

Melody Maker

APRIL 12 1969

1s weekly

VEGAS OFFER FOR STONES

JOHN AND YOKO

give their side of the story. Starts page four



Hundred thousand dollars for a season



JAGGER: record offers

THE Rolling Stones may star in a leading Las Vegas nightspot. They have been offered a season at the new International Hotel, the latest and largest hotel in the Nevada gambling town.

A colossal fee, believed to be in the region of 100,000 dollars is involved for the season. This is the type of fee to be paid to singer Barbra Stiesand when she appears at the nightspot.

Elvis Presley is another star named as a possible for the venue.

At presstime, no confirmation of the season could be obtained from the Rolling Stones.

The Stones, whose contract in America with London expires later this year, are believed to be the subject of offers from other record companies in the States.

FILM

They are still recording a new LP and a new single. No release dates have been fixed for either.

Their film *Sympathy For The Devil*, which was originally titled *One Plus One*, directed by French director Jean-Luc Godard, was shown last week at the Brazilian International Film Festival in Rio.

It was expected to win an award despite competition from two other British-made films, *Joanna*, directed by former singer Mike Sarne and *Wonderwall*, for which George Harrison composed the music.

INSIDE



WHEN ERIC CLAPTON KIPPED ON WATERLOO STATION

MM POLL WINNERS CONCERT AT FESTIVAL HALL, LONDON, 9PM. THIS SATURDAY. SEE YOU THERE

SEE PAGE SIX

Melody Maker POP 30

- 1 (1) **I HEARD IT THROUGH THE GRAPEVINE** Marvin Gaye, Tamla Motown
- 2 (2) **GENTLE ON MY MIND** Dean Martin, Reprise
- 3 (3) **SORRY SUZANNE** Hollies, Parlophone
- 4 (8) **BOOM BANG A BANG** Lulu, Columbia
- 5 (10) **IN THE BAD OLD DAYS** Foundations, Pye
- 6 (7) **GAMES PEOPLE PLAY** Joe South, Capitol
- 7 (18) **ISRAELITES** Desmond Dekker, Pyramid
- 8 (5) **MONSIEUR DUPONT** Sandie Shaw, Pye
- 9 (11) **GET READY** Temptations, Tamla Motown
- 10 (4) **WHERE DO YOU GO TO** Peter Sarstedt, United Artists
- 11 (6) **SURROUND YOURSELF WITH SORROW** Cilla Black, Parlophone
- 12 (20) **WINDMILLS OF YOUR MIND** Noel Harrison, Reprise
- 13 (16) **GOOD TIMES (BETTER TIMES)** Cliff Richard, Columbia
- 14 (17) **I CAN HEAR MUSIC** Beach Boys, Capitol
- 15 (9) **FIRST OF MAY** Bee Gees, Polydor
- 16 (—) **GOODBYE** Mary Hopkin, Apple
- 17 (24) **PINBALL WIZARD** Who, Track
- 18 (15) **IF I CAN DREAM** Elvis Presley, RCA
- 19 (12) **WICHITA LINEMAN** Glen Campbell, Ember
- 20 (14) **YOU'VE LOST THAN LOVIN' FEELIN'** Righteous Brothers, London
- 21 (21) **HARLEM SHUFFLE** Bob and Earle, Island
- 22 (23) **HELLO WORLD** Tremeloes, CBS
- 23 (13) **THE WAY IT USED TO BE** Engelbert Humperdinck, Decca
- 24 (27) **I DON'T KNOW WHY** Stevie Wonder, Tamla Motown
- 25 (19) **ONE ROAD** Love Affair, CBS
- 26 (29) **CUPID** Johnny Nash, Major Minor
- 27 (25) **PASSING STRANGERS** Sarah Vaughan and Billy Eckstine, Mercury
- 28 (22) **PLEASE DON'T GO** Donald Peers, Columbia
- 29 (—) **ROAD RUNNER** Junior Walker and All Stars, Tamla Motown
- 30 (26) **DON JUAN** Dave Dee, Dozy, Beaky, Mick and Tich, Fontana



CREAM'S GINGER BAKER: Leading the LP chart

top twenty albums

- | | |
|--|---|
| 1 (1) GOODBYE Cream (Polydor) | 11 (9) YOU CAN ALL JOIN IN Various Artists (Island) |
| 2 (2) BEST OF THE SEEKERS Seekers (Columbia) | 12 (10) WORLD STAR FESTIVAL Various Artists (Philips) |
| 3 (3) DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Diana Ross and the Supremes/Temptations (Tamla Motown) | 13 (—) TWENTY TWENTY Beach Boys (Capitol) |
| 4 (3) ENGELBERT Engelbert Humperdinck (Decca) | 14 (12) THE BEATLES (DOUBLE ALBUM) Beatles (Apple) |
| 5 (7) SOUND OF MUSIC Soundtrack (RCA) | 15 (16) GUTBUCKET Various Artists (Liberty) |
| 6 (8) ROCK MACHINE I LOVE YOU Various Artists (CBS) | 16 (18) GENTLE ON MY MIND Dean Martin (Reprise) |
| 7 (4) PETER SARSTEDT Peter Sarstedt (United Artists) | 17 (17) STONEDHENG Ten Years After (Dream) |
| 8 (11) HAIR London Cast (Polydor) | 18 (13) FAMILY ENTERTAINMENT Family (Reprise) |
| 9 (6) POSTCARD Mary Hopkin (Apple) | 19 (15) THE WORLD OF VAL DOONICAN Val Doonican (Decca) |
| 10 (14) OLIVER Soundtrack (RCA) | 20 (—) HELP YOURSELF Tom Jones (Decca) |



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BARRY RYAN petrol burns

Barry's burns cause cancellations

BARRY RYAN, severely burned by blazing petrol during a photo session in Munich last week, has had to cancel all engagements for at least two — and possibly three — months.

Barry's twin brother Paul, their mother, Marion Ryan and agent Harold Davison all flew to Munich immediately following the accident. And Barry was due to be flown back to London by private plane on Friday. He is in the London Clinic.

A spokesman for the Davison office told

the MM: "Barry is suffering from first degree burns on his face and third degree burns on his hands. But we are assured that he will eventually recover completely."

Barry has had to cancel a series of continental TV dates and personal appearances — plus his scheduled date at the Spastics charity show at Wembley on April 13.

He was due to record his next single during this period, but this will now be postponed. The single would have been released around the middle of May.

NO FREEZING ON BEATLES' ROYALTIES

THE BEATLES, as always, are in the news again. Last week, a High Court judge refused to freeze more than £1 million of royalties on Beatles records.

The order had been sought by two companies, Nempor Holdings (formerly Nems Enterprises) and Triumph Investment Trust, which feared that the money might fall into the hands of a "somewhat dubious" American businessman Allen Klein.

Mr Justice Buckley was told in the London High Court that disputes about record royalties had gone on since the death of Brian Epstein. Counsel for the two companies, Mr Jeremiah Harman, QC, said that since Epstein's death the Beatles had formed a company called Apple, which had written to the EMI record company asking for all royalties to be paid direct to them. Nempor Holdings and Triumph Investments were seeking an order that EMI should pay all royalties until the dispute was settled.

But the judge dismissed the "freeze" application.

John Lennon also said last week that his balance was "scratching the deck." But he admitted he could still lay his hands on £50,000 in cash and of course he still holds over £1 million worth of shares in Northern Songs. He has no intention of selling his shares in the company to ATV.

As stated last week, the next Beatles single will be "Get Back" but no release date has been set. A new LP is expected in June and the group have also decided on the script for their next feature film, but details were not announced.

CARL-ALAN AWARDS

THE 1910 Fruitgum Company, Diana Ross and the Supremes, deejay Emperor Rosko, the Ray McVay Band and the Phil Moss Orchestra are among the winners of this year's Carl-Alan Awards, to be presented by Mecca at the Strand Lyceum on April 18.

The full list of winners is: Diana Ross and the Supremes (Best Vocal Record For Dancing); 1910 Fruitgum Company (Group Record Award); Emperor Rosko (Deejay Award); Ray McVay (Most Popular Band); Phil Moss (Resident Band Award); Rudolph Trautz (Overseas Award); Frank and Peggy Spencer (Formation Teachers' Award); Nina Hunt (Teachers Award); Glynne and Anne Watkins (professional Old Time Award); Ernie and Myra Chait (Amateur Dancers Award) and Bill and Bobbie Irvine (professional Dancers Award).

Six-week tour for Judy Clay

JUDY CLAY comes to Britain for a six weeks tour from July 11 of ballrooms and colleges.

Jamo Thomas who had a hit with "I Spy For The FBI" comes in on June 20 for a tour until July 6. Other artists due here form promoter Roy Tempest, include Inez and Charlie Fox from May 16 for two weeks. They have a new single on release called "Baby Give It To Me" on Direction.

West Indian blue beat king Prince Buster tours Britain from May 29 with his own band.



JOHN LENNON scratching the deck

DUNKIRK JAZZ

PROGRAMMES have now been set for the Dunkirk International Festival of Jazz, to be held from Thursday, May 1 until Sunday (4). In addition to the concert presentations featuring international jazz names, the Festival will stage band contests on three of the days. Five bands will take part in each.

This is the lineup for the Festival International De Jazz: — Thursday (1) — Concert

Overture followed by the Dany Doriz Quartet and Stephane Grappelly. Friday (2) — Traditional Style Contest (at 5.30 pm) followed in the evening by the Orchestra Fousseque and trumpeter Bill Coleman.

Saturday (3) — Middle-style contest followed by a modern jam session and festival ball starring pianist Milt Buckner and drummer Jo Jones. Sunday (4) — Traditional jam session and middle-style session followed by Modern jazz contest and an evening concert featuring the contest winners plus bluesman T-Bone Walker and the Phil Woods Quartet.

MANFRED JINGLES

MANFRED MANN and Mike Hugg are continuing their now extensive work in writing TV commercial jingles. They have been given an award for the best music track of 1968 for Bulmers Woodpecker Cider.

They have been asked to write music for a film about QE2 being made by Cunard, and the music they wrote for a Dulux Paint TV commercial is to be expanded into a full length song for possible single release.

ROBIN GIBB ILL

THE-GEES Robin Gibb is suffering from nervous exhaustion and has not been able to take part in any meeting with manager Robert Stigwood so far.

An amicable solution is being sought which would suit Robin, who wants to undertake solo work, and the rest of the Bee-Gees.

LAINIE KAZAN DISC

LAINIE KAZAN, the American singer who was under study to Barbra Streisand, has a new single released in Britain by MGM on April 11. The title is "Window Of My Mind," written specially for her by Clive Westlake. The B side is "It's You."

She will probably return to Britain for more TV and possibly concerts in late summer or early autumn.

JEFF BECK BACK

THE JEFF Beck group returned to Britain last week curtailing their US tour. There has been personnel changes in the group prior to the tour — drummer Tony Newman replacing Micky Waller, and bass guitarist Ronnie Wood leaving and rejoining — and this is thought to have unsettled Beck.

A spokesman for the group told Melody Maker, "There is a genuine health problem. We know this is a usual excuse but in Jeff's case it is true."

"He will be resting for a while and then he hopes to get an album, and possibly a single, together in the next few weeks."

BLUEBEAT HOT 10

- 1 (1) **SEVEN LETTERS** Derrick Morgan CRAB-8
- 2 (4) **PRIVATE NUMBER** Ernest Wilson CRAB-9
- 3 (2) **YOU LOST YOUR DATE** The Flames NU BEAT-028
- 4 (3) **I AM A KING** Ethiopians CRAB-7
- 5 (5) **SPREAD YOUR BED** The Versatiles CRAB-5
- 6 (9) **FIRST TASTE OF LOVE** Derrick Morgan CRAB 11
- 7 (—) **FOR ONCE IN MY LIFE** Slim Smith UNITY-508
- 8 (8) **CHOO CHOO TRAIN** The Soulcats GAS-109
- 9 (7) **THE WEIGHT** Stan Hope GAS-111
- 10 (—) **SUFFERIN' STILL** Laurel Aitken NU BEAT 025

NEW RELEASES

WORKMAN'S SONG Pat Kelly GAS-110

DOWN IN THE PARK The Inspirations CAML 11

TAKE YOUR HAND FROM MY NECK The Paragons CRAB-13

ANOTHER HEARTACHE Winston Sinclair NU BEAT-026

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AMERICAN CHART CONTENDERS FOR BRITAIN

JOE SOUTH and Glen Campbell — currently riding the MM's Pop 30 respectively with "Games People Play" and "Wichita Lineman"—are in line to guest on a forthcoming colour series for BBC-2 by folk singer Bobbie Gentry.

Producer Stanley Dorfman told the MM: "Bobbie has been working with Joe South in the States, and she has also recorded with Glen. We are trying to present them with her during the series."

Also on the shows are Pan's People, the dancers who appeared on the Lulu series.

Bobbie, who had a smash hit with "Ode To Billie Joe," arrives in Britain on May 4. She starts taping her new series of six programmes on May 14. The shows she did for BBC-2 last year will also be included in the run, so the new and repeat shows will run for a total of 12 weeks. They will be screened during the summer.

SOUTH AND CAMPBELL MAY VISIT



CAMPBELL for Gentry show

will be Bill Chase, Richard Cooper, John Madrid, Harry Hall, Bill Byrne and Gary Grant (tp), Bruce Fowler, Bob Burgess and Vince Prudente (tms), Frank Vicari, Sal Nistico, Steve Lederer and Ron Cuber (saxes), John Hicks (pno), Arthur Harper (bass) and Jack Ranelli (drs).

After the opening date, Herman and the orchestra continue at Chatham (26), Wakefield Theatre Club (April 30 to May 3), London's New Victoria (11), Bristol (13), Birmingham (14), Nottingham (15), Manchester (16), Oakengates (17) and Croydon (18).

QUAIFE QUITS KINKS

PETE QUAIFE left the Kinks on Thursday after a week of denials about his splitting from the rest of the group. He has been replaced by John Dalton, a former member of the group.

Quaife's leaving was denied last week by a spokesman for manager Robert Wace who told the MM that the bass guitarist would not be leaving the group in the foreseeable future. Quaife, who officially left on Thursday, has formed his own group.

Ray Davies told the MM at press-time: "We were very surprised to find that Pete Quaife had been making arrangements with another group without our knowledge. He assured us that he would remain with us at least during the promotion of our new record."

NEW NICE TOUR

NEW YORK, Monday — A new tour has been set up for the Nice who are currently undertaking a highly successful American tour.

The tour is scheduled for July, reports Ren Grevvat. Dates are being set up and are likely to include most if not all of their current engagements.

Duke preparations under way

PREPARATIONS to honour Duke Ellington's 70th birthday, on April 29, are well under way among our radio and television men. Several tributes are being mounted by the BBC. One of the most impressive is bound to be Terry Hanberry's "Love You Madly" BBC-2 programme which will be screened in colour on the evening of the day.

The Duke is writing a piece especially for the show and will also be speaking on it. Stan Dance has interviewed him in New York for this purpose. Musicians involved are Stan Tracey and the Big Brass, Kenny Graham and his group, Bill LeSage and the Directions in Jazz unit, Johnny Dankworth and Cleo Laine, Benny Green narrates and is general link man, and there will be stills and such.

TOMORROW (Friday) sees the release of the first five albums in Blue Note's Classic Series, a project which should interest many collectors of the tried and true. The five are "De Paris Dixie" by Sidney de Paris' Jazzmen and Stompers; "The Funky Of Art Hodes" by Art Hodes and his trio and Chicagoans, Blue Five and others; "The Beginning and End Of Bop," by James Moody's Modernists and Band; "Original Blue Note Jazz, Vol 1" with Edmond Hall and Art Hodes groups, and "Celestial Express," featuring Edmond Hall's quartet and quintet.

VETERAN tenorman Benny Waters has just had his first name LP released. It is "Benny Waters In Paris" on the President label. A follow-up with Art Taylor on drums, has already been cut for the same label.

TENOR star Betty Smith is guest at the Combe Haven Caravan Park, Hastings on Saturday (12), followed by the Blue Nile Band (26), Alex Welsh Band (May 4) and Eric Silk Band (17).

LONDON'S Lunchtime Jazz Club, sponsored by Graphos Studios, has moved premises from the Society Restaurant to La Dolce Vita, Frith Street, W1, in order to accommodate more people. Today (Thursday) the club presents saxophonist Peter King with the Tony Lee Trio, and it is hoped, Les Condon.

ORBISON MARRIES AGAIN



Roy Orbison, the singer who has weathered two personal tragedies — the death of his wife Claudette and then two of his three children — has married again. He arrived in Britain last week with his new wife, German-born Barbara Willhomer-Jacobs, the 18-year-old daughter of a German businessman. Roy is appearing in cabaret in Britain over the next few weeks. His new single is "My Friend."

Ten Years After signed for Newport On The Road series



TEN YEARS AFTER new single due

TEN YEARS After, who appear at the Newport Jazz Festival on July 4, have been signed to play a series of Newport Goes On The Road dates with major American jazz attractions including Roland Kirk.

Dates set so far include Philadelphia (July 11), Baltimore (12), Dallas (18), Austin (19) and Houston (20).

Following the On The Road dates the British group undertakes a major concert tour of the north-west United States and Canada before flying for appearances in Hawaii.

The group's third American tour has now been extended until the beginning of May so that they can take in further major venues on the East Coast. Today (Thursday) they become the first British group to have a midweek engagement at New York's Fillmore East where their last

will record their fourth album and their first single for over 18 months.

EXTRA HERMAN DATE

AN EXTRA date has been added to the forthcoming short tour by Herman's Hermits and Love Affair. The date is at the Granada, Kettering on April 16.

The rest of the tour, which also features, Dave Berry and the Sponge, the Parking Lot and compere Johnny Walker, is: Newcastle City Hall (April 13); Portsmouth Guildhall (14); Leicester De Montfort Hall (15); Bristol Colston Hall (17); Brighton Dome (18) and Bournemouth Winter Gardens (19).

four concerts were total sell-outs.

When the group return to Britain in May to play on the Chrysalis concert tour, they

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NORMAL

He sits there, relaxed, bearded, hair hanging loose, peering through his two famous circles of glass. Yoko nudges close, drawing from the electricity that has become so important to her. Lennon, happy, talking and communicating.

Yet does he not feel cut off from that phenomenon of a confused society, the legendary man in the street?

"I was always cut off from average people, even before I was a Beatle. I've never been normal, or so-called normal. I was never a lorry driver or a clerk and I had no intention of being one as soon as I found out what they were as a kid.

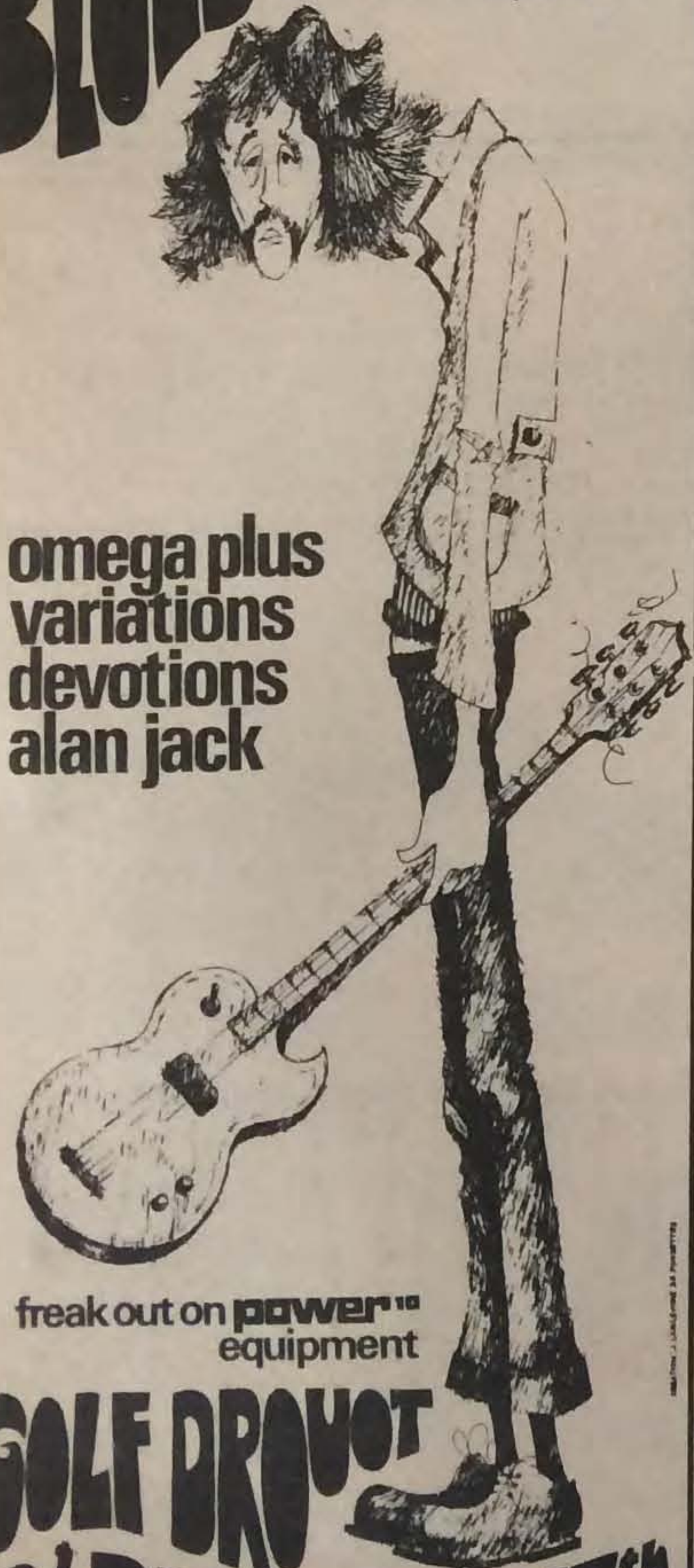
LUNATIC

"I don't socialise except with very close friends. So I miss nothing. I don't miss communicating in the streets. I walk down the street whenever I like—we did it in Paris before the marriage, and nobody took a blind bit of notice. Just "Ah, le Beatle" and "Oh, Yoko."

"That's okay. I don't miss people. I never knew anybody. The people I knew were the Beatles."

A certain element of the Press have been bitten by a lunatic compulsion that forces them to continually inane suggest "the Beatles are splitting," yet Lennon resigns himself to the situation.

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GOLF BROUOT PARIS APRIL 17th

news in brief

THE Bandwagon are to release "Let's Hang On" the Four Seasons hit as their next single on April 25. The group visit Germany for the first two weeks in July.

Pye Records has acquired the licence to distribute Metromedia in the United Kingdom. The deal was concluded by Pye managing director Louis Benjamin in New York. Engelbert Humperdinck, Mary Hopkin, Dusty Springfield, Matt Monro and Anita Harris are among the stars who will be guesting on a new series for ATV by Liberace, starting on May 18.

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Love Sculpture, who are in line for a four week American tour in July, leave tomorrow (Friday) for a 10 day tour of Scandinavia and Switzerland.

Junior's Eyes new single has been changed from "Woman Love" to "Circus Days" and put back until April 18. Former Seekers singer Judith Durham arrives back in Britain from Australia on Monday (14) and opens a three week season at London's Savoy Hotel from April 28. Singer Norma Winstone appears on BBC's Jazz Club on April 25.

Orange Bicycle, Settlers, Rebel Rousers, Terry Lightfoot's Jazzmen, Sponge, Elastic Band, Sons and Lovers, Joyce Bond Revue, Bob Miller's Millermen and Wout Steenhuis are among the artists in the Dave Cash Show on Radio One between April 21 and 25.

Rik Gunnell has been appointed to the board of the Robert Stigwood Organisation and has moved to New York. John Gunnell has become managing director of Rik Gunnell Management in England and has formed a new management company with Chas Chandler, in association with the Stigwood office.

Marbles' album, titled "Marbles" is scheduled for release in five weeks time.

John Rowles appears on TV in Germany (9, 10), Italy (17, 18, 19) and Paris (24). J. J. Jackson and his new British soul band featuring Dick Morrissey and Terry Smith make their radio debut on the Johnny Walker Show on April 26. Joe Cocker has his first album out on Regal-Zonophone in three weeks time.

Adam Faith is to play "Alfie" with Birmingham Repertory Company at the Alexandra Theatre. The play opens on June 16 after a fortnight on tour at Malvern and Hull.

Liverpool Scene are featured in concert at St Pancras

Town Hall on April 26. The show will be compered by John Peel. Lena Davis has left Morgan Records to do freelance promotion work.

Jane Deyong takes over... Tony Hall Enterprises are to take over promotion of the Fifth Dimension and Tim Hardin in Britain. Fifth Dimension's new single is "Acquarius" and "Let the Sun Shine In" from Hair and Tim Hardin has an album released in six weeks.

Libby Morris has recorded a new single for Polydor... Cliff Bennett appears at Birmingham's Le Metro on April 19... Chris Farlowe is living in New York and doing promotion work on his new Atlantic recording contract.

The Pentangle will play two concerts in London in April and May. On April 25, they appear at the Fairfield Hall, Croydon and on May 24 at the Royal Festival Hall. A major British tour is likely.

Tony Blackburn starts a weekly series of Top Twenty programmes for the BBC's Overseas service on May 7. They last until the end of July.

Geoff Turton is leaving Birmingham's Sight And Sound to go solo after the success of "Colour Of My Love" which he recorded as Jefferson. The Rockin' Berries start a week at Webbington Country Club, Loxton on Sunday (13), followed by the Poco-a-Poco Club, Stockport (20) and the Cavendish and Wetherall's Club, Sunderland (27).

Jackie Trent and Tony Hatch join Max Bygraves for two weeks at the London Palladium next month. On July 23, they fly to Australia for concert, cabaret and TV work... Dusty Springfield's "Dusty In Memphis" album is released on April 18... Grapefruit have returned from their three week tour of South America to promote their current British single "Round Going Round."

MELODY MAKER YEAR BOOK 1969

Your instant guide to the production, technical and business sides of light music. Now 228 pages with updated and more comprehensive information covering agents, recording companies, managements, producers, publishers, instrument manufacturers, dealers and so on — all listed fully with names, addresses and other details. A section for artists, too, and for ballrooms, clubs, photographers and others who have interests in entertainment and light music.

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"They've tried to separate us" (turning and smiling at Yoko) "from the word go. But it's just a natural Lennon reaction, a kind of jealousy."

"Some people spent their whole careers trying to split the Beatles and they're still trying. Everytime we do something separate they say 'Ah ha, you're leaving are you?' So that's the way they live. Let them go around in circles — I refuse."

"Yeah, sure we see less of each other. Two years ago we were touring. We were together twelve hours a day like four married couples. Like being married to three people. And so when we had less Beatle work to do, we saw each other less."

"Before we had a lot of gigs — in Liverpool we didn't see each other every day, like lovers. Paul would come around maybe once a week, like you do with friends."

"Do you know anybody who sees their closest friends every day? How often do you see your closest friends? The Beatles are my closest friends. But I've got a busy life apart from them and they have apart from me."

"All I can say is 'Wait and see.' We'll be around, we'll be together when we're sixty. But we can't be following each other around like sheep-dogs." As well as the forthcoming John and Yoko LP there is also a Beatle album on the way. Plus a movie of it being made.

"We filmed the whole thing showing all the traumas we go through. Ever time we make an album we go through a hellish trip."

George had said the Beatles had recorded everything that had happened in the studio, all the happy madness like busking numbers to learn them and playing things like "Rip It Up." Would the Beatles release the LP like that?

"If we did, it would be about fifteen albums at once. I think we'll make a sort of straight album of the straight stuff and maybe later release a collection of daft things like 'Rip It Up' and 'Blue Suede Shoes.'"

"Working on my own with Yoko I can go as far out as I like. Take 'Revolution No 9.' I thought I imposed that on the Beatles for all the people who just want to hear the beat all the time."

"So George has brought out his own electronic album called 'Electronic Sound' or something, and I'll freak out on my own too. Let's have a 'finished product' Beatles. When I'm making pop music I prefer that. I prefer doctoring it."

"We talked about 'love' records and I mentioned 'Fingertips' — technically bad, yet still exciting."

"I'd do that, yeah, if I could sing as well as Stevie Wonder. I get hung up about my voice. I'd prefer to have a spade's voice. However I can't do that, so I doctor them. I used to be very embarrassed about early records."

In the Hunter Davies biography John had a tendency to put down early Beatle recordings. Now he's enjoying them and playing them to Yoko who says: "They're great."

"I used to be hung up on different records but now I accept them. Yeah, I've changed my opinion. Still, none of the records I make are what I want." He counts on his fingers. "A, because I'm not a good musician, and B, because I'm always writing soul music, but I can't say it like I want. I've a terrible voice."

"Sure, people say to me, 'Your voice is all right, man.' But when it's your own you can't leave it alone — you're always doctoring or editing. Paul or George — and Yoko now — say 'leave it alone'."

'We were rich and famous and sod all going on in our minds. So we said we're stopping it—and it took us two years to get out of the hole'

and I say 'Well, I'll just put a little echo on here.' I don't doctor them enough. I allow the others some say."

What was this live appearance John and Yoko did in Cambridge?

"They were having a so-called avant-garde music session," remembers Lennon with a now-rare sarcastic grin. "Now Yoko was from the so-called avant-garde world and I was from the so-called pop world."

"Intellectually, all the musicians talk about no barriers between music and poetry. Yet more of them show it. We're doing it. Yoko will make pop records with me to show 'em."

"We went to Cambridge to do what they call avant-garde music. Yoko did her 'voice modulation' as she calls it, which would be screaming to the layman" (laughs) "and I turned me guitar on and played feed-back. It's a pretty fantastic sound and that's half of the next album."

"We didn't want to be rude and say 'Don't play with us.' We didn't really want anyone else, just us two. The musicians only came in at the end, as we were finishing, and we walked off. It was like a continuous show."

"Who were they? John Tchicai or somebody. He was with Ornette Coleman or somebody I don't know. He's some big noise in Sweden. And there was..." (turns to Yoko) "who were the guys from London? Yeah, John Stevens, who's got a little combo in London playing jazz-cum-avant-garde, whatever that means."

"Jazz people are playing the same ol' crap over again. I don't want to bother with that. If I'm going to play other than rock 'n' roll I want to play it the way I like it."

"I don't mind community sessions but I haven't played alone in that kind of field enough yet to want a group to play with Yoko and me. We played ten, twenty minutes

together but the bit I'm bringing out is just us two."

"There's all this intellectual crap in jazz. I went to show this in Cambridge 'cos they were all being very serious about their doodle dooting, and that's what we did in 'Two Virgins.'"

"So John Cage, Stockhausen, they're just in an intellectual bag and so are all of 'em. I enjoy some of their rock, but it's just intellectual crap. It's a joke."

"We've brought each other out of our bags and that's what we've seen." Then, unaware of his pun: "Hell, we were in the bag too, y'know."

Originally the Beatles were the nice mop-tops from Liverpool. Why now, more than ever before, has so much of the Press and the Public transformed a public love into a public hate and a public putdown?

"It always varied, even with the Beatles. There was never a period where everyone was for us. Okay, so they all loved us and gave us an MBE, but there was a bloody outcry going on at the same time."

"There's always been both, y'know. The public have always loved and hated us."

"In Liverpool, before we left them, we had a public that loved us and a public that hated us. When we left Liverpool they hated us for leaving. 'How dare our boys leave Liverpool?'"

"Then we got down to London and we got ridiculed for having long hair and being from the North. So we conquered that, then we took over Britain and okay, some were for us, some were against us."

"Soon we went to America and they started knocking the s-t out of us 'cos we'd left Britain. How dare you leave Britain. You're only going to America for the money.' What else?"

"So it's been going on for

ever and it doesn't mean a thing and it'll be like that. The British Press especially treat the Beatles like their child and we don't mind that 'cos we've come to understand it so like any child the parents aren't always wrong and neither is the child."

"We could pull good publicity stunts anytime we want in the middle of all that crap, but we compromised enough being Beatles and we got lost in it, and I for one — and I know the others feel the same way to varying degrees — we got sick of compromising two or three years back."

"We compromised to get where we were — we went through a lot of crap. We thought the angle was to get famous and be rich so we got famous and rich and it's nowhere."

"We then gave up being mop-tops."

"We always thought there was some kind of goal, an end to it, because we were naive to think there was some end product in it."

"You think a number one record will do, then two number one records will do, conquer America will do, conquer the world will do — there was always something else."

"So it kept happening. So where were we?"

"Rich and famous and sod all going on in our minds. So we said 'We're stopping it' and it took us two years to get out of the hole, and Brian died in the middle of it and that threw us back another year."

"So we've had two years of finding out where we are. And now I know, so I'm here. Now's the time, we all know that intellectually."

"I'm not speculating on tomorrow — we might be all dead, earthquake, fall out of the window."

"Sod it — now's the time. I've still plans for the future, but now's the time."



MM EXCLUSIVE BY B. P. FALLON

NEXT WEEK Lennon on revolution, education, God, and the Beatles back on stage



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ERIC CLAPTON'S 25th birthday present from his manager Robert Stigwood was—a small herd of cows.

Three arrived and were dumped in Eric's field adjoining the grounds of his £40,000 mansion in Surrey. The cows bolted immediately and Clapton was seen dashing around attempting to herd them together.

His other presents — a book on animal husbandry, and a birthday cake from George Harrison. Eric bought himself a complete band outfit, including drums and amplifiers, for musician guests.

John Lennon, Yoko Ono, Peter Sellers and Dusty Springfield in the Sunday Express saddening Top Gear fans angry at BBC moving the show to Sunday evening. Said one telephone caller: "It's going out at just the worst time when you can't pick up Radio One because of foreign interference. You could never listen to Mike Raven for the same reason."

Apologies to singer Paul Rogers, missed out of the line-up of Free in last week's Heavy Mob feature. Jiving K Boots has bought a cottage in the country where he is writing songs and getting it together. Many young cynics compared the Chambers Brothers to the Tremeloes. "Twenty five minutes of 'Hang On Sloopy' was a bit strong," tittered one upstart.

Janis Joplin sang with Peter Green's Fleetwood Mac in Sweden. Hmm, what was interesting about that?

Jiving K Boots burped continuously through a performance by Mick Farren and the Deviants. Now, that's new!

Daily Mirror reporter Sally Moore writes songs in her spare time. Quite by chance, she met Monty Babson, the singer and drummer and top man at Morgan Music. Now one of Sally's songs "At This Moment In My Life" will be on the Morgan double LP "And I Love Her." And a haunting melody by Sally's husband, Mirror reporter Roger Todd, is also to be



THE raver's WEEKLY TONIC

Roam, roam on the Clapton range

recorded. Yes, it's all fascinating stuff in your up-to-the-minute Raver.

Why was MM's Chris Welch drinking iced water in the Speakeasy? "Coss I bleeding like it," he revealed in coarse tones. Noisy foreign visitors spoil soulful "By The Time I Get To Phoenix" by Horace Faith at Ecotex of St James. MM's Roy Eldridge says American Horace will be a big star. Which snobs you wot he knows—nuffink.

There's a "young English pop singer successful in Australia," says the Department of Immigration. His name is — wait for it—Trevor Jones. We deny ever having heard of him.

"Ballet — a job to keep you on your toes," quips Alan Walsh. Yes, it's a pity about Alan Walsh. London taxi-drivers holding a buffet and dance at Empire Rooms, London, on May 19, for underprivileged children, and need cabaret acts for expenses.

Jan Dukes de Grey rave group from Leeds, we're unreliably informed. Reports B. P. "Scoop" Fallon from the bedside of John Lennon—four tracks on their next album are titled "Get Back,"

"Don't Let Me Down," "I've Got A Feeling" and "Doing A Pony." Lennon states they have recorded enough for "fifteen LPs" by recording everything that happened in the studios, including jamming versions of "Blue Suede Shoes" and "Rip It Up."

Same Gopal's Dream drew mighty crowds to Speakeasy, including Eric Clapton, Ginger Baker and Janis Joplin. American groupie Colette overheard announcing plans for Mick Jagger. Beaky, of Dave Dee & Co won two trophies for catching large, and probably boring, fish in Salisbury. Staggering news dept. — Pete Townshend and Tommy Steele are neighbours in Twickenham. Both wives chose identical names — Emma — for their new offspring. What a coincidence!

"Ee, t'Beatles were grand lads in moptop days," says correspondent Jovial Jim Mill-trouble, "but they've gone crackers. Aye CRACKERS!" Who was the Fleet Street man who suggested Britain's students should all be turned on to heroin "so they can be kept under control"?

Roland Kirk and Benny Bailey sat in with Jimmy Witherspoon at the Pickwick. Swedish pop singer Sven Irish Eyes Are Smiling, is the Mick Jagger of Iceland, reveals Scandinavian correspondent Arne Sakenussem. But he is a bit of a twit.

Letter from Bill Harry begins: "Thought I would give you some items which may be of use for Raver." Tell us another one Bill—ho, ho, ho!

But to be fair... Dave Davies tells me (who?) he may not be able to play much football in future because of back trouble. Ian Ellis, bass guitarist with Clouds was formerly a lead singer with Scottish groups.

Julie Driscoll compared to Janis Joplin by American press—doubtful if this is appreciated by either party. Viv Stanshall appears on the cover of Oz with his dress unadjusted. A bit near the knuckle, what?

THOUGHT FOR THE WEEK: "Many a sailor has been wrecked by a permanent wave"—Lord Dewar.

Alternatively, "When you doubt, abstain." Zoroaster. Worse yet, "Exactness in little duties is a wonderful source of cheerfulness"—Some Old Twit.

MELODY MAKER POLLWINNERS CONCERT

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CLEO



GEORGIE

White stetsons at Wembley

A WHITE stetson, lifted by a sharp breeze, bowed up the Empire Way Wembley. It came from the head of one of a crowd of high-heel booted, cowboy hatted men. Its owner was stocky, balding, jovial North Country.

"Not to worry," he laughed, as he retrieved his hat. "Where's the pub?" They were some of the early arrivals at Wembley for the International Festival of Country and Western Music last Saturday. Inside the Empire Pool, the first customers were wandering around looking at the various exhibition stands. Records were played and sold, and girls in fringed-leather mini-skirts and black cowboy hats were doing brisk business with programmes.

Artists were running through their numbers and making microphone checks. Against the music there came, now and again, the twang of a Texas or Tennessee accent came from tall, suntanned, light suited men who were making full use of the bar that was open.

There seemed to be a sense of occasion in the air. But just how successful was this venture going to be?

By the late afternoon the queues had started forming and growing. Fans lined up at the stands to get autographs. At seven o'clock, the audience started taking their places and by 7.30 an estimated 10,000 people, including many from Continental countries, were seated and ready.

British bluegrass group, the Orange Blossom Sound led off and were followed by top Irish singer Larry Cunningham and the Mighty Avons with a set that was well received.

The first American performer on was Merrill Moore, with some country-rock piano and he was followed by newcomer John Wesley Ryles who made a good showing. The Hillsiders, the best of the British country groups, and their rivals, Phil Brady and the Ranchers, both made very competent and entertaining appearances on behalf of the local country music scene.

Wes Buchanan and Charlie Walker both performed quite well although Buchanan had some technical hitches to overcome which took the edge of his spot. The laurels for the night however must be evenly shared between Loretta Lynn, Bill Anderson with Jan Howard, George Hamilton IV, who included a counterpointed and workable version of Leonard Cohen's "Suzanne" in his programme, and Conway Twitty. They shone on this memorable night. And was it a success? The near-capacity audience speaks for itself.



HILLSIDERS

CAUGHT IN THE ACT

can no longer be ignored by the British music industry. The International Country Music Festival has proved the market, now it remains to be seen if it can be sustained. — TONY WILSON.

TETE MONTOLIU

WHAT'S refreshing about the Whisky Jazz Club in Madrid is that the customers really listen to the music — and boisterous conversationalists are put firmly in their place.

Said singer Donna Hightower as the rhubarb-rhubarb level began to rise: "I can be mean and evil. We don't come on your job and make things difficult for you." And silence reigned again.

It's well worth keeping quiet at the Whisky Jazz Club because the Tete Montoliu quartet and Miss Hightower make excellent music.

Tete opened the set with an elaborate out-of-tempo chorus of "Stella By Starlight" and, then tenorist Pedro Iturralde took the tune into a bouncing 4/4. Iturralde, with a caustic tone and a great respect for chords, made perfect improvisational sense, drawing strength from the fine rhythmic backing of Switzerland's Eric Peter on bass, German drummer Peer Wyberis and the immensely resourceful Montoliu.

tune out with a repeated four-bar coda which stocked up the excitement.

Next up was a haunting arrangement of a traditional Spanish tune, "La Tarara" in 3/4 time which featured fine soprano work by Iturralde and more brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You", slicing off the crotchets with guillotine precision and swapping eights with Iturralde. She sang outstandingly well on the Montoliu-arranged ballad "I Was Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris. — DICK GROSS.

TASTE

TO JUDGE by their latest album, The Taste seemed to be a mediocre group but at the King's Hall, Romford recently, they surprised with the frenzy they caused. Musically, they are not brilliant but they created a lot of excitement, a feeling shared by the audience, who loved every minute of the three-man group's blues and shouted for more. A capacity audience can't really be wrong.

The group played most aggressively on "Summertime," "Gasoline" and their final number "Baby Please Don't Go." The supporting act was

also a nice blues band, Dr Jons' Hoodoo Band, but they had a hard job as the audience had come to see the Taste, but they caused a stir with their hard country blues. Lead singer and saxophone player Richard Othen put his heart into both his playing and singing with the group really swinging along together, contributing to a most enjoyable evening. — ALF MARTIN.

MIDLANDS WORKSHOP

MUSICAL ears-to-the-ground specialists cannot have failed to notice the growing educational role of the MU in relation to the jazz scene. First, the provision of the icing on the Barry Summer School cake for the past three years with concerts and scholarships, then the recent master rehearsal evenings involving men like Tubby Hayes, Harry South and Kenny Clare and now, on March 31, the first of three Workshops/Clinics which are to be held in the Midlands Arts Centre held in the Midlands this year.

The setting for the event — the Midlands Art Centre for Young People, in Cannon Hill Park, with its acoustically excellent studio theatre — could hardly have been better. Nor could the choice of players whom the go-ahead Birmingham Branch had invited to demonstrate the arts and crafts. For in Bobby Wellins (tr), playing with that most excellent local trio of Johnny Patrick (pno), Ken Ingarfield (bass)

and Lionel Rubin (drs), and the astonishing Quartet of John Surman (bari, sop, pno), Alan Skidmore (tr), Jeff Clyne (bass) and Tony Oxley (drs), here were players of such class that it was hardly surprising that all seats had gone within a few days of press announcement, and over 150 applicants for tickets had had to be turned away.

Billed as Three Faces of Jazz, the evening got under way with a short set from the Midland Youth Jazz Orchestra. Under the patient leadership of Dennis Dorian, this band has come on a ton since its inception a year ago and in saxists Jan Steel, George Northall and Nick Pentiloe has solists of real promise. Steel's "I Remember Clifford" was a gem. Rather more than the demonstration of basic skills it was intended to be, theirs was a fine set.

was absolutely riveting. Local drummer Tony Levin was visibly gassed with Oxley and although your average collection of semi pro Rich and Basic worshippers is hardly the most sympathetic of audiences for this kind of thing there were few walk outs and at the death the applause was warm and prolonged.

"Any questions," said John. Silence was the reply. "Maybe it's better that way." Well, yes, but it wasn't that simple and after the euphoria had worn off there would have been plenty, particularly from the younger faces in the audience.

As a clinic there were probably shortcomings which can be remedied. As an event it was magnificent and one which will be hard to equal. Let's hope that there will be many many more. — CHRISTOPHER BIRD.

MICHAEL GARRICK

JAZZ, they say, is where you find it. When I joined the inter-denominational congregation at Central Hall Westminster, for a Good Friday memorial service to the memory of Martin Luther King, I expected to hear some of Michael Garrick's tasteful writing for the church but hardly expected the music to rise above the respectable.

compositions and contemporary settings of Psalms 22 and 1, and had the additional bonus of Shake Keane replacing the worthy Ian Carr in his usual sextet. The jazz group provided musical links for the vocal statements of the Peter Mond choir.

Keane a tornado of unleashed energy, was a joy. Whether playing trumpet or the fuller, richer Flugelhorn, his statements were crisp models of articulation and surprise that pent-up sound of the concert constitutes the essence of the best jazz. Jimmy Philip and Art Themen shared lead duties, the former's emotional tenor sounding greatly improved within the restrictions of the composition.

But it was Themen who went soaring through musicians, choir and congregation alike, with the hysterical shout of his finely controlled soprano. Themen is hardly well known enough to merit the description "under-rated": he is simply one of this country's great soulful musicians. On "Jesus Kiss" he roared along as tenor, the choir's voices bursting out the urgency of his phrases. Garrick's compositions, which belong to an expanding body of works he calls "Success Praises", are short, succinct and moving. On "Darkness" his sonorous organ was completely evocative of the solemn Good Friday mood. Coleridge Gaode (bass) and John Harriott (drs) were their usual industrious and tasty set-piece throughout. — VALERIE WILMER.

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BY LAURIE HENSHAW

A quick look round the plastic world

PLASTIC flowers, plastic teeth, plastic food, cups and saucers and plastic mugs—plus plastic smiles may not have been the only thoughts in the mind of Ray Davies when he wrote the Kinks' latest single.

But as the record indicates — and a conversation emphasises the point — Ray has some pretty deeply held views on the accoutrements of Modern Life.

Ask him to be more specific about his recorded outburst, and he merely smiles enigmatically and says: "It's like the Danish waitress said in a Muswell Hill cafe: 'Just look around you'."

Instant

Ray himself looked around at the instant decor of the cafe where he was taking a cup of tea and a toasted cheese sandwich. Then his eyes switched to the sandwich — which came in a plastic envelope. Also done to a nice shade of brown.

"You throw that away," I said with masterly superfluity. "It seems a pity," said Ray with a mysterious smile.

He expanded on the new "Plastic Man" single.

"This record has outgrown what a pop record can be. This record has more love for people. Sometimes you love a person so much. But he's got himself in a hole, and the only thing you can do is to kick him to get him out of it.

"People have had a go at me for using the word plastic," says Ray. "But it's the only word you can possibly use. You couldn't call a man a pathetic man."

And how does Ray categorise plastic people? "A," he says — giving measured consideration to the term — "they're phoney people. People who always succeed in saying the right things. They give the right buzz at the right time. You just can't get anything genuine out of them.

"And B, they're products

of 1968 and '69. They've been conditioned to things. They've got commitments to meet — like heavy mortgages, for instance. But if they take a drink they've got to be careful not to be arrested. Otherwise they'd lose their jobs. And they can't afford to do that.

"'Plastic Man' not only summarises my feelings. A — It's my feelings, and B — it's the group. A and B equal X — the Kinks:

Phrase

"What is important is that it's the first 'group' record that has been made for a long time. It certainly expresses my brother Dave's feelings. But it's a part of each one of us.

"Somebody told me off the other day because the song did not have a hanging line, like building up for 16 bars and then going into a

catch phrase. But the whole thing is a catch phrase.

"Certain people dislike it because they get certain truths about themselves. Nobody likes truth. But I admit the truth.

"It's probably not the greatest song I've written, and not the greatest song I'll ever write. But it's the only song I could have written at this time. Even though I hated it when I first heard the acetate!

"But I think it could be a hit. It does bother me if I don't have a hit. But only because I feel I've made something wrong. But then I listen again, remember why I did it — and I then know I'm not wrong.

"Those same people who run 'Plastic Man' down are going to play it some time. Then they'll get something out of it they did not realise before.

"The only thing that upsets me is that people may think twice about

anything else I do. A song doesn't have to be a hit, but it's got to have impact.

"The way record sales are going now there aren't many real hits. The charts just have to be filled up each week. There's got to be a No. 1 and climbers. I understand that certain records called hits are selling very low figures."

For a successful songwriter whose latest commissions include an opera for Grand TV plus songs for a film version of *The Virgin Soldiers*, Ray is singularly detached from the trappings of fame.

Shakes

In fact, he's planning to sell his large house at Eistree to move into a terraced or semi-detached house. "So there won't be enough room for the table-tennis and billiard table. Never mind," says Ray philosophically.

More important to him, it seems, is an unpretentious environment. He shakes his head somewhat sorrowfully about those professional "anti-Establishment" figures who, at the first touch of King Midas, rush out to buy a Rolls Royce.

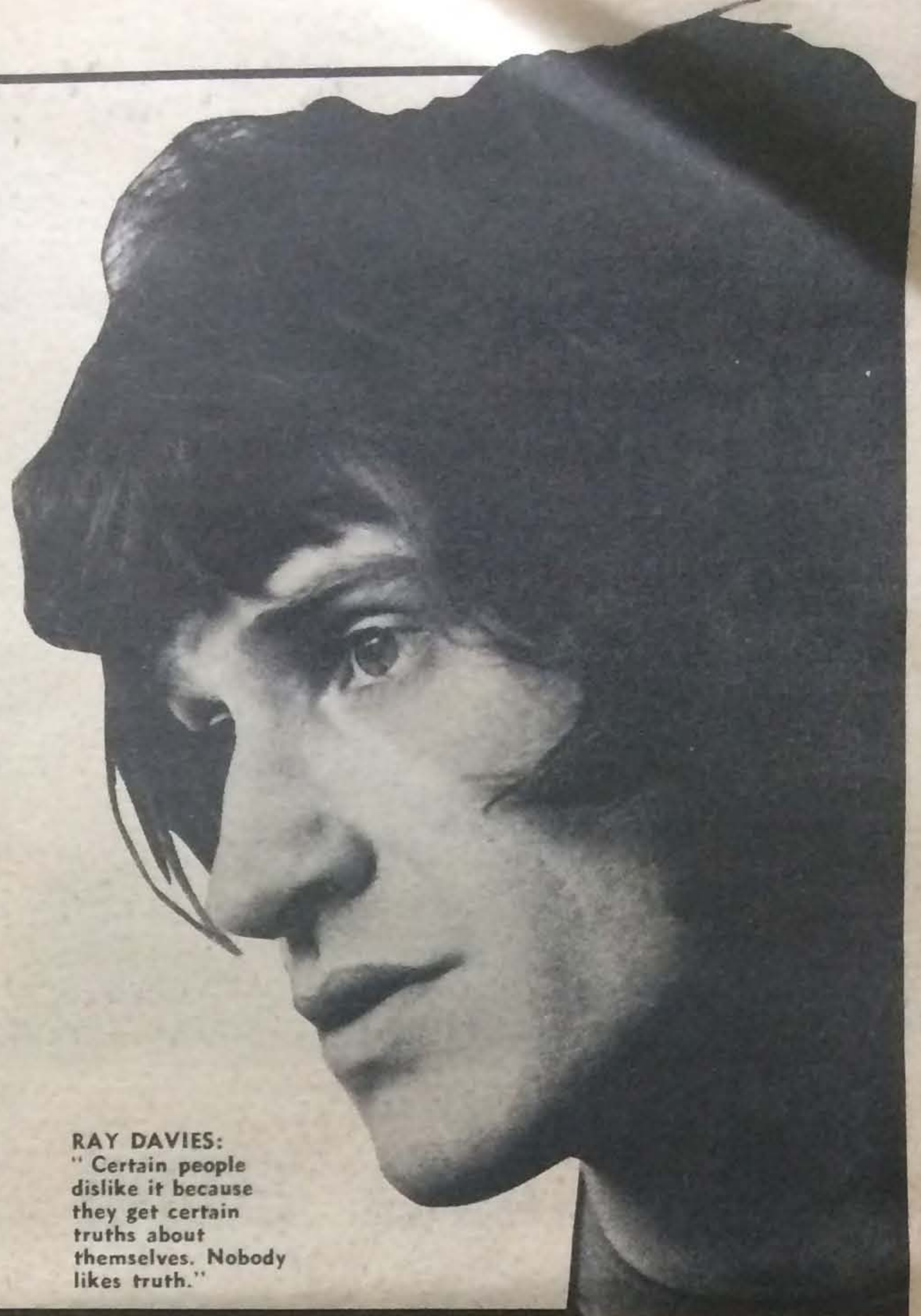
"What would I want with a Rolls?" asks Ray. "It does only about 12 miles to the gallon. Anyway, driving frightens me to death. I'd rather ride a horse."

Listen

And, for a pop star — and Ray would probably loathe the term if you used it to his face — he is distinctly contemptuous about Radio One.

"It terrifies me," he says. "It's conditioning people. It makes them listen to one thing. There's no competition. I listen to Radio Four or Any Questions. I'd much rather listen to that. The people on Radio One become little tin gods."

He might have said plastic gods. But he didn't.



RAY DAVIES: "Certain people dislike it because they get certain truths about themselves. Nobody likes truth."

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Cleo and John . . . "If I hadn't been married to him I might still have been—well, who knows?"

"I HAVEN'T sorted out what I'm going to do on the concert. Probably "Riding High" or "Please Don't Talk About Me" or "Tea For Two."

"I might do something from the latest album but it's much more likely to come from the previous one, "Top Of The Mountain."

Cleo Laine, a star of Saturday's MM Pollwinners Concert, was speaking while showing me over the old rectory in rural Buckinghamshire which she and Johnny Dankworth and family had moved into a few days before.

Most of its 20-plus rooms were still in disorder, plumbers and fitters were all about us, as well as young Dankworths, and we retreated to the kitchen to talk over tea.

"I've only about 15 minutes to do, and we probably won't decide until we get to the Festival Hall. It doesn't matter because we have a large repertoire already rehearsed, and we're last-minute people."

The last few years have seen her increasingly involved with ambitious, unconventional and often very demanding material. I wondered if this had been the result of a positive policy to increase her range and repertoire in certain directions.

She said it had not. "Basically it's all unplanned. People ask me to sing these different things and so I learn them—which is often hard—and perform them."

"If I think they suit me I keep them in my repertoire. Things like the "Settings From Roget" or the "Soliloquy," I feel they do suit me. Others, even though they may have been written for me, don't. And so I discard them."

Cleo and the road to free form singing

BY MAX JONES

"Well, not discard them perhaps, but I don't feature them so much because they're not suitable for the work I do."

"I admit I enjoy doing all these different kinds of songs. I'm sure I'd get bored if I had to sing just jazz and standard things. When I do tackle standards, like "Tea For Two" or "Fascinatin' Rhythm," I try to do something a little different with them."

"But you asked about my singing career being planned; it isn't. I enjoy acting very much. In fact I find it that much more of a challenge than singing, and quite honestly I'd like to do more."

"Various offers come along, too. Recently I was offered a part by the National Theatre, but owing to other commitments I couldn't take it. Then there are musicals, of course, which as an acting singer I'm interested in also. Benny Green is here working with John on a new one now."

Right on cue Dankworth appeared in the kitchen, so I was able to ask if the production had a part in it for Mrs D.

"It's for Mrs D," he said, "and about nobody else. No one else gets a look-in on stage."

He returned to BG and the music room and Cleo said the musical was as yet unnamed and that she knew nothing about it. As to whether she fancied playing in musicals, that depended entirely on the part.

"The part in Boots And Strawberry Jam, written by Benny and Johnny, was interesting and also taxing because it was really a musical play. Not one of those productions in which the book doesn't matter and the star is the only thing that counts."

"But I can't imagine what the new one will be like because they won't tell me. It has to be moulded a bit before they show it to me and see if I want to do it or not."

"Could I turn my husband's play down? Certainly, if I didn't like it. It would mean several weeks of intensive work out of my life. If I didn't think the book was good, or the songs suited me, I wouldn't do it. And they wouldn't want me to. Nobody likes a disgruntled lady singer."

I asked how much her marriage to Dankworth had shaped her career. She poured another cup and said did I mean the Svengali bit.

"Naturally," she said, "being married to John had influenced her approach to music and to work. I certainly ask him for any advice I want, about music or anything else."

"And if I haven't made up my mind first I quite often do as he suggests or make it a combination of his and my ideas. Today, I believe there is a real musical collaboration."

"In the early days, when I first joined the Seven, it was all John. Obviously he had the musical mind. If I hadn't been married to John I might have still been—well, who knows?"

"I think my fate changed when we married. I left the band and almost immediately got my first stage part. And since then I've been able to

do things that are important to me—stage jobs that don't pay anything like TV or concert work but are frantically enjoyable and of value to me."

How does Cleo feel about present-day pop, and how does she relate to the scene?

"I think some of the new pop music is quite original and brilliant, but I don't like Radio 1 much. I don't suppose I appeal very much to the mass of younger listeners but, strangely enough, I believe I fulfil a need for a lot of people who are neglected by the pop scene."

"When I play the cabaret places there's always a good

ACCORDING to bassist Barre Phillips, London is much less receptive to the new music than any other major European city.

"English people seem to be well-rooted in what they have and are pretty content with it at a deep level," said he with reference to well-entrenched local ideas on orthodox jazz.

"I don't know about the public, but from the musicians' viewpoint they have to find a common denominator to reach the public. They have to go to the people — you can't just stay up there on a cloud and develop your thing in isolation."

"The problem — if you want to call it that — is that the emotional content of the new music is very big — bubbling and gushing — and



BARRE PHILLIPS attempt at European existence

the emotions that are coming out of it are negative for at least half the time.

"Now, when you're a spectator who can't make contact with the material being used, that is, swing or whatever, then you have to make contact with the emotional content. And the English temperament is more calm and less open to the dynamic emotions of frustration, anger and often hate, that the music conveys."

Phillips, who made his first official appearance here at the Natural Music concert in Cambridge last month, has been living in this country off and on for some time.

A resilient bass player with a versatile technique, he has played in all settings from the symphonic to the Archie Shepp combo and from accompanying vocalist Gloria Lynne to gigging with pianist Peter Nero, yet his true stomping ground is the Underground.

In England he has appeared, from time to time, with the John Stevens and Chris McGregor groups and on the Continent he has worked with alto saxophonist Marion Brown and various European avant garde units.

"You see, the public comes, not with a 'show me' attitude, but yet he doesn't know who you are and what you feel," he went on. "So what you play can come as a bit of a shock. But once you have that emotional contact and therefore communication, then you can take him on out!"

Phillips went on to cite the Chris McGregor band as a clear example of what is happening in the new music where the players' emotions are concerned.

"When you consider their background and what has happened to these South Africans, you can understand what they're trying to convey emotionally. Their music doesn't appeal to the establishment but it does to some of the young people because it's crying out in a very strong, recognisable way."

When young musicians are not aware of themselves as men, they tend to rely on copying the emotions of other exponents of the new music and, as a consequence, their music comes out negative, Barre explained.

"Clear feeling produces positive, clean forms, whereas muddy, muddled thinking comes out in muddy forms."

For this reason, the bassist has boundless respect for the music of John Stevens.

"I'm not saying that I'm completely in accord with it, but in the formal sense they have formed their own free music. There are lots of other people who are playing here and playing well, but what they say is with reference to what's going on in America."

"So to me, what John has done is a fantastic leap in the right direction. How they ever did that, to look inside themselves and play themselves instead of Ornette or Coltrane or Pharaoh Sanders, I don't know, but that's the way it should be."

"You are supposed to throw away your phonograph records and concentrate on playing yourself."

The same thing is happening in France and Germany with the bands led by pianist Francois Tusques and saxophonist Peter Brötzman. Of the latter, Phillips said "I find it nearly unbearable at times, but it's German band playing German music. Tusques is the main force in French free jazz and his music is very French. It hollers, but not like Brötzman's band hollers."

"Those three bands show the phenomenal things that have happened in Europe."

VALERIE WILMER

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by Rosetti HAMILTON CONCESSIONAIRES

SECOND OPINION

BIX BEIDERBECKE



THIS Second Opinion is substantially the same as one expressed in a letter, written in the first flush of adolescent enthusiasm and published in the MM in September, 1941.

It was a waffling epistle, but the general sentiments expressed then about cornettist Bix Beiderbecke have remained with me over the years although I am conscious of the dangers of nostalgia.

Distance does lend enchantment to the view, and the older jazz buffs are notorious for their reactionary adherence to first opinions, many of which are manifestly invalid in the light of subsequent events.

Nevertheless, I still insist that Bix was a great player, a lyrical poet of the jazz horn.

Not being a really ardent collector my set of Beiderbecke's had, and still has, great gaps. Many prized 78s were lost, broken or never returned by those one wished to convert, and to revive pristine joys I recently bought the Parlophone LP, "Bix And Tram."

There's some awful rubbish there. In the arrangements—creaking, lugubrious and fussy; in the rhythm sections—clanking and unrhymic; in the middling-to-mediocre solos, but transcendent in this miasma of dated nonsense, Bix is the vein of pure gold.

They are forcible reminders of how exquisitely shaped his choruses were, how superb the logic and form of their construction, how deft the execution for Bix was no mean technician.

I rooted out, and borrowed, his other recordings only to have original convictions fully confirmed. These unique qualities are consistent throughout his recording career, from early Wolverines to late Paul Whiteman, and even that rather sad record he made under his own name with a largish band just before he died.

Qualities abound—playing "Dixieland" lead with the Wolverines; when allocated a few bars in a constipated arrangement; playing obligato to execrable vocals or swooping phrases in chase choruses with the Whiteman and Trumbauer contingents.

In such company and in such settings, he was a Colossus surmounting all obstacles.

Take the Gang sessions, which were probably the most complete jazz records he ever made. "Jazz Band Ball," "Royal Garden Blues," "Jazz Me Blues" and "Sorry," he engenders a genuine rhythmic excitement with a jutting lead—pushing, urging, thrusting—resolving into exultant climaxes. The solos, models of luminous clarity, the breaks explosively cascading.

All this with a negligible

BY JIM GODBOLT

rhythm team and an elephantine trombonist lumbering about the ensemble.

On these classic sides, he inspires bass saxophonist Adrian Rollini and clarinetist Don Murray to exert their talents to the full. Rollini's great moaning entry on "Royal Garden" is one of my sounds in jazz, and Murray's astringent line complements the Bix horn.

The majesty of the player was displayed in the unhappy context of those dance band arrangements with Jean Goldkette and Whiteman, and I will admit that this may well be due to the shock I still get of Bix soaring from these gaudy exercises in how to use 32 men when 15 or less would have sufficed.

Bix collectors will know those memorable solos with the so-called King of Jazz. "Changes," "Lonely Melody," "Louisiana," "Dardanella," among others, are memorable gems in the quagmire, but the greatest one is "Sweet Sue."

This was a 12 inch 78, and a monumentally boring dirge but for the genius of a player who could rise from such a setting.

Starting cold after an excruciating vocal and a comic "hot" bridge, he fashions a solo that is a shattering display of passion and precision, an improvisation that manages to excite and sadden, the melancholy and the joyous somehow combined in one flight of improvisation.

This was one of Bix's most notable characteristics even in medium-tempo pieces. As in Trumbauer's "I Like That" when the phrasing is ostensibly bouncy, there are those little half-valved phrases squeezed out that evoke a sadness.

Not that he couldn't boot it out in extrovert fashion, as in Whiteman's "Dardanella." For once served with a fitting arrangement, he punches out a solo that glitters and pulsates, so crisp is the attack.

The arrangements with Goldkette were better. On "Clementine" Bill Challis' score is a simple and fitting backdrop to a poised and serene solo flight. The chorus is split by Joe Venuti and Bix's re-entry is stabbed out, clean, hot and true.

I love those split choruses. "Lonely Melody" is another example of how he could pick up the threads of a conception with no bother.

The Trumbaues were genuine enough attempts to break away from the Whiteman confections, but in the later sessions, even with Bix, there was little to choose between the hokum.

Of the early sessions, most people opt for the gentle cadences of "Singing The Blues," but my personal preference is for "I'm Coming Virginia." In this, as lead and soloist, there is the distillation of Bix's unique talent. It is an elegant and moving creation and ranks with Armstrong's "West End," Hawkins' "Body And Soul" and Red Allen's "Feeling Drowsy" as one of the great contributions to jazz—despite an appalling clatter from the drummer.

Bix, alone with Louis, Teagarden, Bechet, Hines, Tatum and Hawkins possessed the stamp of true authority. From the first few bars there is the announcement of a majestic presence. He could transform the banal into beauty.

On Trumbauer's "Mississippi Mud," with that innocuously offensive vocal about "darkies, happy as the cows, chewing on the cud, beating their feet etc . . ." Bix follows that with a bridge that takes you by the ears.

It commands attention. It says "stand by—things are going to happen." And they did.

A short and highly publicized career. He was a sort of jazz Valentino, not long on the scene and subject to some hysteria since. A romantic figure forced to play "commercial" for the sake of a living.

I doubt if he was unduly disturbed when he got that Whiteman pay cheque, but it makes good reading that he suffered enormous frustrations which made him drink a lot, which affected his health and his playing, which led to the early demise.

Does all this romantic hoo-hah affect our judgement? Would almost any competent jazzman have sounded better than he really was, highlighted for a few bars against some turgid arrangement?

Indeed, one writer in this series tartly observes that many of the greats of this era were so judged because they were contained in a chorus or two, and any longer solos would have shown their paucity of invention.

In Bix's case there is enough evidence on the Gang and Trumbauer sessions alone to show that he possessed considerable powers of invention, and there is additional proof in several alternative takes of a genuine improvisatory ability.

I cannot see that the amplitude of the LP would have found him lacking.

Heretic as this will sound in some quarters, Bix could have recorded with Dodds and Ory and an integral sound would have emerged.

One would have loved to have heard him in a better big band context. The Hoagy Carmichael sides with Teagarden, Goodman, Freeman and Krupa foun dhim in better company, but his health was failing and it was too late in the day for completely successful records.

I can understand later generations not seeing what it's all about. Jazz records today are complete, the instrumental techniques and the recordings are so much superior.

To listen to Bix, especially to dissociate him from those rhythm sections, is a feat of aural selection and rejection, but the quality is indisputably there, and worth the effort.

So, sensibly leaving out the waffle in my letter those many years ago I quote with some trepidation, my final paragraph: "There was only one man who could lead a brass section, inspire a jam ensemble, and whip up a chorus with such exciting and moving effect, and that man was Bix Beiderbecke."

A sweeping and ambiguous statement. Since then, I must have heard a hundred more trumpeters, one of them Louis Armstrong, but my feelings are the same, for Bix was a giant in all those departments of jazz endeavour.

Cockney'n'Western hit for the Kinks

Chris Welch POP SINGLES



KINKS: "Plastic Man" (Pye). It is known there is a country and western boom by the cries of "yihahh" that greet one on every street corner and by the sprouting of check shirts, of singularly offensive design on the chests of myriad cowboy guitarists. So it is not untimely for the Kinks to indulge in some Cockney 'n' Western and with such great effect that I am convinced they will be secure in the chart 'ere long.

The combination of Ray Davies' observant lyrics and attractive two-beat guitar results in their most commercial offering for a considerable length of time.

A little spark of brilliance to brighten the pop life.

CHRIS BARBER: "Battersea Rain Dance" (Marmalade). Remarkably good, socking-it-to-us rock and soul instrumental from the giant of yesteryear's trad scene. Chris takes a few trombone choruses, but harken to the funky guitar riff and alto saxophone that sounds like Harold McNair at work.

Forget trad and think in terms of the best in modern musical excitement.

JOAN BAEZ: "Love Minus/No Limit" (Vanguard). Gentle Dylan song, beautifully sung. One need say no more.

GLOBE SHOW: "Yes Or No" (Page One). It is practically impossible to travel through the wastelands of South London, that great monument to planned non-existence, without having one's eyes assaulted by posters advertising performances by the Chris Shakespeare Globe Show.

Far from being a kind of mobile Old Vic, they prove to be a rhythm group "building up a personal fan following."

Well done—and they built it all from matchsticks (that's what Huw Welton used to say on All Your Own).

Actually, poor old Chris has been dropped and replaced by lead singer John Drever. You'd better start reading the next review, this one isn't going to get any better.

POP WORKSHOP: "Punch And Judy Man" (Page One). More muck from Page One. NO! I didn't mean that. That was being unforgivably rude, and simply unconstructive.

What the record buying public demand is constructive criticism, helpful tips on the latest fab waxings, and useful reminders on wares the companies have to offer. This is . . . well, it's NICE. They sing ever so well, and there's a band. Yes, that's it, there's a band playing, and a jolly fine tune it is, too.

UDO JURGENS: "Only For You" (Fontana). Ja, Udo sings the fine musik, nein? The young Austrian-born star makes his first recording in English, and proves he has a lovely voice in any language, and great skill at writing an excellent ballad.

Herr Jurgens is coming here soon to appear on the public television and, say his PR men "Udo's initial offering will certainly not be underexposed!"

I await with baited breath the moment he reveals himself to us all. I am reminded of the occasion when Siegfried, abusing the Great Wurm, waved his sword about in a threatening manner . . . well, I've forgotten what I was going to say. On to unit two.

LOUISA JANE WHITE: "Caledonia Mission" (Phillips). An extraordinary event. One has been listening to this for some minutes and one is suddenly conscious of a total lack of reaction, a struggling for words, a kind of weird inertia about the typing fingers.

She sings a song. The band play. It is not bad. Hooray, and remember this—for every football fan who wrecks a tube station, there are fifteen hippies being arrested for building a society.

BILL ODDIE: "Jimmy Young" (Decca). There comes a time when you've got to own up. The man is a genius!

Mr Oddie does a great public service in pouring a pan full of boiling satire over the head of the Great Cheese Grater, the man who has turned cookery into tor-

sounds more like German to me."

KEEF HARTLEY: "Leave It 'Til The Morning" (Deram). Other groups have a great stink kicked up on their behalf. Pluggers threaten to behead one if reviews and articles are not forthcoming on their putrid groups, singers and jugglers.

So fie and pish to all over-publicised junk groups (and pie and fish). Brave for the amazing, under-rated and excellent Keef Hartley band, augmented for this auspicious musical occasion with hot trumpets.

A hit? Maybe not, but be aware of their contribution, dear tin-eared readers.

JEANNIE C. RILEY: "There Never Was A Time" (Polydor). It should be understood that I have never subscribed to Jeannie C. Riley mania.

During those riots at her show when half-crazed beat fans danced in aisles, I remained aloof, cold and unaffected.

However, I am willing to concede her brand of country protest might well appeal to numberless idiots.

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WILLIE DIXON is better known to British audiences as a large and amiable blues bassist than anything else. And he is not very well known for anything. Nevertheless, he is a figure of some importance—a man who arranges sessions and tours and concerts, publishes music, sings and recites, plays string bass and guitar, is agent and manager and, in addition, the author of scores of songs. As a slap-style player of the double-bass in a blues context, Dixon is very fine; as a singer he can be good, especially when in a light or humorous mood; but it is as a writer of blues that he shines most brightly. Everyone who follows blues or pop music closely will be familiar with "Little Red Rooster," but few pop fans probably know or care that it is Dixon's composition. Charles Keil, in his book,

Urban Blues, says that the song's case history is revealing. "Howlin' Wolf's original rendering of 'Little Red Rooster' is musically but weakly strong commercially; it is doubtful if more than twenty thousand copies of it have been sold. The late soul singer Sam Cooke did a somewhat more relaxed and respectable version of it... that probably sold at least four times as many copies. An English group, the Rolling Stones (the name probably inspired by a Muddy Waters blues, "Rollin' Stone"), adhered closely to the original, replete with bottleneck guitar techniques, and the song became an international hit. It is by no means Dixon's only big seller. He penned "My Babe," a song sung by many which was a hit for Little Walter, and "Wang-Dang Doodle," which sold very well for KoKo Taylor (one of the artists sponsored by Dixon). Others are "Hoochie Koochie Man," "Tiger In

Your Tank," "The Seventh Son," "Home To Mama," "One More Time," "I Just Want To Make Love To You," "Bring It On Home, Mule," "Three Hundred Pounds Of Love," "Mellow Down Easy," "Built For Comfort," "Don't Know Which Way To Go," "Crazy For My Baby" and "Sittin' and Cryin'." The Blues—and these are a very small part of his output. When he first came to this country with the American Folk Blues Festival (which he helped to organize for several years) in 1962, Dixon told me the number of his songs ran into hundreds. The programme for the '64 Festival, in which he also featured, spoke of 150 melodies and texts, whereas the sleeve of Fontana's "Folk Blues Festival '63" says, "He has written about 500 blues, has nine children and, generally, a happy time." It is to be hoped that the royalties from these songs find their way back to him. His many commercial activities in music

—he has been ABC man for Chess and other labels—should have made him a fairly rich bluesman. I'm told that he is. The brief biographical facts are that Dixon was born in Vicksburg, Mississippi on July 1, 1915. He worked on farms, picked up songs from local and visiting musicians, and sometimes worked with them too. Around '38 he moved with his family to Chicago, and before long took up a career as a tenor-weight boxer. After that he joined a succession of groups, including the Big Three Trio, and soon became a respected member of the newly emerging Chicago school of modern blues. He worked for Muddy Waters and later formed a long-running duo with Memphis Slim. Little Willie, sometimes known as Wee Willie, sings or plays or both on "Festival Of The Blues" (Mercury), "The American Folk Blues Festival" (Polydor) and one or two Solivity LPs which can be found in import shops.

THE MEN WHO MAKE THE BLUES

BY MAX JONES

TONY HATCH

Producer Of The Month

A young man whose success in the music world has been phenomenal is Pye Recording Manager Tony Hatch. Composer, conductor, arranger and artist Tony Hatch, who joined Pye Records in 1960, has had a string of hit records that would make many a veteran of the pop music scene envious.

Petula Clark, The Searchers, Jackie Trent, Benny Hill and Lonnie Donegan are but a few of the many star names whom he has successfully recorded.

Tony Hatch was born in Pinner, Middlesex and was educated at The London Choir School, Bexley, Kent. On leaving school he joined a music publishing firm where he worked as a song plugger and began writing songs in his spare time.

In 1959 he joined Top Rank Records as an A & R assistant and at this time wrote his first hit — "Look For A Star". In 1960 he joined Pye Records as a Recording Manager. During the early part of his career with the company he was responsible for hits by Emile Ford, The Brook Brothers, Lonnie Donegan, Petula Clark and The Viscounts. In 1960 he formed the Tony Hatch Orchestra. For three years Tony was a musician with the Coldstream Guards. From the vast amount of Tony's hits two of his own compositions were particularly outstanding — the smash world-wide success of "Downtown" by the lovely Petula Clark which soared high in the British charts and topped the Stateside best-selling lists in 1965, and "Where Are You Now", sung and co-written by Jackie Trent, which hit the Number One spot in England in the spring of that same year.

Jackie Trent and Tony were married in August, 1967. They now have a gorgeous baby daughter, Michelle Yvonne.

The Tony Hatch Orchestra



Downtown With Tony Hatch

Latin Velvet



Beautiful In The Rain

Tony Hatch and Jackie Trent



The Two Of Us

Live For Love



A new look for Spoon and back to authentic blues

THE BLUES PAGE

IT was clear at first glance, when Jimmy Witherspoon and his wife walked into the MM offices last week, that I was confronted by a new-look Spoon.

The big blues baritone, sporting a silver-topped cane, is newly bespectacled. His hair is worn "natural," the moustache is larger, the sideburns are longer. He has lost a fair bit of weight, and the broad frame is elegantly suited. Altogether distingué I thought, and said as much.

Appearances

"You like it?" Spoon chuckled massively. "No process no longer. But you can see what happened to my eyesight."

There has been talk of a Witherspoon tour this month, but it seems that appearances in Britain have been postponed. In fact, the Witherspoons were here for a four-day visit on their way to Rome, and were catching a plane around 7 that evening.

"It's my first trip to Rome," said Spoon. "I'm playing one week at Piper's Club. I understand all the young groups work there. Then back to the States. I open in Rome tonight."

As it was already the post-lunch hours, and we were in Fleet Street, I suggested that he was cutting things fine.

Views

"Correct," he agreed cheerfully. "I'll get right off the plane singing."

For some while Witherspoon's views on the thorny subjects of youth and rock-and-roll have been growing more flexible. Now he seems almost benign.

"When I go home I'm playing some of the underground rooms. That's where B. B. King and those guys are playing these days. I just found out about the underground clubs; they're nothing but pop clubs where they go for the blues singers and groups — more or less blues groups.

"So when I'm back I'll be in rooms in Cleveland, San Francisco and New York, then on to some college dates. It's all behind this new record of mine, really, that's what's doing it.

BY MAX JONES

"I'm with ABC Paramount now, you know, on the BluesWay series. My first album with them, out soon, is titled 'Jimmy Witherspoon — The Blues Singer' and I do a lot of my old things on it which the younger listeners are starting to pick up on.

"Blues like 'No Rollin' and 'Going Down Slow,' and an old Willie Mahon tune, 'I Don't Know,' also 'Evenin', oh, and I did one Jimmy McCracken wrote for me called 'If You Can Stand To Pay The Consequences.' I enjoyed doing it.

"A lot of musicians on it were young white blues players — I used about six of them on the date. We had two guitars, organ, drums, bass, harmonica and some horns — just saxophones harmonising, like I used to do on records I made back in the Forties."

Spoon laughed at the thought that the old rhythm-and-blues was back once more in yet another disguise.

"I was quite happy with it. Yes, they play all right, these kids. Well, all of

them were young. I was the oldest thing in the studio.

"The first point is, they add something to a session that you can't get from ordinary studio musicians. In other words, you get that enthusiasm from them because they are interested in blues.

Guess

"This harmonica player who was with me, Charley Musselwhite, I guess you know of him over here. You should hear him talk! He comes from Mississippi and learned music in Memphis, and he just loves what he's doing.

"I went over and sang with his group after the session to the club he was at, and we had a ball. These young blues people like Charley, they seem to enjoy working with me and I'm glad to have them."

Today, as anyone knows who can tell blues from bossa nova, we are experiencing a miniature boom in blues music of every type. Did Spoon believe that it would help



JIMMY WITHERSPOON: 'I love to work with jazzmen'

the older singers much?

"I think it's done a bit of good. A lot of kids have found out about guys like me and Roy Brown and Lowell Fulson. Lowell is very busy these days. And the blues thing is getting bigger in the States, as it is over here.

"Mind you, it has some funny consequences. When I was here in November with the Mad Dog I discovered that the fans consider, say, Ray Charles and Aretha Franklin to be soul singers, completely different from people like me or T-Bone Walker. Some other singers are different again.

"But if you're singing the right material, it's all the blues to me. I mean, the lyrics change a little and the backing may be different. But basically I'm not doing anything different from what I did in the Forties. It's back to authentic blues.

"I always liked to do more than one thing. I love to work with jazzmen, and when I come into Ronnie

Scott's, for instance — that's always been a good home for me — I sing with a jazz group. On another visit I'll have a rhythm-and-blues group, but once I get on a blues there's little difference in what I do out there."

We talked about the widespread influence of Negro music and the effects that the vocal mannerisms and gestures of Negro singers had had on various British artists.

Watch

Not unnaturally the name Tom Jones came up. Witherspoon roared enthusiastically: "That show he does from here is big in the States, very big. We watch him every week. I like him — he has a voice."

Spoon laughed and added: "Yeah, Tom Jones... but you know what? I was listening to him one day from the other room and he did three or four numbers before I knew it wasn't Lou Rawls."

Keep up with the blues scene in MM every week

SCOTT WALKER IN 3-D

SECOND DIMENSION

THE FUTURE



CONSIDER the case of the amazing disappearing Scott Walker who appears to have been living a kind of magnificent agony for the past five years as the Quiet American exiled in England.

At 25 years of age, he is without doubt the most gifted solo-vocalist-composer in Britain, and, emotionally, what some people might describe as "together." In the past, Scott has virtually been a musical-schizoid with "Walker" being a figment of Engel's imagination. But it is with Engel that we are really concerned.

Today, he is disenchanted with Jack Jones, over his flirtation with Jaques Brel, finished with his modern jazz fixation and acknowledges only Frank Sinatra and Tony Bennett in the popular vocal field as being "real men doing a real job."

He has conquered his stage fright and camera nerves, although privately his fear of flying is now a very real phobia and he still starts like wildebeest when anyone interrupts interviews, which are conducted with the privacy of a confessional.

He is almost completely Europeanised except that occasionally he drops a "man" or refers to "toons."

He wears his face like the two famous Greeks masks of sadness and joy — in repose his face is almost tragic and when he smiles the world smiles with him.

My taxi having quixotically decided to tip at a double decker bus, I was some 25 minutes late for our interview and anxious in case he had left or was too agitated to talk.

KICKING

On the contrary, a secretary informed me he had been seated in the outer office this past half hour, laughing and singing "There's No Business Like Show-business" with road manager Bobby Hamilton, while kicking their legs in the air with abandon.

Scott smilingly and unquestioningly accepted my apology for being late and the other people in the room almost magically dispersed, and the man who bears the unbearable sorrow talked of his cause.

"The Establishment have been trying to tell me for as long as I can remember that the public won't understand what the hell I'm talking about on record. I'm trying to prove they are wrong," said Scott.

"I wanted to do Brel's 'Funeral Tango' on my first TV show and my producer said 'What about all the people in the hospitals?' I just can't take that kind of thing. I mean, Christ!" and the face is a mixture of laughter and sorrow.

Brel was someone whom Scott very closely identified with for a long period, but now the party is over.

"It was a phase, that's all," said Scott. "He was a brilliant phase and still remains a fascination — a strange combination of morality and cynicism — dark images which I once identified with. He could never make up his mind which way to go."

SECRET

Scott's inference was that he had found his direction and his emotional maturity is a reflection of his new assurance on stage.

The key to this new found confidence is a secret which he dramatically maintains will go with him to his grave. His musical inspiration is now almost exclusively classical.

"Beethoven because he was the greatest expert in his medium who ever lived. I have six versions of every symphony he has ever done and he still surprises me. His music is warmer, greater and fiercer than anything I have ever heard. Shostakovich because he was the last of the great symphonists. Brahms because it is wonderful intellectual music."

What of the new wave quality pop writers like Jim Webb,

BY KEITH ALTHAM

Nilsson and Randy Newman. "I think Webb is grossly overrated. He has written two or three very fine songs and a great many more very weak ones." (Among the "good" Scott named "By The Time I Get To Phoenix," "Up Up And Away" and "Wichita Line-man.") "Over embellishment often hides a much weaker product.

RESPECT

"Nilsson, I think can be taken at face value, but the finest writer in the pop business as far as I am concerned is Randy Newman. He is originally imaginative and inventive. "The only two writers for whom I have any real respect in pop music are Burt Bacharach and Randy Newman — they write great melodies and livable with lyrics."

How was cabaret up North?

"Absolute agony!"

Why do it then?

"Money!"

But how important is money?

"Right now, much more important than it has ever been. Certain things about this business have been good for me, but other things have taken my sense of adventure away.

"I feel I want to settle now, so money is more important. Spiritually, the only way to go on is to produce a child

and, that is the thing that goes on living for you. I want a child badly."

At a time when the institute of marriage is being very seriously challenged did Scott see it as a viable situation?

"Yes, but I think if people want to live together that society should allow them to — which it does, of course. It's just a pity that people en masse don't see it that way. I don't know whether I would marry or not."

Did any aspects of the current trend in "nudity" offend his sensibilities? Did the Lennon and Yoko Ono sleeve offend?

"No. I didn't think it was sweet, though. I thought it was humorous."

What about the Hendrix nudes on the double album sleeve?

"Yes — I wanted to be planted right in the middle of it. That was my dream — to be planted right in the middle of it."

STRANGE

It is strange that Scott's "apartness" is further exaggerated by his "musical isolation" from the kind of elements in popular music which are generally considered to be the most progressive. The Claptons, the Winwoods, Family, Beatles and Stones seems as far removed from his world as he from theirs.

"I probably like Hendrix for all the wrong reasons," he admits. "He is totally uninhibited and I like that in this world."

"His music is what he wants it to be — that's the great thing about Picasso and Stravinsky in a different

They have been trying to tell me for as long as I can remember that the public won't understand what the hell I'm talking about on record. I'm trying to prove they are wrong

way, but I'm not one of these people like Tony Palmer who believe that pop is an art form." Scott's musical isolation is further emphasised when he protests that he really knows no one in the pop world, except possibly Alan Price, who he respects for his musicianship and general integrity. He is a very politically conscious person, but where does he stand? He smiles a magnificent smile. "That's a dangerous question to ask me." Is he a Socialist? "I'm a Socialist." Did what happened in Czechoslovakia make him any less of a Socialist? "Both sides were wrong. I don't like some of the

things which are happening in Russia at present — it's neo-Stalinism — but it hasn't hit the working classes yet and I pray it does not. "The Czechs, on the other hand, are a very restless and easily bored people. They went about things the wrong way for a Socialist state. What was done to them was a very cruel thing but it was probably necessary in order to prevent the break-up of something for which so many people have worked so hard and suffered so long. "Socialism will not happen if there are dissidents within their own ranks, and neither will it happen if there is a dictatorship in the Soviet Union."

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BLIND DATE

KEITH MOON

BARRY RYAN: "Theme To Eutopia" and "Why Do You Cry My Love?" (From the MGM LP "Barry Ryan Sings Paul Ryan").

Shades of 2001. I know who this is because he records in the same studios we use and I was there for this one.

This bit is more or less an instrumental — the overture. It's nice if you are using orchestration to the extent Barry does, it can be overpowering. It tends to submerge the singer, and I don't think that's what orchestration is about.

Ah, church bells. The dead are rising from their graves! Actually he sounds a bit like Neil Sedaka, and who was that other cat — Len Barry! Perhaps I can listen to more of this later.

HUBERT GREGG: "My Pal Harry" (From the Tangerine LP "Maybe It's Because I'm A Londoner").

Ha ha! It's not a drag queen, it's that guy on the radio — what's his name? I wasn't going to say Danny La Rue — but I will, Danny La Rue.

I've thought of what I was going to say — Alan Breeze? Clinton Ford? Tony Blackburn! I thought it was the Bonzo Dog Band at first.

I know — the geezer who does University Challenge, Bamber Gascoigne. The suspense is killing me — who is it?

STAN GETZ: "It's Late It's Late" (From the Verve LP "Focus On Stan Getz").

I can never get into the mood to listen to jazz. I can never get quiet enough. I go to Ronnie Scott's where they smash it out, and I can enjoy watching the band.

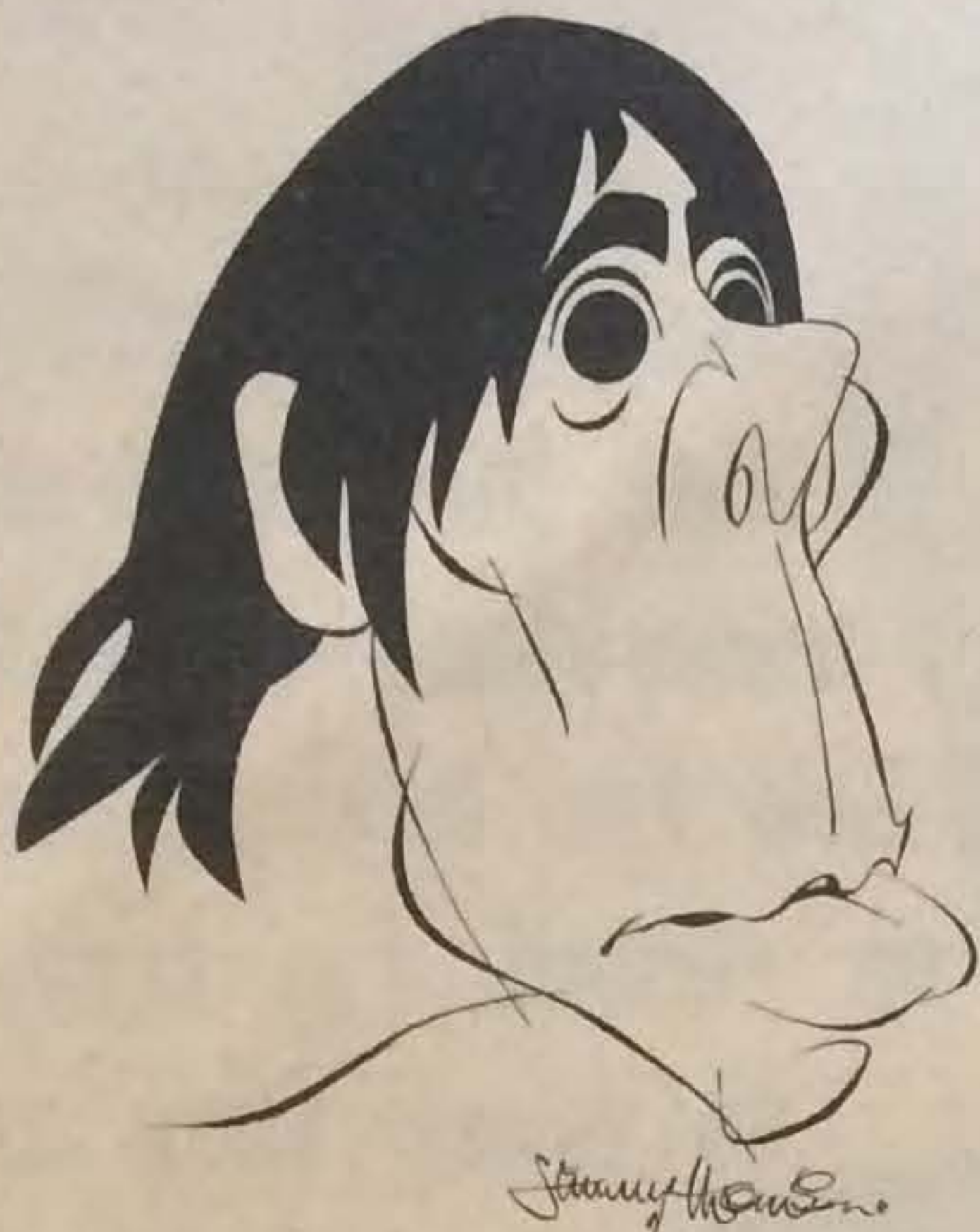
Is this a film score? I've no idea who it is, so you might as well tell me.

I like big bands, and in fact, I like jazz a lot more since I started going to Scott's. I liked Buddy Rich and the Francy Boland Big Band — all the musicians everybody else likes and says are good.

SPIKE MILLIGAN: "The Q5 Piano Tune" (Parlophone).

Spike Milligan! Hee, hee, hee! It must be Milligan. Great electronic music by mouth. I've only got to hear Milligan's name and I crack up.

This is incredible. Not really a hit, but I must have this one. He is a genius —



● When Keith Moon laughs it is as committed a performance as one of his drum solos. He throws his whole body, muscles and nerves into mighty guffaws. There wasn't much to laugh at in this week's Blind Date session. "A poor selection, wasn't it?" he remarked with commendable restraint. But Spike Milligan and Hubert Gregg between them managed to detonate Keith's sense of the absurd at least thrice.

call him a genius, I'm trying to get all the master tapes of the Goon Shows.

If you go to the States there is no humour like that at all. They are just cynical. There are two kinds of humour. One has pathos and can make you laugh or cry and the other is absurd and it doesn't matter if you laugh or not. That's my kind of humour.

ISLEY BROTHERS: "Behind A Painted Smile" (Tama Motown).

Sounds like the Goons piano player. Yeah—great sound. I wouldn't say it was a

new group, but relatively unknown—right? This is too good to be their first record.

Is it the Alan Bown? Ah, the Isley Brothers. Fantastic. They sound a bit like the Four Tops. Can I take that one?

CHRIS BARBER: "Battersea Rain Dance" (Marmalade).

It's a bit like Blood, Sweat & Tears. Nice funky brass — I'm beginning to really dig that sound. I like Blood, Sweat & Tears and Francy Boland.

Is this Kenny Ball? Chris Barber! That'll be resident down the Marquee. Chris is

one of the few jazzers to get out of that trad thing — that Trad Lads on Radio One thing. Good for Chris — doing something new.

Talking about Blood, Sweat & Tears, I saw them at the Scene Club in New York. They're even better live than on record. You sit in front of the brass section and it hits you in the chest.

They've had a lot of personnel changes. Al Kooper was there when I saw them. He's an incredible arranger. He worked on a couple of sessions with us on organ, but nothing was ever released.

KINKS: "Plastic Man" (Pye).

Tony Blackburn! Sung by the Kinks, of course. No, we never did a song about plastic. Aluminium.

They've done some nice things "See My Friend" and "Waterloo Sunset" but they haven't done much since. I've liked some of the songs on their albums. I don't think they've got a lot together.

Yes, I like Ray's songs, silly little bastard that he is. Lots of luck.

No, that's not a lot of bottle. That means, not a lot of good. Like, I sussed out the song and I knew it wasn't a lot of bottle.

KEEF HARTLEY: "Leave It 'Til The Morning" (Deram).

Chet Atkins? Definitely got to be English with plenty of wince. That's our word for treble — lots of wince and blah.

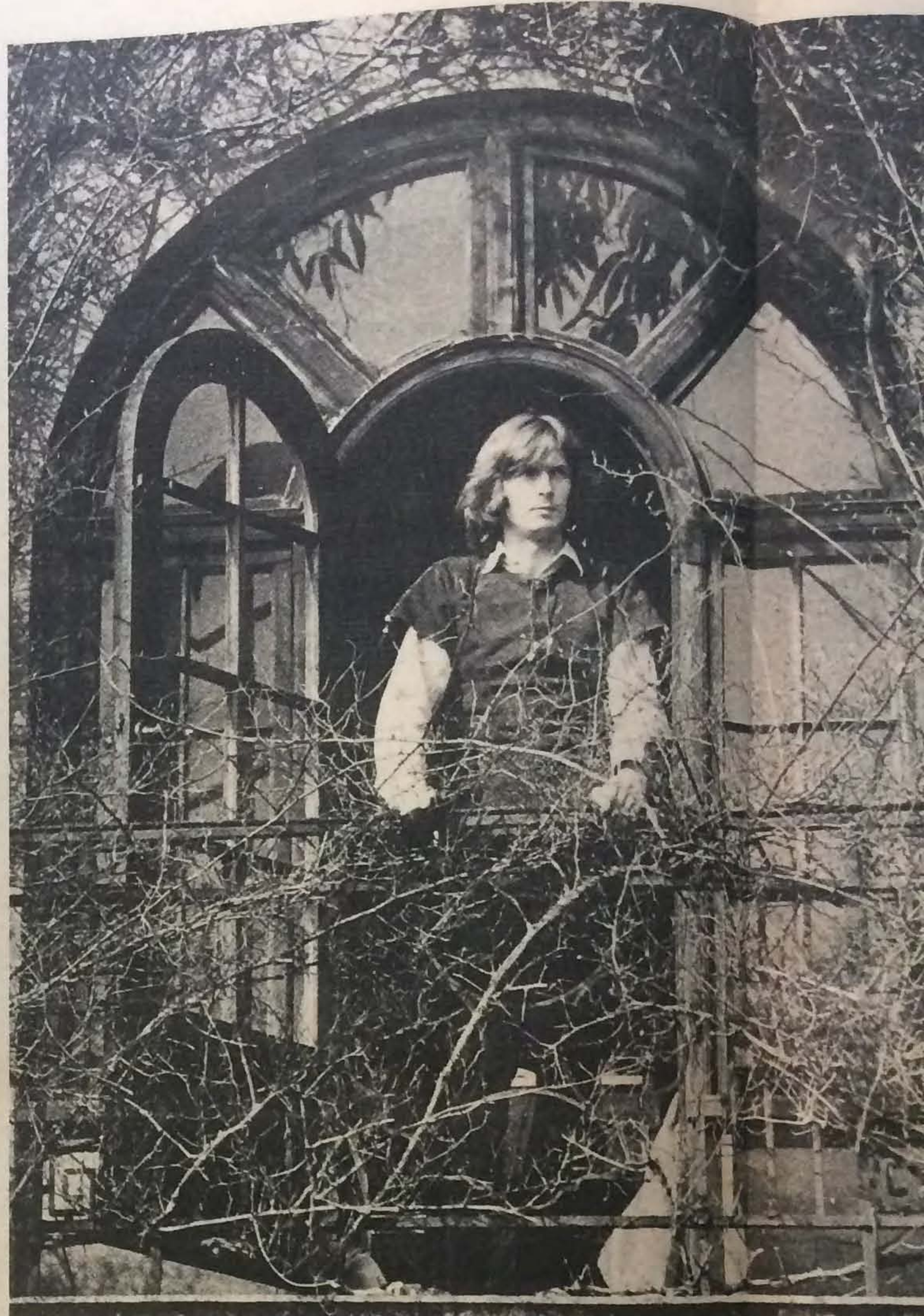
A harmless little ditty. English groups get this sound because it takes a long time to find a studio and engineer that is right for you. It's no good working with an engineer you've never met before and a producer who doesn't know about the band. This is typical of the sound you get.

The producer will say "You've got to have lots of brass lads," just so he has got something to walk over.

Listen to that trumpet — it's incredibly bad. It's a shame. Well it's been a miserable selection so far!

ROY ORBISON: "My Friend" (London).

Dozes off in chair—brackets. Who is it? I like ballads to have a bit of guts, instead of all this weeping strings and weeping voice. Melancholia. Still, it's a great late night smoocher.



Lord of all he surveys . . . Eric Clapton at his £40,000 mansion.

Travelling South

HITMAKER JOE SOUTH BARES HIS SOUL TO MELODY MAKER

RELIGION: There is this certain minister I know of who has a television show every Sunday. He has the tallest office building in the city with conveyer belts to sort out the tens from the ones: the finest equipment in the world to sort money. He has built an empire by socking it to them on TV saying "Heal, brother, heal." They clip out the portions of his programme where the healing doesn't work or they say the "subjects" have no faith. They are really raking in the money with this faith healing.

TOMORROW: I used to worry about tomorrow, but that was when I had my values in the wrong place. I now feel that one should leave the world to sort out its own problems for itself.

PEOPLE: I'm not sure when people really like me, and I like people to like me, of course. Do I worry about people? Yes, I worry about them very much, especially my friends.

SUCCESS: For total success everything has to be right at exactly the same moment. All the vibes must be going on the mental planes of life. There are many well-known artists who went up in success and suddenly came down. There is always a reason for such a fall. When the Beatles started to roll they had so much momentum that they and Epstein and EMI must have had something owing to them on the mental planes of life. There is one particular person whom I worked with during his rise and fall

and violent, it has generally contributed to an overall decay.

THE DRAFT: If the draft is ever to be fair I feel it should be a draft which sends promising young minds into public service. Under such a system people could work for the United Nations, for example. The draft for military service went out with Sir Walter Raleigh. Why are the governments of the world arming themselves if in fact they mean no hostility towards each other? I find the whole thing ridiculous. It is just giving the world mass suggestions. Why don't we draft some successful young executives to teach in universities for two years? The kids would look up to someone like that rather than to some old fellow who has never known what it is like to struggle in the real business world.

ATLANTA, GEORGIA: There is so much frustration and mental power in that town. There are over a million people, most of whom are young but unfortunately the people in control of the city are not aware of this at the moment. Martin Luther King came out of Atlanta, yet there was never any real violence of any note in the city. But the people who are running the town at present don't know how to control all the vital young energy which is there. In Los Angeles and New York the adults are

SCHOOL: The American public school system is the biggest farce in today's society. It is just a way of life set up by so-called adults. It is the biggest farce in the pages of today's history because it is just programmed suggestion and propaganda very meaningless, worthless

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IT'S SOUNDING good, the Eric Clapton, Stevie Winwood, Ginger Baker Band. Forget about Cream. This is a new group with a new sound.

In an exclusive preview, Eric Clapton, guitar hero of a million fans, played me recordings by the Mighty Trio this week and talked for the first time about the group that has intrigued the pop industry and filled the public with eager anticipation.

It is almost a year since Eric told of the internal mutterings that led to the break-up of Cream.

It is a year since he mentioned his desire to work with Stevie Winwood, an old friend from the earliest days of the 1964 R&B boom.

At the beginning of '68, Traffic seemed like a solid unit, with Steve settled and no likelihood of a split.

But the splits came—first Cream, then Traffic and the way was clear for the jamming partners to get together.

For those who remember ancient jam sessions at London's Marquee, when Eric sat in with the Spencer Davis Group it seemed a logical development.

Times have changed considerably for the guitar star who was hailed as "god" by fans of the burgeoning British blues scene and went on to achieve riches and fame in America with Cream.

Once Eric was a strolling beatnik, playing acoustic guitar for kicks in pubs, and sleeping rough on Waterloo Station among the down and outs.

Today he lives in a £40,000 multi-roomed mansion, deep in the Surrey stockbroker belt where the deer if not the antelope play, with twenty guitars at his disposal.

Far from blasé about success, he is excited about the new band, and pleased with his new home, chosen after months of searching.

On a day when the sun chose to shine, I was driven to Clapton Towers by luxury automatic Jaguar at a stately 60 mph.

The house is nearly 100 years old and rests halfway up a hill, surrounded on three sides by tall trees, with a clear view ahead across the downs.

On a clear day one can see the sea from the observatory, where a previous occupant studied the heavens.

PRESENT

The house was in the throes of decoration when I arrived. Outside in the drive, George Harrison's old psychedelic Mini was parked. Eric does not own a car himself and doesn't drive, but he has bought his girl friend, Alice Ormesby Gore, a 1929 motor cycle for her birthday.

It was Eric's 25th birthday last week, and he was promised a present of three cows and a book on animal husbandry by his manager, Robert Stigwood, in return for the stuffed camel Eric sent Robert for Christmas.

When I arrived Eric was playing an acoustic in the lounge, dressed in a sober

Robin Hood-style jerkin as if he were expecting the local sheriff rather than journalists.

As tea was procured by a hip squire, Eric, Thane of Surrey, recalled the recent Super Session he had taken part in with Roland Kirk.

"I enjoyed part of it — I enjoyed listening to all those people.

"I hadn't seen Buddy Guy for a while. He was great — and a very sincere man. Of all the bluesmen he has been very overlooked. Too many compromise their music to put a show across.

"I'd like to manage him. He's got a good manager already, but I don't think he will be able to make it here.

"It was very demanding working with Kirk. I said 'Let's do a blues then, Roland,' and he said 'All right — one, two, one, two, three, four' and I've never had to play at that kind of tempo before. But there were no goofs — I enjoyed it immensely.

"The best bit was working with Buddy Guy and Jack Bruce on organ. It was a

ERIC, or little by little

BY CHRIS WELCH

great idea to do a super session, and it should be done again."

Was there a danger of jamming musicians being taken advantage of financially?

"Well, they've been doing that for centuries. All the musos turn up and don't ask for bread — but that doesn't matter.

"When I did the Stones' Rock And Roll Circus, they sent a letter saying they couldn't pay me, but would I like a present. So Robert Stigwood told them: 'Yes, how about a small farm in Scotland.'

"But that was a fantastic show — the best I have ever seen."

As we wandered out to inspect the sixteen acres of grounds, I noticed lying on the floor a couple of gold records and the only platinum record awarded — for two million dollars worth of "Wheels Of Fire" albums sold in the States.

VERGE

The garden proved mysterious and on the verge of spring. We sat in warm sunshine overlooking a field where Eric's donkey grooves quietly on grass, but there was ice covering the ornamental ponds, shaded by the towering Sequoia Redwoods.

"No, you can't ride the donkey. I think she's moulting anyway. We have a fox here that eats cats, and sometimes deer wander into the garden from the National Trust land."

Does Eric feel he has achieved all his ambitions now?

"I feel as if I have achieved nothing. I've got miles and miles to go. I have covered a lot of ground so far as material things go. They are only possessions — things to make me more materialistic.

PROBLEMS

"I'm trying all the time to make music that satisfies me and everybody else. That is very hard to achieve, because you can rarely make completely satisfying music.

"Yes, I listen to my own records — when they are new to study what's wrong."

How has the new band been progressing?

"We've been in the studios most of the time and done several songs — one of mine, two by Dylan, one by Buddy Holly and one by Steve. We've got enough to release two albums already."

Have they had many problems?

"We still haven't been able to

played in and we'll be playing the concert in Hyde Park — free.

"We all want to get on with it. I've always had the feeling, the longer you keep out of the public eye, the quicker audiences forget you — forget that you were ever there."

Does Eric ever find his reputation a burden?

"I'm very surprised I've got a reputation. You assume people have forgotten you, then you get a super show and get surprised at how much people expect of you.

FOCAL

"I do worry a lot about this. I don't know if my playing keeps up with the image. I do my best. I'm happy if I've got a little riff to play. I don't see myself as a great solo guitarist — that's not my bag, that's Jimi's."

"His last concert was incredible — stunning. The only thing — if I could be God for a few minutes I'd swap Mitch for Jim Capaldi, who is exactly the sort of drummer Jimi needs."

How different will the new group be from Cream?

"Totally different. Steve is really the focal point. He needs a lot of encouragement. I don't know what the scene was with Traffic, but the last thing I want to do is put my songs onto Steve.

"I'm not a song-writer — I don't pretend to be. I think a lot of Steve's energy has been wasted. Ginger is very happy too."

Does Eric ever look back to the old days of the Yardbirds?

"I was just thinking... what was I doing five years ago... and I think, how absurd. How could I ever have been like that?"

"I always think in terms of catching up with myself. I look at myself, and I'm still trying to catch up.

"But I've never really had a bad period. I think back and say what a fool I've been, but I also think what a great time I've had despite all the trials and tribulations with bands like the Yardbirds and John Mayall. I couldn't think of a better way of spending time."

"I'm very aware of the pressures of reputation and image, and it's all bulls—t. I think I'm good enough, which is true and false. I can only do my best."

"When I get into a tricky situation I tend to withdraw into myself. I'm aware of my style, but only when I play it back, not when I'm actually playing."

"I'm not in the state where I can play what I think. That's Mr Kirk. He could pick up a blade of grass and play it. That's being a musician."

The conversation drifted back to the Old Days... when Long John Baldry was Eric's first idol, and Wizz Jones and a "fantastic band with Cliff Barton and Nicky Hopkins."

DRIVING

He remembered the days of roaming round the beat pubs and kipping on Waterloo Station night after night.

Before returning to London, Eric played me tapes of the band and I heard the old Holly number "All Right" and an original "Presence Of The Lord," with Steve Winwood singing the best I have heard him in years. Ginger Baker playing a much simpler but still driving style, and Eric blowing a more country-style guitar. They sounded tremendous.

Offers for the band are already said to be topping the Cream's financial record.

Maybe this time next year — Eric will have bought the National Trust land as well!

th...

aware of the young people's energy, but somehow in Atlanta they are not. The young people in Atlanta now are as hip as they are in the rest of the world and are certainly not hillbillies. Atlanta is a very dear place to me. My heart is there, my friends who will always be my friends are there.

CHILDHOOD: Children are not taken seriously, I wasn't. People say that what children say is rubbish, garbage and meaningless nonsense. At what age is someone given the right to be taken seriously? I feel that the minds which are most frustrated in the early years of life are often the most creative. Creativity is born of frustration. I also feel that people who are loved very much when they are children grow up to love pain and to want to hurt people.

DREAMS: Dreams are one of the great luxuries of life. They are something everyone has that cannot be taken away.

DRUGS: I feel that in the future drugs will be used in areas which we have never even dreamed of: in business, to help the retarded, to truly expand the mind. Man has always been a strange animal. When he hasn't understood something he has tended to destroy it. But when he eventually comes to understand drugs, he will be able to use them for the advancement of man's knowledge. Creativity doesn't come from drugs, creativity is already there. Drugs stimulate creativity but they will not give creativity to someone who hasn't got any.



JOE SOUTH: 'only scratched the surface'

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JAZZ

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"AND ALL THAT JAZZ" (Transatlantic TRA SAMS). A sampler from the Prestige catalogue which, for 15s 5d, gives you tracks from the MJO, Jaki Byard, Eric Dolphy, Thelonious Monk, John Coltrane, and Miles Davis, among others. A bargain for those wanting to start a jazz collection and looking for something to help them decide where their tastes lie.

ANGLO AMERICAN ALLIANCE: "Sweet And Hot" (Regal SREG2076). The Alliance, which features Dick Sudhalter (cornet), Alan Cooper and J. R. T. Davies (reeds) and Henry Francis (pno), here interprets the music of 1929 in its own Golden Age fashion. "Funny That Way," "Am I Blue" and "Louise" are included.

FRED ASTAIRE (VSP 23/24). A frustrating set with men like Oscar Peterson, Charlie Shavers, Barney Kessel and Flip Phillips glimpsed behind the mediocre singing and clacking dancing shoes of Astaire. On five tracks Astaire is backed by a big band.

SANDY BROWN: "Hair At Its Hairiest" (Fontana SFJL921). An intriguing and enjoyable combination of Brown music and Brian Lemon's arrangements. Apart from Sandy at his best there's George Chisholm (tmb), Kenny Wheeler (tp), Johnny McLaughlin (gtr), Lennie Bush (bass) and Bobby Orr (drs). Excellent.

JAKI BYARD TRIO: "Sunshine Of My Soul" (Transatlantic PR7550). Byard's great strength is a firm grasp of piano styles stretching back to Jelly Roll Morton. He puts his knowledge to good use in producing his own very personal jazz. Byard's fans can still be surprised by his ingenuity. David Izenson (bass) and Elvin Jones (drs) complete the trio.

DONALD BYRD: "Slow Drag" (Blue Note 84292). An album packed with good things — Byrd's incredibly sensitive trumpet, Cedar Walton's satisfying piano, Sonny Redd's penetrating alto and Billy Higgins' crisp drumming. Every track is a winner.

JOHN COLTRANE: "Coltrane Time" (Solid State USS7013). More than ten years old, this has the unique if not very eventful pairing of Coltrane and pianist Cecil Taylor. Good average solo work from Trane, Kenny Dorham and Taylor very much aware of fitting in with the basic hard hop context.

CHICK COREA: "Now He Sings, Now He Sobs" (Solid State USS7011). Corea, with Miroslav Vitous (bass) and Roy Haynes (drs), scatters enough hints to suggest a musician on the way to great things.

MILES DAVIS: "Early Miles" (Xtra 5018). Davis sessions from his out-of-favour period, 1951 and 1953, featuring such cohorts as Sonny Rollins, Al Cohn, Zoot Sims and John Lewis. Though hardly his most memorable recordings, they retain great individuality and charm.

DEJAN'S OLYMPIA BRASS BAND IN EUROPE (77 LEU12/31). It's the spirit that counts on this and real New Orleans enthusiasts will certainly want it.

AMANCIO D'SILVA: "Integration" (Columbia SCX6322). The Goan-born guitarist has an odd but fascinating mixture of Indian, Portuguese and jazz in his playing.

Golden sounds from Ellington sidemen of the 30s including Rex Stewart, Johnny Hodges, Lawrence Brown, Barney Bigard and Harry Carney. Highly recommended.

BUD FREEMAN — EDDIE MILLER: "Top Tenors" (Regal REG2074). EMI's archives have yielded two good sets here: one by Bud Freeman with quartet, recorded in '53, and the other by Miller with orchestra and small groups, made in '44 and '45. Fine low-price reissues.

WOODY HERMAN: "Concerto For Herd" (Verve VLP9235). An exciting live performance from the 1967 Monterey Festival. The band is not particularly strong on soloists — though there is nice Sal Nistico, Carl Fontana and pianist Albert Daily — but the strength lies in the attacking ensembles. Herman is featured on soprano as well as clarinet.

EARL HINES: "Swing Masters" (Riverside 673006). Hines with a Dixieland unit including an intriguing trumpeter, Eddie Smith, in addition to Jimmy Archey (tmb) and Darnell Howard (clt). The LP has its moments but there is not a lot of Hines.

ART HODES: "Plain Old Blues" (Mercury SMWL21029). Hodes could be called a plain old blues pianist, and his uncomplicated, melodic playing — still fetchingly melodic — is heard on a number of blues and boogies and such traditionalists as "Washboard Blues."

"JAZZ FOR A SUNDAY AFTERNOON — VOL 2" (Solid State USS7009). Not quite in the class of Volume 1, but there is some excellent Dizzy Gillespie plus Garnet Brown (tmb), Pepper Adams (bari), Chick Corea (pno), Richard Davis (bass) and Mel Lewis (drs).

ROLAND KIRK: "Gifts And Messages" (Mercury SMWL21020). Kirk's regular group of a couple of years back has Horace Parlan (pno),

JAZZ LP OF THE MONTH

A Dixieland ball

THIS IS one of the best Dixieland records that you will ever hear, a joy from beginning to end. The musicians knew exactly what they were doing, they obviously enjoyed playing together and a ball was had by all.

Bobby Hackett demonstrates how the perfect Dixieland cornet lead should be played. He pushes away on ensembles, with just enough embellishment to keep things popping but with the melody always clearly in front of him. His solos are models in the style. His tone is warm and bright, his runs trip off his fingers effortlessly and he fairly flutters through the chords with beautiful changes.

Teagarden keeps up with the leader. What a glorious trombone. And though he often played cliches, they were Tea's cliches and the best trombone cliches on earth!

BOBBY HACKETT and his jazz band



BOBBY HACKETT AND HIS JAZZ BAND: "Coast To Coast" (I Want A Big Butter And Egg Man; New Orleans; That's A Plenty; Basin Street Blues; Muskrat Ramble; I Guess I'll Have To Change My Plan; Royal Garden Blues; Struttin' With Some Barbecue. (Regal REG2062). Bobby Hackett (cnt), Matty Matlock (clt), Jack Teagarden, Abe Lincoln (tmb), Nappy Larmore (gtr), Don Owens (pno), Nick Fatool (drs), Phil Stephens (bass and tuba). 18-19/10/55.

They all come ripping out at some point on this album and once again he amazes the listener with his speed and fluency—a bravura performance.

Some of the best moments are the exchanges between Tea and Abe Lincoln, a rough-toned exciting player

who peppers his solos with explosive phrases.

Matty Matlock sounds more at home here than on many other occasions in other company. He takes a fine solo on "Big Butter and Egg Man," full of sensitive phrases and what used to be called hot licks. The rhythm section is competent all the way with Nick Fatool driving the ensembles along zestfully on the rousers.

Two special mentions for Hackett and Tea on two beautiful melodies—"New Orleans" (the Hoagy Carmichael song) and "I Guess I'll Have To Change My Plan." Their performances will make veteran Dixie enthusiasts wet at the eye. Nobody could play a melody better than Tea and this is perfection.

This album, made in Hollywood nearly fourteen years ago, charts no new jazz paths. But as an example of frolicking, driving Dixieland it takes a lot of beating. Switch on and hear the truth.—JACK HUTTON.

... and the best of the rest



EDDIE GALE'S GHETTO MUSIC (Blue Note BST 84294). Cecil Taylor sideman Gale fronts a sextet and an eleven-voice choir in a spine-tingling set. Powerful jazz, boosted by a two-bass-two-drummers rhythm section.

THAD JONES — MEL LEWIS: "Live At The Village Vanguard" (Solid State USS7008). The arrangements, especially Thad's — fit this powerhouse band like a glove. A musical triumph heavily recommended to big band followers.



STAN GETZ: "Focus On Stan" (Verve VSP 29/30). Superb double album set which combines two of Getz' greatest—"Focus" with Eddie Sauter's exciting string arrangements, and "The Steamer" with Lou Levy (pno), Leroy Vinnegar (bass) and Stan Levy (drs).

BOBBY HUTCHERSON: "Total Eclipse" (Blue Note BST84291). The best yet from Hutcherson—brilliant original vibes with some excellent Harold Land tenor and flute as well. Chick Corea's fine piano is an added bonus.



KENNY CLARKE — FRANCY BOLAND BIG BAND: "All Smiles" (Polydor 583727). A really first class big band album. Excellent Boland arrangements; superb section playing, particularly from the saxes; great rhythm section; and Tony Coe just taking solo honours.

CLIFFORD BROWN: "I Remember Clifford" (Mercury SMWL 21021). The late, great trumpeter featured with the Brown-Roach Quintet, with strings added for some tracks. Superb Brownie and the groups include Sonny Rollins and Harold Land.



SANDY BROWN



DONALD BYRD



STAN TRACEY



GERRY MULLIGAN

Don Rendell and Ian Carr are featured at their best.

"THE ELLINGTONIANS" (Mercury SMWL21023). Michael Fleming (bass) and Steve Ellington (drs). Fans won't be disappointed with a varied consistently good set.

GENE KRUPA: "Drummer Man" (VSP Verve VSP21/22). Another excellent two-record Verve reissue, this presents big band titles — two dozen of them — made by Krupa for Norman Granz in '56 and '58. Anita O'Day and Roy Eldridge are featured on the earlier session.

HERBIE MANN: "Just Wailin'" (Xtra 5007). Flautist Mann with guitarist Kenny Burrell and Charlie Rouse's tenor to add some weight to

the proceedings. Never more than pleasant.

JIMMY McGRUFF: "I've Got A New Woman" (Solid State USS7012). McGruff, with a well-knit organ-tenor-rhythm group, makes some hard-rocking bluesy music on a set which features incisive solos by the unidentified guitarist and saxophonist (Stanley Turrentine?). Commercial but nice.

JACKIE McLEAN: "Bout Soul" (Blue Note BST84284). Fans of this wonderful altoist shouldn't be put off by the cliché title. A sextet including Grachan Moncur, Woody Shaw and Rashied Ali illustrate that McLean's music is still one of the most powerful and moving on the scene.

DANNY MOSS — JACK JACOBS: "The Good Life" ("77" LEU12/33). Tenorist Moss and altman Jacobs, both regulars at the Fox and Hounds, Haywards Heath, are featured with the pub's resident Fourteen Foot Band in such swingtime standards as "Squatty Ron," "Special Delivery Stomp" and "Blue

Lou." Good mainstream music.

GERRY MULLIGAN: "Line For Lyons" (Mercury SMWL21025). Mulligan, Jim Hall (gtr), Bill Crow (bass) and Dave Bailey (drs) joined alternately by Bob Brookmeyer (tmb) and Art Farmer (Flugelhorn). Familiar music but still capable of surprise. An enjoyable album.

DUKE PEARSON: "The Phantom" (Blue Note BST84293). Ingenious arrangements heavily Latin-slanted and featuring Bobby Hutcherson's vibes. Out-and-out jazz dosage may be diluted, but it's a thoughtful and restful set.

ARTIE SHAW: "Free For All" (CBS Realm 52636). Shaw was one of the most imaginative of all swing-era clarinetists, and this selection of 1937 tracks by his New Music band confirms the fact. "I Surrender, Dear," "Non Stop Flight" and Shaw's theme, "Nightmare" are included.

LONNIE SMITH: "Think" (Blue Note 84290). As a change from the normal run

of organ and organ-and-tenor albums, Lonnie Smith's has his in a small band setting with Lee Morgan, David Newman, Marion Booker and others. Interesting of its type.

JOE TURNER: "Stride By Stride" ("77" LEU12/32). Turner, U.S. pianist in Europe, demonstrates his skill as a stride and all-round swing player in this 1960 live session recorded in Zurich. Shades of Fats, the Lion, James P. and Tatum.

CAL TJADER: "The Exotic Sounds Of Cal Tjader" (Verve SVSP27/28). Three Tjader albums are compressed into two for this set and the tracks originally on "Several Shades Of Jade" are easily the best. For your less profound moments.

STAN TRACEY: "We Love You Madly" (Columbia SCX6320). Fine reinterpretations of such Ellingtonia as "Blue Feeling," "I Let A Song," "Creole Love Call" and "Beginning To See The Light" by arranger, pianist, leader Tracey and his Big Brass Soloist are Acker Bilk

Ian Carr, Tony Coe, Joe Harriott and Don Rendell.

ART VAN DAMME: "The Gentle Art Of Art" (Polydor 583 713). Accordionist Art plays sophisticated lightweight jazz which often makes refreshing listening. Not for the heavy mob, but if the accordion sound pleases you, there's plenty of clever music here.

VARIOUS ARTISTS: "I We Had A Ball" (Mercury SMWL21022). Quite a nice surprise package. Quincy Jones Big Band (with people like Dizzy, Kirk, Blakey), Dizzy's Quintet, the Jazz Messengers, Milt Jackson, Petterson Trio and Chet Baker's Quartet play the score from a Broadway musical. Lots of good things and excellent value.

REUBEN WILSON: "On Broadway" (Blue Note BST 84295). A proficient, Jimmy Smith-influence organist in an album that is pretty typical of the organ combo genre. Nothing new from Wilson or Trevor Lawrence (tr), Malcolm Riddick (gtr) and Tommy Derrick (drs).

VOCAL JAZZ

BLACK NATIVITY (Joy). The great gospel song play with the way out singing of Marion Williams and the Stars Of Faith, Professor Alex Bradford and the Bradford Singers, etc. Still exciting.

ELLA FITZGERALD: "Sings The Rodgers And Hart Songbook" (VSP Verve VSP25/26). What can anyone say about these delightful, definitive interpretations of 34 Rodgers and Hart songs except that they're the tops? This follows the reissue of the Cole Porter Songbook (VSP 1/2) and Ella admirer and Broadway-music lovers should be stocking up if they missed the originals.



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BLUES

MM LP SUPPLEMENT

BLUES LP OF THE MONTH

Beautiful Skip

BOBBY BLAND "A Piece Of Gold" (Action ACLP6006). This is a collection of "Blue" Bland items from the Duke label of Houston. It blends soul ballads and groovers and the style of singer and band, shows what an early man Bland was on the modern R&B scene.

MIKE COOPER: "Oh Really?" (Pye NSPL18281). Good country blues session from one of the leading British country blues stylists. Tracks include "Death Letter," "Tadpole Blues," "Electric Chair" and "Pepper Blues."

MIKE COOPER AND IAN ANDERSON: "The Inverted World" (Matchbox-Saydisc SDM159). Two of the leading British exponents of the country blues style share an album, which includes tracks previously issued on a couple EPs. Very good guitar work from both. Not one for the purists, but a reflection of the current blues scene.

CUBY AND THE BLIZARDS: "Desolation" (Phillips). A nice album from Holland's only leading blues group. "Gin House Blues" and "Five Long Years" are on the set.

FREE: "Tons of Sobs" (Island ILPS9089). Too many British blues clichés but the LP gets off the ground when they get away from turgid blues sequences and a bit of thought processes can be detected.

LOWELL FULSON: "San Francisco Blues" (SFJL920). A welcome addition to the small library of Fulson albums, this offers a selection of his titles from '46 to '51 and mixes rocking boogie-type things with milder, melodic blues songs.

BLIND BOY FULLER: "Blind Boy Fuller On Down" (Matchbox-Saydisc SDR143). Highly recommended album by one of the best of the country blues singers and

THIS has been out before — it was released in time for James' visit to Britain with the 1967 American Blues Festival — and I hope it is now re-issued in response to demand.

If there isn't much demand, there soon will be. For Skip James is one of those exceptional artists whose music, mild though it may seem on first hearing, proves more arresting the more you know it.

And since he has only quite recently been rescued from obscurity and re-recorded for the first time since 1930, it is safe to say that his magical talents are being newly discovered each day.

The reason why James was almost unknown for so long is simply that he stayed in the South, recorded only the one batch of records (for Paramount in late '30 or early '31, the date is uncertain), which didn't sell, and quit music soon after.

For years, little was known about his records and he was never mentioned in books which dealt quite largely with blues — even Sam Charters' Country Blues book of '59 and accompanying record album contain no reference to Skip — but those early titles (how ever many there were) included



SKIP JAMES: "The Greatest Of The Delta Blues Singers." Hard Time Killin' Floor Blues; Sick Bed Blues; Washington D.C. Hospital Center Blues; Devil Got My Woman; Illinois Blues; I Don't Want A Woman To Stay Out All Night Long; Cherry Ball Blues; All Night Long. (Storyville 670185). James (voc, gtr) Recorded: Falls Church, Virginia, 1964

many which surpassed in imaginative power and sheer originality all but the work of a few great bluesmen up to that time.

Blues And Gospel Records lists 17 titles including "Devil Got My Woman," "Hard Time Killin' Floor," "Cherry Ball," "Illinois" and, under a different name, "All Night Long," all on this LP — Skip's first album. Each is a complete, meaningful composition.

The singer remembers more; 26 titles over three days of recording. Most were traditional or typical Delta blues, no doubt converted by his distinctive and creative approach.

But some were made up on the day, and Skip has said he could "compose a

song in three minutes."

As Charters writes in his later Bluesmen book, in which he gives James a place in the sun: "In his brief working sessions in Grafton, Skip had already left a major group of blues on record, and he has added to this body of work since he again became part of the blues world in 1964."

Right now, readers would find it hard to get two or three of these originals. But I believe they'll be fully satisfied with the versions here.

In his ability to establish atmosphere — the sombre mood of "Killin' Floor" or the despair conveyed by an almost ethereal falsetto on "Devil Got My Woman" — Skip sounds even more remarkable than he did.

And, as I wrote on the Blues Page last week, the co-ordination of vocal and guitar movements is well-nigh perfect.

The freshly minted songs like "Washington D.C.," though built on familiar themes, are no less personal or pure in style and emotion.

James—now alas seriously ill—needed no gimmicks to make his art stand out, and the listener who looks for tricks or surface excitement may be disappointed. I hope not, though.

Recording is less than brilliant, but the voice-instrument balance is good, and the cover is hardly the Greatest Of The Blues Designs. Still, you cannot ask for everything, and the beautiful music is what counts.—MAX JONES

guitarist. 14 tracks on the album, giving a representative cross section of Fuller's work. Tracks include "Weeping Willow," "Put You Back In Jail" and "Mean And No Good Woman."

GOLDEN GATE QUARTET: "Spirituals" (Regal SREG2071). The U.S. quartet (Clyde Riddick, Clyde Wright, Caleb Ginyard and Orlando Wilson) recorded these 16 swingy spirituals during their '56 tour of Britain. Smooth harmonising and a lot of lift make "Shadrack," "Swing

Down Chariot" and the rest a nice bargain buy for those as likes the style.

LIGHTN' HOPKINS: "Lightnin' Strikes" (Joy 115). A good Joy reissue brings back one of Hopkins better sets of the early Sixties, previously issued on Stateside. "Heavy Snow," "Please Don't Quit Me," "Louisiana Woman" and "War Is Starting Again" are among the standouts.

LUTHER JOHNSON — GEORGE BUFORD: "The

Muddy Waters Blues" (Transatlantic TRA188). Two of Muddy's sidemen, guitarist Luther "Snake" Johnson and harmonica player George "Mojo" Buford, come forward to take the spotlight on this album. Both sing and play well and Mudd, Otis Spann, Sammy Langhorn and Francis Clay make up the distinctive Waters blues sound.

B. B. KING: "Lucille" (Stateside SSL10272). B.B. sings his contemporary blues in two slightly different

settings on this, his third Bluesway album. On four songs he works with a nine-piece band and on five, with six pieces. The title track has King telling the story of his guitar, "Lucille."

"BROWNIE McGHEE" (Xtra 1021). With the advent of Brownie and Sonny imminent, interest will be added to this album of recordings drawn from the Folkways label. Terry is present on only two tracks.

CHARLES MUSSELWHITE: "Stone Blues" (Vanguard SVRL19012). Musselwhite sings and plays good blues harmonica and his band performs down-to-earth "stone" blues in the manner of the modern young urban groups. Among the titles are four by Little Walter, Musselwhite's idol.

"RARE AMBLER" (Polydor 583046). A promising first LP with the group sounding best on the five originals out of the ten tracks. Some nice, relaxed lead guitar.

JIMMY REED: "At Carnegie Hall" (Joy 120). Yet another Reed reissue, this contains "re-creations" of his Carnegie programme—studio performances from '60-'61. "Bright Lights," "I'm Mr Luck" and the instrumental "Blue Carnegie" are high-spots.

"THE RURAL BLUES" (Xtra 1035). A double-LP set, in box with leaflet, this anthology was compiled and annotated by author Samuel Charters. It includes whole tracks or extracts by bluesmen Will Shade, Robert Johnson, Furry Lewis,

Blind Boy Fuller, Charlie Burse, Leroy Carr, Kokomo Arnold and many more. Charters' notes discuss the various styles, so the album is of great interest to students.

SWEET PAIN: (Mercury). A hot and heavy blues set from British musicians Dick Heckstall-Smith, John O'Leary, Keith Tilman and Annette Brox, all names familiar to those hip to the local group scene. Well produced, and well worth collecting.

TASTE (Polydor 583042). What they lack in style they make up in energy and enthusiasm. The main weakness lies in the vocals and they are at their worst on slow blues.

VARIOUS ARTISTS: "The World Of Blues Power" (Decca SPA-R14). Eric Clapton, Peter Green, John Mayall, Paul Butterfield, Ten Years After, Eddie Boyd, Champion Jack Dupree, Micky Baker and the Savoy Brown Band all for 19s 11d. A good album and more than value for money.

MUDDY WATERS: "The Blues Man" (Polydor 236574). Blues fans who missed Muddy's earliest recordings when Bounty released the "Stovall's Plantation" LP can now catch up on these justly subtitled "Historic 1941-42 Library of Congress Recordings." Highly recommended to students.

JUNIOR WELLS: "Coming At You" (Vanguard 19011). Junior's latest from Vanguard is a swinging, vocally intense set of modern blues on which the harpist-singer works with a tight quintet boosted on

some tracks by four brass. A good programme is sparked by compelling harmonica and Buddy Guy guitar.

JUNIOR WELLS, J. B. Hutto, OTIS SPANN: "Chicago, The Blues, Today, Vol 1" (Vanguard SVRL19020). **OTIS RUSH, JIMMY COTTON, HOMERICK JAMES:** "Chicago, The Blues, Today, Vol 2" (SVRL19021).

JOHNNY YOUNG, WALTER HORTON, JOHNNY SHINES: "Chicago, The Blues, Today, Vol 3" (Vanguard SVRL19022).

This three-LP album, produced by Sam Charters, gives a very fair picture of the blues on Chicago's South and West Sides today. The overall standard is pretty good, though there are dull moments, and the range of blues styles is surprisingly wide. This documentary has appeared here before. Now is the time for blues fans who missed it then.



HOPKINS

COUNTRY

MM LP SUPPLEMENT

DON GIBSON: "More Country Soul" (RCA — Victor). One of the best known country artists, Don turns in a polished performance with songs like "Funny, Familiar, Forgotten Feelings," "Somebody (You'll Want Me To Want You)" and "I'll Walk Alone." Quality country.

THE HILLSIDERS: "Leaving Of Liverpool" (RCA — Victor). Leading British country group from Liverpool show a very firm grasp of the idiom with this album. A well executed set of songs includes their version of Tom Paxton's "One Time And One Time Only," and the traditional "Leaving Of Liverpool."

FERLIN HUSKY: "White Fences And Evergreen Trees" (Capitol). First class set from Husky that includes "Folsom Prison Blues," by Johnny Cash and some Dallas Frazier compositions, including the title track. Good quality modern country sounds.

JODY MILLER: "The Nashville Sound Of Jody Miller" (Capitol). A very nice modern country music album from Miss Miller with plenty of variety and good arrangements. A good one for country fans.

BUCK OWENS: "The Guitar Player" (Capitol). Buck's British fan following will snap this up but the average country enthusiast may find this set of instrumentals with an international flavour a bit monotonous. Good guitar nevertheless on



CONWAY TWITTY

things like "Buck's Polka" and "Country Polka."

WEBB PIERCE: "In The Jailhouse Now" (MCA). A fair selection of tracks sung well. Tracks include several of Webb's hits, "Wondering," "Missing You" and "I Don't Care." This is the better type of modern country music.

JERRY REED: "Alabama Wild Man" (RCA Victor). Hard-hitting modern country sounds surround Reed's singing and good guitar on one side while the other is given over to the slushier stuff.



TEX RITTER

Good stuff, though.

TEX RITTER: "Sings Cindy Walker" (Regal-EMI). Tex is heard with hits written by leading C and W composer Cindy Walker. Tracks include "You Don't Know Me,"

CONWAY TWITTY: "Next In Line" (MCA). Ex-rocker Twitty comes up with a set that proves him to be a very listenable country singer, free of schmaltzy over-arrangement. Songs such as "Mama Tried," "D-I-V-O-R-C-E" and "Folsom Prison Blues," make good listening.



BUCK OWENS

"China Doll" and "Distant Drums." Bit heavy going in places.

DOC WATSON: "Good Deal-Doc Watson In Nashville" (Vanguard SVRL19013). Doc joins up with Nashville session men, including pianist Floyd Cramer, fiddler Tommy Jackson, Junior Huskey (bass), and Doc's son Merle is also in attendance, on a light hearted set that includes "Alabama Jubilee," "Peach Picking Time In Georgia," "Memphis Blues," "Bye Bye Blues" and "Blackberry Rag." Lots of fine Watson guitar playing.

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MM LP SUPPLEMENT FOLK

PETER BELLAMY: "Fair England's Shore" (Xtra 1075). Second solo album from the Young Tradition's Peter Bellamy, whose distinctive style gives an authentic ring to his choice of traditional songs. Tracks include "Fanny Blair," "Long Peggin' Awl" and "Jolly, Roving Tar."

"THE CHIEFTAINS" (Claddagh Records) — available from EMI Import Dept., Hayes, Middx, through dealers). Superb album of Irish traditional music played by the Chieftains on pipes, fiddle, whistles and concertina.

LIAM CLANCY: (Vanguard SVRL19019). Liam, youngest of the Clancy Brothers, proves to be a fine solo performer with traditional and contemporary material including "Freeborn Man," "Black-



LIAM CLANCY

water Side" and "Rocky Road To Dublin," on which he is joined by Dubliner Luke Kelly.

CLANCY BROTHERS AND TOMMY MAKEN (CBS 63516). The Clancy's debut album re-issued, Pete Seeger and guitarist Bruce Langhorne are also heard. Good lusty Clancy-type singing with a 200 strong studio audience joining in.

THE DILLARDS: "Wheatstraw Suite" (Elektra 74035). Bluegrass group the Dillards move into slightly more modern bag with the addition of steel guitars, electric bass and drums. The result is highly listenable country.

JOHN FAHEY: "The Yellow Princess" (Vanguard 19033). Guitarist Fahey is still something of an underground performer as far as Britain is concerned. He comes up with another intriguing set of originals reflecting some interesting ideas. A guitarist's guitarist.

ALASDAIR GILLIES: "My Scotland" (Beltona LBS60). Strictly Scottish market stuff. Appeal for the older age group. Includes modern arrangements of Gaelic songs.

STEFFAN GROSSMAN: "The Gramercy Park Sheik" (Fontana STL5485). Steffan's second album for Fontana is all original material and it goes without saying that guitar playing is impeccable with Steffan moving into a modern bag on some of the numbers. Tracks include "Mississippi Blues No 2" and "Requiem For Pat Kilroy," two outstanding tracks.

JOHNNY HANDLE, LOUIS KILLEN, COLIN ROSS:

FOLK LP OF THE MONTH

An album to open the public's eyes



JUDY COLLINS: "Who Knows Where The Time Goes." — Hello, Hooray; Story of Isaac; My Father, Someday Soon; Who Knows Where The Time Goes; Poor Immigrant; First Boy I Loved; Bird On A Wire; Pretty Polly (Elektra EKS 74033).

IN AMERICA Judy Collins has joined the ranks of the pop fraternity, purely by virtue of her hit single "Both Sides Now" which reached the Top Five in the American chart. But this is a reflection of how electric the chart in America has become.

In Britain she is still regarded as part of that nebulous category, folk. The Third Stream. That hinterland of music gradually becoming less underground that lies somewhere between the poles of pop and folk.

Her last two albums, "Wildflowers" and "In My Life," seemed experimental in some aspects. The choice of song was wide-folk, pop, art songs ("The Marat Sade"). They were the transitional stages of Judy's emergence from the dying folk scene in the States. This new album asserts her in a role as one of the best interpreters of contemporary material that is now getting more of the recognition it deserves, not so much among the general public, as in the actual music business itself, particularly in Britain.

Backed by a lightweight rock backing—electric guitar, bass guitar, organ, piano and drums — her singing, as

always, is superbly controlled, warm and emotional. Although by no means perfectly set in some of the arrangements — the backing has its limitations and with somebody else could be accused of being monotonous.

"Hello Hooray," given a rock-style backing, is one of those modern songs that Judy excels in singing, while Leonard Cohen's "Story Of Isaac" is well-constructed.

Her own "My Father" is a gentle narrative song and another notable addition to the growing catalogue of Collins originals.

Faults are few, as always with a Judy Collins album. It shouldn't, if there is any justice, be long before the name of Judy Collins is hailed generally. This album could well do it. — TONY WILSON.

"Along The Coaly Tyne" (Topic 12T189). Previously issued as three EP's, these three leading North Eastern revivalists present a selection of Tyneside folk songs old and new with taste and sincerity.

ROY HARPER: "Folk-jokeopus" (Liberty LBS 83231). Long overdue third album from Roy proves to be well worth waiting for. One of the best of the British contemporary song writers about, Harper makes many personal statements in what he writes. Included on this album are "She's The One," the epic "McGoohan's Blues" and "Manana."

THE LIVINGSTONES: "... I Presume" (Waverley — EMI SZLP2113). Scottish folk group, the Livingstones, are heard with an efficiently performed set including "Admiral Benbow," "Suzanne" and several originals from group member John Dempsey. Pleasant but not outstanding.

DENIS MARTIN: "Song Of The Emerald Isle" (Music For Pleasure). Irish market appeal only with this selection of standard Irish songs sung by this leading tenor.

EWAN MACCOLL AND PEGGY SEEGER: "The Paper Stage" Records 1 and 2

(Argo ZDA 98-99). MacColl and Seeger examine the link between broadsheet ballads and the Elizabethan stage. Strong educational market appeal.

BUFFY SAINTEMARIE: "Many A Mile" (SVRL 19031). Buffy's vibrato voice gives a certain edge and attractiveness to songs like "Groundhog," "Come All Ye Fair And Tender Ladies" and Pat Sky's "Many A-Mile."

ERIC VON SCHMIDT: "Eric Sings Von Schmidt" (Transatlantic PR7384). American folk and blues man Von Schmidt with his own compositions. A bit dated now although still entertaining.

PAT SKY: "Reality Is Bad Enough" (Verve — MGM SVLP6013). American singer-songwriter Pat Sky comes over well with a set of self-penned songs. Among the best tracks are "Enjoy, Enjoy, Enjoy," "Silly Song," "The Loving Kind" and the very good "Jimmy Clay."

DAVEY SPIERS: "A Man Of Constant Sorrow" (Beltona LBS 6L). Glasgow-based singer Davey Spiers is heard with a cross-section of songs sung in his pleasing, slightly rough vocal style, reminiscent of Hamish Imlach. Titles include "Black Leg Miner," "Free Born Man," and Mat McGinn's "Pack Up My Bags."

VARIOUS PERFORMERS: "The Breeze From Erin" (Topic 12T184). Irish music played on pipes, whistle, flute and accordion by various musicians including Willy Clancy, Festy Conlan and Tim Lyons. Good examples of the Irish musical tradition.

DIANE HILDEBRAND: "Early Morning Blues And Greens" (Elektra). Interesting set of originals from this young American singer-songwriter. Nice arrangements suit her songs, which are in a light-weight rock bag.

HOLY MODAL ROUNDERS: (Transatlantic PR7451). The Rounders—Peter Stampfel (vcls, bjo, fiddle) and Steve Webber (gtr, vcls) — give a cross section of old timey music in their own distinctive stamp. One of those albums that grows on you.

KIMIO ETO: "Art Of The Koto" (Polydor Special 236562). Traditional and modern Japanese music played on the Koto, a thirteen string instrument. A good album for those interested in oriental music, especially as Kimio Eto has incorporated Western influences into his original work.

MM LP SUPPLEMENT POP INSTRUMENTAL

AUGUSTO ALGUERO ORCHESTRA: "Sounds Spectacular" (Polydor). Massive orchestra versions of pop hits ("Delilah," "La, La, La," etc) and Latin pieces.

RAY BARRETTO ACID (London). Wild and exciting Latin numbers with the great trumpet of Robert Rodriguez blazing away.

"BESAME MUCHO" (Polydor). Mucho musica! Much Spanish type music to cook the tortillas by and dance on your hat to.

BRAVO BRASS (Studio 2 Stereo). Clever adaptation of brass instrumentation for pop-pish purposes. Arrangements by Johnnie Spence and Johnny Scott made a good, unusual party record.

FLOYD CRAMER: "Plays Mac Arthur Park" (RCA Victor). Nashville's top piano man enters the mood music field with eleven tracks featuring straightforward interpretations of pops and film show tunes. Very listenable.

BOB CREWE GENERATION: "Music To Watch Birds By" (Studio 2 Stereo). Clever, very danceable stuff which might get rid of the stragglers at your party.

CHARLESTON HOT PEPPERS: "Happy Oldtimers" (Polydor Special). Dreary, corny rather sad recreations of the jazzier standards from the 1920s.

"THE 50 GUITARS OF TOMMY GARRETT: "The Sound Of Love" (Liberty). Commercially tasteful interpretations of songs like "This Guy's In Love With You," "Elusive Butterfly," and "Goin' Out Of My Head."

ROYAL HAWAIIAN BOYS: "Golden Hawaiian" (Regal Zonophone). More superbly recorded rubbish to say "aloha" to.

PEPE JAMARILLO: "Mexican Champagne" (Studio 2 Stereo). Another brace of L-A joy. Easy on the ear, nice tunes, but for confirmed fans only.

LIBERACE: "The Sound Of Love" (Dot). Modestly brilliant pianistics from a master of flamboyant publicity. An album for impressionable grannies.

LONDON SYMPHONIC BAND: "An Adventure In Stereo Sound" (Polydor). Imaginative writing and superb recording plus unusual tunes.

HENRY MANCINI: "The Big Latin Band" (RCA Victor). The title is accurate and there are some wonderful, anonymous soloists plus Mancini's beautiful arrangements.

MANTOVANI: "The Mantovani Scene" (Decca). The distinctive Mantovani sound on recent hit material.

RAY MIRANDA ORCHES-



HENRY MANCINI

TRA: "Latin Ole" (Deram). Samba, Cha Cha and rumba your heart away with this exciting big band beautifully captured on the Deramic Sound System.

NICK NICHOLSON AND THE NEKETINI BRASS: "Exciting Brass" (Regal). The brass is quite exciting, but who buys such albums? Herb Alpert fans? It's a mystery. Still here's another in roughly the same bag.

LYRIO PANICALI AND HIS ORCHESTRA: "Dancing Teens" (Regal). Poorly put together album of indifferent music. No thanks.

THE WORLD OF RAWICZ AND LANDAUER (Decca). A gang of waltzes from the two piano men. Buy it for Granny.

RAYMONDE'S MAGIC ORGAN: "Hits Of The '20s / '30s / '40s / '50s / '60s" (Deram). The best things about this five album set are the cover photographs. Raymond's organ doesn't sound at all magical. Boring would be a more apt description. Okay for piped music in elevators.

ROYAL GRAND ORCHESTRA: "Golden Screen Themes" (Regal Zonophone). Laborious interpretations of a dozen film themes.

ROYAL GRAND ORCHESTRA: "Golden Piano" (Regal Zonophone). Cocktail stuff dressed up with goony scores on some of the all-time boring songs.

"JOHN WOODHOUSE AND HIS MAGIC ELECTRONIC ORGAN" (Fontana Special). The title's explanatory. Tunes like "Silver Threads Amongst The Gold" and "La Golondrina" are included.

HUMOUR

HUBERT GREGG: "Maybe It's Because I'm A Londoner" (Tangerine). Funnier than Bob Kerr's Whoopee Band, as the smoothie of the thirties practically reads songs that made the war years even drabber.

BEWARE OF GREEKS BEARING GIFTS (Stateside). Susan Anspach and Joe Silver take the mickey out of Jackie

and Aristotle rather heavily. **THE THIRD WOODY ALLEN ALBUM** (Capitol). Woody's as funny as ever. Recorded live on the West Coast.

LIVE AT DANNY LA RUE'S (Page One). Hilarious material from Danny's floor show. If you dig Danny get this.

STAGE & SCREEN

MUSIC FROM FIDDLER ON THE ROOF (Decca). The hit show portrayed musically by Robert Merrill, Molly Picon with Stanley Black's London Festival Orchestra.

Laurie Johnson Orchestra: "Themes And..." (MGM). Johnson themes

from assorted films and TV series given the full orchestral treatment.

MAYERLING: (Phillips). Great music from a top rate movie.

"TWO CITIES" (Columbia). Edward Woodward, TV's "Callan" stars in this new West End musical based on Dicken's Tale Of Two Cities.



BUFFY ST. MARIE

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1/6



POP LP SUPPLEMENT

POP LP OF THE MONTH

Power up our sleeves

WITH American albums of the calibre of Blood, Sweat & Tears and Electric Flag, it seemed Britain had been left dangerously far behind in pop progression.

Our albums seemed decidedly weak in comparison. We still seem to have an uncommon number of badly produced mementoes of the work of mediocre musicians flooding record stores.

But Jon Hiseman's six-month old baby, with its first microgrooved programme, proves we still have power up our record sleeves. Colosseum are a world-beating group.

While it has become almost a cliché to talk about wedding jazz and rock, this is their forte, and they achieve the fusion of forms without sounding incompetent at jazz or unconvincing at rock because they are technically gifted musicians who have grown up with pop as a heritage and a natural background, rather



COLOSSEUM: "Those Who Are About To Die Salute You." Walking In The Park, Plenty Hard Luck, Mandarin, Debut, Beware The Ides Of March, The Road She Walked Before, Backwater Blues, Those About To Die (Fontana STL 5510).

And it is as a band they score most successfully, not as a showcase for a double bass drum player. Although Jon will contribute amazing solos, he prefers to subordinate his role to being a driving force.

The arrangements are clever, their attack thrilling and the pace violent. At times they can be almost neurotic. But it is a frenzied born of mutual excitement and they are bound to settle down in the future. As Jon says, this fine set is already "redundant" as they are changing continuously. Dick Heckstall-Smith has developed considerably as a soloist during the last few months after years of stalwart work with Graham Bond and John Mayall.

Special note should be made of the work of James Litherland (vocals, guitar), Dave Greenslade (organ), and Tony Reeves (bass). They are doubtless inspired by the company. **CHRIS WELCH.**

than a despised intruder. They probably don't even think in terms of mixing ingredients—they merely play the music of the times, drawing from the past and present.

Hiseman is one of the best drummers in the country and has played with

every kind of combination from the New Jazz Orchestra to John Mayall's Bluesbreakers.

And he has done this with deliberate purpose — to broaden his scope and outlook, and to prepare for this fulfilled ambition — his own band.

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DONOVAN'S GREATEST HITS (Pye). A superbly produced album with a special booklet of Donovan colour photos.

GUN (CBS). Pounding, aggressive sound harnessed to different moods and tempos, proving they are not just a one-shot hit parade group.



KEEF HARTLEY BAND "Half-breed" (Deram). A magnificent first album from a basic Hartley quintet augmented with brass and saxes.

THE FOUR SEASONS "Gold Edition" (Philips). Superior double set offering 29 hits like "Sherry" and "Rag Doll." A beautifully packaged bargain.



BRIAN AUGER "Definitely What!" (Marmalade). The long awaited solo album showcasing Brian's spirit, attack and obvious technical ability.

FAMILY "Family Entertainment" (Reprise). Well-played, and sung, original material with witty, meaningful lyrics.

A Galaxy Of Stars (Pye). Includes hits by Cliff Richards, Sandie Shaw, Anita Harris, Georgie Fame, Love Affair, Tremeloes and many more in aid of charity.

GEORGE GOODMAN: "An American In Moscow." (Polydor Special). Not one for yer pop fans. An American operatic bass sings Russian folk and pop songs.

GRAPEFRUIT: "Around Grapefruit" (Stateside). Grapefruit were a group from whom high things were expected. They haven't yet, but they still could judging by this tasty album.

"GUTBUCKET" (Liberty). A wide-ranging sampler at 17s. 6d., most likely to appeal to blues fans. Artists include Lightnin' Hopkins, Canned Heat, Big Joe Williams, Aynsley Dunbar, Jo-Ann Kelly, Captain Beefheart and Alexis Korner.

THE BEST OF HERMAN'S HERMITS (Columbia). Significant only for their commerciality. Herman's hits prove that Mickie Most has an uncanny ear for a hit.

Z. Z. HILL: "A Whole Lotta Soul" (Action). An above-average soul set. Hill has a distinctive and attractive style.

BUDDY HOLLY: "Giant" (MCA). Previously unissued tracks by Holly with new guitars, bass and strings added, but all done tastefully enough for it not to upset his more purist fans.

INSECT TRUST (Capitol). It says "file under pop groups." But what a beautiful advancement of that category. A "Family" type band with girl singer, and widely varied instrumentation, from baritone sax to electric nail hitting and sewer drum! Hear it, to believe it.

TOMMY JAMES AND THE SHONDELLS: "Crimson And Clover" (Roulette). A good album marred by poor melodic flow and quasi-pretentious lyrics.

NORMA JEAN: "Body And Mind" (RCA Victor). A lilting little album, produced by Chet Atkins, by a new name on the country scene.

WAYLON JENNINGS: "Only The Greatest" (RCA Victor). Jennings' pleasant country style voice comes across well on songs like "Only Daddy That'll Walk The Line," "California Sunshine," and "Long Gone."

AL JOLSON: "Oh! You Beautiful Doll" (MCA). Originally recorded from Kraft Music Hall broadcasts.

Al sings 15 oldies with Lou Brigg's orchestra. Includes "Rosalie," "How Deep Is The Ocean," "Near You," and "I'll See You In My Dreams."

THE KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS (Marble Arch). The Circus, in case anyone doesn't know, is the sum total of five groups including the 1910 Fruitgum Company and Ohio Express. The music is very average teenybopper rock.

LAINIE KAZAN: "Love Is Lainie" (MGM). The voice has a fine quality and so do the arrangements by Pat Williams, Claus Ogerman and Bob Florence.

AL KOOPER: "I Stand Alone" (CBS). Significant, at times beautiful and satisfying, at others frustrating and irritating Kooper with various groups including the Don Ellis Orchestra.

LED ZEPPELIN (Atlantic). Jimmy Page's guitar work is technical, tasteful, turbulent and torrid. His band is imaginative and exciting. A triumphant first album.

THE LETTERMEN: "Put Your Head On My Shoulder" (Capitol). Clever harmonies and dynamics, but the sound's not half dated.

JACKIE LOMAX: "Is This What You Want?" (Apple). Lomax's songs are thought-provoking and the line-up includes George Harrison, Paul McCartney, Ringo Starr, Nicky Hopkins, Eric Clapton, Spike Heatley, Alan Branscombe and Klaus Voorman.

LOVIN' SPOONFUL: "Best Of The Lovin' Spoonful, Volumes 1 And 2" (Marble Arch). The Spoonful were one of the best groups to emerge in the American group scene over the past two years. Here is a two-album selection of their recordings — 24 tracks including "Summer In The City," "Nashville Cats" and "Do You Believe In Magic."

THE WORLD OF VERA LYNN (Decca). Among Vera's hits here are "Yours," "We'll Meet Again," "Auf Wiederseh'n Sweetheart."

LOS MACHUCAMBOS: "Mucho Gusto" (Decca). Two boys and a girl sing an exciting collection of Latin songs in Phase 4 stereo.

MAMA'S AND PAPA'S: "Hits Of Gold" (Stateside). Truly golden hits, by the most unlikely vocal quartet of them all.

HARVEY MANDEL: "Christo Redenter" (Philips). An interesting American progressive rock set with guests

including Graham Bond, Steve Miller and Charlie Musselwhite.

MARTE REEVES & THE VANDELLAS: "Dancing In The Street" (Tamla Motown). Glorious, raving oldies that sound just as good second time round.

MIREILLE MATHIEU: "Les Bicyclettes de Belsize" (Columbia). Mireille has Piaf's declamatory style, full of

passion and drenched with the spirit of France.

THE WORLD OF KEN-NETH MCKELLAR (Decca). Och aye and all that jazz on songs like "Roamin' In The Gloamin'," "Annie Laurie," and "Scotland The Brave."

WILLIE MITCHELL: "Solid Soul" (London). Above Average swinging soul instrumentals. If you don't dance to this you're dead.

PUSSY PLAYS (Morgan Blue Town). Pussy is apparently the name of the group, though it's by no means clear from the sleeve. The music is an amalgam of just about every Underground cliché and "poetic-cum-significant" lyric you've ever heard.

REALITY (Polydor). Aye, fine music for any time of the day or night and the best of its kind.

PETER REEVES: "The Way I See It" (Decca). Peter Reeves is an actor/singer who has produced an interesting album of his own social influenced songs. Interesting and lyrically rewarding.

SEEKERS: "Golden Collection" (Fontana Special). A must for Seekers' fans who don't already have all these old tracks.

RED SOVINE: "Tell Maud I Slipped" (London). The art of a long standing country star.

SPOOKY TOOTH: "Spooky Two" (Island). Heavy rock typified by intense, dramatic riffs repeated ad infinitum.

BARBRA STREISAND: "A Happening In Central Park" (CBS). Remarkable album recorded in New York's Central Park with the 135,000 audience creating a wonderful atmosphere.

"THIS IS SUE" (Island). A magnificent bargain at 14s. 6d., starring, among others, Roy Head, Derek Martin, the Righteous Brothers, Jimmy McGriff and Bobby Parker.

BIG TOM AND THE MAINLINERS: "A Little Bit Of Country And Irish" (Emerald). The title tells all.

TIGHTEN UP (Trojan). Great bluebeat for the mods, or something.

SCOTT WALKER: "Scott 3" (Philips). Scott sings better than ever and wrote ten of the 13 songs.

SLIM WHITMAN: "Happy Street" (Liberty). A country music giant who has also branched the pop fields in past years.

MARTY WILDE: "Diversions" (Philips). Wilde-Scott compositions well sung and with nice arrangements.

ANDY WILLIAMS: "The Andy Williams Sound Of Music" (CBS). Tremendous value low-priced.

JACKIE WILSON: "I Get The Sweetest Feeling" (MCA). Forced wildness and awful spoken passages ruin what could have been a good album.

YOU CAN ALL JOIN IN (Island). "Various artists" ceases to be a dull phrase when it means groups like Fairport Convention, Free, Jethro Tull, Traffic, Nirvana, Spooky Tooth, Spencer Davis, Wynder K. Frogg, Clouds and all the fine Island stable.

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FOLK NEWS

OUR MAN DOWN IN NASHVILLE WINS THE NATIVES OVER

OUR man in Nashville, Pete Sayers, recently won an award for his television show which goes out early mornings in Nashville. He received it for excellence of programming.

Pete also represented Great Britain in an international concert at Nashville's Vanderbilt University and received a standing ovation at a concert in St Louis. Pete has just signed a recording contract with a New York company and his first album for them is scheduled for August.

Rodney Corner has formed a new group, the Triangle, and they are playing Northern Ireland clubs as well as being residents at his club in Portadown. Rodney is hoping to bring the group over for dates in English and Scottish clubs and can be contacted at 57 Churchill Park, Portadown, Northern Ireland.

Malcolm Price has two albums due out this month, one on the Polydor label, the other on Saga Records. Malcolm comperes Country Meets Folk (Radio One and Two) next Saturday and plays a charity concert in aid of Shelter, on April 23 in Cambridge.

Keith Swift (April 22), Louisville Burglers (29), Dave Burland (May 20) and Mark Newman (27) are among the guests lined up for Newark folk club. On April 19 the club is holding a concert and heading the bill will be Nigel Denver.

Irish singer Danny Doyle, currently in the USA and singing at the Ice Palace, Pasadena, California, is heard on the soundtrack of the film Where's Jack, singing songs by Elmer Bernstein. Danny represents Ireland at the Rio Di Janeiro in October.

Martin Wyndham-Read recently had his guitar, a six-string, nylon strung Australian Maton stolen from his car. Anyone who can help him should contact Martin at Water Hall, Ifield Wood, Crawley, Sussex. Tel. Crawley 20002.

Steve Benbow appears at the Nashville Room, West Kensington this week with John O'Delmar and is also resident at the 007 Room, Chiswick. He records material for Breakfast Special and Night Ride this month and on April 11 appears in concert at Free Trade Hall, Manchester, records for BBC-TV's Tom-Tom programme in Bristol on April 15, then plays Hyde folk club (17), Chester Tuning Fork (18), Sheffield Three Cranes (19), Manchester Sports Guild (20), Blackpool (22), Surlinton (23), Troubadour (26) and Folk Centre Hammersmith (27).



JANIS JOPLIN has been described as the Judy Garland of the rock scene and a female Mick Jagger.

Neither description is really adequate or accurate. She is straight-talking, hard-drinking sexy, and very natural. Fronting Big Brother and the Holding Company with her tough, harsh singing — a soulful blues, heavy, gutsy voice that grinds out each number with emotion and power — she has become one of the biggest names on the American music scene, a kind of rock goddess who moves the audience and who likes to be moved by the audience.

TOUGH

Such is her stature in America that, but for the death of General Eisenhower, her busty figure would have adorned the latest issue of the American magazine Newsweek. "I would have been almost legitimate," she commented.

REBEL

Janis had already been something that the straight-home town of Port Arthur, where she had established herself as the local rebel and raised eyebrows because she actually mixed with Negroes, something that the straight-laced townsfolk of Port Arthur found disturbing.

LOUD

The Scottish cleaner picked up his brush and departed mumbling oaths under his breath. "Isn't there a bar here?" asked Janis. She was told there wasn't. A pub was suggested, and we departed. After one attempt at gin and orange which didn't make it, we tried again and got the right combination.

RADIO JAZZ

British Standard Time
FRIDAY (11)
9.10 a.m. J: All That Jazz (Fri, Mon-Thurs). 10.5 J: Jazz Unlimited. 5.30 p.m. B3: Jazz In Perspective (Charles Fox). 6.30 T: As for 11.30 daily, except Sunday. 7.10 H1: Jazz. 8.0 H1: Jazz Concert. 8.23 A1: R&B (nightly, except Sunday). 9.5 U: Billy Vera. 10.55 F: J. Feliciano. 9.35 E: Ramsey Lewis. 11.30 T: (1) Ray Charles (2) Lawson-Haggart Band. 12.0 T: Miles Davis. 12.5 a.m. B1 and 2: Jazz At Night (John Dunn).
SATURDAY (12)
2.5 a.m. J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Raze). 2.0 p.m. E: Harry Ed-ington. 2.45 H1: Radio Jazz Maga-

Straight-talking, hard-drinking and sexy—that's Miss Janis Joplin

BY TONY WILSON

British concert at the Royal Albert Hall on April 21. "I think they were frightened of me in Sweden," she said. "I don't think I'm frightening. I get a little loud, especially when I'm happy."

There's eight people up there. I'm not going to expose my whole trip to you, though I don't know you, but I like it conceptually. There's a solidarity, but they're new, they're still building."

Janis first became aware of her voice back in 1959 when she was 17. She was listening to Leadbelly and Odetta, before the folk revival had got under way.

JADED

Was she worried about English audiences? "No, I think it will be okay. The only qualms I have are about the reserve of English audiences. I like people to jump about, scream and jump on the stage."

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needed a focal point." Which was what Janis gave them. In June 1966, Janis made her first appearance with the Holding Company at the Avalon Ballroom and quickly they blew the cool of the super-hip audiences and made the West Coast scene sit up.

Problems followed with her new band and she appeared at the Stax-Volt Christmas Show in Memphis last year.

Janis is convinced she's singing better, and the bad reviews hurt her. She feels that maybe the music press was hard on her. "They hurt me," she said.

REBEL

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amplifiers and then someone pushed me into the spotlight and I just sang, but I don't remember too much about it. I was just stoned. "I have no preconceived thing about English audiences. The only English people I've met have been groups. "I don't feel alone if there is dancing. I like to get something back. If you don't, you just drain yourself. If people like that kind of music they'll come. New audiences are enthusiastic. The old ones get jaded. But I think it will be all right. "And I want to meet some men. I think English men flirt good, they're kind of coy."



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TALENT-NOT IN THE FORMULA FOR TOP OF THE POPS

Who's kidding who?

JOHN AND Yoko Lennon have played the biggest April Fool's joke of all time. They must have laughed themselves to sleep at night as the world's press trooped out after spending hours watching and recording John and Yoko doing absolutely nothing.

Who are the biggest fools—Mr. and Mrs. Lennon or us for laughing at them laughing at us? — STEPHEN GRAY, Ilford, Essex.

I CANNOT understand how John and Yoko Lennon can possibly solve any of the world's problems—musical, political or social—from a supine position on a bed in Amsterdam (although I can imagine a situation there that might solve Lennon's own personal problems).

What he should do is to go the whole hog—publicity retinue of course following at all times—and spend six months at the Miami Hilton protesting at World poverty. — IVAN JOHNSTON, Barnet, Herts.



THANKS a lot MM, for all your trouble to get the Elvis TV show screened over here. Things look good now. — Miss J. ASHUNT, St. Helens, Lancs.

I AM sick of people perpetually criticising John Lennon simply because of his non-conformist attitude and style of dress.

Lennon has done more for this country and music than all those philistines who criticise him can ever hope to achieve. Criticising the individual for his attire reflects an attitude alien to democracy. — COLIN BRINTON, Harwich, Essex.

HAVING witnessed the Eurovision Song Contest 1969, I am finally convinced that the whole farce has become a contest of mediocrity. Every song is laboriously worked out to some artificial formula that has neither soul nor any artistic value whatever. Surely Britain, who leads

LULU: Eurovision tie

the field in pop music, could do better than to pander to some good old oom-pah to scrounge a German vote. I suggest that the next winner will come from a country which possesses the best computer. — IWO ZALUSKI, London, W3.

CONGRATULATIONS to the Eurovision Song Contest for finding so many songs equally as bad as our own unfortunate entry. The "success" of these banalities must make Jimmy Young our most serious contender for the defence of our title. — IAN MACLEOY, London, W4.

LOS ANGELES is a crazy place. Eric Burdon, Zoot Money and Screaming Lord Sutch are loose on the loon — and we've had Hendrix jamming with Slim Harpo. They say Americans once lived here but the place is all Cockney now. The bill for the Palm Springs Pop Festival is Jeff Beck, John Mayall, Ten



JOHN AND YOKO: who are the biggest fools?

Years After, Savoy Brown, Procol Harum, Jethro Tull and Led Zeppelin. And the Nice, the Family and the Foundations are coming over.

Is it true the evacuation of London is complete? — BRIAN WILCOX, road manager Savoy Brown, Los Angeles, California.

I'M glad to hear that America has finally caught on to what is really happening on the British music scene but I hope the Pentagon won't be deserting Britain for good.

They are the only "pop" group who got their inspiration from their own music rather than copying American rock like 99 per cent of British groups do. — ALEX TRACEY, London, NW2.

IT IS sad that when we get top American groups in Britain we haven't got bigger places for them to appear at. Groups like the Chambers Brothers, The Doors, Jefferson Airplane and Country Joe are used to playing before 10,000 to 50,000 people.

How about it all you big business men, surely we could manage a place to hold five to 10,000 people. — WILLIAM JELLETT, London, W14.



ELVIS: Coming here?

Why all the fuss over supersessions?

WHY DOES the MM go berserk over a gang of musicians no one has ever heard of? Who is this bloke Steve Stills? I thought he was someone who failed to get a job with the Hollies.

None of the so-called super-musicians have had as many hits as the Tremeloes or Dave Dee, yet they've never had so much publicity. Chris Welch should stay in Staines with his unsuccessful super-bands and the MM should stick to featuring groups who are actually liked by the public. — PAUL WINFIELD, Nicholson, Ruislip, Middlesex.

WHEN WE eventually hear the music from this Staines super-session, I have no doubt that it will be complete and pretentious crap.

The reason is that a few, separate, rich musicians coming together to play their separate lines of music, however competent and however improvised is just not what music is about.

The best music in the world will always be produced by bands which have developed coherence and unity. Please let this Staines session be the end of the whole super-session thing; it is just a tragic waste of some of the best musicians around. — PETER BILLAM, East Molesey, Surrey.

IN ANSWER to John Pinkerton: Elvis's much overdue visit to both Great Britain and Europe is being pressed for.

In fact Mr Pinkerton's letter along with our recent press successes have been sent to



STEVE STILLS

Colonel Parker, Elvis's manager, and we'll be putting everything into the pot to get Elvis Presley to come to this little 'ol' island even if we have to crate him up and smuggle him into the UK.

I hope we can get Elvis to come to Britain in the not too distant future. — TODD SLAUGHTER (secretary Elvis Fan Club), Leicester.

THE HOME Office ban on personal appearances by Emperor Rosko in England is disgusting and degrading. There is not one English DJ who can hold a torch to Rosko and since his arrival in England he has not only proved a refreshing change but made the slap-happy English DJ's pull their socks up.

Withdrawing him from the Stevie Wonder package is outrageous. And to have banned him from all future personal appearances in this country is nothing short of ludicrous. Let something be done to right this wrong. — PATRICIA FLAUNTY, Rushden, Northamptonshire.

THREE CHEERS for Michael Grauberg, it's about time some record company took the plunge and issued

I HAVE just spent another boring half-hour watching that television fiasco Top Of The Pops with the only moment of note being the appearance of the Who. Surely this programme has reached rock-bottom when the likes of Desmond Dekker can air his new single instead of deserving acts like the Family, Nice, Jethro Tull etc.

Talent, it seems, does not enter into the producers' formula for an interesting show. — STEPHEN THOMSON, Edinburgh, Scotland.

ALTHOUGH I agree with Bob Dawbarn's criticism of groups that fail to turn up at bookings, let's not put all the blame on the groups.

My group has not been late or missed a booking in two years but what do we get in return? Agencies and promoters that in some cases do their utmost to avoid payment of fees.

Let's have a clean up by all means but let's clean up the lot — groups, agencies and promoters. — BOB BARFOOT (The Mood), Coventry.

THE RIGHTFOUS Brothers first Phil Spector release was re-issued and proceeded to make the charts with comparative ease—concrete proof that the sound was before its time.

I have set up an Official Appreciation Society for Phil Spector and his artists which will provide members with much interesting and invaluable information. Anybody interested in this Society should write to me. — PHIL CHAPMAN, Manchester, Lancs.

I AM a Czechoslovakian DJ and I have three week shows in Prague clubs. Our fans are well informed about the British



THE WHO moment of note

and American charts but we have trouble getting the records we need. Can you help us with ex-jukebox records?

I can send you some Czechoslovakian records of pop, folk and classical music if you want. — WALDEMAR STRANSKY, Glinkova 12, Prague 6, Czechoslovakia.

THE FIRST musical venture on record by Taste is by anybody's standards more than excellent as it contains a number of extremely adventurous experiments with old blues standards which in the process lose their blues image and approach the very avant garde jazz.

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stereo singles. American Decca have issued stereo singles at 33 rpm so what about British Decca doing the same. Alas though, it took Capitol Records in 1959 five years to get the 45 record accepted in preference to the old 78. — ANTHONY WELLINGTON, Tiverton, Devon.

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