantic TRA SAM 13). Transatlantic will win a lot of friends with this excellent tribute to the Young Tradition. They have selected the best tracks from their three previous albums, and all the tracks from the deleted EP "Children Of A Star." Eleven superb tracks for only 15p do provide a deserved farewell to Heather, Rayson and Peter, and it leaves one wondering who will take over the tradition. A tribute to the banding of both the Waterstones and the YT. — J.G.

VARIOUS ARTISTS: "Country Music Festival" (Topic 1272). "The Folk Voice" Country Music Festival at Islington Town Hall last year is captured on this budget priced album. It features some lively playing from the Morrissey String Band, Binwood Valley Boys and Cumberland School, as well as sterling work by Little Giny and the Country Sounds, Dave Piggis, Barry and Christine, Brian Chalkley, Jack Fletcher and Mike Hullin, and the Down County Boys. — J.G.

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THE LCS PRESENTS THE SINGERS CLUB. Ewan and Peggy. UNION-TAVEN. 92 Lloyd Baker St. London, WOL.

THE PEELERS
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DANDO SHAFT
PLUS GUESTS
TROUBADOUR, 10.30, 265 Old Broadway Rd.
PAUL MCNEILL

SUNDAY
BARLEY MOW, Horseferry Rd, S.W.11. A rare odd appearance.
JOY HYMAN STAN ARNOLD, MARK SMITH

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11.
THE EXILES
CAMERA.

GROUP 64, Ravenna Rd, Putney 7 pm
DEIGHAN & QUAYE, M A R C ELLINGTON, GAS WORKS RON GEESIN, LEVER, BRIDGET ST. JOHN.

NAGS HEAD, 205 York Road, Battersea.
DAVE & TONI ARTHUR
Host JOHN TIMPANY.

RAILWAY HOTEL, DARTFORD
MAUREEN KENNEDY MARTIN
Residents: CRAFTFOLK.

THE ENTERPRISE, Hamstead.
THE FITZPATRICKS with residents The Folk Enterprise and Terry Gould. (Opp. Chalk Farm Station, 7.30 pm.)

TOWER HOTEL, opp Walthamstow Centre.
RICHARD DIGANCE

TROUBADOUR, 9.30.
JOHN TOWNSEND & KEITH CLARK

AT CATFORD RISING SUN.
ROY BAILEY
DAVE COOPER, THE LEGACY

AT WATLON ON THAMES, 180 Church Street, STAN ARNOLD
introduces **CASWORKS**

CLAMPFOLK: Meeting of CLAMPFOLK, Southwick Street, Paddington.
ANTHONY GRIFFITHS PAUL DARBY

PETER CHARLTON AND GEORGE HARRISON.
ENFIELD FOLK CLUB
The Hop-poles, Baker St, Enfield.
DIZ DIZLEY
CAMERA

HINOTAUR, Naga Head, North St., Clapham.
SINGERS-NIGHT
Steam, grope and riot with Sue Taylor.

PUTNEY HALF MOON, LOWER RICHMOND ROAD.
ALEXIS KORNER
DEREK BRIMSTONE
AUNGIER, LOCKMAN, RIVERS

TUESDAY
CROWN, TWICKENHAM. Post-ive appearances of Diz Dizey and Famous Jug Band.

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SPECIAL GUESTS
AND
TONY GREAR
White Bear, Kingsley Road, Hounslow.

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JOHNNY SILVO DAVE MOSES
and your hosts THE EXILES, Sat. extension until 11 pm. Come early, singers welcome.

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CRUYDON FOLK CLUB, Wadon Road, Sturford Road.
A POT POURRI OF FOLK

DAVE BURLAND at the Bridge House, Uppminster.
HIGH BARNET FOLK CLUB, St Albans Hotel, High Street, Barnet.

ROGER MOSS RESIDENTS.
KINGS HEAD, Upper Street, Islington. Sing and dance around

PAT MILLER with Half Yard and Albany Parkway, Camden Town.

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NOW AVAILABLE 99-9796.

SURBITON, Assembly Room, 8 PM. DEELEY, BARLEANT PARK, PETER, PATE SAYS.

THE LEWISHAM FOLK CLUB (an amalgamation of the SALTIC and Downham Folk Clubs), opens tonight (and every Wednesday) at the Old Tiger, Head, Lee High Road, S.E.10 with special guest
NIGEL DENVER
Plus Bole Armen, Ken Simmonds.

JOHN & TONY SMITH
PRESENT
JULIE FELIX
IN CONCERT

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THE DOME, BRIGHTON
NEW THEATRE, OXFORD
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PHILHARMONIC HALL, LIVERPOOL
TOWN-HALL, BIRMINGHAM
CITY HALL, SHEFFIELD
CITY HALL, NEWCASTLE

FRI., 23rd JAN., at 7.30 p.m.
SAT., 24th JAN., at 7.45 p.m.
SUN., 25th JAN., at 7.30 p.m.
FRI., 30th JAN., at 7.45 p.m.
SAT., 31st JAN., at 7.30 p.m.
FRI., 6th FEB., at 7.45 p.m.
SAT., 7th FEB., at 7.45 p.m.
SAT., 14th FEB., at 7.30 p.m.

APOLOGY
We are sorry that so many of you were unable to get tickets for the Queen Elizabeth Hall last Saturday for

AL STEWART
THIRD EAR BAND

so please book early for
FAIRFIELD HALL, CROYDON
Wednesday, 11th February, at 7.45 p.m.
Tickets: 17s./15s./12s./10s./8s./available from Hall Box Office (01-688 9291)

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CRYPT FOLK CLUB
Sundays, 8.30 p.m. OPENING JANUARY 11th
DORRIS HENDERSON and Friends
with RON HENDERSON — Liquid Light Show
Admission by programme at the door, 3/6



STRAND W.C.2

SUNDAY, 18th JANUARY
THE PENTANGLE

Terry Cox - Bert Jansch - Jacqui McShee
John Renbourn - Danny Thompson

MAGNA CARTA

LIGHTS - ITTS
SOUNDS - ANDY DUNKLEY
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ADMISSION £1

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- 226 High St., Hounslow, Middlex. 370 2854
- AND 7 TOWNSEND HOUSE, 22 DEAN STREET, W.1

Sunday, 11th January
SEE LYCEUM AD OVER PAGE

FARX
THE NORTHCHAM ARMS, NORTHCHAM AVENUE
OFF SOUTHALL BROADWAY (JABERIDGE ROAD)
SOUTHALL, MIDDLESEX
NEAR THE RAIL SOUTHALL
BUSES 232 130, 207, 105 04 123

SUNDAY, 11th JANUARY
STRAY AND HIGH TIDE
D.J.: TERRY WILLIAMS - LIGHTS BY APHRODITES RAINBOW

Next Sun.: THE FREE

MUSIC EVERY NIGHT
and Sunday Lunchtime, 12-2 p.m.

THE KENSINGTON
RUSSELL GARDENS, HOLLAND ROAD
KENSINGTON, W.14
Buses 27, 73, 31, 9 (Olympic)

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Roger Mahes, Barry Richardson, Terry
Jenkins.

Friday, 8-11 p.m. **TONY LEE TRIO**
with **JOE**
HASTINGS

Saturday, 8-11 p.m. **JOHN WILLIAMS TRIO**

Sunday Lunchtime, 12-2 p.m. **BILL NILE'S GOODTIME BAND**

Sunday High, 8-10.30 p.m. **FAT JOHN COX**
with **GUEST SINGERS**

Monday, 8-11 p.m. **HUMPHREY LYTELTON**

Tuesday, 8-11 p.m. **BRIAN LEMON (Drums)**, **BOB PETTY (Bass)**, **BRIAN LEMON (Piano)**

Wednesday, 8-11 p.m. **JOHN HENDRICKS**

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

THE TALLY HO!
FORTRESS ROAD, KENNISH TOWN,
N.W.2
Buses 55, 134, 137, 214
and
London Transport Tube Station

Thursday, 8-11 p.m. **BRIAN GREEN NEW ORLEANS STOMPERS**

Friday/Saturday, 8-11 p.m. **PHIL SEAMAN (Drums)**, **BOB PETTY (Bass)**, **BRIAN LEMON (Piano)**

Sunday Lunchtime, 12-2 p.m. **TALLY HO! BIG BAND**

Monday, 8-11 p.m. **JOHN BEDINGFIELD**

Tuesday, 8-11 p.m. **BIC**

Wednesday, 8-11 p.m. **DENNY OGDEN OCTET**

Thursday, 8-11 p.m. **BILL NILE**

SOMETHING

AT THE BLARNEY CLUB
31 TOTTENHAM COURT ROAD, W.1

Unfortunately, due to certain hassles we cannot run the club for the next few weeks, but we will be opening very shortly, so watch this space for future information.

In the meantime, we would like to thank everyone that came last Friday, and ask you to send your cards (filled in) to this address: 125 TORRINGTON PARK, RICHLEY, N.12.

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Saturday, January 10th **THE INTERSTATE ROAD SHOW**

Sunday, January 11th **DEMON FUZZ and HIS SOUL BAND**

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People with a story.

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SYDNEY CARTER: 8th
MEDICINE HEAD: 8th

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Sunday, January 11th 7-10 p.m.

JUICY LUCY
plus MUSIC

Next week: MOTT THE HOOPLE
This Saturday at BARN CLUB, LITTLE BARNFIELD, THAXTED - NIGHT FLIGHT

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3 Licensed Bars - Lights and Sounds - S.U. Cards

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S.U. CARDS PLEASE

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ARCADIUM
FIRST BACK FROM HEAVEN
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TICKETS AT DOOR: 8/-
Next week: EAST OF EDEN

TUBE, STN. KEY,
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S.U. CARDS ONLY

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Exclusive discotheque with Bars
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Friday, January 9th
MONTY SUNSHINE'S
JAZZBAND

Saturday, January 10th
CHRIS BARBER'S JAZZBAND
with OTTILIE PATTERSON
THE NEW BRITAIN STOMPERS

Sunday, January 11th
ERIC SILK'S
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Monday, January 12th
NEW JAZZ REUNION
THE LOUIS MOHOLO GROUP

Tuesday, January 13th
Next Night
CLARK-HUTCHINSON

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YARRA YARRA JAZZBAND

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* INTRODUCING
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* A GREAT NEW GROUP
* SWEET WATER CANAL
* LACE
* JOHN DUMMER
* JO ANN KELLY
* AN EVENING WITH

Monday, January 12th (7.30-11.0)
* FROM MIDDLE EARTH
* SWEET PLUM
with AGATHA'S MOMENT
* TAM WHITE
Tuesday, January 13th (7.30-11.0)
* WRITING ON THE WALL
* HARD MEAT
Wednesday, January 14th (7.30-11.0)
* MIXED MEDIA

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NEAR LEICESTER SQUARE
Sat., Jan. 10th, 7.30

KEN COLYER'S JAZZMEN
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THUNDERBOLTS
ROGER HUBBARD

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ALBION, Chris McGregor/Dudu Pakwana, King's Head, Fulham Broadway.

BICKLEY ARMS, Chislehurst, Julia Dolg, Pete Bond Trio.

BREWERY TAP, WALTHAMSTOW, Dolphin Street Six.

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HOPBINE HOTEL, opposite North Wembley Station, DENNY GOODE OCTET, 8 p.m.

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JOHN PEEL

Saturday, January 10th
ROY HARPER with HARD MEAT

Sunday, Jan. 11th
SOFT MACHINE AMOEBA LIGHT SHOW

Monday, Jan. 12th
THE STAR HOTEL * W. CROYDON
296 London Road, Broad Street

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(+ SMILEY)

Next Monday: STRAY

Reduced rates for members and students with S.U. Cards - 2 U. Bars
D.J. KEITH PEMBERTON - MASS SPECTROMETER LIGHT SHOW

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Hempstead Court, Widdowes
Friday, January 9th

KEN COLYER'S JAZZMEN
Saturday, January 10th

BRIAN GREEN'S JAZZBAND
Sunday is the night of THE BIG BANDS

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BILL BRUNSKILL, Lord Napier, Thornton Heath, also Sunday, Funchline, evening.

BLUES LOFT
NAGS HEAD, HIGH WYCOMBE.
PRINCIPAL EDWARDS
MAGIC THEATRE

NEW ERA JAZZBAND
21m Park Hotel.

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TERRY SMITH
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SURBITON, Bob Barter Big Band with Don Rendell, M. Miller, Bill Fyden and Pete King. Assembly Rooms, 8 p.m.

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MOTT THE HOOPLE
SKIN ALLEY - MOUSEPROOF
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FRUIT - CRACKERS - FOOD - DRINKS
Bookings Red Bus Company - 734 9444
(Next week: STEAMHAMMER - VAN DER GRAAF, GENERATOR)

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JOIN NOW!

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LOUIS MOHOLO GROUP
NEW JAZZ REUNION

Wednesday, Jan. 14th:
GOAT
Sopwell Lane, St. Albans

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Thursday, Jan. 15th, 7.30 p.m.
LONDON SCHOOL OF ECONOMICS
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MUSIC OF MIKE GIBBS
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SUNDAY

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"WAKE ARMS," EPPING (A11)

WEDNESDAY

BLACKBOTTOM STOMPERS, Greenman, Blackheath.

GREENFORD, MIDDLESEX, "OLDFIELD TAVERN," 1089 Greenford Road, 4 mins. Sudbury Hill Station (Piccadilly)

KEN COLYER

47 FRITH STREET, W.1
GR 4752/4239
8.30 till 3 a.m.

RONNIE SCOTT'S

appearing until Saturday, January 31st

RAHSAAN ROLAND KIRK and THE VIBRATION SOCIETY + NUCLEUS

Ion Carr, Carl Jenkins, Chris Spedding, Jeff Clyne
John Marshall, Brian Smith

Feb. 2, for one week BLOSSOM DEARIE
Feb. 9, for four weeks STAN GETZ

Now with separate entrance, membership not necessary

UPSTAIRS - Friday and Saturday
LACE - Lady Members Free Night/Wednesday

COUNTRY CLUB DISCOTHEQUE

50 yards Belisle Park Tube, N.W.3
Every Saturday Night

10 FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
01-487 9100

JAZZ AT THE PHOENIX
CAVENDISH SQUARE
Wednesday, Jan. 14
TUBBY HAYES QUARTET

HOPBINE (Next N. Wembley Stn.)
TOMMY WHITTLE presents
Tuesday, January 13th
LONDON JAZZ FOUR

ROYAL FESTIVAL HALL

Gen. Man. John Dennis, C.B.E.

FRIDAY, JANUARY 16th, 1970, 8 p.m.
"PLAYSPACE" presents:
(in conjunction with Ronnie Scott Direction Ltd.)
Only London concert appearance

RAHSAAN

ROLAND KIRK AND THE VIBRATION SOCIETY

First concert appearance

MANFRED MANN CHAPTER 111

Special guest Star
JULIE DRISCOLL

with THE KEITH TIPPETT BAND
First Concert Appearance of NUCLEUS

42/-, 30/-, 21/-, 15/-, 10/- Box Office (01) 928 3191

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210a HAVERSTOCK HILL, N.W.3
(Opp. Belisle Park Odeon)

FRIDAY, JAN. 9th
THE FREE
plus MY CAKE

Next Fri. EDGAR BROUGHTON
Thurs., Jan. 22nd
FAIRPORT CONVENTION.

Sunday, Jan. 11th
RENAISSANCE
plus J. S. THACK
Next Sunday: FAT HARRY
D.J. JERRY FLOYD

college entertainments

FLANDERS STREET, W.1
100 CLUB

THE CRUCIBLE

6a NEW COMPTON ST., W.C.2
Next to Orange

Tuesday, Jan. 13th
DADDY LONGLEGS

Thursday, Jan. 15th
MIGHTY BABY

BAR AND CHEAP CHINESE MEALS

THE CRUCIBLE

6a New Compton St., W.C.2
Sat. 10th BOB-DOWNES OPEN MUSIC
DAVE HOLDSWORTH BAND

Friday LES FLAMBEAUX S.B.
Sunday
QUARTET, PROGRESSIVE GROUP
Licensed for Chinese food

BULL'S HEAD

BARNES BRIDGE PRO 5241

Resident Trio
TONY LEE TONY MANN TONY ARCHIE
Tuesday, Wednesday and Thursday
Resident Rhythm Section!
MILLIE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening

Friday, Jan. 9th
BARBARA THOMPSON & ART THEMAN

Saturday, Jan. 10th
TONY LEE TRIO
RONNIE ROSS

Lunchtime
Evening
Sunday
Lunchtime & Evening

KATHY STOBART

Monday, Jan. 12th
TONY LEE TRIO

Tuesday, Jan. 13th
KATHY STOBART

Wednesday, Jan. 14th
DICK MORRISSEY & TERRY SMITH

Thursday, Jan. 15th
PETE KING

KING'S HEAD

ROMFORD MARKET
Monday, Jan. 12th

THE VILLAGE ROUNDHOUSE
LODGE AVENUE, DAGENHAM
Saturday, January 10th

TYRANNOSAURUS REX

Doors open 7.30

BLODWYN
PIG
Licensed bar

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RAILWAY HOTEL, 100 WEST END LANE, WEST HAMPTON, N.W.4

We close down for good on January 28th, after nine years. In the meantime we'd like to say farewell to our 55,000 members. A something each night for the lowest membership number.

Tuesday, Jan. 13th
ROY HARPER
+ BOOM

Next Tuesday
HARDIN' N' YORK

Wednesday, Jan. 14th
HARD MEAT
+ WASHBURN ADR

Next Wednesday
MIGHTY BABY

Sounds: PAT BOLAND

SUNDAY LYCEUM
Lyceum, Strand, W.C.2
This Sunday, 11th January
7 p.m.-12 midnight

ADMISSION 7/6

CARAVAN
ANDROMEDA
BORIS

Special Note:
Pentangle, Sunday, 18th January

PETE BROWN
thanks
ROGER BUNN
and wishes him the very
best of luck for the future

Welcome **STEVE GLOVER**
to **PIBLOKTO!**

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appearing nicely
THE BOBBIE JAMES
SELECTION

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Talent Competition Monday Night
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HATFIELD, HERTS.
Telephone: Hatfield 62001

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Saturday, January 10th

FROM U.S.A.
JOHNNY JOHNSON & THE BAND WAGON
New Tour commences Jan. 16th, 1970
THE BEDROCKS — PEPPERMINT CIRCUS
CLAYMAN AGENCY, 01-247 5531
7/8 Aldgate High Street, London, E.C.3

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REFLECTION & MOUSE
Starts 11.45 - Tickets £11.0, available in advance

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MUSICIANS WANTED 1/4 per word

ABROAD. PIANIST/ORGANIST. DRUMMER. GUITAR/VOCALIST. Standards, pop, continental, jazz. Portable organ available. Jack Holmes. 831-441.

ALL INSTRUMENTS. Good young musicians of professional standard required for eight piece band doing casual engagements mainly at week ends. Earnings approx £500 per year with excellent growth potential. Must read and preferably have own instrument. Box 888.

VOCALIST/INSTRUMENTALIST to front heavy rock guitar bass drum. 271 4631. 271 4631. 271 4631. 271 4631.

BASS GUITARIST, drummer and possibly organist. Vocal ability necessary. Must be under ten years old, enthusiastic. Ring Norton Townshend 932 4422 (Ealing).

BASS GUITARIST, HEAVY ROCK/BLUES. - 293 2197 (Surrey).

BASS GUITAR/VOCALIST for South London semi-pro group, preferably with current driving rhythm. - 6160 3107.

BASS GUITARIST/VOCALIST for versatile pop group. Guaranteed money. - 372 9572.

BASS GUITAR wanted for group now forming, heavy rock/jazz. If interested ring 01-229 5373 evening.

BASS OR bass guitar for Kent jazz orchestra, rehearse 17th. - 394 7705.

BASS PLAYER with strong lead singing. top twenty/soul music, good stage personality, all rounder and trumpet. Must require WIFE, FIANCEE AS PAID BABYSITTER, send current photograph of vocal register to: J. Goldsworthy, Post Lagernd, 8741 Oberwiesenthal, Germany.

BASS/VOCALIST. - 393 2197 (Surrey).

CANKE. BANDSMAN. Bandsman of the King's Own Scottish Borderers. Vacancies from Piccolo to Bass. Apply to Bandsmaster, B. Keeling, Scottish Infantry Depot, Gloucester, Midlothian. Telephone: Penicuik 2681, ext 20.

DRUMMER. - 393 2197 (Surrey).

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FLUTE PLAYER wanted for group now forming, heavy rock/jazz. Plenty of room to do own thing. - If interested ring 01-229 5373 evenings.

HEAVY POP vocalists and musicians for semi-pro group. Male/female, genuine, articulate. Salary: Box 888.

GIRL LEAD or BASS GUITARIST. Vocal ability an advantage. Regular position, high wages. - 01-888 5598.

GOOD ORGANIST, good gear for imaginative group performing 52 London. - Frith 41017.

GUITARIST/VOCALIST. Tenor sax, 18-24 years, versatile, work willing. - Harlow 25339.

INSTRUMENTALISTS for musical experimentation band. Must be willing to play pop or jazz. Sillingbourne 4708 for audition.

JAZZ AND BLUES band, forming. Experience not essential. Drummer, pianist, guitarist (bass), please phone: - 340 7847.

LEAD GUITAR/LEAD VOCALIST. New group, original material. LP. Influences: Richie Havens, Zappa, Sly, Don King, Mingus. Heads only. - 01-228 2110.

LEAD GUITAR vocals, organ, drummer, vocalists, and drums. Will play pop and standards. Reading, regular position, high wages. - 353 2197.

LEAD GUITAR wanted for group now forming, heavy rock/jazz. Plenty of room to do own thing. - If interested ring 01-229 5373 evenings.

MUSICIANS WANTED. 60 strings, French Horn, Tenor Trombone, Euphonium and all String Players. Please apply to: Captain A. R. Pinkney, ARCM, 100, RA, Director of Music Royal Artillery (Cachibury) Band, Royal Salisbury, Hts, Tel: 01-903 371, ext. 372.

MUSICIANS EARN big money on your nights at a discotheque - 473 8661 - 164 pm 674 6849 after 8 pm

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ORGANIST REQUIRED by Premier Jackson Agency. - 271 4631.

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PIANIST/ENTERTAINER, male female and GUITARIST, ENTERTAINER to play in smart cocktail bar in Jersey for 6 months contract. Good money. Gen. photos and CVs to: 289-289-289-289. - Billy Forrester, 308 High Street, Sutton Coldfield, Warwickshire.

PIANISTS and pianist/vocalist duo, and all types of entertainers are required. Only first-class performers. - Write to: 289-289-289-289.

PIANISTS, DRUMMERS, organists, accordionists, trios, weekend pub lounge work. - Bandwidth, 473 8661 or 473 8662.

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PIANISTS. START WORK THIS COMING WEEKEND. Wide choice of lounge work, 1.5 nights weekly. All areas. New, increased rates. - Clayton's, Blithedale 5531 (day).

PROFESSIONAL DRUMMER/vocalist, about 21, for established group travelling Continent. England, permanent job top night book. Good standard and image, photo and CV details. - Box 888.

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RAX, trumpet and Hammond organ playing by Blues bass, guitar and drums to form band in Britain. Tel: 711 8400.

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SITUATIONS WANTED 1/4 per word. DJ requires work, London or Kent area. - Geoff Gallagher, 484 Drumlock Dr, Londonderry, Londonderry.

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MANAGEMENT COMPANY requires artists for recording and promotion. Only artists who have the ability to reach the top need apply. Phone: 01-235 9012.

EVERETT MANAGEMENT LTD urgently require six to go phase Mr. Everett. Please contact: 01-235 9012.

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BASS DOUBLE, experienced. - 784 2522.

BASS (DOUBLE), Vocals. 01-860-2677.

BASS GUITARIST, black, average ability, professional, join group with job and recording rights. - 01-802 3997.

BASS GUITARIST, doubles relief piano, read/busk, no hippy groups or semi-pro please.

BASS GUITARIST, in experience, wanting good group, Mick 802 802.

BASS GUITARIST seeks residency/clar. read/busk. Trans. - 472 5580/472 5581.

BASS GUITAR/HARMONICS/Vocals. Marshall Shure, ex-1000. Owns own materials. seeks C&W rock/punk of equal status. Pro built enhanced. (Wilton-on-Tyne). Only genuine enquiries please. - 01-300 3208 (S29).

BASS GUITARIST, PROGRESSIVE. - 43 Dalmech Road, London, SE8.

BASS GUITARIST, 21, experienced, good gear, good image, must have Paul. 205 3539.

BASS/VOCALIST (18), semi-pro bass cabaret/pop/anything must read/busk. - 943 8550.

BLUES TRIO. In join semi-pro band. 50/100 wage. Transport. Weybridge area. - Phone 27908.

BLUES HARMONICA VIRTUOSO, 14 YEARS EXPERIENCE OF HARMONICA, HORN, BLUES IMPROVISER, FEELINGFULL, SENSITIVE, HARP PLAYER seeks top class professional offers. Little Harpo, 18 Wenderidge, Rustington, Sussex.

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DREAM MACHINE, now available. Billy Long 370 4160.

DRUMMER, EXPERIENCED, gigs/sessions, young, transport. - 202 8440.

DRUMMER, ABLE and experienced. - 574 5745, 570 7362.

DRUMMER. All styles residency/clar. 21st. 21st. 21st. areas, own transport. - 599 2927.

DRUMMER, all styles, wants work around London. Surety good reader. - Downland (71) 92131.

DRUMMER, around London. Gigs. - 01-883 3124.

DRUMMER AVAILABLE. Reading, 01-883 3124.

DRUMMER, EXPERIENCED, read/busk. - 281 2110.

DRUMMER, EXPERIENCED, reliable. - 648 9831.

DRUMMER, FRESH, this weekend. - 648 9831.

DRUMMER, GIGS. - Simon, 660 4431.

DRUMMER LUDWIG 22, wants good pro offer, London, 478 7254 after 7 o'clock.

D R U M M E R. P.R.O. Read/busk/some vocals. Transport, passport, experienced dancer, ex-1000. Owns own cabaret, seeks club, restaurant, theatre, ship, tour etc. - 91-274 3646.

DRUMMER PRO (20), slowly being killed off by bad scenes, new help. - Tony 01-273 3376.

DRUMMER, READER, free Saturday, 994 9991 (Hford).

DRUMMER, SEERS, experienced, 5/8 evenings, Standards/Jazz. - 808 8481.

DRUMMER, YOUNGISH, gigs, adaptable. - Tel 01-868 8688.

DRUMMER, YOUNG pro, exp read/busk, transport, exp jazz/straight pop/gig band cabaret, etc, requires work around London. Please call: 01-877-8624.

DRUMMER, YOUNG, TV, recording, London residency. Tel 01-590 7825.

D R U M M E R (23), gigs/residency/relief. 01-908 2110.

EXCEPTIONAL DRUMMER (21), 5 years professional Radio-TV, Recording experience. Good on stage. Regret, top professional groups. 01-534 8670.

SITUATIONS VACANT

1/4 per word. A HEAVY music DJ wanted for BOJ P.I. Island. 995 3311.

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FIRST CLASS AGENCY require top grade booker able to comply with their vigorous demands for work. - 271 4631.

MANAGER/DIRECTOR, FIRST CLASS AGENCY, CLASSIC YOUNG MUSIC, WESTBOURNE GROVE, LONDON, W.2.

GIRLS AND GUYS double your income as a discotheque representative. - 672 5861 10-9 pm, 624 6849 after 8 pm. London or Essex. Pinchley 4276.

SALE VOCALIST (19), clean appearance, limited experience, wants to start with band, possibly pop. Popular music. Willing to accept low London or Essex. Pinchley 4276.

ORGANIST, ELECTRONIC piano, professional offers only. - 271 4631.

ORGANIST (LOWRY) VOCALS. Pop, standards, residency/clar. 802 802. Phone: 01-966 5799 day/line.

PIANIST, modern, disinterested maintenance. - 6160 3107. Digne London/Surrey. - Burgh Helen 5618.

PIANIST/ORGANIST/Vocalist/clarinet. Read busk All styles. Available London area after 11.30 pm. - 271 4631.

PIANIST - 202 1218. PIANO - 645-8920. PIANO/ORGAN, 20. - 271 4631.

PRO GO GO GIRLS. TRUMPET/FLUTE. Read/Jazz, gigs, perm. 01-228 1824.

TRUMPET/SAX/FLUTE, young, pro, seeks position with soul/rock/progressive band. - 899 271.

TRUMPET/FLUGEL, 21, read, experienced, gigs, good pro modern group or band. - Phone 01-718 6072 after 8pm.

TRUMPET, READ/ARRANGE. 01-500 2116.

VERSATILE DUO, Hammond Organ doubling piano and drummer/clarinet/comps. Own amplification. Available for first class offers from January 1st. Club, restaurant, lounge, etc. Phone 802 802 or 01-394 9259 (evenings).

VERSATILE TRIO (organ, guitar, drums, vocal) for all occasions. - 01-394 9259 (evenings).

TRIBIST JAZZ/DANCE, gigs or permanent London area. - 5228 2629 after 6 pm. - 1W.

YOUNG DRUMMER, dedicated, seeks work. - 9 am-5 pm, 407 8842.

VOCALISTS WANTED 1/4 per word. ANY good vocalist wanted. - Norton York Agency, see "Groups Wanted".

IMAGINATIVE VOCALIST wanted for imaginative young group 20s 8433 (Rabbit).

FEMININE, law, also guitarist working group, audition. - Box 8897.

GOOD VOCALIST required, good image for commercial rock harmony group. - Phone Phil, KFL 1587-25-50-750 pm.

MAL & FEMALE vocalists/guitarists to form great folk group. Experience not essential. - 271 4631. - 01-888 5598. - Carol 708 7708.

STRONG, CREATIVE lead vocalist, wanted for imaginative group with original arrangements. Must be able to sing. Please call: 01-888 5598.

TWO YOUNG MALE VOCALISTS wanted for eight piece band now forming. Heavy rock/jazz all weekends. Earnings approx £500 per year with excellent growth potential. All types of material including some standards, but mainly pop etc. Own equipment. Details with photo to: - Box 899.

VOCALIST/COMPER required for semi-pro dance/show band. Own P.A. essential. - 01-820 7852.

VOCALIST, BASS, drums, for soul jazz rock types of performing. Woolwich. - 895 2347 after 6 pm.

VOCALIST/HARP, blues, heavy rock. - 393 2797 (Surrey).

VOCALIST/POWERFUL, 100 watt pro, for heavy group or original material. - Ring Dez, Flat 1 870 1783 after 7.

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What's it all about?

WHILE 1969 was a busy year for pop and there were a lot of exciting events, there were several "sensations" that failed to communicate with me at all.

What was all the fuss about Ritchie Havens (or was it?) and his boring and dull on both occasions I saw him, although his conga player seemed to be able to keep time okay.



Potty

Then there was Delaney and Bonnie. The Albert Hall erupt as they went potty for the sad sight of Eric Clapton trying to remember how to play guitar, for a kind of poor man's Sonny and Cher.

And what was Blind Faith and Fat Mattress all about? They must rank as the world's funkiest groups along with the Deviants, Pretty Things and Downliners Sect.

Dull

And let's hope in 1970 we see the break up of the Beatles and Stones. Let's face it — they've had a good innings, and even they must admit their whole concept is now pure dullsville.

Roll on the Reggae Revival! — RONALD HERTS.

BONNIE poor man's Cher?

CLARKE, Catford, London.

IN 1970 can we have less of the carping and beefing about styles of music we don't like.

It's part of growing up to realise others may not share your taste.

To worry about what others like or do not like is a kind of musical keeping up with the Joneses, which we can all do without. — A. HOPKINS, Broxbourne, Herts.

KEITH TIPPETT: beautifully integrated, exciting group

Now, would you believe...

The public school skinheads!

I SUGGEST MM employs a more neutral reporter to review the latest pop singles than Chris Welch, who seems to have a grudge against skinheads and their records (reggae).

Please inform him that not all reggae fans, nor a lot of skinheads, are 'young oiks.' I know of at least ten skinheads, including me, who go to a public school.

Mr Welch should take a look at his own sort, who

go around thieving and drugging themselves to death. This won't win an LP but choice of LP — Jimmy Chiff. — C. L. GRIMSHAW, Manchester 16. (Footnote: I took a look at my own sort last night but I'm too busy thieving and drugging to comment at this stage. — C.W.)

LP Winner

BEFORE he gets forgotten by most of us in his new post at

BBC Radio Nottingham I would like to voice an appreciation of the work of ex-Jazz Club producer, Roger Eames.

He combined qualities that were rare in his job: imagination, resourcefulness, and fair dealing. These, together with a real love of the music and a determination to get it heard at all costs, enabled him in the space of two years to transform the character and scope of jazz broadcasting. Anxious to capture authentic atmosphere, he pioneered

outside broadcasts from clubs all over the country — and not just the big ones. Keen to simulate new ideas, he devised Jazz Workshop, without which many a new group would have remained unformed. Faced with the insult of atrocious reception via the poorly powered Radio One transmitters, he gradually persisted till more and more jazz spilled over into Radios Two and Three — in stereo, too.

He made it his business to expand and encourage the entire scene: jazz musicians and listeners alike owe him a great deal. MICHAEL GARRICK, London S.W.16.

Here's my hopes for 1970

I WONDER what treats 1970 has in store for us. Here are a few suggestions that should liven up the new decade.

An interview with Chris Welch by Bob Dawbarn on the subject of Tiny Tim and groups.

A super-supergroup featuring Peter Frampton, Eric Clapton and Graham Nash. An EP from CBS containing the remaining tracks of "Nashville Skyline," which have not been released as singles.

A jam session with Robert Plant and Yoko Ono.

A weekly television spot given to John Peel, to featuring highlights of Liverpool football matches.

Ron Geesin, William R. Strickland and Richard Wright joining forces for a super-group. — STEVE BRADSHAW, Leicester.

THE ROCK scene in Europe is pretty hopeless. Groups do come once in a while but the atmosphere at a concert is more that of a social gathering than that of a place to hear music.

As for pop festivals, the Paris one was moved to



YOKO jam with Plant?

Belgium where it fell with a resounding thud, and Amsterdam's was cancelled three days before it was to take place. If Europe ever wants to catch up with Britain and the States in pop music, they'll have to start with better ways to hear the world's best groups. — MARCO LIVINGSTONE, Paris, France.

OF COURSE 'Pop hood' still in '69. Simply because the ballad style is slowly but surely becoming the vogue.

Tom Jones and similar artists are now becoming worldwide popular performers. This points the way.

Let's hope Melody Maker will keep faith with the 'real' artists who have spent many years and much time and expense in learning the profession in the true sense.

Many larger groups will come to the fore in the '70's decade, but down to earth professional singers like Vaughan, Jones, Humphreys, Williams, Doonican and Davis will prevail in that era, simply because they appeal to all ages.

Reggae is here to stay. The more competent groups can go this way, and it will be success for them in the '70's if they take it to the yet uninitiated American public. — JOHN MASKILL, London SW11.

BRAVO KEITH

THE KEITH TIPPETT Group, with their performance of "I Am Here, You Are There" at the Purcell Room recently, crowned what has surely been a prolific year for British jazz.

In little more than 18 months these young musicians have matured into a beautifully integrated, melodic and extremely exciting group.

Forget the finger-popping, turned-on, tuned-in, freaked-out jazz/pop nonsense and other well worn clichés. This is basically warm, emotional music. — NIGEL ROLLINGS, London, NW2.

IT WAS good to read Bob Dawbarn's tribute to Ken Colyer, having long been a follower of the Colyer Jazzmen I have never ceased to marvel at how fresh and exciting they make the music of New Orleans.

Over the years many musicians have deserted the pioneer jazz, but Ken Colyer and his excellent team have advanced steadily, and shown how, with attention to style and genuine feeling for the spirit of New Orleans, the music can always come across full of vigour and bounce.

At almost every session of the band one feels their sense of communication with the audience, no need for slowing down a little obvious satisfaction when things are going right — and above all that marvellous control, timing and relaxation hallmarks of the Ken Colyer Jazzmen. — EDWARD LAKER, Southsea, Hants.

IN DESPERATION could we use the pages of your excellent paper to thank Van der Graaf Generator for their very kind telegram of encouragement, when we did out beat of the Melody Maker Search contest in Southampton on December 10. — CHRIS WILLIAMS and ROY PUTT (the Rooms), Southampton.

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