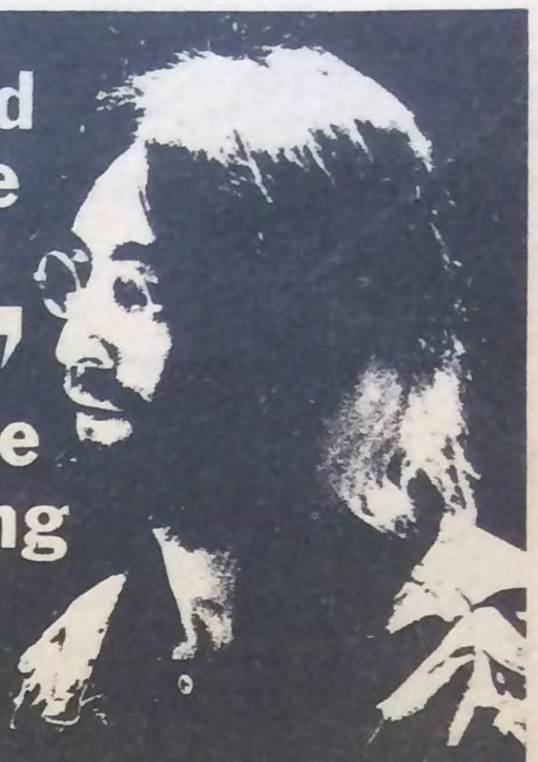
Melody Maker

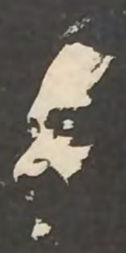
APRIL 19, 1969 — 1s weekly

'The least Yoko and I can do is hog the headlines and make people laugh' JOHN LENNON in the most revealing interview in years on page 17



ALSO IN YOUR 32-PAGE MM...

POLL WINNERS ON PARADE page 8



ORGANS — FOUR PAGE SPECIAL page 18

JOHN PEEL BLIND DATE page 16

CLAPTON AND CO SET FOR NEWPORT

SWING WITH THE MM AT THE ANTIBES JAZZ FESTIVAL! SEE PAGE SIX

ERIC CLAPTON: multi-million dollar tour

CLAPTON, Winwood, Baker have been asked to appear at this year's Newport Jazz Festival.

The biggest event in the music calendar, and for years, the showcase of American jazz talent, Newport has already gone overboard for British Progressive groups.

Ten Years After, Jethro Tull, John Mayall and Led Zeppelin have already been signed to appear.

PRICE

Now the organisers are awaiting a decision by the Robert Stigwood Organisation whether Eric Clapton, Stevie Winwood and Ginger Baker can appear.

The new group makes its world debut at a free concert in London's Hyde Park on June 7. They follow this with a tour of Scandinavia and are due to start an American tour on July 11.

MM's American correspondent Ren Grevatt reports from New York: "The asking price per concert for their tour is reported to be twenty thousand dollars against percentages of each gate. "This could be a multi-million dollar tour, and the first to feature a true supergroup."

Baker, Winwood, Clapton have also been asked to appear on the British National Jazz and Blues Festival at Sunbury in August.

Negotiations are still being carried out but it is expected that the trio will appear on August 10, the last night of the Festival.

No contracts have been signed to date, but Ten Years After and Jethro Tull are likely to be flown back from America to appear.

The Nice are another group who will return from the States to appear.

Other groups expected to appear include Terry Reid, Mick Abraham's Blodwyn Pig, Taste, Spirit of Jon Morgan, Yes and Clouds.

STEVIE WINWOOD

GINGER BAKER

DEKKER: follow-up

DESMOND DEKKER FOR STATES TOUR

SUDDENLY the whole world wants Desmond Dekker, whose "Israelites" is poised below only Marvin Gaye's "I Heard It Through The Grapevine" at the top of the Pop 30.

Dekker's agents were negotiating this week for an American coast-to-coast tour for the first three weeks of June. Offers have been pouring in from Europe and Dekker will probably do a major Continental trip after the American tour.

"Israelites" is released in America in two weeks time and Desmond has already recorded the follow-up which will be released as soon as "Israelites" moves out of the Pop 30. Further recording sessions will take place in London over the next few weeks.

Discussions are also under way for Dekker to tour Britain as part of a major package show later in the year. He returns to his native Jamaica in August but will be back in Britain before Christmas.

DUKE—IT'S NOVEMBER

DUKE ELLINGTON'S long-delayed tour of this country is now definitely on. After two postponements, the European tour has finally been set and Ellington and the band will play in Britain after working on the Continent during November.

Robert Paterson, who has been trying to arrange this visit for several months, says that Ellington will come to this country at the end of his European tour and work here between November 24 and 30.

We were very much hoping he could play a Festival Hall concert on December 1," said Paterson. "But, unfortunately for us, he has to be back in Detroit for a sacred concert on December 2 and doesn't feel that it is possible to do both in the time."

Ellington, who celebrates his 70th birthday on April 29, is to be honoured at the Berlin Jazz Festival this year. The entire festival is planned as a series of "Homage To Ellington" programmes.

● ELLINGTON

Melody Maker POP 30

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

POP 30 PUBLISHERS

1 Jobete/Carlin, 2 Sparta, 3 Acuff-Rose, 4 Chappell, 5 Schroeder, 6 Schroeder/Welbeck, 7 Lowery/Chappell, 8 Northern Songs, 9 United Artists, 10 Fabulous, 11 Carlin, 12 Lieber Stoller, 13 Jobete/Carlin, 14 Francis Day and Hunter, 15 Abigail, 16 Mortimer, 17 Peter Maurice, 8 Keymore / Marc James, 19 Kags Music, 20 Carlin, 21 Bron, 22 Jobete/Carlin, 23 Francis Day and Hunter, 24 Carlin, 25 Dick James, 26 Screen Gems, 27 Jobete/Carlin, 28 GLH, 29 Maribus, 30 April.

u.s. top ten

As listed by "Billboard"

1	(1)	AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension, Soul City
2	(2)	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat and Tears, Columbia
3	(7)	IT'S YOUR THING	Isley Brothers, T Neck
4	(6)	ONLY THE STRONG SURVIVE	Jerry Butler, Mercury
5	(3)	DIZZY	Tommy Roe, ABC
6	(4)	GALVESTON	Glen Campbell, Capitol
7	(8)	HAIR	Cowsills, MGM
8	(10)	TWENTY-FIVE MILES	Edwin Starr, Gordy
9	(5)	TIME OF THE SEASON	Zombies, Date
10	(11)	ROCK ME	Steppenwolf, Dunhill

top twenty albums

1	(1)	GOODBYE	Cream, Polydor
2	(2)	BEST OF THE SEEKERS	Seekers, Columbia
3	(5)	THE SOUND OF MUSIC	Soundtrack, RCA
4	(3)	DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS	Diana Ross and Supremes and Temptations, Tamla Motown
5	(—)	SCOTT 3	Scott Walker, Philips
6	(8)	HAIR	London Cast, Polydor
7	(10)	OLIVER	Soundtrack, RCA
8	(4)	ENGELBERT	Engelbert Humperdinck, Decca
9	(6)	ROCK MACHINE I LOVE YOU	Various Artists, CBS
10	(13)	20/20	Beach Boys, Capitol
11	(15)	GENTLE ON MY MIND	Dean Martin, Reprise
12	(11)	YOU CAN ALL JOIN IN	Various Artists, Island
13	(9)	POSTCARD	Mary Hopkin, Apple
14	(18)	THE WORLD OF VAL DOONICAN	Val Doonican, Decca
15	(12)	WORLD STAR FESTIVAL	Various Artists, Philips
16	(18)	FAMILY ENTERTAINMENT	Family, Reprise
17	(—)	LED ZEPPELIN	Led Zeppelin, Atlantic
18	(—)	ANDY WILLIAMS SOUND OF MUSIC	Andy Williams, CBS
19	(14)	THE BEATLES (Double Album)	Beatles, Apple
20	(—)	WORLD OF MANTOVANI	Mantovani, Decca

FLU HITS ENGELBERT —MISSES FIVE DATES

AN ATTACK of influenza prevented singer Engelbert Humperdinck from appearing on the last five dates of his nation-wide tour with Mary Hopkin.

Three of the dates—at Cork, Manchester and Golders Green, London — were cancelled. But American singer Roy Orbison stepped in for Humperdinck in Dublin and Belfast.

Engelbert flew off to America on Monday, though not fully recovered from his illness.

He opens tomorrow (Friday) at the Riviera, Las Vegas, for a month and follows with engagements at the Sherman House in Chicago and the O'Keefe Centre, Toronto, Canada.

There are no plans at present for a follow-up single to "The Way It Used To Be."

ENGELBERT
flew to America

MAMA'S AND PAPA'S

THE MAMA'S and Papa's — John and Michelle Phillips and Denny Doherty — have completed a deal in the States with Dunhill Records which sets up a new recording company, Warlock Records, which will release all future records by the group.

The deal was signed after months of negotiation with Dunhill, who will distribute Warlock Records. The label will also release all product produced by the Mamas and Papas. Lou Adler is to continue producing the Mamas' records.

The new label will find and promote new talent in the performing, composing and production fields and John Phillips said the group intended to set up a new recording studio in Hollywood.

CASH ON GRANADA TV

GRANADA TV are to screen the filmed concert given by Johnny Cash in San Quentin jail, California, which produced an album.

The programme, titled Johnny Cash in San Quentin, deals with the concert and also life inside the prison.

It will be screened in most regions on April 19 at 10.40 pm, and in London on April 20 at 10.20 pm.

NICE RE-BOOKED

NEW YORK, Tuesday. — The Nice have accepted an instant re-booking at the Rockpile Club, Toronto, at three times the money they got for their debut there. The group received a standing ovation at each of their shows at the club last week.

Nice are also returning to the big Grande Ballroom, Detroit, for another three days this week.

Their manager, Tony Stratton Smith is working out details of a swing to the West Coast in May. During the Coast trip they may appear on a Jimi Hendrix TV special to be taped in San Francisco.

KEEF'S SECOND LP

KEEF HARTLEY, back from a tour of Denmark, this week started work on his second album which is due for release in July.

In addition to the regular Hartley line-up it will feature Henry Lowther (tpt), Winder K. Frogg (organ, pno) and Barbara Thompson (flute).

Yesterday (Wednesday) the group was due to leave for a tour of Switzerland which will be interrupted for a TV date in Paris. Also on the tour will be Jo-Ann Kelly and the John Dummer Blues Band.

Keef returns to London on April 27 and starts a series of one-nighters with a date at the Speakeasy, London, on April 29.

BLUEBEAT HOT 10

1	(–)	WORK IT	The Viceroys CRAB—12
2	(7)	FOR ONCE IN MY LIFE	Slim Smith UNITY—508
3	(1)	SEVEN LETTERS	Derrick Morgan CRAB—8
4	(2)	PRIVATE NUMBER	Ernest Wilson CRAB—9
5	(–)	WHO YOU GONNA RUN TO	The Techniques CAMEL—10
6	(6)	FIRST TASTE OF LOVE	Derrick Morgan CRAB 11
7	(–)	1,000 TONS OF MEGATON	Roland Alfonso GAS 112
8	(3)	YOU LOST YOUR DATE	The Flames NU BEAT—028
9	(10)	SUFFERIN' STILL	Laurel Aitken NU BEAT 025
10	(8)	CHOO CHOO TRAIN	The Soulcats GAS—109

NEW RELEASES
RIDE YOUR PONY — The Mohawks PAMA—758
RUN GIRL RUN — G. G. Grossett CRAB—10

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FIFTH COLUMN PLUS TWO

"RAY WARLEIGH'S FIRST ALBUM" (SBL 7881) on Philips is just what the title tells you, RAY'S first album. Not the first time he's recorded, but his first album as a soloist, and it's beautiful. SCOTT WALKER produced it and once again he's done a great job. Three arrangers had a hand in the record, namely, HARRY SOUTH, DEREK WARNE and JIMMY DEUCHAR. The backings they've put behind RAY'S alto are fabulous and make RAY'S first LP something to write home about. The whole LP was recorded in the Philips studios just before last Christmas, so the sound is really completely up-to-date. Here's the titles—THE LOOK OF LOVE, ROUND MIDNIGHT, DINDI, LAST NIGHT WHEN WE WERE YOUNG, YOUR GONNA HEAR FROM ME, SOMEONE TO LIGHT UP MY LIFE, ONCE I LOVED, LOVER MAN—so you can see it's not the usual old stuff—it's an LP well worth a place in your collection.

On the MERCURY side in April we have three lovely jazz LPs starting with CANNONBALL ADDERLEY and an album called "CANNONBALL SHARPSHOOTERS" (SMWL 21027). This LP has the smashing line-up of NAT ADDERLEY trumpet, JUNIOR MANCE piano, SAM JONES bass, JIMMY COBB drums, and, of course, CANNONBALL on alto. They are doing titles like OUR DELIGHT, STRAIGHT NO CHASER and JUBILATION. This is real vintage CANNONBALL—the best thing for you to do is—get the LP.

A collector's item on MERCURY is called "BEBOP" (SMWL 21028) and includes groups like RED RODNEY, DAVE LAMBERT and BUDDY STEWART, and LENNIE TRISTANO, who, in turn, feature people like AL HAIG, CURLEY RUSSELL, ALLEN EAGER, SERGE CHALOFF, CHUBBY JACKSON and BILLY BAUER.

The third MERCURY LP for April is "YOU 'N ME" (SMWL 21030) by Al Cohn and Zoot Sims, who—to say the least—are pretty popular in this country, and anybody who would like a nice souvenir of these two great tenor players should buy this splendid album.

On the "folky" side for April we have two—well, really three—albums from JOAN BAEZ. I say three because we have a sampler LP at 14/6d. and a double album. Firstly, the sampler is called "JOAN BAEZ ON VANGUARD" (SVXL 100). The LP consists of all traditional songs including ALL MY TRIALS, THE QUEEN OF HEARTS, PLAISIR D'AMOUR and SILVER DAGGER, and is one of the best samplers on the market today. The other JOAN BAEZ goody for you is a double album called "ANY DAY NOW/SONGS OF BOB DYLAN" (SVRL 19037/8) VANGUARD. These two albums include 16 Dylan songs—new and old — including an 11-minute version of SAD EYED LADY OF THE LOWLANDS. JOAN recorded this double set in Nashville, October last year, when she arrived it was to record one album and she finished up recording enough for 3 LPs—two of which make up "ANY DAY NOW" and another which will be around later. The musicians used on the backings are led by GRADY MARTIN and the arrangements are either in the folky style or even bordering on C & W. This is a really great set and should be one of the most popular of all her albums. The sleeve is JOAN'S own design and the drawings remind me of James Thurber.

To help you decide on the double set why not get a listen to the VANGUARD single of JOAN—the catalogue number is VA 2 and the titles are—A side LOVE MINUS ZERO/NO LIMIT. The B side is LOVE IS JUST A FOUR LETTER WORD. I'm sure once you've heard this you will want the album set.

Count Basie opens new British tour in Wakefield

● COUNT

THE COUNT Basie Orchestra opens its new British tour tomorrow (Friday) with a night at Wakefield Theatre Club. On Saturday, the band joins forces with singer Tony Bennett for a series of dates.

Bennett was due to fly into Britain today (Thursday) for the tour with the band which starts at the Odeon, Hammersmith on Saturday (19). The rest of the Bennett-Basie dates are: Odeon, Hammersmith again (20); Colston Hall, Bristol (22); De Montfort Hall, Leicester (23); New Victoria, London (25); Free Trade Hall, Manchester (26); Odeon, Hammersmith (27) and New Victoria, London (29).

The Basie band also plays a concert without Tony Bennett at Fairfield Hall, Croydon (24) and appears at Birmingham's Opposite Lock club extension The Factory, on May 4.

SPINNERS' SINGLE

THE SPINNERS have a new single, titled "When The Old Dun Cow Caught Fire," released on May 9. The record features the group backed by trombonist George Chisholm.

On Monday (21), the group fly to Israel for four days of concerts at Tel Aviv, Jerusalem and Eingev Kibbutz, returning on April 25 to appear at Aston University, Birmingham. The following day (26), they appear at Bristol's Colston Hall.

BERRIES DELAYED

THE ROCKIN' Berries missed the opening night of their week's cabaret engagement at the Webbington Country Club, Loxton, on Sunday, April 13 because of a delay in their return from Bermuda.

This was caused by an injury to their lead guitarist Chuck Botfield who hurt a leg in a moped accident after their final appearance at the Forty Thieves Club in Bermuda on Friday (April 11).

Chuck was detained in hospital for observation and the Berries were not able to fly back to England on Saturday (April 12) as originally planned. They returned instead in the early hours of Monday morning (April 14).

Melody Maker

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BLUESMAN B. B. KING DUE IN ON TUESDAY

AMERICAN BLUES stars B. B. King, Sonny Terry and Brownie McGhee are expected to arrive in London next Tuesday (22), the day they open their tour with Fleetwood Mac and Duster Bennett at the Royal Albert Hall.

Rest of the tour dates are: Newcastle City Hall (23), ABC Regal, Cambridge (24), Portsmouth City Hall (25), Sophia Gardens, Cardiff (26), Colston Hall, Bristol (27), Birmingham Town Hall (28) and Free Trade Hall, Manchester (29).

Blue Horizon are planning a whole series of albums titled "The B. B. King Story" and the first two will be released early in May. The albums will, however, be available on the tour.

Two new Fleetwood Mack albums, recorded by Chess in America, will be released in June. These will also be pre-sold on the tour.

JAZZ COURSE

WANSFELL COLLEGE, Theydon Bois, Essex, which is running a residential "Jazz In Perspective" course from June 13 to 15, is also running a course on Indian music on July 26 and 27.

Course tutor for the jazz course will be Peter Dodd, Chief Assistant of the BBC Music Programme, who worked on the BBC's current Jazz In Perspective Series with Charles Fox who will be among the speakers at Wansfell.

The Indian Music course will be directed by Nazir Ali Jairazbhoy, Lecturer in Indian Music at the School of Oriental and African Studies.

HENDRIX RECORDS

NEW YORK, Tuesday. — Jimi Hendrix spent last week recording before opening his million-dollar America tour in Philadelphia. The tour lasts into June.

On some dates, Jimi will be backed by Noel Redding's group, Fat Mattress, on the rest of the dates he will be backed by the Buddy Miles Express and the Ike and Tina Turner Band.

JUDITH DURHAM BACK

JUDITH DURHAM arrived back in Britain last Saturday (12) and five hours later took to her bed with flu.

Judith is due to start rehearsals tomorrow (Friday) for her first British date as a solo artist since the end of the Seekers, a three-week cabaret season at London's Savoy Hotel, opening on April 28.

She then goes to the Fiesta Club, Stockton for a week.

Barry Ryan leaves clinic

BARRY convalescing

BARRY RYAN, badly burned in an explosion last month in Munich, left the London Clinic on Monday. He is to convalesce for several months and will not make any appearances before the end of June.

At the end of May, he will go on a cruise on the new QE2 liner. Until then he is staying with his mother, singer Marion Ryan.

Barry's agent, Harold Davison flew to Munich last week to meet legal representatives of the German magazine Bravo. It is understood that he is claiming damages and compensation for the accident of up to £100,000.

(See page 14).

FIFTH DIMENSION TOUR

FIFTH DIMENSION, whose current American number one, "Aquarius," has now been released in Britain, are to tour Britain in September.

"We are supposed to be there for around six weeks," the group's Ron Towson told the MM on the phone from the States this week. "We will be doing concerts and expect to have our regular rhythm section with us."

The group is currently finishing a new album which includes songs by Jim Webb.

"Next week we leave on a new tour of colleges," added Ron. "And in May we open at the Americana in New York. During the September trip we will also be playing in Paris, Rome and Germany."

SPENCER DAVIS TOUR

NEW YORK, Tuesday. — The Spencer Davis Group's current tour of the states is being extended, probably until the end of the May.

Part of the reason, aside for the group's continuing good, money-making reception, is the fact that Columbia Records is to release Spencer's first single for that label within the next week or so.

MARBLES WITHDRAWN

THE MARBLES have had to withdraw from the Montreux Festival in which they were scheduled to appear on April 26.

They will now be recording a sixty minute TV spectacular for Belgian TV which will also be networked through France.

The duo start recording on April 25 and will also be making two major radio broadcasts. Their current single "The Walls Fell Down" has been released on the continent.

FILLMORE WEST SOLD

SAN FRANCISCO'S famous Fillmore West Auditorium has been sold in a property deal by millionaire Irish businessman Bill Fuller. Fillmore was one of a chain of ballrooms throughout Canada and the United States owned by Mr Fuller.

The fate of the Fillmore seems undecided at this stage although a new venue for it may be found. The present site is to be redeveloped as a hotel and office complex.

MORRISON unlawful flight

DOOR'S JIM MORRISON ON BAIL

HOLLYWOOD, Tuesday.—Jim Morrison, 25-year-old lead singer of the Doors, was freed on bail of 5,000 dollars last week after surrendering to the FBI on charges of lewd and lascivious conduct, public intoxication, public profanity, indecent exposure and unlawful flight to avoid arrest.

The offences allegedly took place when the Doors appeared in Miami, Florida, on March 1.

The Doors have been signed for a one-hour TV show on the NET network which will be taped in New York on April 28 and 29. The group will play for about 25 minutes as well as being interviewed.

KENNY FOR SUSSEX

CRAWLEY COUNCIL, Sussex, give jazzmen six dates in this summer's programme for the Queen's Square bandstand. Kenny Ball's Jazzmen blow Crawley on Whit Sunday (May 25) and are followed next day by the local New City Jazzmen.

Humphrey Lyttleton's band appears on July 13 and the New City have three more Sunday dates on June 15, July 20 and August 17. Also booked are Liverpool's Spinners on August 31.

CLUB NEWS

THE PLACE, Hanley, celebrates its sixth anniversary on April 28 with two weeks of special attractions including the Savoy Brown Blues Band (29) and Bandwagon (30). Long John Baldry plays the club tonight (Thursday).

Sounds Incorporated spend the week starting May 11 at Tito's, Cardiff, followed by Leapy Lee (18), Long John Baldry (25) and Kenny Ball's Jazzmen (June 1).

John Peel introduces blues night at Mothers, Birmingham, tomorrow (Friday), sharing the stand with Dr K's Blues Band and Blodwyn Pig. The Liverpool Scene make their monthly appearance at Mothers tomorrow (Friday), with John Hiseman's Colosseum returning on Saturday (19).

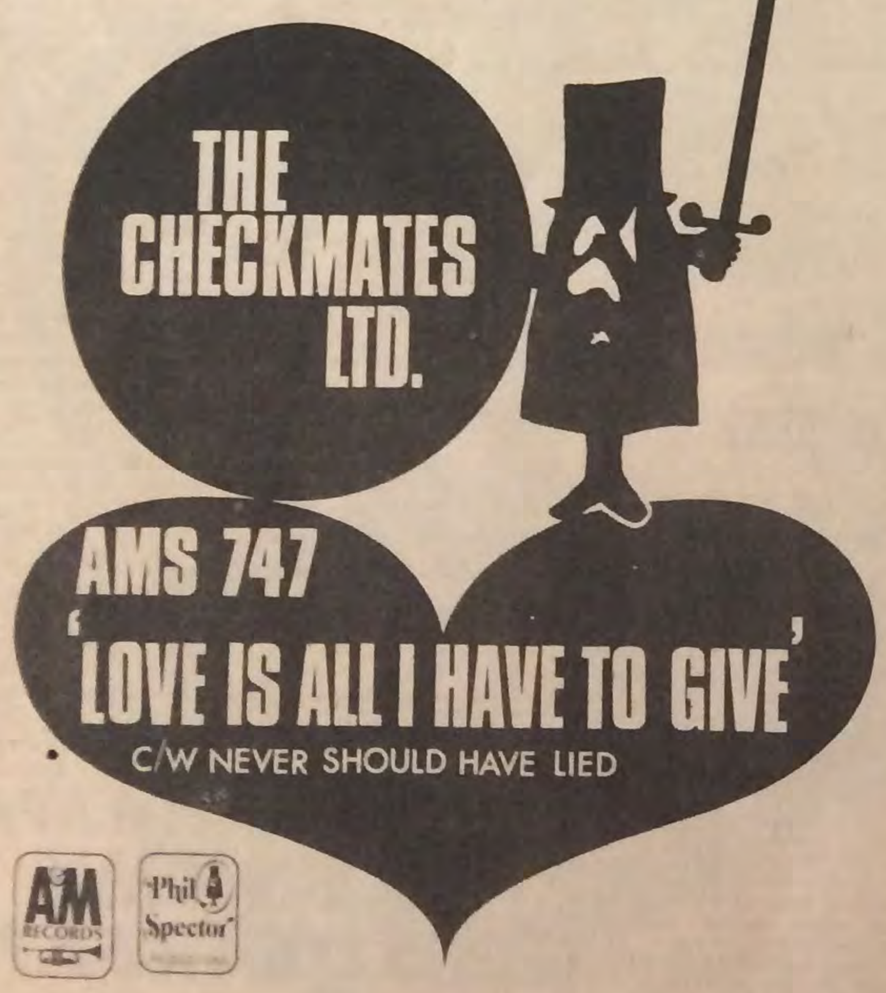
Acker Bilk's Old Granary at Bristol is having a re-think about modern jazz which has been played down at the club since several Sunday flops. Tony Coe was recently a big success guesting with the Johnny Critchinson Trio and visits by Tubby Hayes and Joe Harriott are now being considered.

Bridgend's Kee Club presents Mighty Baby this Saturday (19) followed by the Pretty Things (26) . . . Salena Jones has signed for the two Cleopatra Clubs, at Newport and Easter Compton, near Bristol, for late June.

American blues star Champion Jack Dupree visits Wolverhampton's Club Lafavette tonight (Thursday). Other attractions include Black Cat Bones (24), Sonny Terry and Brownie McGhee (May 1), Otis Rush (8), Lowell Fulson (15) and Howling Wolf (22).

The Les Emmett Trio, with Les (pno), Johnny Stavordale (drs) and Sid Bennison (bass) are now resident at the Moorside, Disley, Cheshire . . . the Randy Colville Quintet is featured on Thursdays at the Country Luxury Club, adjoining Stockport County Football Club ground . . . Avant garde pop and jazz, light shows, films and happenings take place every Friday at the Peel Hotel, Leeds, featuring the Jan Dukes De-Grey duo.

PHIL SPECTOR
Returns to Conquer with a
NEW SINGLE



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Phil Spector's second NEW single on A & M
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JOHNNY McLAUGHLIN RECORDS WITH MILES

MIKE HUGG
Marquee debut

Manfred forms new group

MANFRED MANN has formed a new group with Manfred Mike Hugg. Their new group, known as Emanon — no name backwards — make their first public appearance at London's Marquee club on May 13.

The existing Manfred Mann group — Mike, Manfred, Tom McGuiness, Klaus Voorman and Mike D'Abo — are to remain together to make records.

Gerry Bron, the group's manager, was unable to comment on the new group as he was away in America. The other members of Emanon are still unknown.

BRITISH GUITARIST John McLaughlin, who went to the States to record with drummer Tony Williams, has also recorded with Miles Davis.

He told the MM this week: "We've done some recording with Chick Corea and Herbie Hancock on two electric pianos, Dave Holland (bass), Wayne Shorter (tnr), Tony Williams (drs) and Miles. I also played a concert with them which was a beautiful experience."

McLaughlin is working regularly in New York with Williams and organist Larry Young.

"All I can say is that I've learned more in the past six weeks than I have in the past six months," John told the MM. "It's possible that I'll be recording some tracks with Chick Corea, probably with Dave Holland and Jack De Johnette It's also possible that I will be coming to Europe with Larry and Tony to make a concert tour later this year."

MILES DAVIS

IKE AND TINA TOUR

IKE AND Tina Turner's Revue, the Coasters, Arthur Conley and Lee Dorsey are among the names fixed for tours of Britain by Starlite Artists.

The agency's Keith Rossiter signed a host of names last week in New York. First to arrive here will be the Coasters who start a two week tour on May 1.

Ike and Tina Turner have been set for two weeks from November 4 and Arthur Conley, Lee Dorsey, the Drifters, Patti La Belle and the Bluebells, Irma Franklin, Edwin Starr and the Shirelles are also being negotiated for two week club and ballroom visits throughout the summer.

In addition, agent Peter Walsh is negotiating a further British tour for blues singer John Lee Hooker.

TUBBY REVIVES BAND

POLL-WINNING tenorist Tubby Hayes has re-formed his Big Band. It is rehearsing this week and plays its first date of 1969 at the Bull's Head, Barnes, on Monday (21). On Wednesday (23), the band broadcasts on BBC Jazz Club, and on May 8 appears at the Torrington, High Road, Finchley.

Tubby told the MM on Monday: "It's nice to get a big band together again. I'm looking forward to the first gigs. This is a completely new lineup with four trumpets, three trombones, three saxophones besides myself and a rhythm section of guitar, bass and drums."

RUSSIAN TOUR

THE TREMELOES, Marmalade and the Move are in line for a combined package tour of Russia.

All three groups are appearing this year in Poland and a possible tour of Soviet Russia is currently being negotiated through Polish and Soviet officials by agent Peter Walsh.

If finalised, the tour would comprise a number of concert dates in major cities of the USSR.

In October, the Tremeloes appear for two weeks in Poland followed by dates in Czechoslovakia. The Marmalade play Poland in September and the Move in August. The proposal is for the three groups to return together in November.

HAVENS FOR BRITAIN

NEW YORK, Monday.—Richie Havens is expected to tour Britain next month. The trip is being booked by John Martin of Marquee-Martin Artists in New York this week.

The MM understands that the trip will probably include at least one major London concert appearance.

MGM are to release a double album of Havens next month of their Forecast label. Title is "Richard B. Havens 1983."

IAN HAGUE INJURED

DRUMMER Ian Hague, of J. J. Jackson's Greatest Little Soul Band In The Land, was injured on Sunday when the band coach was blown off the M1 motorway.

Bill Eyden is depping with the band until Hague is discharged from hospital.

in brief . . .

YES have been asked to appear with US blues star Janis Joplin at her London Royal Albert Hall concert on April 21. A week later, Yes go to the Golden Rose TV Festival at Montreaux, Switzerland. They are currently finishing their first album.

First in a new series of Pop Prom concerts at the Royal Albert Hall will be on June 29 when **Led Zeppelin, Liverpool Scene** and **Blodwyn Pig** will appear.

The **Herd's** new single, released on April 25, is "The Game," written by **Ben Finden** and **Peter Shelley.** The flip side is "Beauty Queen" by **Arnold Filtby.**

Jackie Trent and **Tony Hatch** make their London debut as a stage duo at the London Palladium when they open a two-week season with **Max Bygraves** on May 5.

Drummer-bandleader **Joe Daniels** lost two Carlton tom-toms, an Ajax side drum, bongos, an American Camco hi-hat and six Zildjian cymbals from his car last week. Anyone with information can contact Joe at 01 904 4643.

The 1969 Bromsgrove Festival, from April 19 to May 10, includes a concert by the **Johnny Patrick Jazz Ensemble,** featuring **Ronald Stephenson** (pno), **Ann Griffiths** (harp) and **Brenda Scott** (vcls). The **Patrick Big Band** plays the festival on April 26 and the **Johnstons** give a folk concert on May 2.

Soft Machine fly to Switzerland on Saturday (19) for a week of TV and personal appearances. On May 31 they appear on a charity show at the Roundhouse with **Johnny Dankworth, Cleo Laine** and **Dudley Moore.**

Jethro Tull's next single is "Living In The Past" and "Driving Song" recorded in America and due for release on April 25. Both were written by the group's flute player **Ian Anderson.**

Status Quo's new single, released April 25, is "Are You Growing Tired Of My Love," featuring **Rick Parfitt** as lead singer. Rick and **Mike Rossi** are writing the title song for a new British film thriller, There Was A Little Man.

Beatles get back to the roots!

. . . and George and Ringo bring you up to date on latest Beatle thinking. Why doesn't Ringo miss being a Beatle any more? Does George think their image has been hit? And what do YOU think of John and Yoko's antics?

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OUT NOW

Glen Campbell may have TV series here

GLEN CAMPBELL, whose follow-up to "Wichita Lineman" is "Galvaston" released tomorrow (Friday), this week filmed an insert for BBC-TV's Top Of The Pops in Holywood.

Ember Records' Jeff Kruger is currently negotiating for a series of hour-long American Campbell TV spectaculars to be screened in Britain from June. BBC-TV producer Stanley Dorfman has also asked for Campbell to come to Britain for his own TV show, a guest appearance on the new Bobbie Gentry series and his own International Cabaret Show from the Talk Of The Town.

Campbell has agreed, but the exact dates cannot be set yet because of his film commitments. He will, however, visit Britain some time in mid-May for five days of radio and TV appearances.

Campbell has just finished a film for Paramount called True Grit, in which he co-stars with John Wayne. At the end of May he starts another, titled Norwood, in which he co-stars with Nancy Sinatra. A third film, in which he will appear with Bob Hope, is being lined up for September.

Ember release a new Campbell LP, "Turn Around And Look at Me," on May 16.

CHAMBERS RETURN

THE CHAMBERS Brothers are to return in September for a 10 day tour of Britain and appearances in France, Germany, Scandinavia, Holland, Belgium and Austria.

Their British dates will be with two other American groups, as yet unsigned, and will comprise concerts in major cities. The group is also expected to undertake a number of TV appearances.

ROY TAKEN ILL

ROY WOOD was rushed to hospital with a stomach complaint while appearing at Paderborn, Germany, last Friday (11).

The group continued the tour with Rick Price switching from bass to lead guitar and a dep bass guitarist from a German group.

On Sunday (13) in Koblenz, fans who objected to the group appearing without Roy started a fracas in which two of the audience were injured and taken to hospital.

Roy returned with the rest of the group to Britain on Monday. They start a Scottish tour on Saturday (17) at Dunfermline, following with the Place, Edinburgh (18), Bathgate (19) and Ayr (20).

CAMPBELL
new single out

MOODY BLUES LABEL

THE MOODY Blues are to launch their own record label, titled Circle Records.

The label will release records produced by the group and their own producer Tony Clark. Their first release has not been scheduled but will be a group called King Crimson. The launch of the new company will not affect the group's contract with Decca Records.

The group's latest album "On The Threshhold Of A Dream" is released tomorrow (Friday).

CLODA ROGERS LP

CLODA ROGERS, who this week entered the Pop 30 with "Come Back And Shake Me" is currently working on an album. The album is being produced by American songwriter Kenny Young who wrote her current hit.

Kenny's own first British single, as a singer, has been put back for a week and will now be released on April 25.

NANA'S TOUR DATES

GREEK SINGER Nana Mouskouri starts her first British tour at the Fairfield Hall, Croydon tomorrow (Friday).

Nana will be accompanied by the Athenians for the tour which continues at Free Trade Hall, Manchester on Saturday (19) Cliff Pavilion, Southend (21) Town Hall, Birmingham (25) Grand Theatre, Wolverhampton (26) and Winter Gardens, Bournemouth (27).

KNOKKE TEAM NAMED

JULIE RODGERS, Elaine Delmar, Lee Lynch and Terri Stevens have been chosen to represent Britain at the annual song festival at Knokke-le-Zout, Belgium, from July 11 to July 17.

The fifth member of the team will be the winner of Hughie Green's current Opportunity Knocks TV series.

Goodman to play in Britain this year

BENNY GOODMAN is expected to play in Britain in October. And he would like Gene Krupa, Teddy Wilson and Lionel Hampton to join him for his British concert appearances.

Plans are in the works for a U.S. television spectacular built around the original Goodman Quartet. Benny was to have come here in June but the other quartet members couldn't make the dates.

Impressario Robert Paterson told the MM this week that Goodman would like to come over in the first part of October. "He has spoken to Krupa and Wilson and I am going to see what can be arranged," said Paterson.

JAZZ NEWS

MIKE WESTBROOK'S "Metropolis," the piece he has written under an Arts Council bursary, will be premiered on May 18 at London's Mermaid Theatre. For the occasion the Westbrook Concert Band will be augmented to 17 pieces. The John Surman Quartet will share the bill.

BBC Jazz Club is recording the Mike Osborne and Malcolm Griffiths Quartets at the 100 Club on April 21 as part of a new series of weekly broadcasts titled Jazz Workshop. 100 Club regulars are asked to turn up early for the occasion. The programme will be aired on April 26.

SANDY BROWN and Maynard Ferguson are to be guest stars at the Hungarian Jazz Festival at Szekesferbar, near Budapest, on May 17. Each will be backed by Brian Lemon (pno), Ron Matthewson (bass) and Spike Wells (drs).

THE Graham Collier Dozen are in concert at London's Purcell Room on April 26. Bassist Graham will front Harold Beckett, Henry Lowther and Dave Holdsworth (tpts), Nick Evans, John Mumford and Derek Wadsworth (tmbs), Karl Jenkins (oboe, bari, pno), John Surman (bari, sop), Stan Sulzmann (alto, tnr), Frank Ricotti (vibes) and John Marshall (drs).

LOUIS ARMSTRONG is out of New York's Beth Israel Hospital but his agent and manager Joe Glaser is now under intensive care at the same hospital and reportedly in a poor condition after a stroke.

DON ELLIS has signed to write the score for a new British film, Moon Zero Two currently being shot at Elstree. It may lead to an album . . . Bobby Breen guests with John Surman at the Pompadour Club, St Helier, Jersey, on April 23.

THE Colyn Symons Band play their own new club at the Corner House, Edgware, on April 20 followed by Chez Chesterman's Band (27) . . . the Bill Le Sage Trio, with Bill (pno, vibes, electric pno), Spike Heatley (bass, cello) and Tony Carr (drs) return to the Bull's Head, Barnes, tomorrow (Friday).

BASILDON Arts Centre are presenting a series of monthly jazz concerts. On April 23 they present the Ken Turner Big Band followed, on May 24, by the Alan Elsdon and Monty Sunshine Bands.

A BENEFIT NIGHT is being organised by John Jack for pianist-saxist Alan Branscombe who is in hospital with pneumonia and fluid on the lung . . . the annual Molde International Jazz Festival in Norway will be held this year from July 26 to August 3.

THE new Tuesday modern jazz club at the Albion, Hammersmith Road, opposite London's Olympia, presents the John Surman Quartet on April 22 followed by the Evan Parker Quartet (29) and New Jazz Reunion (May 6).

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NINA'S THE MEDIUM FOR THE MESSAGE

NINA SIMONE, the artist, is the High Priestess of Soul, the blues singer and the jazz pianist. Nina Simone, the person, is compelling, formidable, and totally involved in life and living.

She was in London last week reaching a much wider audience than usual—thanks to a song from Hair and one from the Bee Gees—but worrying because her latest single "Revolution" is not being played.

"I'm sensitive about all my records but I'm concerned because this one isn't selling. I'd like the fans to find out why it's not being played, I want to know what they think.

"'Revolution' means what's going on in the world.

"If you listen to the lyrics of the song you will see though it does mention the racial problem, there are numerous others—the young against the old, the black against the white, the poor against the rich, the new breed against the old establishment.

Same Emotions

"I think the young people would like it especially.

"I try to say through my music what thousands of people think and feel, but aren't able to say. I'm just a medium. Millions of people go through the same emotions in their own lives.

"The music that you put out should be very close to what you feel. I'm very happy that I've had the hits — it's thrilling, a bonus, it's the supreme compliment but I'm not going to change what I do and put out something that doesn't please me.

"I like to please the public but not at my own expense.

"I want to sing the best music in life — the best that I can find.

"Yes, the message is more important to me but I don't think it can be separated from the music.

"For me, the message is more important. The message L-O-V-E. Love, baby, and care — people don't care about one another."

The state of the British charts interested Nina, especially the current upsurge of enthusiasm for Tamla-Motown.

"Coloured artists are leading the trend of music in the pop chart and this is what should be. It should have happened years before.

"There are many reasons — we could talk all day about it — but the world is getting smaller.

"Coloured artists are accepted in ways they could never have been before—they don't have to take back seats any more. The medium is very big now — there's TV, radio and travel."

"First of all, I regard myself as a coloured woman who is very sensitive about this thing.

Mark

"I always want to reflect my people. Young people, black or white, come second.

"I am a spokeswoman for young people, but first of all I'm a coloured woman.

"The thing I most want to do is take a year off, or however long it takes, and do an awful lot of reflecting about life and music.

"You have to see what you've done and you have to take time to do that.

"When I die I want to have left some particular mark of my own. I'm carving my own little niche in this world now."

ROYSTON ELDRIDGE

AMONG THE ACCUSERS, AMONG THE FINGER-POINTERS OF OUR TIME, ONE STANDS OUT CLEARLY: **LENNY BRUCE.** AS HE SAID ONE NIGHT, IN A FAMED ASIDE: "I'M SORRY IF I'M NOT VERY FUNNY TONIGHT, BUT I'M NOT A COMEDIAN. I'M LENNY BRUCE." PROFOUNDLY SO; AND SINCE HIS DEATH THE ONCOMING WAVE OF YOUTH HAS PICKED UP ON HIM.

NOW THE MYTH, THE MARTYR, SPEAK OUT STILL THROUGH A HERITAGE OF TAPED LIVE PERFORMANCES. FROM THESE, **FRANK ZAPPA** CHOSE **THE BERKELEY CONCERT,** AVAILABLE AROUND MID-APRIL ON TRANSATLANTIC **TRA 195D.** THIS IS THE FIRST LENNY BRUCE FULL CONCERT PROGRAMME ISSUED WITHOUT ANY EDITING WHATSOEVER. TWO LPS **71s 3d.**

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WHERE TRENDS BEGIN

NEXT WEEK

DESMOND DEKKER IN BLIND DATE

DON'T MISS IT

Swing at Antibes

HOW WOULD you like to dig the brilliance of trumpeter Miles Davis and revel in the excitement of Aretha Franklin or Ray Charles?

You would? Then why not come with the MM to this year's Antibes Jazz Festival in July — a sunshine superholiday in this warm, palm - clad, wide-open Riviera resort. For Miles, the Marion Williams Gospel Singers, the Buddy Tate Quartet and Aretha or Ray Charles with their respective big bands are the first of a host of international jazz and R&B names to be announced for this famous festival.

This will be the third year that the MM has organised a holiday for its readers at the festival. In the previous two years, almost 200 music enthusiasts have enjoyed a swinging holiday in Juan-les-Pins, part of Antibes where the festival is held.

It's a gay, young resort, packed with nightlife of all sorts—bars, clubs, restaurants, a casino, etc — midway between Nice and Cannes. It has huge beaches and some of the most beautiful weather in Europe.

The MM will take you by coach to Antibes for a 10-day holiday offering bed and breakfast accommodation at a modern hotel like the Pacific, used by many satisfied readers last year, for only 33 gns.

This hotel, like all used for the trip, is only a few hundred yards from the sea and the festival site and is right in the heart of swinging Juan - les - Pins.

The festival this year is held between July 26-30. The MM's Sunshine Superholiday starts on July 23 and lasts until August 1.

The trip leaves from Victoria Coach Station. The route is via Dover-Ostend, where a luxurious coach with reclining seats will journey through France, stopping for sightseeing in Paris, and then on to the Mediterranean.

The journey home starts on July 31, arriving back in London in the evening of August 1.

The V form amount for the holiday is £13, leaving £37 out of the £50 allowance. Travellers can also take up to £15 in sterling, making a total of £52 spending money — more than enough for a really great holiday Juan-les-Pins. All for 33 gns.

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Expert advice in action . . .

THE ANNUAL Easter Jazz Course, organised by the National Youth Jazz Association, looks like becoming a regular gig for Phil Woods, for this was the second year in succession that his coincidental engagement at the Ronnie Scott Club has allowed him to look in and take charge of an afternoon's rehearsal. Here he is seen (left) with French drummer Daniel Humair and MM Pollwinner Don Rendell putting some of the youngsters through their paces.

From Easter Monday until the following Saturday some 70 students, including five girls, ages ranging from 11-21, attended the third such series of rehearsals, lectures and specialised instrumental clinics to be held in London.

Regular tutors for the week were, Don Rendell, Neil Ardley, Johnny Burch, Laurie Morgan, Trevor Tomkins Dave Gelly, Stan Robinson, Dick Walter and Dennis Andre as well as visits from John Surman, Daniel Humair, Cliff Hardy, Harry South and Derek Bailey.

In addition, BBC2 captured John Dankworth and Tubby Hayes' guest rehearsals as part of a film which will be screened in the Music Now series.

General opinion was that the course, masterminded by London teachers Bill Ashton and Mike Henshaw, was the most successful yet.

Said Rendell, "This was a golden opportunity for any budding instrumentalist to pick up some of the most advanced jazz knowledge at first hand."

Though we many still be far behind the US in this field, Humair, who sat in on one of Laurie Morgan's drum clinics, was full of praise—"Superb. There is nothing like this in my country, or, as far as I know, anywhere else in Europe." — CHRISTOPHER BIRD

CAUGHT IN THE ACT

PINK FLOYD'S Festival Hall concert on Monday was artistry in pop technology. Using the auditorium as a vast canvas for a stunning sound picture, they created an LP on stage for the memory to play back in ear-fi.

They combined basic group instrumentation with a superb sound system of electronic effects that rolled around the hall in exhilarating stereo.

Two pieces were performed, "The Man" and "The Journey." Burbling bird calls twittered overhead depicting daybreak, a mood broken by the group hammering and sawing up amplified logs, symbolising the day's work, followed by sleep, nightmares and a return to daybreak.

In the second piece, the Floyd took us on a journey through a pink jungle to the temples of light, beset by creatures of the deep. A creature made a guest appearance among the audience at one point, but failed to arouse any terror in the heart of the sophisticated Floydians.

A stream of events held our attention. In parts the pace flagged and it seemed the machines were in danger of playing the group. As straight players, they have enough technique and more enthusiasm.

In general, Floyd must be congratulated on a novel concept, brilliantly executed. — CHRIS WELCH.

JAZZ WORKSHOP

JAZZ WORKSHOPS of the Hamburg Radio and TV belong to the most interesting events of this kind on the continent. Musicians of different countries, carefully selected by the Hamburg jazz expert Hans Gertberg, get together for 4-5 days, each of them bringing several compositions and arrangements. After four days and nights of thorough rehearsals, they perform in a live TV and Radio recording with invited audience.

Herb Geller, Charles Tolliver and Albert Mangelsdorff were supposed to be top stars of this combination, but the Finnish pianist Eero Ojanen with a cultivated and imaginative free way of handling the keyboard and alto player Eero Koivistolnen, capable of bold but very fluent and inventive melodic lines soon shook off their shyness and brought proof that Finland, the least known of Scandinavian countries, produces a very impressive crop of jazzmen.

For the next Jazz Workshops, British jazzmen promise to take Hamburg by storm: John Surman, Mike Osborne, Ronnie Scott, Alan Skidmore, Kenny Wheeler, Malcolm Griffiths, Harry Miller and Alan Jackson appear on the list of the invited. Funny to think that some of them have to go to Hamburg to play together! — LUBOMIR DORUZKA.

JULIE FELIX

JULIE FELIX was nervous. It seems, from past experience that the more nervous she is, the more animated she becomes, and the harder she works for her audiences. Thus it was at the Royal Festival Hall on Saturday before a near capacity house.

Her choice of material showed a strong bias to the protest songs of Phil Ochs and Bob Dylan. Stand-out songs were, "On A Windy Morning," a very pretty song which she wrote herself (and would make a good single release), Ochs' "The Flower Lady," Dylan's "When The Ship Comes In," Paxton's "100 Men Went To War," — which received squeals of appreciation along with the applause — and MacColl's "Dirty Old Town," which was requested — predictably.

Her success with tonight's audience was not due to her singing voice, and probably not to her choice of material, but to the enthusiasm and feeling she put into her performance, in spite of her nerves. — ROBERT ELLIS.

JULIE FELIX

HERMAN

THE latest pop package was duly dispatched from Newcastle City Hall on Sunday night for a week of one-night stands. And if I say it could be one of the last exclusively beat tours, it is a forecast based on the best authority — that of promoter Barrington Saunders.

Only vocalist Dave Berry broke the two-hour beat group monopoly. And frankly he was a let down. His song selection lacked bounce and his performance was devoid of punch.

But an evening shared with Herman's Hermits is never wasted. They have always added their own lustre to what will almost certainly go down as the golden decade of pop.

Love Affair, also added to the evening and that lean, live-limbed young man Steve Ellis continues to increase in entertainment stature. — CLIVE CRICKMER.

PHIL WOODS

LIKE MANY of his generation, altoist Phil Woods has reached a crossroads in his artistic career and seems hesistant to commit himself to any fixed path for the future.

During his season at London's Ronnie Scott Club, Woods has produced many enjoyable sets swinging first one way then another while his European Rhythm Machine — George Gruntz (pro), Henri Texier (bass) and Daniel Humair (drs) watch carefully for hints as to the destination.

Woods is an immaculate musician virtually unbeatable as a post-Parker stylist and when he stays in this bag the jazz is warm, eloquent and impressive. When glimpses of another, more individual musician burst through sporadically the enjoyment, for me, doubles. In the main, Woods and his colleagues present urbane, accomplished music which is never dull and more often than not, very satisfying.—BOB HOUSTON.

Stan's moody proves to be rather costly

THROWING a moody can sometimes prove expensive — as **Chicken Shack's Stan Webb** discovered at Wolverhampton's Stipendiary Court last week.

It all started at Wolverhampton Civic Hall way back on December 13 when Stan's equipment went on the blink. Two police officers on duty in the hall blushed to the tips of their size fifteens at the words Stan addressed to his guitar.

According to the officer it amounted to insulting words likely to cause a breach of the peace. Stan was forced to agree, pleaded guilty and was fined £10.

Early

British invasion of New York's Fillmore East this week with the **Nice, Ten Years After** and the **Family** on stage and such luminaries as **Andrew Oldham, Terry Slater, John Martin, Spencer Davis, Tony Calder, Harold Pendleton, Tony Stratton-Smith, Noel Redding, Mitch Mitchell** and Kilburn's most famous export, **Ian Dove,** in the audience.

Ken Howard and **Alan Blaikley** have written a song for Mark Edwards titled "Alcock And Brown" — to tie in with the Daily Mail Air Race, of course . . . **B. P. Fallon** can be heard interviewing **John Lennon** at 11.15 pm today (Thursday) on Radio Eirean.

Emperor Rosko turned up at Hanley on Tuesday for Radio One Club — a month too early . . . A round of applause for **Dorothy Squires,** the Motorist's Heroine.

Quote

Quote from **Dave Davies** asked to re-record a number: "Good job I'm not a super star" . . . Hampstead Country Club putting on a benefit for Shelter today (Thursday) with "a well known fair-haired, moustachioed folk singer."

Alan Walsh a proud dad — again. This one is called **Richard** . . . MM darts team play the 100 Club in the Capricorn's league next Tuesday. Hope they improve on their showing against the Capricorn . . . **King Crimson** a rave at the Speakeasy. Which doesn't mean we actually liked them!

Desmond Dekker had his watch and a ring snatched from his hand as he tried to get on stage at the Carribe Club, Cricklewood . . . Ember Records has signed contracts for the world-wide distribution Britain apart, of **Donald Peers'** "Please Don't Go" and **Desmond Dekker's** "Israelites."

Jethro Tull and **Ten Years After** jamming at New York's Scene Club last week . . . Tull's **Ian Anderson** says he is willing to have his hair cut if he ever gets on Top Of The Pops.

Led Zeppelin had the horrors last week when an engine on their jet caught fire en route from Germany to London . . . Apologies to **Alan Breeze** for inadvertently leaving him out of MM's tribute to the late **Billy Cotton.**

Parts of MM being printed in braille for Trend, a new magazine for blind teenagers . . . **Manfred Mann** and **Mike Hugg** are to extend their Dulux TV commercial into a full length song to be recorded by **Mike Leander** for MCA.

Beaky of you know who has won two cups for the biggest fish caught at Salisbury. The fish were a 3½-lb trout and a 14-oz Dace . . . the **Freelanders** deny rumours that they are to join up with ex-**Seeker Keith Potger.**

Commemorative coins are being minted for this year's New Orleans International Jazz Festival in June. **Count Basie** will be on the first and the second will feature the **Olympia Brass Band.** How about **Tubby Hayes** on one of the new decimal coins?

Roger Easterby says he actually knows a Miss Thing. And she objects to people talking about doing their thing . . . British Is Best. **Freedom's Roy Rayet** bought a pair of boots in Ostend and lost both heels within 100 yards.

The Nice and Spencer Davis are "very uptight" about the removal of **Bernie Andrews** from Top Gear . . . **Tony Stratton Smith** writes from the States: "**Terry Reid's** got a growing reputation here. He scored last time better, possibly, than even his own connections suspect."

Jose Feliciano to record two **Bee Gees'** songs for release as singles . . . **Peddlers** are to play a minum of eight weeks a year at Caesar's Palace, Las Vegas.

Hope Dublin has recovered from **Tony Wilson's** visit . . . Sunday Times certainly gunning for **Allen Klein** . . . And God Bless both my readers.

■ The mystery is over . . . here, for the first time, are Bob and Earl, whose "Harlem Shuffle" is number 18 in the MM's Pop 30 this week. It's the only photo available of the duo who made the disc back in 1963 and then dropped into obscurity until the record made the chart this year. Now they have a new act and will be here at the end of the month.

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SCOTT WALKER IN 3-D

THIRD DIMENSION THE FUTURE

1969 is a critical year for Scott Walker in as much as he must prove to his severest critic — himself — that what he is doing is worth while.

APART

Basically he wants to establish himself on the Continent but even more important, to gain some tangible recognition for his work as composer. He threatens a drastic solution if he cannot prove himself.

"Some people have decided to lump me in that category which includes Engelbert and Tom Jones — although I have never thought of competing in that league.

"The one thing which places me apart is my composing. I work harder on that than anything else and yet it has received little recognition. If I cannot prove myself this year, I will quit."

'I'd like to get Presley in a studio with a string orchestra. He could do so much better'

Does Scott feel that he might do better in future to shake off the lugubrious and slightly paranoid image he has been given in the past?

"I was not aware of having deliberately projected any image — I am what I am. It depends upon what you surround yourself with to a great extent."

In spite of his relatively serious aspect, Scott has flashes of genuine good humour and will relate anecdotes concerning his road manager with glee.

FUNNY

Like the time he saved himself and left Scott to the mercy of the fans after the "bomb scare" at Chesterfield on the last tour. The humorous Scott Walker is, we hope, something we will hear more of this year.

"Things I find funny most other people do not," admits Scott. "Everyone finds the Rowan and Martin Laugh-in TV show funny — I find it terribly boring and diabolical to the extent I can't watch it.

HORROR

"Because I am the way I am, I was terribly prone to practical jokes on tour and I have a horror of them. I had people throw water over me while I was holding a live electric mike in my hand on stage—not funny!"

Does Scott ever see himself returning to his homeland — America?

"No."

Do the riots in America and the aspects of colour prejudice fill him with any emotion about his countrymen?

"Pity is one emotion — pity for the human race. And for myself — I'm not putting myself on a pedestal. I feel these things are inevitable — I expect them to happen."

Has the possibility of a reunion concert with the Walker Brothers — say in Japan — ever occurred to him?

BURIED

"What a dreadful thought My God — regression. The Walkers are dead and buried and better for it.

Will his fear of flying curtail his appearances abroad and why is he frightened anyway?

"No — if necessary I travel by train. I suppose if necessary I will have to get on a plane again to play Japan but it will mean a full trained nurse travelling with me and pumping me full of tranquilisers. Not even a bottle of Scotch could get me on a plane now.

"Death does not frighten me because I am a fatalist. I hate wars and the people who make films of war and glorify those involved as heroes — that's swinish."

GLAMOUR

"I'd like to produce Presley," said Scott unshamedy. "He could do so much better for himself. He keeps all those cronies who have been with him for years, like the Jordanaires, and denies himself the talents of a great arranger or good material.

"He still does these terrible old 12 bar blues things I'd like to get him in a studio with a good string orchestra and make him sing some of the material like the old Walker Brothers used to do. Songs like 'Make It Easy on Yourself' — he could do things like that so well."

"We've lost the glamour of pop — I don't see it returning," Scott concluded. "Underground music will become more popular — unfortunately and perhaps solo singers will overwhelm the groups.

"Well, like I said I want to emerge as a writer, do some films — direct not act in them — broaden my knowledge and of course emerge as a TV personality." And he laughed and laughed and laughed.

KEITH ALTHAM

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MELODY MAKER JAZZ POLL WINNERS CONCERT

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THE MELODY MAKER Pollwinners Concert at the Royal Festival Hall on Saturday proved two things quite conclusively that the best British jazz musicians compare with the finest anywhere in the world; and that a Pollwinners concert does not **have** to be an organisational and musical disaster.

Most encouraging of all, however, was the large and appreciative audience which underlined the fact that the British jazz renaissance has not gone unnoticed. An almost full house for a bill which featured no American jazzmen would have been unthinkable a few years ago.

Highlights of the concert were the superb playing of altoist Peter King, the polished, professional set by Cleo Laine with the Johnny Dankworth band, and the colourfully exuberant finale by the Mike Westbrook Concert Band. In addition, the "Straight No Chaser" jam session led by Stan Tracey demonstrated how rich the contemporary jazz scene is in accomplished soloists.

The concert opened with two numbers from the No. 1 small group, the Don Rendell-Ian Carr Quintet which were notable for some extremely articulate flugel horn and trumpet work by Carr and for a fine, fat-toned bass solo from Dave Green. This is a tight-knit and highly musical band which makes intelligent use of dynamics and tempo changes.

CLEO LAINE: superb ear

JOHN SURMAN: seething soprano

Guest Critic: MIKE HENNESSEY, European Editor, Billboard

The Dankworth band followed, opening with Kenny Wheeler's "Don the Dreamer" and following with an appealing arrangement of "Ja Da" with the two trombones carrying the theme against a counter melody from three flutes and vibes. This featured good tenor solos from Tony Roberts and Tony Coe.

After the richly chorded Dave Lindup arrangement of "Baby It's Cold Outside," Cleo Laine joined the band for "Riding High" and went on to prove what a fine musicianly singer she is. She negotiates awkward intervals with complete aplomb, has a remarkable range, a superb ear and a faultless sense of time.

"Lady Be Good," taken at a slow, bouncing tempo spotlighted the accuracy of her singing against a background of muted trumpets, flute and vibes, and on "I'm Gonna Sit Right Down and Write Myself a Letter" she sang a clever, intricate duet with Dankworth. The beautiful Johnny Scott-Caryl Brahms ballad "Woman Talk" showcased Cleo's superb phrasing and she climaxed her act with "Please Don't Talk About Me When I'm Gone," an arrangement rich in dynamics in which she phrased superbly with the band.

The Ronnie Scott Band, enriched with nourishing John Surman, opened the second half with "Macumba," which featured solos by all members of the group. Outstanding were the contributions from Gordon Beck, Kenny Wheeler(surely among the top three men in the world on his instruments), Ron Matthewson and Tony Oxley.

Scott then introduced Georgie Fame who presented a special arrangement by himself and Harry South of "These are my People" which included a brilliant interlude by altoist Peter King playing Charlie Parker's "Confirmation." Though naturally strongly Parker-derivative, King's playing is superb in every department and he was one of the few soloists who really had a chance to stretch out. He accepted it with both highly nimble hands.

Fame followed with a song in waltz time then came what might have been the cataclysm of the evening — an all-star jam session. Since jam sessions are right out of favour with the current crop of musicians, apprehension was rife. But it proved unjustified. No one hogged the limelight and the rhythm team of Oxley, Matthewson and Tracey gave powerful support to Sandy Brown, Harold McNair (brilliant on flute), Chris Pyne, Ian Carr, Joe Harriott and Tubby Hayes. Matthewson followed with a fine solo and then Oxley proved why he won the No. 1 drummer award.

Mike Westbrook's band, in a long suite which included a hilarious vocal parody by the leader on "I'm Old Fashioned," a sequence of "The Folks Who Live On The Hill" led by one of the trombones, and some seething soprano from Surman, and culminated in unashamed rhythm and blues, provided a memorable climax of careful disorder.

The music, sometimes bizarre, sometimes orthodox but always exciting, drew wild applause from an audience slightly diminished either by the need to catch last trains or the error of taking the Westbrook vocal style too seriously.

The one major flaw in the presentation was that Tubby Hayes, the Musician of the Year, was not featured in his own right. It was quite indefensible to accord him only the miserly exposure of a few choruses in the jam session set.

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Get Back/Don't let me down (Parlophone 5777)

EMI/Apple Records

DUSTER BENNETT: ' deejays should realise they are brain wash ing people '

THE BLUES . PAGE

It's just the old stuff played rather nicely

TAJ MAHAL

"BUT what's he doing new?" This is the reaction in some quarters to the first wave of enthusiasm for Taj Mahal.

While he has been hailed by many British groups and artists, the Rolling Stones and Eric Clapton among them, as an important new voice on the blues scene, others seem a bit baffled.

The answer is the 26 year old American blues guitarist and singer ISN'T doing anything particularly new. But he's doing something old rather nicely.

During a time of much screaming neurosis and general bad temper, Mr. Mahal is wry rather than livid and groovy rather than grating.

Best

He is at his best with a small band backing on medium tempo blues, rather than the Stax type brass he was given on a couple of tracks on his last CBS Direction album "Natch'l Blues."

Says Eric Clapton: "Taj Mahal's first album was the best. On the second one they watered him down a lot. Al Kooper had a lot to do with that because his scene is more in arranging than just blowing."

"Some people need arrangements but with artists like Taj it can cover up his natural ability. He needs basic improvisation. Those tracks with brass covered him up."

Judge

Meanwhile it is hoped British fans will be able to judge his natural blues ability for themselves when he comes to Britain for a tour.

He popped over during the winter for an appearance on the Rolling Stones Rock And Roll Circuit TV show, but could not make any appearances here.

Taj called the MM from Hollywood this week and talked about his attitude to the blues.

"I'm quite busy at the present moment. I enjoyed coming to Britain for the Stones show. We recorded some pretty good music. I'm pretty open about music. The brass section on the last album was my idea.

"I don't want to go too far from the roots but you can still experiment to reach a wider audience. One of the things I feel strong about the blues, is that it needs a lot of truth in the music, and I'm afraid there is a lot of blues being played without any truth. But I listen to all kinds of music—from blue grass to jazz."

Feels

"Among my influences, I would name Robert Johnson. Yeah, he had a lot to do with the way I play. I do it my way—but keeping to tradition."

Taj said he wants to come here soon and feels frustrated at the moment with what he calls "plastic scenes."

MAX JONES' THE MEN WHO MAKE THE BLUES SERIES CONTINUES NEXT WEEK

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 artiste 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.

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Duster and the decadent BBC

BY BOB DAWBARN

"BBC One is the worst, most decadent thing in the whole country."

Fighting talk from bluesman Duster Bennett in response from a little stirring from me as to why blues in general, and he in particular, got comparatively little exposure on radio or TV.

"The BBC is the Civil Service — and that's the biggest insult I can think of," he warmed to his subject. "Radio One plays into factories and homes and people listen to what those silly people say. After a while they begin to believe it and then to think like it. Those deejays should realise they are brain-washing people.

"The BBC is a closed shop — you either make BBC-type records or you don't get played. They are not providing a real entertainment service, merely playing what they think is good for people. Nobody there takes any interest in what is really good — or even what is actually happening at the moment. I don't even like to be connected with it all, but then there is no other sound medium for us in this country."

Duster seems to hold strong views on most musical matters. For example, he feels it is time there was some new blood on the British blues scene.

"You hear of the same old people all the time," he said. "It's time we had some new faces and there are some very good ones — among the best are Top Topham, a guitarist from Kingston; Lloyd Watson, a singer from Peterborough; and a bass player called Kenny Clarke."

I ventured to suggest that, as a general rule, the instrumentalists were far more convincing than the singers on the current British blues scene.

"Let me shake you by the hand," he said by way of warm agreement. "The trouble is they are not singing about what it is really like to be alive today. It's still 'Woke up this mornin' feelin' bad.' which isn't the truth. Half of them are still trying to be old 78s.

"In a way, we must blame the record companies for not releasing the sort of material that is released in the States. Let's hear some Bobby Bland, the greatest ever! And I pray that B. B. King will get a proper listen on his tour. But I suppose people will just go to see how fast he can play the guitar."

Duster is on the King tour, with Fleetwood Mac and Sonny Terry and Brownie McGhee, which opens on April 22. He will also soon be in a position to do something constructive for new blues artists.

"I shall be producing records and talent spotting for Blue Horizon," he explained. "I feel particularly strongly about finding new talent. A blues label has to put out blues to a formula that the public will recognise as blues. The Blue Horizon sound has become stylised enough for people to recognise it. Now is the time to bring them up to a more immediate and relevant state and start breaking the rules a little, introducing fresh ideas. Mike Vernon is fully behind me on all this and we are going to produce some fresh ideas and make records which we hope will say more to both the person in the street and the blues fan."

With so many blues groups believing that you have to hit the audiences with sledgehammer volume I wondered how Duster made out as a solo artist

"I think impact can be achieved in other ways than volume," he explained. "And anyway 110 watts of Duster Bennett blasting in your earhole is enough for anybody. Sometimes in large places, or places with bad acoustics, I come off better than a loud band because they just boom round the hall.

"Occasionally, though, when I have to fight for my life against a good band on the same bill I'm glad to have the power if I want it."

BLUES ON LP

JOHN LEE HOOKER'S Vee Jay recordings of the early Sixties can sound a bit samey, but they have for the most part the dislinctive Hooker primitivism—and most of them pack a solid swing. **TRAVELIN' (JOY 129)**, one of four of these albums released on the Joy label, contains "No Shoes," "I Wanna Walk," "Canal Street Blues," "Run On," "I'm A Stranger," "Solid Sender," "Dusty Road," "I'll Know Tonight" and three more from the period with rhythm accompaniment by such as Lefty Bates, Jimmy Turner, Sylvester Hickman. It also has a good folksy solo track, "I Can't Believe," on which he sings, hums and taps his foot. A real threatener, this, in early John Lee style. I don't rate "Travelin'" as high as "I'm John Lee Hooker" (Joy 101) or "Burnin'" (124), but it is telling R&B in the Hooker manner for those who like this particular Vee Jay vintage.—M.J.

Brownie McGhee is a bouyant and orderly blues singer and an admirable guitarist. For long he has been heard mostly in company with Sonny Terry, so it is something of a novelty to have him singing on his own. The LP, **BROWNIE McGHEE (Xtra 1021)**, is a misnomer in the sense that it's only a little more than half McGhee. And such information as the cover affords is a bit misleading. But the music is the thing, and this is warm, pleasant stuff. Sonny Terry, said to accompany Brownie on two tracks, sings the opener, "Gimme Some Of It," and "Swing Washboard" and blows along with washboard, washtub bass, bones and what I believe the session listed as frying pans. The former is a version of Terry's "Custard Pie" which may date from around '52. McGhee sings and plays cleanly and with good swing and spirit on "Operator, Long Distance," "I Need A Woman," "Crooked Woman" and "Got No Loving Baby," sounding close to his top form. "Careless Love" is fitted up with full, handsome guitar accompaniment and solo part, reminiscent in places of Josh White's playing. Doubt rises high about the two vocals with piano: "'So Long Mister" and "I'm A Good Man." I know that Brownie plays piano now and again, but the cut of the piano and the tone and phrasing of the singing differ substantially from anything of his I know. Mind you, "Careless Love" has something odd about it, too. Well, it's an odd set but value for 25s 6d. — M.J.

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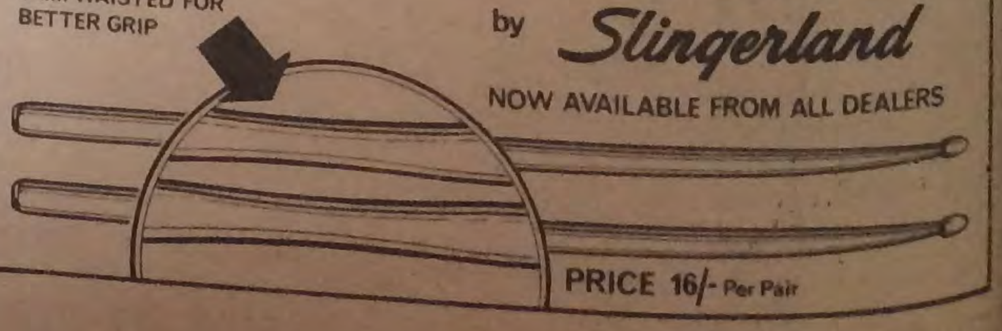

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Mary, the princess of Pontardawe, wins those Irish hearts

BY JOE KENNEDY

PONTARDAWE near Swansea Town has a population of 8,000 souls, numerous dogs, cats and assorted animals, and one beautiful and angelic export to the wide world across the ocean wherever people turn on the electric wireless.

Her name is Mary. And she has the perfect smile, oval and interesting in the cheekbones in a Celtic way. And the perfect manners, just the sort you'd expect from any God-fearing young girl emerging out of sweet schooling from the comfortable background of the middle class.

And the perfectly innocent eyes and soft gestures which brush strands of fair wisps away to her ears as she glances up the fingerboard of her guitar to fret an A7 chord with firm fingertips.

And Mary Hopkin is only interested in singing beautiful songs and making beautiful music.

Mary Hopkin had ended her first major provincial tour in a big package show with Engelbert topping the bill. This was the last night, in Dublin, and she said, "I feel miserable that it's all finishing."

After 39 shows with few days off all that really concerned her was her voice. "I'm afraid to chat for too long." But having been told by an aide that we could have 10 minutes with her, half an hour later the Press discreetly edged away into a corridor from a friendly, sincere teenager who admitted that perhaps she was still somewhat naive about people generally.

She talked about her beginnings as a singer of folk songs, Paul McCartney, Joan Baez, the Welsh language, nerves, fanzine interviews, going home to Wales, beautiful songs and her guitar.

In many respects she seemed all too perfect to be a reality in pop's tight-fisted and even big-hearted world. But perhaps it's a planned policy of management that she, a symbol of pure young British girlhood, be led with gentle hands through the miasma and phantasmagoric glaze-haze that has turned sound heads and solid heels.

With Celtic self-assuredness and a sharp intelligence she parried one zealous interviewer with such quiet honesty that soon three people were having a friendly natter about the music world and a man who came to take pictures just stayed and listened.

"I'm surprised you thought I sounded like Judy Collins in 'Morning Of My Life' (one of the fine songs in her set). Joan Baez, I think, was the biggest influence, if you could call it that, at first. I had heard her singing so beautifully and just playing a guitar. I sang in Swansea folk club but I was not really part of the folk revival. I just liked some of the songs because they were so beautiful.

"I am not at all afraid of big crowds. I'm not overawed. Girls in audiences have been very kind really . . . girls my own age. I just want to be natural. I don't like to talk a lot on stage and I don't want to rehearse things to say and all that.

"Is that lonely woman really me? No. Not at all," she laughed. "It's quite pleasant to be on such a show as this. I mean everybody is so kind. They are great people. I am only concerned about my voice. Appearing twice a night is hard on your voice. I'm trying to conserve it as much as possible.

"Paul, of course, has had a lot of influence on me, on the type of song I sing. But he doesn't make me do anything I don't want to do. He doesn't tell me what to sing. He found 'Those Were The Days' for me and now has written 'Goodbye' for me and I sing them because I think they're lovely songs."

She picked up a simple acoustic guitar for a picture. "I just love my guitar. It started off like that for me. I'd never go on without it . . . If you care about singing and the lyrics of a song you cannot treat it harshly. Singing comes from the heart."

Mary Hopkin with her Welsh-red ankle-length gown says she is not a politically involved person. She doesn't admit to being quite bilingual though she has made Welsh-language recordings. "I just like singing in Welsh, that's all. Politics has nothing to do with it," She was amused when it was suggested that her dress was a patriotic gesture.

"I don't mind not being top of the bill. After all Englebert's a star (Roy Orbison stepped in for the ailing Humperdink on the Dublin and Belfast concerts; "your show was fabulous," she told him when they posed for a picture).

"I'm not nervous at all on stage but there are times when I have enjoyed a show very much and when there is an obvious reaction from the audience I get emotionally nervous when it's over. Otherwise I think I'm a very relaxed person.

"I'm a year left school now — I got O levels in music — and I'm not nervous any longer about being interviewed. But I don't like questions about food, boys, clothes and all that stuff that's dished out to the kids in some magazines.

"This tour has meant hard work and meeting a lot of people . . . and also trusting a lot of people. But I'm not a pop singer or pop star as such. And I don't think I'll ever be. I really don't want to know anything about the business end of pop. And I don't think I'll ever change my opinions."

"I'd love to have the sort of presence that Joan Baez or Donovan have. I saw Joan Baez on her own with a guitar and she was beautiful and Donovan on stage for two and a half hours on his own just sitting there singing and reciting poetry. I like working with a band now but there's something very beautiful about the tunes in folk.

Mary left Dublin for London last week and then home to Wales" to see some of my real friends. I've a week off and then I'm going to America for TV. It will be a change to get home. Although I've been the only girl on this tour everybody's been really geat to me."

I'm sure they had a warm welcome for their Welsh princess in Pontardawe. In Ireland she was the freshest breeze to have blown through the dusty corridors of Irish pop since Joan Baez held two and a half thousand people in awed reverence in a boxing stadium four years ago.

LAST EXIT

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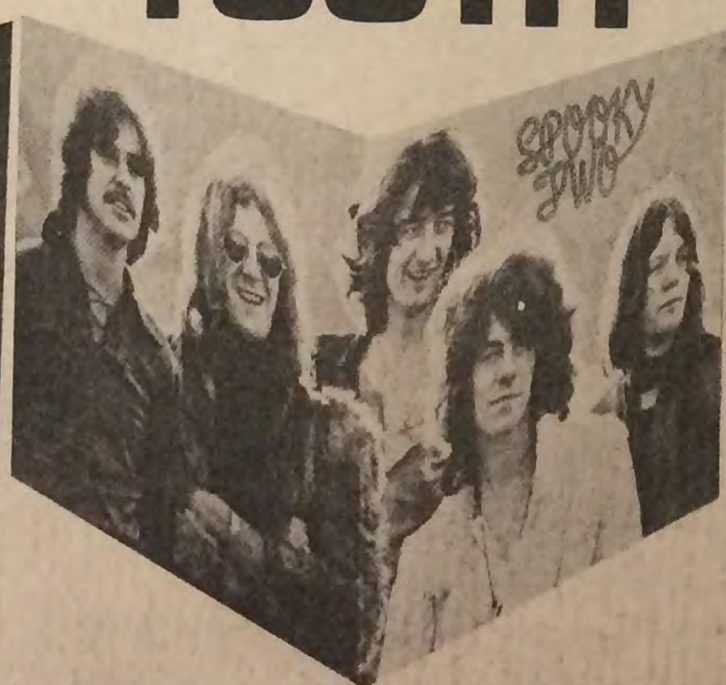

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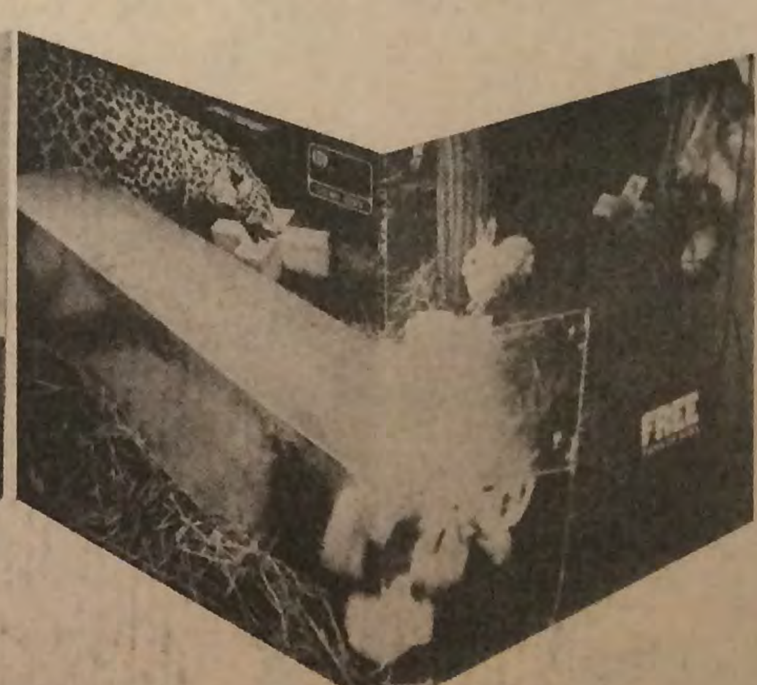

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JAZZ SCENE

WOODY HERMAN: bookings at Fillmores East and West

The Herd with the new sound

BY LEONARD FEATHER

HE WALKS a little softer now, relaxes a little more, but on the bandstand the old elan is unabated. He has been through it all: the bus breakdowns and out-of-tune pianos and tenor sax players who hocked their horns.

The rained-out one night stands, the 9 a.m. disc jockey interviews, the hotel-to-theatre-to-airport cycle.

And not too many years ago, the hassles with hotels that refused to accept sidemen who were black; the junkies who were no-shows or nodded on the job; the promoters who paid off on half a house when business was close to capacity.

BETTER SHAPE

Almost all those problems are behind him now and Woody Herman is in better shape — organisationally, musically and in spirit — than at any time in the past ten years.

At the Hong Kong Bar the other day, the old dry humour informed his introduction: "I'd like you to meet the fellers in the band, and I'm Father Time."

But Woodrow Charles Herman, four months younger than Richard Nixon, seven years Count Basie's junior, carries his age as effortlessly as his soprano saxophone case.

After 33 years as a bandleader, music still rejuvenates him. The youths who populate his band are neither children nor strangers; they are 15 colleagues in a mutually gratifying venture.

TALK

In 1945, Woody Herman was Topic A in the world of big band jazz. Fledging beboppers had infiltrated his ranks. Neal Hefti, Shorty Rogers, Conte Candoli lent his trumpet section a Dizzy Gillespie-in-Mutiples character.

In 1969, the talk revolves around Herman's successful incorporation of a sound that is as much a part of Now as bop was of Then. "Light My Fire," "I Say A Little Prayer" and "MacArthur Park" are the "Northwest Passage" and "Apple Honey" counterparts in his present repertoire.

It is Sunday afternoon, his day off. Woody Herman and his Charlotte sit swapping music and family talk in the living room of their home in the Hollywood hills, the old Humphrey Bogart house which Woody bought in the early autumn of 1946, just before their tenth wedding anniversary.

"I've given a lot of thought," he says, "to the problem of communicating with young audiences. Current songs obviously are the direct line to them; so a year or two ago I got some good jazz arrangers to adapt a few tunes. It didn't work, because what they wrote sounded too much like a satirical put-down.

GROUND

"So next I went to an arranger who was in the rock bag. He wrote well, but couldn't find the true, big sound of our band.

"Finally I got together with Richard Evans in Chicago. He has a jazz background — he played bass with Maynard Ferguson's band among others; but he's deep into that whole other scene too, as producer and writer for all kinds of pop albums on Cadet, including the Soulful Strings.

"Evans found just the right common meeting ground. Our first Cadet LP is getting more action than anything we've done in years. Now we have bookings set in the Fillmores, East and West, plus 15 concerts with Dionne Warwick in the fall.

"The older crowd digs it too. Caesar's Palace in Vegas was a ball. We're booked back there in June, along with Tony Bennett."

There are other reasons for contentment. The "Concerto for Herd" LP, written for him by Bill Holman, won a NARAS nomination. The band's next European tour, starting April 24, will be undertaken without the helping hand of a name singer such as most big bands require overseas.

For several months now Herman has had an aggressive new manager, a musician himself, who understands just what this band is about. While problems are being ironed out, bookings are swarming in.

Getting to grips with the facts

JAZZ IN PERSPECTIVE by Charles Fox. BBC Publications, 10s.

CHARLES FOX'S name should be known to anyone who listens to radio jazz talks on purpose or, indeed, who reads sleeve notes on LPs and notices who wrote them.

Jazz In Perspective is the title of a weekly series of BBC programmes on Radio 3 (which began on Thursday, March 27 and continue until May 15), and this booklet is a companion to Fox's talks.

What the book and series set out to do was to provide "a clear chronological account of the development of jazz for the intelligent layman."

Its style is clear and unpretentious. The basic facts are there, and the author explains things as they crop up in the narrative — "This is what is meant by 'swing . . .'" "A jazz soloist improvises in several ways . . .", and so on.

Obviously this isn't required reading for people who know a lot about jazz. But since our mail regularly includes requests for straightforward information on the music's origins and growth, I guess there's a market for it at 10s.

The book runs to about 80 pages of text and photographs and consists of an introduction followed by eight chapters — corresponding to the eight broadcasts in the series — and a combined bibliography and discography.

Fox tells a concise history in terms of social background as well as musical personalities. The circumstances of jazz development were affected, he shows, by the advent of Louis Armstrong and also the boll-weevil.

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Barry arrives back in London with his mother and brother Paul . . . ' the bandages made it look worse '

'This whole thing has given me a completely new outlook on life. It's made me appreciate so many small things'

BARRY RYAN talks about how his recent accident has changed him

YOU ARE a young maker of hit records with the sort of good looks that have the girls screaming all the way to the box office. Then the world, quite literally, explodes in your face.

You must wonder whether, when the bandages come off, you will look like Frankenstein's monster. A disturbing experience — and one that Barry Ryan has just gone through when his face and right hand were severely burned when a publicity stunt went wrong in Germany over Easter.

He seemed remarkably cheerful about it all when I spoke to him at the London Clinic this week, but admitted it had all been terrifying.

"You can't imagine what it was like," he said. "When something like that happens things race through your mind that you can't describe. It was absolute horror."

How did the accident happen? "They had this idea of a stunt under the title of 'Barry Ryan On The Hot Line,'" explained Barry. "I went to the office of the German magazine, Bravo, and people were to phone me from all over Germany. They were filming it for German TV. They wanted the phone to smoulder and then to burn. Some idiot started pouring petrol on it and it burst into flames, spraying me."

Barry arrived at London Airport swathed in so many bandages he looked like the Invisible Man.

"That made it look worse," he laughed. "The bandages were mainly a protection against infection.

"I'm much better now though my face is looking a bit scabby. My wrist is still a bit of a mess The hand isn't healing as it was hoped.

"In fact my hand, ears and neck are a bit of a mess. But the main thing is that there will not be any plastic surgery needed except possibly on the hand, and I'm assured my face won't be permanently scarred.

"Being a vain devil that means a lot to me. I wouldn't do too well without a face in the pop business.

"You can imagine the shock it all gave to my mother and Paul. They were in England when it happened and flew straight to Munich to bring me home"

I wondered if there was any legal action following the accident.

"The German newspaper syndicate have agreed to pay a very large sum of money," Barry told me.

The accident couldn't have happened at a worse time for Barry with his new album just released and recording sessions set for his next single.

"Unfortunately, you can't plan an accident," agreed Barry. "I was just starting an extensive tour of Europe because 'Eloise' had been such a big hit everywhere. I was going to do a whole stack of TV shows and concerts lasting two months.

"Still, it seems I shan't be off for as long as they at first thought. I shall be out of here in five or six days and will then rest at home for a couple of weeks. Then, I think I might go for a cruise for a couple of weeks and forget all about it. I hope to be back at work in about eight weeks.

"Incidentally, I'd like to thank everybody for sending me so many great letters.

"It's strange, but this whole thing has given me a completely new outlook on life. I see things I didn't see before. I realise I took a lot for granted.

"I now realise how lucky I am—and that I could easily have been killed. It makes you appreciate so many small things."—BOB DAWBARN.

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HOW DEAN'S TOP FAN HELPED CHART COMEBACK

FAN clubs have their detractors, but the artists whose interests they serve with relentless dedication are the last to complain.

Dean Martin is no exception to the rule. For Dino carries out a regular correspondence with Bernard H. Thorpe, president of the International Dean Martin Club.

And he is in turn rewarded by single-minded and unswerving loyalty to the Martin welfare. And this certainly paid off handsomely in the case of Dino's latest single. For Bernard claims that it was he who suggested the release of "Gentle On My Mind" — the single that has now raced to the top of the MM Pop 30.

"Now Dean has written to say how much he appreciates the fact that the record is doing so well in Britain," adds Bernard. "I have tried my darndest to persuade him to come to Britain for a fan club convention in June. But he has had to refuse. He is just too busy on film work.

"He has just finished the outside location work on a new film, Airport in St. Pauls, Minneapolis. Now he is back in California to do the studio work. Then he starts work on another Matt Helm film called The Ravagers. That commences shooting in June. So he just doesn't have any spare time to visit Britain at this stage. But he says he would like to come.

"What spare time he does get is spent either watching TV or on the golf course. He's a raving TV fanatic. He loves comedies. He has a TV set in every room in his mansion in Beverley Hills. He's also devoted to his wife and family of seven children.

Thirty-year-old Bernard Thorpe works as a sales order clerk for a brake and clutch linings firm. But most of his spare time is spent in handling the correspondence with his club's 1,700 members. His wife, Irene, and a friend also help out.

"I first became aware of Dean's talent as a singer when I heard his recording of 'Inamorata'" recalls Bernard nostalgically. "He's still the great artist he has always been since he started in 1943." There's dedication for you. Mr Thorpe, after all, was only about four at that time!

"Since I started this club in 1960, I have been in constant contact by letter with Dean. Some people, when they become big stars, don't want to know; they couldn't care less about their fans. But Dean always replies to my letters. I hear from him regularly. It would really be a scoop if I could persuade him to come over."
— LAURIE HENSHAW

LULU: breathtaking itinerary

LULU DECIDES TO TAKE THINGS A LITTLE EASIER AS MRS. GIBB

LULU — as usual — was snapping and crackling like a plate of crispies when she phoned the MM just before leaving for her delayed honeymoon with Bee Gee husband Maurice Gibb in Mexico.

"I've been looking forward so much to this holiday," she bubbled. "I can't believe it's happening. We're stopping off in New York before we get to Acapulco. Barry is coming along too. The boys have some business to do in New York.

"I've never been to Acapulco before," added Lulu. Reminded that Elvis Presley had made a film there, she said: "Yes, I know. But I've seen only about two of his films. And they were early ones."

Lulu's interest in Acapulco stemmed solely from the fact that she had made a TV commercial about a year ago — and the location had been Acapulco. But she hadn't needed to go there, having sung behind the film of the picturesque scenery.

Certainly it is a refreshing change from Lulu's last trip abroad — to Madrid for the Eurovision Song Contest.

For she frankly admits she found the atmosphere there a bit "draggy."

"Still, it was all very exciting. I must confess I was nervous before I went on. But that soon went as everybody became involved in the event."

Apart from this minor criticism — understandable from a 20-year-old with enough zing to drive the QE2 across the Atlantic — Lulu has no complaints.

For, whatever has been said about the Eurovision event, there's absolutely no doubt that a win such as Lulu's carries tremendous prestige and monetary rewards.

One has only to look at the placing of her winning song, "Boom Bang A Bang" in the chart. "It can only do her a power of good," says manager Marian Massey. "It's given a tremendous boost to record sales on the continent. She is also in tremendous demand there. And, of course, she can command a lot more money. Don't forget, 250 million saw her on TV.

"When she returns from her honeymoon at the end of April, she'll be making a quick trip for TV in America, then she's going to Sweden. That will probably be followed by a European tour.

But now that Lulu is married, she will definitely cut down on her breathtaking itinerary.

"Understandably, she wants to spend a lot of time with Maurice," says Marian. "So we shall be very selective in our engagements."

But the fans needn't worry. The bubbly Lulu will be boom-bang-a-banging on the vocal scene for a long while to come.

That Eurovision win has further boosted a career that has only gained impetus since she smashed into the hit parade with "Shout" at the tender age of 15.

A gentle dig at the record producers

BY LAURIE HENSHAW

TALK to a Jamaican about "Blue Beat" and he'll look at you as though you're crazy man.

Yet, in Britain, "Blue Beat" is the generic term for the type of records that have made Kingston-born Desmond Dekker a top-seller in his own country. There, he's had 40 No 1 hits on the trot and has not been out of the Top Ten for one day during the past three years.

Now, Desmond is repeating that success in Britain, where "Israelites" has smashed its way into No. 2 in the chart and already sold over 110,000 copies.

Copies

"We can't get copies pressed fast enough," sighs Graeme Goodall of Pyramid Records, who has already produced Desmond's follow-up hit. "We never anticipated such a tremendous demand. As a small independent, we have problems like the printing of labels, too. We can't order three million, like the Beatles did for Mary Hopkin. We have to think in terms of tens of thousands."

Desmond is no stranger to the British chart. At the end of 1967, he had a hit with "007" — and made a brief visit to promote it. Now he's here again, and will be playing ballrooms and clubs until July.

Choice

His itinerary will probably be tougher here than at home, for there Desmond — of choice — works only three days a week. At weekends. "Most of the time I spend writing," he says with disarming simplicity.

Desmond, in fact, is so reticent about himself he makes the average pop star sound like Doctor Goebbels on the rampage.

But slowly the facts emerged that he has two sisters and one brother. He first sang in church choirs, but his work consisted of engineering and, for a time, pie-making.

Started

"Then my friends thought I could make good as a singer," says Desmond. "So I recorded a song called 'Honour Your Mother And Father.' It was my first record and it became a big hit for me."

The records Desmond now started to turn out in growing quantities were known as Ska. Then Rock Steady and Reggae. Each type of music was a little more sophisticated than its predecessor.

Desmond's latest disc — made in Britain a couple of weeks ago — will not be issued until "Israelites" has had its full successful run.

Driving

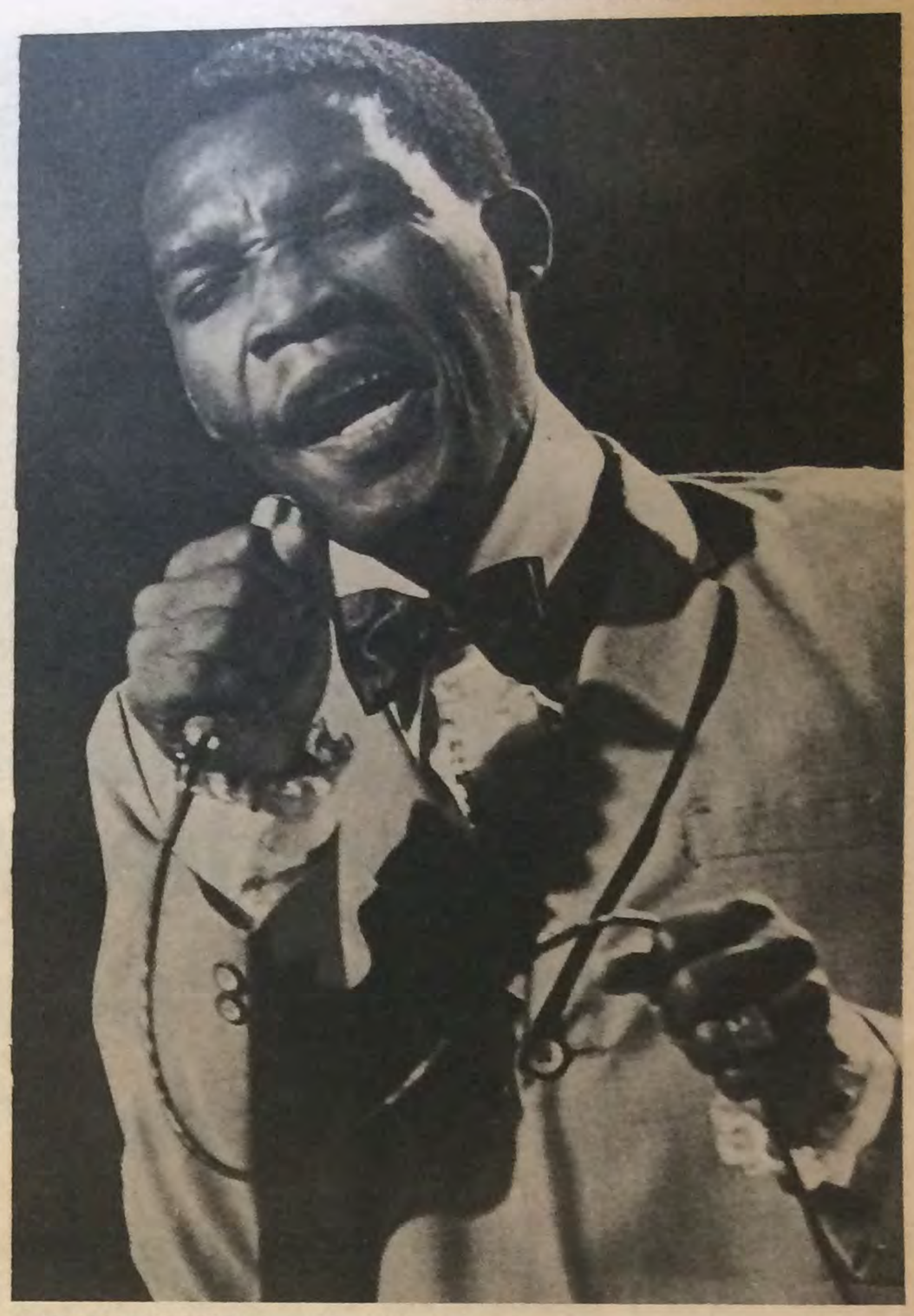
But the disc in the can takes the music a step further. A driving brass section has been added, and Desmond's voice has been double-tracked. "It all gives the record more body," explains Graeme Goodall.

But meanwhile, "Israelites" continues to climb. And how did this Jamaica-recorded song get its odd title? There's a religious sect out there called the Rastafarians. And their term for a persecuted person is "an Israelite."

Cracks Graeme Goodall: "Calling the record 'The Israelites' was a sort of fun thing dreamed up on the spot. It was just a gentle dig at those record producers and agents who 'persecute' recording artists."

Smile

At that, the "persecuted" Desmond gave the happy smile of a man who can afford to laugh.



DESMOND DEKKER: forty No. 1 hits in Jamaica

Foundations go back to the people, and prove their point

FIVE highly commercial records in just twenty months have established the Foundations as international stars — but commercial success has brought problems as well as fame to the multi-racial band.

Biggest problem for the group is the reputation they gained when they were an unpolished support band suddenly expected to perform like stars. . . . a problem with a costly solution as drummer Tim Harris explained:

"We could have made three times as much doing one-night stands than by doing the Stevie Wonder tour but we had to get ourselves seen by a much wider audience than you get in the ballrooms before we leave for the States.

"It was a chance to be seen by thousands of people at one time and to get rid of the bit of a bad name we had left. It's taken a long time but the knockers have had to stop now — we got fantastic receptions at all the concerts.

"We may have lost financially but we've gained a lot as far as the public is concerned. It was a soul tour and we're not exactly a soul group yet we got a great reception which proves something."

Tim and the rest of the Foundations were recording material for their new album "Digging The Foundations," scheduled for May release, when I spoke to them.

While Tim checked an arrangement with trombonist Eric Allendale, songwriter John McLeod — who, with Tony Macauley, has written half the material for the album, praised the group.

FOUNDATIONS
lost financially

"These fellas have come up very well. They feel for their music a lot more than many groups. We used strings on 'Bad Old Days' to make it a bit different than 'Buttercup' so we brought sessionmen in. The Foundations really knew what they were doing and we finished the session in about half the time."

The group left for a month-long tour of America this week — a return visit which they are looking forward to.

"We're opening at the Fillmore," said Tim. "There are so many scenes over there — the underground is very big there although we're really in the pop scene — but the best thing about the States is that the people come along to see what else you can do besides your records. We'll probably use some numbers from the album and some freaky-type numbers which we couldn't really play in England.

"We're in the studios until we got to the States as we have to finish the album. We get more time to experiment now but there's lots of things we'd like to try.

I'd like to do an augmented concert at the Albert Hall using a band. It's something we've always thought of doing — not to get a recording sound as we get that on stage anyway — but so that we can show our true musical ability especially Pat and Eric who can do solo spots.

"Obviously it's an uneconomical proposition to use this always but we'd like to do it so that we can do more sophisticated stuff — a sort of Foundations In Concert type of thing.

"And I know Colin would like to sing a ballad after all the up-tempo numbers we've done."

The boys were all set for the final take of another album track as I left and although they'd been in the studio for hours they all looked fairly happy. The reason? "Well, we were worried about 'Bad Old Days,' it was the first time we've used strings, but everyone seems to like it, don't they?"

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Why the Who aren't 'pop' anymore

"WHEN the Revolution comes in England, the first to get his head cut off would be Mick Jagger, the second would be John Lennon and the third would be Yoko Ono. Tom Jones would be made Prime Minister."

This gloomy prophecy of a reactionary revolution, as opposed to the usual dream of instant socialism, comes from Pete Townshend, a pop star.

And says Pete: "In two years' time the police in England will be armed."

This may all sound like unnecessary pessimism. After all, is not English order, freedom and tolerance a byword throughout the uncivilised world?

But it must be remembered —Pete Townshend is a pop star, the lowest caste of society. He could be refused service in a pub, refused a hotel room, barred from a country, hounded by police or newspapermen.

Or, as in Pete Townshend's case, he could have a bullet fired at his head by a policeman at point blank range.

Thus he sees the worldwide swing to violence, intolerance, etc, in uncomfortable proximity. He is fairly convinced freedom lovers, individuals and other democracy freaks would be the first to go.

The Who, highly pleased with the success of "Pinball Wizard" after a couple of failures with songs like "Magic Bus" were exercising their individuality at BBC TV's Top Of The Pops studio last week with a merry afternoon and evening of japing and high jinks.

Not all Top Of The Poppers were willing to join in with the spirit of the occasion, however, and when Keith Moon caused a diversion during the show with a certain amount of leaping and hollering, one or two long faces were noted among the Men At The Top.

"Fun—that's what it's all about, fun," complained Keith to me later in the bar. "Everybody thinks I'm laughing at them, but I want them to laugh with me."

Whereupon he broke into hearty laughter and flicked drink in the direction of Ian McLagan, of the Small Faces, who had dropped in to see his old mates in action.

The Who have been working extremely hard in recent weeks, completing their new double album, and are now taking a well-earned holiday.

But before they fled from Top Of The Pops, Pete chatted about Pinball Wizard and other pressing topics.

"It's sold much more than 'Magic Bus' already," he reveals. "I knew that would be a bomber, despite all the promotion we did with the bus touring Fleet Street.

"This has been a hit without any promotion, and I'm glad that in the end it really depends on the record.

"We did 'Dogs' and 'Magic Bus' because our American contract forces us to release a certain number of records. We just had to have some records out for contractual reasons.

"I didn't think 'Pinball Wizard' would be a hit, especially as it's an up-tempo, swinging rockaboogie about a deaf, dumb and blind person."

Although some deejays have called the hit "sick," it is, in fact, a serious song from the Who's next album and, says Pete: "We have done everything to stop giving offence or causing trouble. It's not sick."

Why have the Who decided on a double album? Doesn't this generally mean padding and poor production?

"We hate double albums after so many half-hearted ones have been released. You usually get two or three good tracks and the rest are terrible. But we had a lot of good stuff that needed expanding.

"I feel anti-pop now. I don't call our music 'pop' anymore. It would be nice to be in a pop industry where music with meaning sells, but that happens so rarely. The best scene in England are the colleges, where they listen to music."

The Who are going to America soon for another tour and the conversation fell to comparing England and America, violence and pacifism.

"England is on the downward path and will be like America soon," Pete maintained. "Still, it should help the music. There's nothing like a good depression to make the jazz swing.

"The mods are coming back to Britain. To think I was like that once. The only reason they wear short hair is because you get kicked out of the pubs quicker if you've got long hair. It's frightening.

"The good thing about joining armies is the thing about discipline. Everybody needs discipline — this group couldn't work without it.

"That's the only good thing about the army, because you have to suffer all the brainwashing that goes with it. The Army is the straight man's acid. Be a drop-out and join the Army!

"We've never had much trouble with police, but I think the police in Germany and America must be the most violent. They all want to cut your heads off.

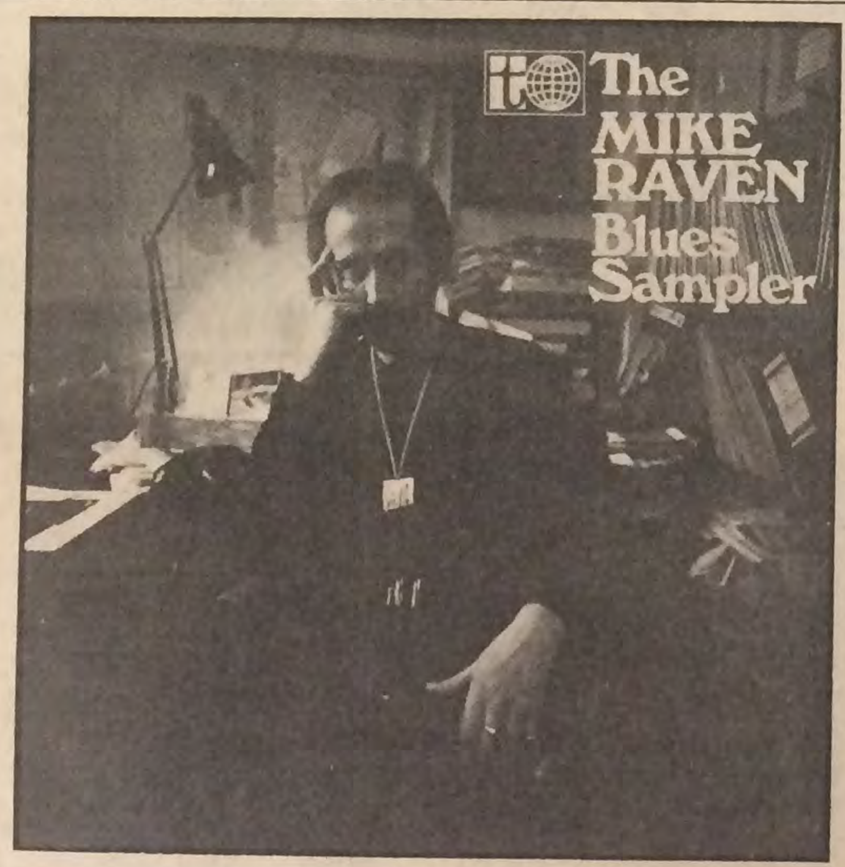
"There is always a reason when the people become violent, in America or Ireland, but the police are mindless and despise the people.

"The English police are different, of course, but they are learning. They'll have guns like the rest in a couple of years. Once you've got a gun, you've got power.

"In New York a superintendent of police saw me smash my guitar on stage. He came into our dressing room, took out a gun, aimed it at my head, fired an inch from my skull and said if I smashed my guitar in the second half he would blow my head off.

"He could have killed me, but he probably went home to his wife and kids and thought nothing about it!"

CHRIS WELCH



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Transatlantic
WHERE TRENDS BEGIN

PART TWO

IN AUGUST 1966 the Beatles played before a vast audience of forgotten thousands in San Francisco. It was the final gig of a gruelling American tour, and the final gig of a tour that had begun many years previously, a tour that had embraced Hamburg's Star Club, Liverpool's Cavern and onwards.

ENVIRONMENT

Since then, no live Beatles. The quartet who for so long appeared as a backing group to orgasmic screamers continue their musical expedition, but now via the more conducive environment of the recording studio.

"Beatles to do live show" was the message that appeared last Christmas. Plans were triumphantly, if vaguely, announced. Venues were suggested, venues were vetoed, more plans were revealed.

Then, slowly, sadly, disintegration set in and the whole idea crumbled.

The Beatles — Live. Will they? Won't they?

"No," said Ringo Starr.

"Yes," says John Lennon.

"I'm saying we probably will do a live show, or live shows, so I'll have to work on Ringo or he'll work on me and may the best man win.

"It won't be anything fantastically different — it'll be just shows. We'll probably take a few tapes or electronic things with us, or maybe a few extra horns, depending on what we wanted. But all I need is me guitar, y'know."

STILL ROCK

B.P.: "It won't be a sort of 'Twist 'n' Shout' thing all over again?"

John: "It might be. I'm still twistin' 'n' shoutin', only now we call it something else. It's still rock 'n' roll.

"Who have I seen live recently? I haven't seen anybody for about a year or so. The last person I saw was Jimi Hendrix when he was still playing the clubs and I watched him make love to his amplifier and his guitar and I thought it was very effective.

"Oh, and Dylan, last time he was in Britain. I haven't seen anybody since then, I don't think."

B.P.: "What about your songwriting with Paul? Now even more so, you can usually distinguish who wrote the numbers, but I wouldn't have sussed that you wrote 'Goodnight.'"

John: "When I wrote it, it was just like a child's lullaby. I just picked it on guitar, though it doesn't sound anything like that now.

"If I'd recorded it I would have done it straight, with just picking and singing and nothing else. But then I thought it'd be good for Ringo. Ringo sings in that style when he sings a ballad and hadn't recorded a ballad before, so I just said to George Martin 'Arrange it just like Hollywood.' Yeah, corny.

"I just told him about two things to do in it. And George Martin's great at that — just 'whoosh' and that was it."

Even if numbers are penned individually by John or Paul, the royalties from all officially-titled Lennon-McCartney compositions are still split equally.

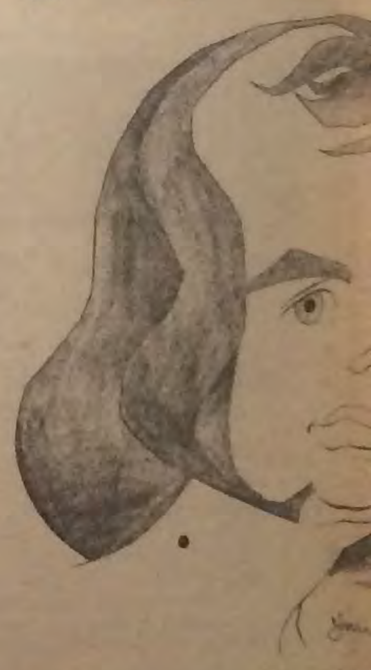
"I copped money for Family Way, the film music that Paul wrote while I was out of the country making 'How I Won The War,'" Lennon remembers, laughing.

EARLY

"I said to Paul 'you'd better keep that' and he said 'don't be soft.' It's the concept — we inspired each other so much in the early days. We write how we write now because of each other.

BLIND DATE

JOHN PE



LEVIATHAN: "The War Machine" (Elektra).

Oh, it's Leviathan. It's produced by my old mate Clive Selwood. They're releasing two singles at once. This is the best of the two. They've put the voice through a Leslie speaker.

Quite like it. A very Elektra sound which is a compliment. They did Top Gear a long time ago as the Span. It would be nice to have them on again, but at the moment everything is in such a mess with Bernie being taken off.

It's made me very sad. Bernie Andrews has done more for good music in the last year than anybody else in this country, and he has been taken off the programme because of some internal dispute. I think the BBC owe him more respect.

This record won't be a hit, but it's a nice sample of their work. Some of the songs are getting plays already, which is nice. I think the singer says "put the boot in" or "oh dear" which is equally offensive.

MANFRED MANN: "Ragamuffin Man" (Fontana).

I don't know who this is, but it doesn't sound much of a treat to me. "Ragamuffin Man" is that what they are saying? I suppose it could be a chart-bound sound.

Who is it? We had them on Top Gear recently and we were hoping they would take it as an opportunity to do some things they couldn't do elsewhere, but they didn't. They just played some LP tracks which was a bit of a disappointment. They should have their new group Emanon, which is no name backwards, sorted out soon.

WILL THE REAL JOHN LENNON PLEASE STAND UP ?

MM EXCLUSIVE BY B. P. FALLON

"Paul was there for five or ten years and I wouldn't write like I write now if it weren't for Paul, and he wouldn't write like he does if it weren't for me."

Right now, John Lennon is a happy man. A very happy man. He says he's never been happier.

But isn't there, even if only at the very back of his mind, a fear that this might be the pinnacle? That now the only way is down?

"I thought that about everything. Like, a number one was a pinnacle, two number ones was a pinnacle, top of Britain was a pinnacle, top of America. It's infinite, y'know. I believe in infinity and eternal whatever. The pinnacle is God, or whatever you like to call Him. There's the pinnacle and that's a long way off yet.

"Sure, I believe implicitly in God, but my version of God mightn't be the same as yours. I think of God as a power, like electricity, that's neither good nor bad, y'know. He just is.

"And what use we make of this electricity or nuclear power is up to us. That's what they mean when they say 'God is within you, the kingdom of Heaven is within you, etcetera, etcetera.'

BLAME

"I think God is. People blame God for starvation and war, but they've no right to blame God. God is. He's neither one thing nor the other. He is everything, so how can they blame him? It's people's faults for what happens."

B.P.: "Would you send your children to a school, a school as we know it? What about Julian?"

John: "I was trying not to, but now he's less in my control. I don't trust any of the schools. I wouldn't prevent him learning the three R's, 'cos he's going to need it anyway before the whole system's changed.

"I had hopes of starting up a school — I might still do it, if I can get the bread together." (John parodies the voice of some high-brow financier). "'A school is not economically viable.' That's what they keep telling me, so it just means giving it away.

"There must be some way of having a school that you can afford to run, like where people who can afford to pay pay, and the ones who can't afford it, don't.

CHANGE

"I just don't trust 'em. I mean, they just fill their minds full of crap since they're born. Yeah, brainwashing.

"I can't do it for Julian but maybe if Yoko and I have one, by the time that comes, maybe we might be able to get something together. But it's a hard scene trying to change the educational system. You can't do it on your own. I even thought when they came home I'd tell 'em 'Forget it.' That's the best I could do.

"Rubbish, they teach 'em, about Napoleon and Wellington, and nothing about what's going on now."

Lennon makes an exploratory poke at the brown rice that has just been brought in.

"No, I'm not completely macrobiotic. I eat a lot of rubbish, then I start off again. You should try eating just brown rice for ten days. It clears your system, cleans your mind.

VIOLENT

"Yeah, you do get kinda stoned . . . well not stoned, but like after you've taken acid, y'know? "That's why the Viet Cong are winning — the Americans fill themselves up with ice-creams and cakes and crap."

Politics continue, with or without a capital 'P.' Lennon is a potent catalyst in the breaking down of Establishment non-thinking, and his views are forceful even if sometimes sugared by generalisations and attractive, possibly deliberate, public naivety.

"The world is in a dangerous state because it's swinging to the Right. That's dangerous. It's getting too violent, too intellectual, too serious. Don't forget about peaceful protest — it's gone by the wind.

"Okay, 'all you need is love' and all the acidheads—where have they all gone? It's all got back to 'Let's have the Revolution now' and 'Let's smash the scene down.' Nobody bothers with the non-violent thing, and that's what I'm for.

COST

"The Establishment know how to use violence — it's their game. They know it damn well. They've been playing it for years.

"And what good are we against violence? They've got all the power and all the money, so even to get the power and the money and the guns off them in a violent way is going to cost more. Then it's going to take thousands of years building it all up, getting back on our feet again."

> **"The least Yoko and I can do is hog the headlines and make people laugh. I'd sooner see our faces in a bed in the papers than another politician smiling at the people"**

B.P.: "Do you think violence is a more powerful force than peace?"

John: "No, I don't, no. If it was, we mightn't all be here. There's enough goodness and peace around for us all to be still alive. Hitler didn't get us and all the other ones didn't get us, so I believe that good will win out.

TIME

"But that doesn't mean you can sit back on your arse and wait for it. You've got to do something about it, anything. Like Yoko and I gave up one week of our holiday in Amsterdam. The Blue Meanies, or whoever they are, are promoting violence all the time in every newspaper, every TV shown and every magazine.

"The least Yoko and I can do is hog the headlines and make people laugh, anything. I'd sooner see our faces in a bed in a paper than another politician" (puts on cheesy, frightenly effective, insincere grin) "smiling at the people and shaking hands."

JOKE

B.P.: "You said 'it's getting too serious, too intellectual.' Was the actual way in which you staged the Amsterdam protest tongue-in-cheek?"

John: "The sincerity of the peace thing, dedicating a week of our holidays, that was 100 per cent serious. But there were some good jokes in it too, like the front page headlines everywhere: 'There are two people in bed on their honeymoon.' That's a good joke.

"And Yoko calls her work 'concept art.' Take the 'cept' off and you've got 'con art' and you're getting near the point. We're here to give people laughs as well."

And he smiled his enigmatic smile of innocence and wisdom, of John Lennon past, present and . . . who knows?

NEXT WEEK John Lennon sums up his current attitudes

EEL

which I understand will be a musical group.

This is a "must-get-into-the-top-twenty" record with no identity. You really couldn't tell it was Manfred Mann. It could be one of a thousand groups. It's very well done, but so was the Second World War.

Up to a certain point there is an excuse for what they are doing, which is to draw money out of an essentially cynical industry and use it to foster worthwhile things.

BEATLES: "Get Back" (Apple).

Always the same reaction to a new Beatles record. When it comes out you are a bit disappointed, then after five plays you realise how good it is.

I never really liked "Lady Madonna," but that was the only one. When I first heard "Walrus" I played it for a week without stopping.

This is very simple with a Chuck Berry guitar riff going chk, chk, chk. Try and write that down!

I wish I knew what the Beatles were thinking. John Lennon is probably the person I'd most like to know. In the last year, according to the article in the MM, he's really got down to basic thinking. It appears illogical for he and Yoko to stay in bed for peace at twenty pounds a day, but on the other hand it has made more people think of peace than a bunch of war criminals discussing the shape of a table.

I hope that after the Vietnam war there will be a Nuremberg trial. Several months were spent discussing the shape of a peace conference table at Paris by the people who control our destinies. I'd sooner be directed by John Lennon.

AL KOOPER: "You Never Know Who Your Friends Are" (CBS).

Is that an entry for next year's Eurovision Song Contest? I don't like it all that much.

I'm thinking of writing a song for next year's contest. I sang the first two lines on Night Ride. The thing's got to have a "Boom Bang A Bang" touch so I thought of "With A Ding And A Dong And A Billy Bong—That's How My Baby Says She Loves Me." A strong challenger, don't you think?

Who was that? Al Kooper seems to be enormously overrated and he over-rates himself judging by the brief conversation I had with him. I listened to his "I Stand Alone" and wasn't impressed. That's very bad.

LIVERPOOL SCENE: "The Woo Woo" (RCA Victor).

Oh—Liverpool Scene, I recognise the screams. This has a lovely rock and roll style by Andy Roberts.

They are recording another LP at the moment, which I am supposed to be producing, but they have omitted to tell me where they are.

I like their enthusiasm and the way they show enjoyment to audiences. So many groups stand there bored and fed up. Listen — Mike Evans sounding like Rudi Pompilli.

If there is any justice this will be number one, but of course there isn't any justice.

DIANA ROSS AND THE SUPREMES: "I'm Living In Shame" (Tamla Motown).

This is the Supremes. It's the same tune as their last one. Obviously they are into social conscience now, because they have stopped wearing wigs. Now it's more fashionable to be black than white.

Not my cup of tea. Their last one was about illegitimacy and this one could well be about two people of opposite sexes sharing living accommodation under the same roof without being legally married, which, as we all know, causes baldness and fallen arches.

I'm sure this will leap to the top of the chart, and Top Of The Pops will be featuring four-year-old pics of the Supremes cut from the musical press and fat girls in silver shorts prancing about on stage.

STEAM HAMMER: "Juniors Wailing" (CBS).

I know that sound — oh, Steam Hammer. A mixture of John Mayall and Ian Anderson.

I heard an acetate of their LP which tended to go on a bit, but it was pretty good. Good, but it's all been done before. The whole British blues thing is falling into itself. The audiences tend to be a bit indiscriminate.

CHICKEN SHACK: "I'd Rather Go Blind" (Blue Horizon).

It's Christine Perfect. I really like her as a person and a singer. I don't know what she is going to do now she has left the group.

Bernie was worried if people might be offended by the title. I wonder if they will?

We'll be playing this on Sunday — or rather we will have played this on Sunday! Yeah—she's got nice legs, too. I really hope this is a number one.

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ORGANS 1

How and why it works

THE SUBJECT of electronic organs has become an extremely sophisticated technology. To fully understand its function, one has to devote a considerable amount of time to its study.

All musical tones originate from the twelve tone generators, a musical interval of one octave corresponding to a frequency ratio of 2:1. This means, for instance, that if the middle A on a piano has 440 vibrations per second, the A one octave below has exactly 220 vibrations, whilst the A one octave above middle A has exactly 880 vibrations per second.

Instead of speaking of "vibrations" per second, it is common in technical language to speak of "cycles per second," abbreviated as "cps," or referred to as cycles. The number of cycles per second is referred to as frequencies of the same notes

So we could say that the frequencies of the same notes in different octaves are even multiples or submultiples of each other.

As there are twelve different chromatic tones in one octave (A, B, C, D, E, F and G, along with A sharp, C sharp, E sharp, F sharp and G sharp), the twelve tone generators will provide the fundamental frequencies for the highest octave.

The standard organ manual keyboard is the C to C 5 octave 61 note version, but the 4 octave 49 note keyboard is available, and very popular for portable organs.

Having generated the fundamental frequencies for the highest octave, we now have to divide this frequency by a string of divide-by-two circuits to accommodate the appropriate number of lower octaves on a particular organ.

This function is applied to all twelve generator boards and will cover the entire compass of the instrument keyboard.

The buffer-stage is as the name indicates. The function of this stage is to act as a buffer between the master-oscillator and the following circuits. The buffer-stage provides the output of the master oscillator with a constant load so it is not affected by subsequent keying and dividing circuits.

From the tone generators the signals pass to the keyboard switches. Each key actuates a gauged switch (in this case 3 gauge) 4ft, 8ft and 16ft. When the key is depressed the generator outputs are fed into three busbars.

For those who are not familiar with organ terminology, 4ft, 8ft and 16ft refers to the pipe length and pitch of a conventional pipe organ, 8 foot is "unison" or normal pitch, 16 foot is an octave lower, 4 foot an octave higher.

The outputs from the busbars are regrouped in octave groups for each footage.

Stop switches select the regrouped signals from the busbars and route them to the desired tone forming filters. This enables a number of harmonious blends of the different voices to be combined.

The tone forming filter circuits mainly consist of "low pass" or "high pass" passive networks.

After the combined signals have passed through a series of filters in the tone forming network, they are attenuated to such an extent that it is necessary to amplify them to restore the signal strength.

At this stage or after the pre-amplifer, the swell pedal is connected and controls the volume of the entire instrument.

It consists effectively of a Light Dependant Resistor (L.D.R.) and a lamp, positioned in such a manner that as the pedal moves the amount of light on the L.D.R. is varied, causing this element to change its resistance accordingly.

A majority of domestic organs now include a reverberation unit, the most common type being the "spring line reverb." This unit consists of two piezo electric elements, between which is placed a system of coiled springs.

The driver element of the reverb unit transduces the electrical voltage variations at pre-amplifier stage into mechanical movement which, in turn, sets the springs into motion.

As some time passes before the transduced sound waves have travelled their way through the springs (due to the mechanical inertia of the latter) the signals arrive at the receiving element with considerable time delay.

The receiving element transduces the mechanical movements of the springs into electrical voltages (in a similar way as with a normal 'phone pickup) which are fed back into the pre-amplifier and upon amplification are mixed with the total output of the instrument.

The total signals from the pre-amplifier now pass to the next link in the chain before the speakers — the Audio Power Amplifier.

This amplifier differs slightly from the conventional hi-fi amplifier. Because of the power/frequency spectrum at low frequencies and the possibility of sustained high level signals which are very tough on amplifiers, these features demand very careful design.

Most organs have one amplifier for the manuals and bass section, although some have two.

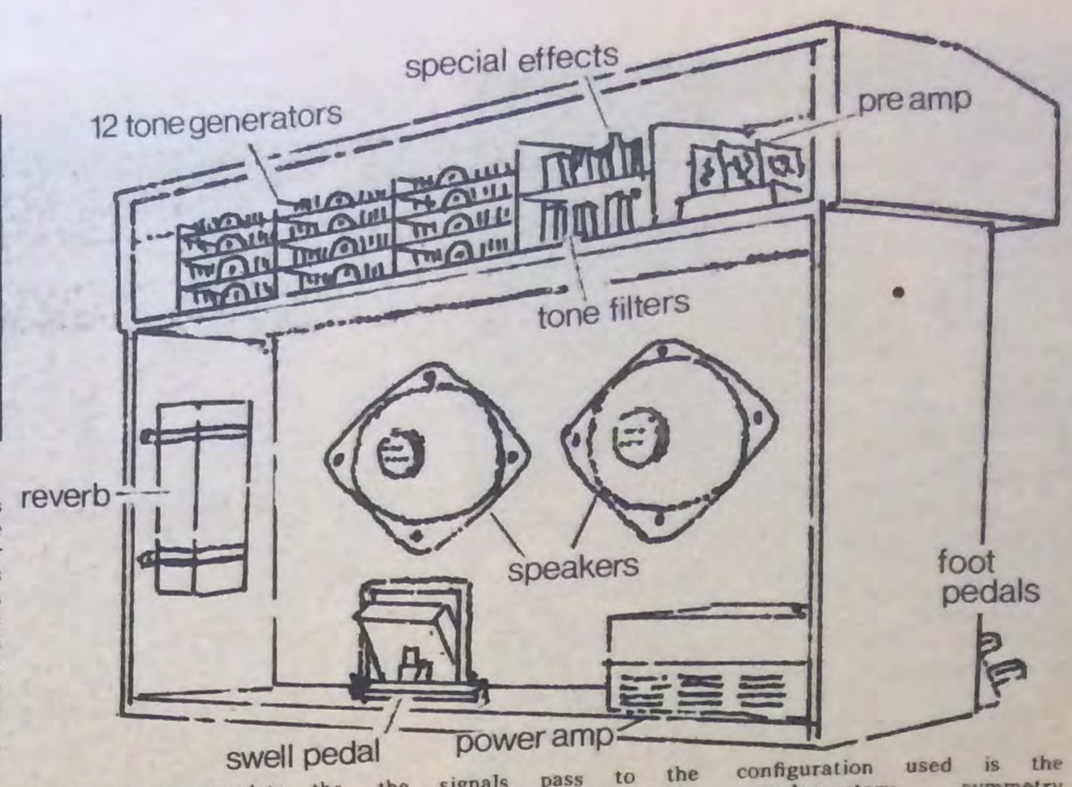
Transistors are used almost exclusively in organ power amplifiers. A very successful configuration used is the complementary symmetry drive and output stage; no output transformer is required and the output impedance is low, 2 ohms 4 ohms and 8 ohms and 16 ohms.

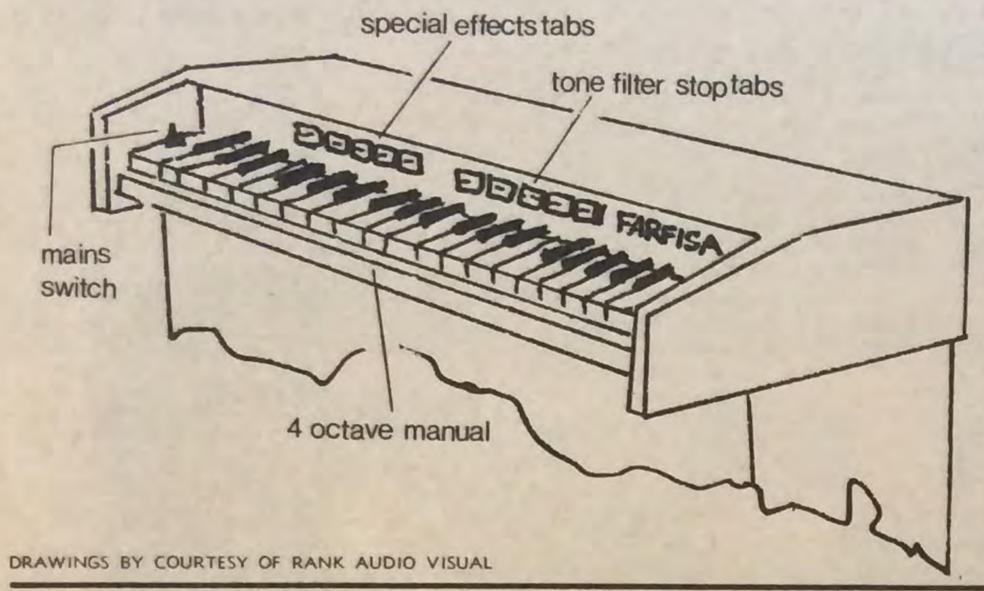
The organ loudspeaker must not only have adequate wattage rating but must have a good frequency response down to 20 cycles per second, to enable it to handle low pedal notes.

To overcome intermodulation distortion, it is desirable to separate the bass output into its own speaker, but this is not always practical.

This brings us to the last unit, the DC Power Supply. These are AC mains driven, the secondary of the transformer feeds a bi-phase or bridge rectifier circuit using a zener diode as a basic method of stabilisation.

The more expensive models use a high performance stabilised supply to provide the D.C. voltage throughout the organ.





DRAWINGS BY COURTESY OF RANK AUDIO VISUAL

Do-it-yourself the Lynes way

ORGANISTS tend to become their own mechanics — altering, improving and adding to their instruments — to get the sound and performance they want.

Roy Lynes, mechanical wizard and organist with Status Quo, has added three refinements to his Vox organ "to make things easier and to save space on stage."

"I found that sometimes the wah-wah pedal wouldn't go off which made things awkward on stage," said Roy.

"So I've moved the switch on to the top of the organ which means I can operate it by hand instead of by foot.

"I've also made it easier to adjust the organ's vibrator speeds.

"The speed is adjusted by screw controls inside the cabinet, normally, but I've made extension rods to the screw controls.

"By drilling two holes in the organ cabinet you can bring the extended controls on to the top of the organ so that now I can adjust the vibrator speeds without taking the top off the cabinet."

Roy uses an electric piano as well as an organ on stage but found that the two instruments took up too much room.

Now he's built the electric piano into the organ.

"I built a new cabinet to hold both the keyboards.

"You have to drop the organ parts lower into the organ cabinet and make a mounting for the piano parts inside the organ cabinet.

"I joined the two mains in the cabinet so there's just the one power lead.

"All the generators and the wires are at the bottom with plenty of rubber washers to prevent breakage from jolting.

"The only tools you need are a drill, saw and a soldering iron."

Don't play flat

Normally organs are designed to be played sitting. With the excitement of today's music, so many artists get carried away they can't keep seated.

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The sound "The Professional" produces is of the greatest range and quality.

There's a series of distinctive "real" voices.

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Five percussion stops for all voices, or just mixtures only.

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But even though "The Professional" is lightweight, compact and portable, and even though you can stand up to play, it will add so much dimension and excitement to your group's sound that from now on it won't be just one-night stands.

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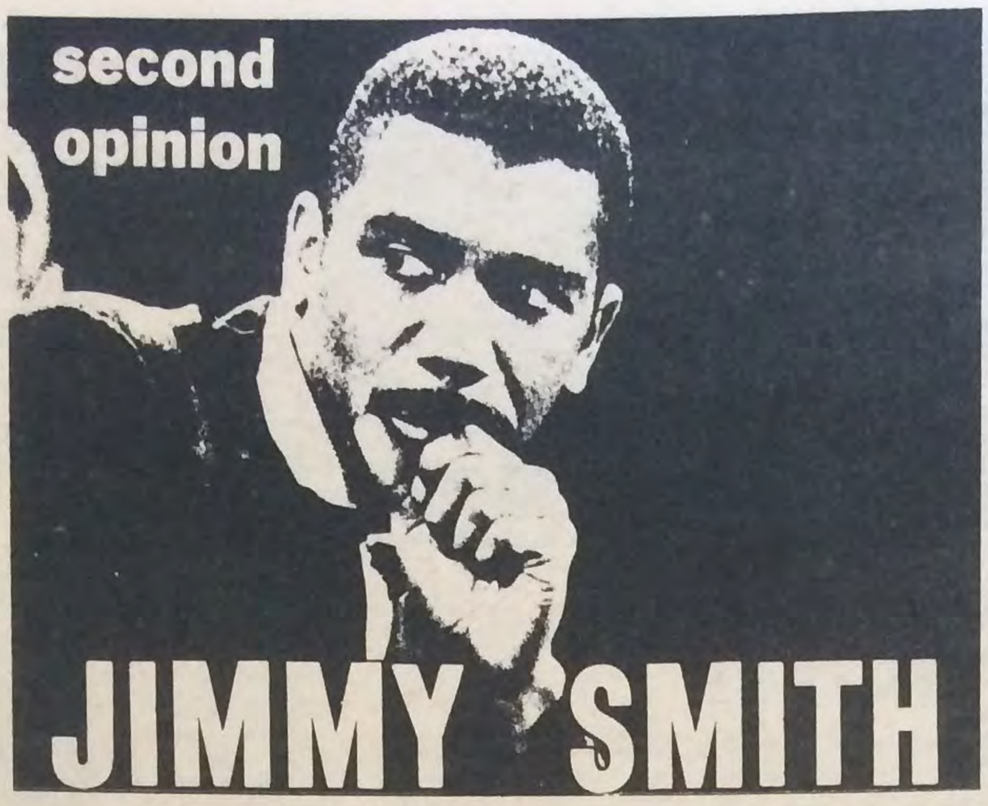
ORGANS 2



BY BOB HOUSTON

FOR ANYONE whose musical consciousness stretches no further back than 1956, it's hard to imagine a world without Jimmy Smith.

In those dozen years, James Oscar Smith from Norristown, Philadelphia, has disseminated an influence via his organ playing that touches many facets of jazz and pop and has been awarded the ultimate accolade — he is taken for granted.

In the years before Smith burst upon the world with his Hammond organ, the instrument was rarely more than a figure of fun. It existed either in Sandy MacPherson's Chapel In The Valley or the wonderful world of the mighty Wurlitzer emanating from cinema pits. Occasionally, a jazzman such as Count Basie, Oscar Peterson or Fats Waller might toy with it.

Strange as it may seem, if Jimmy Smith had decided to stick to piano with Don Gardner and his Sontones, Procol Harum might never have made "Whiter Shade Of Pale," Brian Auger might still be a jazz pianist and the outline of current jazz and pop would be radically different.

To be such a catalyst surely requires a musician with very special attributes, and Smith certainly comes into this category.

Personal confrontation with Smith's music came at the 1962 Antibes Jazz Festival. On his opening night, a mesmerised and sympathetic audience shuffled its feet as Smith played ballad after turgid ballad. They applauded politely, but no more.

The next night was a transformation. Smith, with that wonderful drummer Donald Bailey following his every breath, surged through a programme of blues which turned the entire place upside down.

There and then I was converted, and despite musical rebuffs and disillusionment, I still consider Smith the greatest jazz organist and a wonderful musician whose contribution is totally unique.

So his last dozen LPs have been a bit of a drag, so he opened the floodgates to a plethora of second, third and fourth-rate imitators who assault the ear everywhere from the Speakeasy to the local palais. So what?

In his early years, and when the wonderful combination with arranger Oliver Nelson was fresh, Smith produced LP after LP which proclaimed that here was a uniquely powerful and individual musician and after you'd heard Jimmy Smith, things would never be the same again.

Apart from the purely technical feats which Smith had to achieve to turn the organ into a viable jazz proposition, he is a wonderful blues player, a determined swinger capable of producing more excitement than every one of his imitators put together.

In his thirteen years of recording, he has produced an incredible volume of work. Anyone spending so much time in the studios cannot avoid turning out the odd dud, and Smith is no exception.

The early years with Blue Note found him working mainly in the trio format, for me his most congenial habitat, with the addition of occasional guests for an informal jam session atmosphere.

"Jimmy Smith's Greatest Hits" (Blue Note BST89901) creams off some of the best of this period including the world-beating eight-and-a-half minute version of "The Champ" which on its own is enough to ensure him VIP treatment if he'd quit and walked out of music there and then.

The exuberance and swing which amazed musician and layman alike made Smith a successful commercial commodity quite early on, and in the familiar atmosphere of the Blue Note establishment he continued to make a stream of albums which were good, reliable stuff.

Then he left for the Verve-MGM label. The reasons he gave me for the move were summed up in one word — "Distribution."

Smith has always shown an astute grasp of the business side of his career, and although he maintains he was happy with Blue Note, he was not slow to realise that what was then a small independent label could not offer the same facilities as a major company.

In his new surroundings, another aspect of his musical character was unfolded when he was teamed with a big band under Oliver Nelson. From this partnership came ground-breaking stuff like "Walk On The Wild Side," "Who's Afraid Of Vriginia Woolf" and many others which set a pattern for any organist who sat down in front of a big band.

At this distance, it's easy to write Smith off as one of the great musical bores. Having accomplished so much so quickly, it's undeniable that as the quantity of his output increased, its quality diminished.

He's also had to carry the burden of being one of the most imitated musicians in popular music history. We don't just get Smith's cliches on his own records, we keep running into them on almost every organ album made (special dispensation to the refreshing Larry Young, an organist who has managed to escape from under the Colossus's shadow and can be heard to good advantage on "Unity," Blue Note ST84221).

Talk to any organist, jazz or pop, about Smith and the same topics coming up — why doesn't he use the bass pedals any more, he's played out, and have you heard so-and-so?

He's so taken for granted, the battles fought and won so long ago, that it's like trying to imagine a world without electricity.

But next time you fill in the Organ section in the Melody Maker Poll, just remember that but for Jimmy Smith it wouldn't be there.

RECOMMENDED RECORDS

A GUIDE TO ORGAN JAZZ

JIMMY SMITH'S GREATEST HITS (Blue Note BST89901). Two-LP set with some of Smith's finest Blue Note work. Trio and small group settings.

PLAYS FATS WALLER (Blue Note 4100). Restrained and tremendously effective Smith in a musical tribute to the late pianist-organist.

LIVIN' IT UP (Verve SVLP-9227). Latest album teaming Smith with strings for the first time. Not entirely successful, but it's a change at least.

THE INCREDIBLE JIMMY SMITH (Music For Pleasure MFP1292). Most recent "live" recording made in Hamburg. Less verbose than most of his later work and excellent value.

JIMMY SMITH'S GREATEST HITS (Verve VLP9164). Includes "Walk On The Wild Side," "Hobo Flats," "Virginia Woolf" and good selections of later small group work. Discriminating anthology.

RESPECT (Verve VLP9182). Heavy R. and B. overtones —never very far away with such a fine bluesman anyway—come to the fore on this.

BLUE BASH (Verve VLP9058). Excellent small group work with Kenny Burrell's guitar matching a very much in-form Smith.

PETER AND THE WOLF (Verve SVLP9159). Oliver Nelson's humourous and swinging adaptation of Prokofiev's music brings out some fine powerful playing from Smith.

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ORGANS 3

Two thousand years of development

BY J. W. T. ROOPE

Author of The Development Of The Electronic Organ, and a member of the main Musical Instrument Committee and sub-committee of the British Standards Institution.

SINCE the electronic organ is quite a newcomer to the field of musical instruments, we ought to look at the pipe organ first; this has a history going back to the third century B.C. when the "Hydraulus" was in evidence.

As its name implies, the wind pressure was generated by cylinder pumps and fed into a dome-shaped reservoir which rode in water thus sealing the air.

The pressured air was fed to the pipes (columns of air) through sliders which served as keys, although very wide keys operated by the fists were developed quite early.

Soon after came bellows of leather, and by 1325 two sets of keys (manuals) and a pedal board had appeared.

These instruments had many complete sets of pipes (ranks or stops) which were controlled by knobs at the side of the keyboard and these ranks were of different pitches such as eight foot giving the same pitch as the piano, four foot, octave higher, two foot double octave, the "footage" denoting the length of the pipe giving the bottom note.

So the organ grew through the centuries with improvements in action and construction and often having very large and beautiful cases which are still treasured in many of our cathedrals and churches.

Actions were at first rods and levers (known today as tracker action), then pneumatic, and later electric-pneumatic and these last enabled the console, which contains the keyboards, pedalboard and stop control, to be placed at a distance from the pipework.

Tonally the organ developed from the diapason pipe (an "ordinary" organ pipe) and additional ranks were added to give the harmonic series (the octave, double octave, fifth and third, etc.), thus by drawing all these one key could produce a common chord of sounds.

BULK

Other stops such as flutes and reeds and string tones, were added but all the time a total tonal result was aimed at just as the orchestra is comprised of strings, woodwind, brass and percussion but all combining in the full orchestral tone.

A departure from this long tradition came with the cinema organ which was designed for entertainment and not for leading the singing, and the bulk of electronic organs have followed this later lead although there are models which do follow the original tonal ideas and we shall see more in due course.

VIBRATION

Probably the first to produce steady tones from electrical means was Helmholtz, a great German scientist who did much work in musical acoustics, nearly a hundred years ago. He maintained tuning forks in vibration by means of electro-magnets and the sound was made more audible by means of resonators attached to the base of each.

He arranged the notes produced to give from one to nine in the harmonic series and by means of a keyboard was able to synthesize various qualities of musical tones.

In 1897 this idea was developed by Professor Thaddeus Cahill who used a rotary electro-magnetic system. He also provided for harmonic mixing.

These early methods suffered from the lack of power available and it was not until the electronic valve was invented, that amplification of the small signals was possible.

FRONT

The next advance was when Laurens Hammond produced his toothed wheel generator rotating in front of bar magnets; the changing magnetic field induced currents in coils around the magnets at the frequency of the number of "teeth" passing the magnets each second.

Once again the tone control was by adding harmonics until the desired sound quality was obtained.

Other rotary systems followed. One by the Compton organ Company consisted of discs engraved with areas of metal so shaped that when a scanning disc was revolved at a small distance in front of these, the area "looked at" by the scanner varied at a frequency determined by the number of areas and the speed of the scanner.

FIELD

A high voltage was applied to these plates and thus the electric field varied at the same frequency; this was amplified and again tone colouring was by addition of harmonics.

Parallel with the rise in popularity of these last two systems came the method whereby the movements of electrons between an inductor and capacitor be maintained by a thermionic valve letting pulses of current at the exact time required to keep the oscillation going, and from that developed the practice of using an octave of these tuned circuits to supply pulses to the octave below, which had multi vibrator circuits.

Ordinarily multivibrators would not keep in tune, but they can be reliable if synchronised and two pulses of the "master" triggers one of the divider; two pulses from this octave synchronise the octave below and so on.

TONES

The output waveform has many harmonics and these are left in to produce trumpet and string tones but the upper ones are removed by electrical filters so that only the first one or two are left for flute tones.

With the advent of the transistor the whole instrument has been made physically smaller and consumes far less power and it has been possible to incorporate many more circuits to give percussive effects which, in its broadest sense, includes imitation of struck and plucked strings, as well as drums, cymbals, etc.

YIELD

Passing the signal down a loose spiral spring produces reverberation effects and there are more new sounds to come, but I am glad to say that cultured, musically-minded designers are doing good research work at the moment and these should yield artistic results.

Keeping the 'monster' under control

WHAT'S the future of the organ in pop? "I dunno—I can't get it together myself yet, mate!" says poll winner Brian Auger.

But, says Brian, leader of the Trinity, and Julie Driscoll co-star: "I think the time has come when the organ has come into its own.

"Since we leapt off as an organ trio there have been quite a few organ trios including the Nice, now they have swallowed their guitarist. There's quite a movement towards organ trios.

"I think the organ can be as popular an instrument as the guitar. It was surprising for me to note that in the MM Poll I came in above three guitar players.

"I think that the organ can just go on forever — there is so much scope. I don't feel I have explored the organ at all.

"I have gone off in my particular direction and to explore the potential in full you would need about eight hours' practice a day which I haven't got time for. The number of directions are limitless."

"For each style you should try and get your own sound. There's a blues or jazz sound or the solo pop style and accompaniment pop style, for example Junior Walker and the All-Stars where they use organ for a stabbing fat sound as a rhythm instrument.

"I play the organ in a percussion style occasionally, although it doesn't do the keys much good. The contacts started to go and the notes split.

AUGER: 'not just a noise'

"I have an engineer standing by to look after my organ. It gets more servicing than my car. In fact, it gets looked after better than me!

"I'm not really satisfied with most organ playing in groups. The organ is really a very amazing machine — a very bad piano player can become a reasonable organist simply because you can sustain a note on organ." You need impeccable time to play piano because you have to strike the note properly."

"I haven't heard any new organ players in the States since Jimmy Smith that really surprise me." Personally, I like Keith Emerson with the Nice. He approaches the organ more from the classical side while I have come from the jazz side.

"Jimmy Smith has been in the same bag for so long I don't even listen to his albums anymore.

"People might say I'm just bashing the organ and that what I do is more visual than musical.

"But with what I'm doing, the music is the most important factor. It's not just a noise.

"The thing is, the organ can get out of hand. It can be a monster!"

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ORGANS 4

BLIND DATE: ORGAN SPECIAL

JIMMY SMITH: "The Champ" from the album "Jimmy Smith's Greatest Hits" (Blue Note BST89901).

Jimmy McGriff? Jack McDuff? I didn't know who it was. It's the first one I've heard without a band. Sounds like an old recording.

The first one of his that really knocked me out was "A Walk On The Wild Side." This is very good. He's very fast, plays it properly. You often get organists who sound like piano players-turned-organist. This moves all the time. It's a combination of feet and draw-bars.

It really did sound like Jimmy McGriff first of all.

MARTIAL SOLAL: "Jaunice" from the album "Son 66" (Columbia FPX314 — French import).

Horrible sound. It sounds as though he's using treble and nothing else. Plays like a piano player.

Sounds British for a start. Who is it? Martial Solal? I know the name but I don't know his work.

Very good player but just doesn't play organ.

SOLAL

TERRY SMITH with Bob Stuckey (organ): "Early Morning Groove" from the album "Fall Out" (Philips SB7871).

Sounds like Wes Montgomery—not the organist, the guitarist.

I've really no idea who it is.

Bob Stuckey? I know his name from somewhere. I'm not over impressed. First of all, he didn't have a lot to play on that track.

It's very difficult to assess a player when you hear just one solo.

RICHARD GROOVE HOLMES: "Dahoud" from the album "Soul Message" (Transatlantic PR 7435).

Not much organ is there? Don't like it. Sounds as though you've turned the first album over.

He's using the same tone all the way through. Don't like it much. I don't think this is very good. It doesn't hold the interest.

JAMES BROWN: "D Thing" from the album "James Brown Plays The Real Thing" (Philips BL7823).

Very squeaky organ playing. James Brown is it? I wouldn't buy this. It's not all that good. Really nothing as the organ goes.

I get very brought down by it as it goes on.

LONNIE SMITH: "Think" from the album "Think" (Blue Note 84290).

This is Lonnie Smith. Pretty good actually. On this LP there's a good guitarist. I've heard this somewhere before. Sounds a bit like Jimmy Smith.

If you notice, most of them get stuck on the same tone. I was watching Jimmy Smith once and he uses all the draw bars. Is this track typical of the whole album. I'd like to know if it's been made on pop lines or jazz lines. The organ is restricted in a way more than most other instruments. It's not where you play it, but how.

There's hardly anyone on these albums we've heard that hasn't had a guitar. It can be very boring to listen all the time. It's very dispassionate.

BLOOD SWEAT AND TEARS: "Blues Part II" featuring Dick Halligan on organ from "Blood, Sweat and Tears" (CBS63504).

This is very nice. Beautiful sound, very churchy. Well recorded, they've got right into it.

Difference between this and Jimmy Smith is that Smith is just jazz, this is improvisation. See how they take the volume up and down and get light and shade.

This is so well recorded, so crisp.

It's better played with fugue things, doomy. Blood Sweat and Tears are into something different. You can tell by the recording, it's all coming together and they're doing something new.

JIMMY MCGRIFF: "I've Got A Woman" from the album "I've Got A Woman" (Solid State USS7012).

I know the tune. It's "I've Got A Woman." Jimmy McGriff. He's got a great, harsh, raw sound. He doesn't vary his tones as much as Jimmy Smith.

Very aggressive. Nice nasty. I heard a record of his four years ago and the tone was exactly the same. This is like a jam.

Blood Sweat and Tears have got more to listen to.

HANSSON AND KARLSON: "February" (Bo Hansson-organ) from the album "Monument" (Polydor LPHM-46260).

Is it Alan Haven. I don't really like this. It shows how a recorded sound makes a difference. This is a good recording but the playing is not spectacular.

Blood Sweat and Tears have been the best so far for recording and playing. This sounds like theatre organ playing.

BROTHER JACK MCDUFF: "Vas Dis" from the album "Live! At The Jazz Workshop" (Transatlantic PR7286).

I've got no idea who it is. Very tinny. Sounds like McGriff. Semi - distorted, very toppy. It's a thin sound with the top drawer bars and hardly any bass.

Good player. I think of him the same way as Jimmy McGriff, although McDuff is more jazzy.

WYNDER K. FROG: "The House That Jack Built" (written by Alan Price) from the album "Out Of The Frying Pan" (Island ILPS 9082).

That's not "The House That Jack Built" is it? Nice guitar. The only one I think who would have the humour to do that is Mike Carr.

Wynder K. Frog, he's a very good player. It's strange listening to it. It's got a lot of attack.

Now it's the semi detached organ

THERE'S been a tremendous boom in the organ industry over the past five years. Not only are groups using them to produce a variety of tone colours—both on stage and in the recording studios; they are also finding a permanent place in semi-detached suburban homes.

And this growing market for organs is undoubtedly closely coupled with the development of the transistor. Not only does this apply in the technical sense, but it is also linked to the economic production of these devices and the ultimate cost of a commodity that must contain well over a hundred of them.

Unlike most production processes aimed at the consumer market, the price of manufacturing electronic components tends to reduce with time.

It seems, nevertheless, that manufacturers prefer to use this increased profit margin to produce more advanced models rather than to reduce the prices of existing ones.

In several ways, electronic organ developments proceed along similar lines to that of computers, since some of the required functions make use of the same type of circuit design. As a consequence, organ components are becoming smaller, lighter and more reliable—specially desirable factors in the design of portable instruments.

As has been the case in America for some time, the electronic organ is fast becoming a domestic instrument in replacement of the piano. It often takes up less space within the smaller rooms of modern homes, and its versatility offers more appeal to those early days of music experienced by the younger generation.

With such an example of modern technology in our possession, we may justifiably ask: what kind of service and maintenance can we expect? Where can we find an organ engineer and what qualifications should he possess?

In answer to these questions, a number of reputable organ service firms exist and operate within the industry. But it is unfortunately true that there is a serious shortage of specialist engineers.

The Electronic Organ Constructors Society is the largest body catering for enthusiasts, while for the young man wishing to make his career in the industry, the Inner London Education Authority offer a two-year full-time course in Electronic Musical Instrument Technology.

Government grants are available for this course, which leads to the College Diploma and the Graduateship of the Institute of Musical Instrument Technology.

Students may apply for student membership of the Institute on enrolment for the course, full membership of which requires at least seven years with a responsible position in the industry.

The principal lecturer to the faculty is Gerry van Epps, who will be known to many.

Further information about this course can be obtained from Mr. C. Gilbey, the London College of Furniture, Shoreditch Technical College, Pitfield Street, London, N1 (phone SHO 4454).

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EXPERT ADVICE

By Chris Hayes

Alan started on piano at six

ALAN PRICE is a very fine pianist/organist. How did he start his career? — P. Kinsella, Coventry.

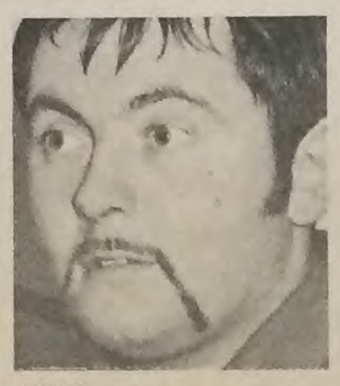
Alan began his musical career at six, just tinkling at odd moments on the piano. Gradually he developed and became a great admirer of Jerry Lee Lewis. He started in earnest when he was 16, forming his own band, while still working as an income tax official in his native Newcastle. Then he teamed up with Eric Burdon to form the Animals, when he went over to organ, mainly because club pianos were so atrocious. When the Animals broke up in 1965 he formed the Alan Price Set, whose first recording hit was "I Put a Spell On You."

I HAVE just heard a record by the Graham Bond Organisation on our radio and it would be incredible to know their names and the places where they play. — Lennart Simonsson, Ostersund, Sweden.

Unfortunately, Graham seems to have disappeared off the scene and is believed to be making his way round Irealnd, although no-one really knows if he is still playing. Certainly he doesn't appear to have a band at present.

WHO plays the organ with the Les Reed Orchestra on Donald Peers' hit record, "Please Don'y Go"? Which model was he using? — Bill Wakefield, Stepney.

The organist was Ted Taylor, who plays a Lowrey Heritage De Luxe with a Leslie 145 Tone Cabinet and a special percussion effect fitted by William Dunn and Co. Ted does all Les Reed's recordings, incluling the backing for Tom Jones and Englebert Humperdinck, because Les likes the sound of the Lowrey and specially writes for it. Ted also plays the instrument on his current Davjon (DJ 1005), "In A Midnight Mood With The Ted Taylor Four."



BOND disappeared

WHAT have been the influences of Brian Auger and what are his recommendations for success? — Jim Burbeck, Dundee.

I started my musical career on the piano with one hand when I was three.

We had a pianola and I used to stand on the pedals with my chin just about reacbing the keyboard! By the time I was 11 I could play boogie-woogie and rags on piano. It required an amazing kind of technique which I don't have now! My pianist brother Jimmy was a great jazz fan and played me records by Muggsy, Louis, Leadbelly and Shearing. I started to sing, improvising the blues, but I couldn't play them on the piano. 11-14 was a frustrating period. Eventually I became interested in Kenton, the first Jazz Messengers and Horace Silver, who was my greatest influence. At 14 I got up a trio at school and gradually began to improvise. I was still playing by ear, with a lot of wrong chords. I could play any tune but only in three or four keys! Gradually the whole thing really got hold of me and I was booked with a trio for 18 months at the Cottage Club. It was a great scene with lots of jazz, everything happening, star musicians sitting in, and it did me the world of good. It gave me the experience and confidence to form my own group and go on the road.

BRIAN AUGER.

WHO is the organist with Syd Dean's Band at Brighton's Top Rank Suite and which instrument does he play? — Bert Williamson, Portslade.

The organ is a single-manual Rank Farfisa with Selmer amplification, and it belongs to Syd, who uses it as part of his big-band sound. His organist is Jimmy Stuart, who doubles on piano and writes some of the arrangements. He joined Syd about four years ago after playing for star bands and leading his own group on the boats.

HOW does one decide which organ to buy, depending on personal requirements, when most dealers specialise in only one make? — Carlton Browne, Dorking.

Get a copy of an informative little booklet quite simply titled Organs, which is published by Tofts and Woolf Ltd, 64a Lansdowne Road, South Woodford, London, E.18 and costs 3s plus 6d postage. It describes or illustrates most of the organs currently on the market and gives an indication of prices.

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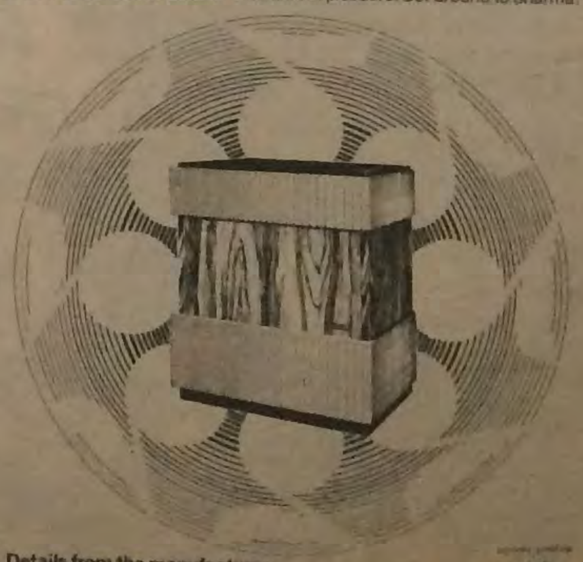
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Just a nice bit of rock and roll for the people

Chris Welch

POP SINGLES

BEATLES: "Get Back" (Apple). Okay, so this is what we all wanted — the return of the old Beatles.

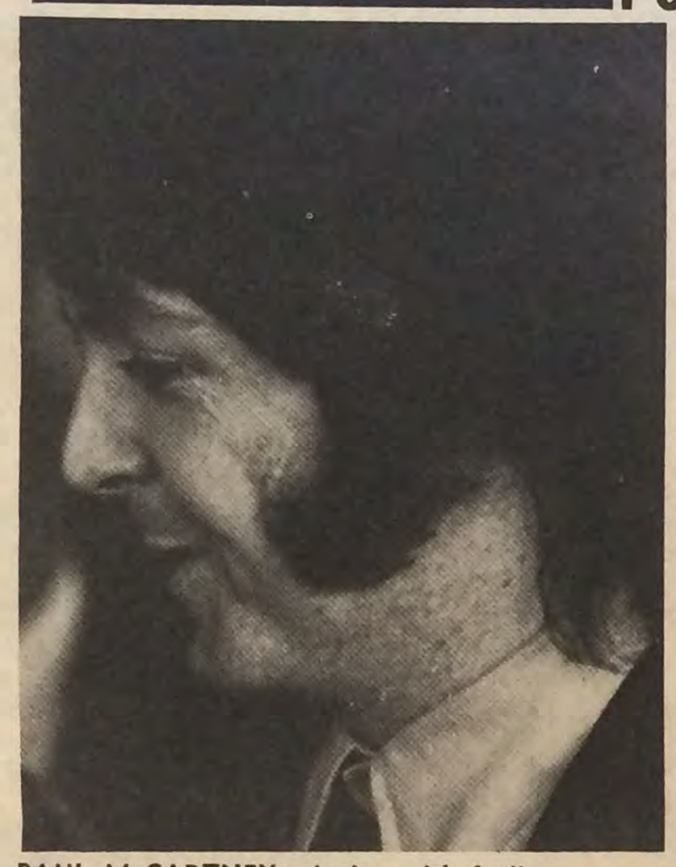
They haven't donned Mersey beat wigs, but at least they have tried to please us with some helpless musical innocence. Just a nice bit of rock and roll for the people.

Paul singing with feeling, the guitars and drums pounding a Chuck Berry-type riff and an echo like the Liverpool Cavern. No naughty freak-outs, no weird lyrics, just good clean fun. Fine stuff and a hit methinks.

So over to top national journalist Ernest Smite for his reasoned comments and reaction: "Get Back? Yes, that's wot I sez. Git back to where you come from you long-haired scouse gits!" Thank you Ernest.

GLASS MENAGERIE: "Have You Forgotten Who You Are" (Polydor). A Chas Chandler production and a warm sound that lays back on the beat and features an imaginative accompaniment to emotional vocals.

Effective use is made of piano and organ, and one cannot help but tip this for the top.



PAUL McCARTNEY: singing with feeling

RAY STEVENS: "Gitarzan" (Monument). If there is one type of record the public can't stand it's "funny records." Especially funny records, that are more droll than hilarious. If you bother to listen to the words, drowned in heavy production, then you might raise a smile. Most will scowl or spit I fear.

I know their ways y'see.

SLIM WHITMAN: "My Happiness" (Liberty). Over to my country export Big Jim Cowpoke for his verdict. Quit poking them cows Jim, and get over hyar.

"Well Sir, my heart is just bursting with pride on this occasion. I think you have hyar a mighty pretty tune sung by good old Slim at his howdy-hoe best."

"Throw another cowpoke on the fire Zeke."

IKE & TINA TURNER: "I'm Gonna Do All I Can (To Do Right By My Man)" (Minit). The phrase: "Slow paced rockaballad" springs all too easily to mind.

Better to say Miss Tina Turner sings with beauty and strength. One of the finest performances of the pop age.

Play it loud and play it proud.

MELVIN DAVIS: "Save It (Never Too Late)" (Action). Over to soul expert Irving "Finger-pop" O'Yeah: "Well bless muh soul. Put your hands together at this time and try a little tenderness. Well I feel ALL right!"

From this garbled account we can deduce this is exceptionally rythmic and ideal for rather clumsy men with white shirts and unsuitable hipsters to frug to in ungainly fashion with vacuous girl friends in their local borotheque.

MERRILL MOORE: "Sweet Mama Tree Top Hall" (B&C). Rock campaigner Max "Waxie" Needham has long been shouting from the tree tops the virtues of Mr. Moore's boogie piano.

And by jove he's right. The man is a genius of the ivories!

GLEN CAMPBELL: "Galveston" (Ember). A light hiccup or hicough in his throat, tends to have me reaching for imaginary six-shooters. Hitherto I have remained silent on the subject of Glen Campbell Fever, but I consider it one of the more unhealthy aspects of Our Times.

I feel sure if Peter The Great, Tsar Of All The Russias, were still alive, he would behead this chortling cowboy with his bare hands and place the severed bonce in a pickling jar and leave it at the feet of his mistress' bed.

RAY BARRETTO: "Acid" (London). Screaming hot trumpet on one of the best instrumentals in some time.

Violent timbales, sexy scrapers and judicial shouting from a nameless shouter lead into Mr. Barretto's conga drum solo.

An all out gas.

LEVIATHAN: "Remember The Times" (Elektra). Once known as the Span, this revamped group present us with two singles as examples of their work. This is most readily commercial of four sides.

Although I committed myself to dismissing it as a total flop on my TV Spectacular due for screening in October on BBC 2 ("Bring that screening date nearer!" yells Wendy Potts), after several plays, I now realise the error or my ways and suggest it could well lurch chart high.

OHIO EXPRESS: "Mercy" (Buddah). Do you like foul music? You do? Then let's bop the underpants boogie, a new dance craze sweeping Anguilla.

Now for this week's exciting In-Depth feature, Inside Tom Jones, by Chris Welch. "Hello. I am speaking to you now from inside Tom Jones' stomach. He has just enjoyed a good supper, and by the clouds of cigar smoke billowing about, we can expect a flood of brandy cascading on us at any moment."

ACE KEFFORD STAND: "For Your Love" (Atlantic). Well here am a surprise, old Ace ex-Move reviving Ye Ancient Yardbirds hit.

He sounds a bit like Stephen Winwood, singer of songs, and if the stars are in the right configuration, this could easily be a giant flop!

Sorry, did I say something wrong? Dammit, of course I mean hit.

NEW POP LPs

Strange atmostphere on this souvenir of a dead group

TRAFFIC: "Last Exit" (Island). A strange atmosphere prevails on this souvenir of a dead group. The two most interesting tracks are the "live" recordings made during their last trip to America. The organ and drums are recorded at full volume and Chris Wood's important alto and flute only waft across to the microphone when the wind is in the right direction. "Blind Man" the remaining "live" track lasts seven minutes with Jim Capaldi thrashing and Steve in fine voice generally. Side one has all studio tracks — "Just For You," "Shanghai Noodle Factory," "Somethings Got A Hold Of My Toe, "Withering Tree" and "Medicated Goo." A patchy but interesting set.

THE MANTOVANI SCENE (Decca). Another superbly recorded album from the maestro — sounds great in stereo. Numbers include "Delilah," "Those Were The Days," "By The Time I Get To Phoenix," "Love Is Blue" and "Les Bicyclettes de Belsize."

COLOUR ME INSTRUMENTAL (Morgan). This two package album of various instrumental sounds does not pack a lot of excitement and frankly we wonder who it is aimed at. In the line up are "Hey Jude," "The Long Night," "Those Were The Days," "Gone Now," "Dear Heart," "Autumn Leaves" and "None But The Lonely Heart."

DEAN MARTIN: "Only Forever" (Music For Pleasure). Some of the good old 'uns from the lazy voiced Mr Martin who always sounds as though he was recording on the 18th fairway. Pleasant accompaniments from the Gus Levene orchestra on songs like "I Can't Give You Anything But Love," "Sleepy Time Gal," "I Don't Know Why," and "The Object Of My Affection."

THIS IS DESMOND DEKDAR (Trojan). Yes, that's the spelling of Dekkar on the album though the handout and everyone else spells it Dekker. Desmond will be pleased! However, here's a good buy for followers of the man currently riding high in the chart with "Israelites." Priced at 14/6, it contains twelve numbers including "007," "Beautiful And Dangerous," "Wise Man," "Music Like Dirt," and "Mother's Young Girl." Inclined to get monotonous and lacking in fire but there is a "sunny Caribbean" ambience about the album.

NOEL HARRISON: "The Great Electric Experiment Is Over" (Reprise). A most enjoyable album from the inoffensive Harrison. He has one of these naive voices that appeals to children and when the song is sympatico he can cast an innocent little spell. On this album he surrounds himself with excellent musicians (like guitarist Herb Ellis) and pleasantly lazes his way through songs like "I'm Gonna Be A Country Boy Again," "Poor Cow," "Blue Island," "I'll Be Your Baby Tonight."

STEVIE WINWOOD

THE EXCURSION "Night Train" (Morgan). Another of these anonymous groups of organ, rhythm and brass on numbers like "Green Onions," "Shake It," "Chattanooga Choo Choo." Some quite exciting moments and a good drummer.

THE TYMES: "People" (Direction). The Tymes, recently in the chart with "People," owe a lot to Richard Rome who arranges the songs here. He has a contemporary feel about his writing which gives a vital quality to the five-man group. Over a whole album the Tymes grow on you. They are clean and neat with little left to chance. But they do achieve a deeper approach than many groups. Includes "The Look Of Love," "Alfie," "For Once In My Life," "Those Were The Days."

JERRY BUTLER: "The Soul Goes On" (Mercury). Yes, quite a lot of excitement on this album. Forceful arrangements and Jerry slogs away with feeling on "Sittin' On The Dock Of The Bay," "Ain't That News," and "I've Been Loving You Too Long."

THE EXOTIC GUITARS: "Those Were The Days" (London). Pleasantly played guitar versions of songs like "Those Were The Days," "A Taste Of Honey," "Love Is Blue," "Spanish Eyes," "Stranger On The Shore."

PETULA CLARK: "The Best Of Petula Clark" (Pye). Petula does not hit the chart as often as she used to but she can be relied on to produce professional, competent womanly pop. Here are some of her most well known songs including "Don't Sleep In The Subway" and "I Want To Sing With Your Band."

A GALAXY OF STARS: (Pye). All profit from the sales goes to the Abbeyfield Society which provides homes for lonely elderly people. Several record labels have given permission for the use of their artists and tracks include songs by Cliff Richard, Sandie Shaw, Val Doonican, Clodah Rogers, Anita Harris, Cyril Stapleton, Georgie Fame, Love Affair, Spectrum, Foundations, Tremeloes, Julie Driscoll, Brian Auger and the Trinity.

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JAZZ

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ELLA FITZGERALD: "Ella And Duke At The Cote d'Azur." Mack the Knife; Goin' Out Of My Head; The More I See You; Just Squeeze Me; Lullaby Of Birdland; It Don't Mean A Thing; Misty; How Long Has This Been Going On?; Jazz Samba (So Danco Samba). **Verve (SYLP 9169).**

Ella Fitzgerald with the **Jimmy Jones Trio** and the **Duke Ellington Orchestra**, Antibes Jazz Festival, Juan-les-Pins, July 27, 28, 29, 1966.

FOR THOSE of us fortunate enough to be at this festival in 1966, these sides conjure up delicious memories of balmy nights on the Cote d'Azur mingled with fantastic romps as Ella, egged on by the Ellington musicians, sailed through number after number.

Ella had had to cancel her appearances earlier in the festival to fly home to America for her sister's funeral. When she returned to Juan-les-Pins, the Ellingtonians determined to cheer her up And they did to a man.

She hit peak form on each of the nights recorded here and results are electrifying. She is featured with varying combinations from the full Ellington band, including Duke and guests Ray Nance and Ben Webster, to her own accompanying trio led by pianist Jimmy Jones with Jimmy Hughart on bass and drummer Grady Tate.

Even old standards like "Mack The Knife" take on a new sheen as Ella, in her full majesty, breezes along, whipping off astonishing vocal runs and scattering away like some instrumental virtuoso. If you've got to have scat singing, have Ella or Louis. And, on "Mack The Knife" she does both!

These superb sessions were helped immeasurably by the Ellington musicians and by Grady Tate, a drummer of deep intelligence. And Duke, what a piano player. And the band, what glorious riffs. And so on.

If you've been getting a bit bored by some of Ella's albums of late, try this. It will reaffirm your faith. — **J.H.**

ELLA FITZGERALD: even old standards take on a new sheen

■ **Ella and Louis fans who missed ELLA + LOUIS the first time round will find it on Music for Pleasure MFP 1296. It's full of glorious moments of fun and games with Louis' bubbling mischief bursting through all over the place. Ella's singing is, as always, near perfection and with Oscar PETERSON stomping away behind them with his cohorts what more can you ask? Apart from an odd "Autumn In New York" which sounds too high for Louis' voice, every track is a winner. The line up is "Don't Be That Way," "Makin' Whoopee," "They All Laughed," "Comes Love," "Let's Do It," "Stompin' At The Savoy," "I Won't Dance," and "Gee Baby, Ain't I Good To You." — J.H.**

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ART HODES

ART HODES: "Plain Old Blues." Washboard Blues; How Long, How Long Blues; Mister Blues; The Chimes Blues; Pinetop's Blues; By A And T; Call To Attention; Randolph Street Shuffle; Basin Street Blues; Snowy Morning Blues; Royal Garden Blues; Buddy Bolden's Blues **(Mercury SMWL21029).**

Hodes (pno), **Truck Parham** (bass). Date uncertain, 1960s

IT'S quite a return for Art Hodes, this LP, because the Chicago pianist, actually born in Russia in 1905, has been away from records for quite a time.

Here he is presented as a solo performer, with a simple, steady, suitable accompaniment by bassist Parham, working in his favourite vein, that of blues and barrelhouse jazz.

Everything on the record is blues or blues-steeped music, though other aspects of traditional piano jazz are much in evidence. Particularly the styles represented by Morton, Jimmy Johnson, Hines and the entire barrelhouse school from Yancey to Jabbo Williams. In a way, Hodes lets the tunes speak for themselves

As Charles Fox says on the sleeve "Art Hodes is probably the best of the white blues pianists. He is always determined to get to the heart of a composition. For example, he uncovers the fragility, the layer of ragtime, that is present inside James P. Johnson's 'Snowy Morning Blues.'"

This rather haunting 16-bar theme was always a Hodes favourite (it was the second solo record of his I ever owned, the first being "Ross Tavern Boogie") and he feels it out in his own way, leaving the character intact but bringing to it rolling boogie stylisms from his Chicago upbringing.

"Randolph Street," a Hodes blues in melancholy mood, reflects in places his admiration for Jimmy Yancey, as do "How Long" and "Mister." But other boogie influences abound.

On "Buddy Bolden's" and elsewhere we hear echoes of Jelly Roll's decorative New Orleans approach, but nothing is pastiche.

Even "Pinetop's Blues" gets away from the original—this makes a bow to Albert Ammons' versions as well as the composer's — although Hodes' interpretation (like so many) lacks the lightness and peculiar lift of Smith's exceptionally lucid "Blues" and "Boogie Woogie" cut in 1928.

One other title stands out: "Call To Attention" by Hodes. This is a stomped blues whose gutbucket phrases, unusually exuberant for this pianist, show Art's familiarity with the bright, rough Southern bar-room techniques as practiced by Jabbo Williams and similar obscure entertainers.

In a period when few new records of thoughtful traditional jazz piano comes from the companies, this set is a bit of an oasis.—**M.J.**

WITH organ records so thick on the ground it is, at the very least, a bit of a change to encounter one on which the organist works in a small-band grouping of trumpet, tenor-and-flute, guitar and a total of four percussionists. Lonnie Smith's THINK! (Blue Note 84290) sets him among Lee Morgan, David Newman, Melvin Sparks, drummer Marion Booker plus timbales and two conga men. The programme, well enough varied as these things go, takes in a song by Aretha Franklin (the title tune), two Lonnie Smith originals, Hugh Maskela's "Son Of Ice Bag" and a fairly ingenious treatment of "Three Blind Mice." All the participants play well, the multiple drums project plenty of exotic rhythmic themes, and the performances offer a few modish ensemble statements which move along easily and expertly. Much of the music exploits the soul sound or Latin-American idioms, and there are times when the playing seems to be extended beyond the point where the musicians have anything inventive left to say. I got this impression from "Ice Bag" and 'Call Of The Wild," attractive performances in the main which last 11 and more than 12 minutes respectively. Smith himself is a good crisp organ player on this showing.

He can be unobtrusive, can swing vigorously without overwhelming the listener, and complement the band without drowning it. I'd say the album would be interesting to those who especially admire this kind of present-day LP approach; very much less so to people who like ideas expressed in a more compact form.—M.J.

DINAH WASHINGTON

DINAH WASHINGTON: "The Original Soul Sister." Look To The Rainbow; Ill Wind; Cottage For Sale; All Of Me; More Than You Know; Goodbye; Willow Weep For Me; Moke Me A Present Of You; Smoke Gets In Your Eyes; I Could Have Told You **(Fontana Special SFL13073).**

Washington (voc) with orchestra directed by **Hal Mooney**, and featuring **Herb Geller** (alto), **George Auld** (tnr), **Wynton Kelly** (pno), **Keeter Betts** (bass) and **Jimmy Cobb** (drs). Mid 1950s.

DINAH WASHINGTON was one of the absolute lady champions: a vocal rarity whose style and magnetism enabled her to make much of little and something of lasting value from a high-quality song. Her records are cherished by connoisseurs of jazz singing.

This album — one of Fontana's Special Stereo Series and priced at only 14s 6d — contains enough of the vital essence on "All Of Me" and "Cottage For Sale," two of the most effective tracks, to repay this modest outlay.

When you throw in her blueish rendering of "Willow Weep," with nice touches of Geller; a declamatory "Could Have Told You," and a version of "More Than You Know" attacked as only Dinah could do it, you offer value plus.

Geller steps forward on "All Of Me" and "More," and Auld's tenor has interludes on "Present" and "Ill Wind." Spots of tasty piano can be heard and the accompaniment (mostly by a seven-brass and four-sax lineup) is generally well done.

Dinah, as you can see from the details above, had an eye for good rhythm men. The ballad-mood numbers — "Rainbow," "Smoke" and so on — get a strings-and-trombones backing, but with the Queen in control nothing was allowed to get too soupy. I prefer the more rhythmically suitable songs, however.

This brings me to the excisions, and manner of presentation. Originally, on EmArcy, the set held a dozen tracks. The reissue simply drops the sixth on each side, "Changes Made" and "Accent On Youth," and the former at least should have been retained.

Reviewing the set first time around (on May 11, 1957), I wrote: "Dinah's blues quality comes to the fore on 'Changes,' done at a slow tempo." It is a pity to lose it, and especially so because this reissue plugs the blues angle with its "Soul Sister" title and "Queen Of The Blues" subtitle.

In fact, it was made as a popular-song album to emphasise that she was more than just a blues artist. But whatever you call it, the music is genuine, uncompromising, swing-filled Washington article. — **M.J.**

KENNY CLARKE - FRANCY BOLAND BIG BAND: "All Smiles." Let's Face The Music And Dance; I'm All Smiles; You Stepped Out Of A Dream; I'm Glad There Is You; Get Out Of Town; By Strauss; When Your Lover Has Gone; Gloria; Sweet And Lovely; High School Cadets. **(Polydor 583727).**

Benny Bailey, Idrees Sulieman, Jimmy Deucher, Sonny Grey (tpts), **Ake Persson, Nat Peck, Erik Van Lier** (tmbs), **Derek Humble** (alto), **Johnny Griffin, Ronnie Scott, Tony Coe** (tnrs), **Sahib Shihab** (bari), **Dave Pikes** (vibes), **Francy Boland** (pno), **Jimmy Woode** (bass), **Kenny Clarke, Kenny Clare** (drs). May, 1968.

THAT'S more like it! after the rather disappointing Latin set released last month, this album gives a much better idea of the capabilities of this magnificent band.

There are so many good things. Soloists like Benny Bailey, Sulieman, Deuchar, Persson, Scott, Griffin Shihab and Boland, with Coe fractionally taking the honours for his gorgeous "Gloria," great Boland arrangements which take regard of all the old-fashioned virtues like swing and melody without ever sounding outdated; that superb sax section feature on "You Stepped," "Get Out Of Town" and "Lover;" the remarkable rhythm section with Clark and Clare persuading you that no band should have less than two drummers.

SPORADIC

This is a band that so obviously enjoys its sporadic get-togethers and manages to convey that enjoyment even on record.

The recording is excellent, too, with stereo used intelligently to produce the fullest possible sound and no gimmicks.

A really first class big band album which will help those who didn't make it to Ronnie Scott's club during their stay, to understand why this band broke all the club's box office records. — **B.D.**

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RADIO JAZZ

British Standard Time

FRIDAY (18)
4.10 am J: All That Jazz (Fri, Mon-Thurs). 5.30 pm B3: Jazz In Perspective (Charles Fox). 6.30 T: As for 11.30 daily except Sunday. 7.10 H1: Jazz Rondo. 8.0 E: Jazz Workshop (Flashpoint). 8.23 A3: R. and B. (Fri, Sat, Mon-Thurs). 9.50 U: Joe Simon. 10.0 H2: Dave Brubeck Quartet, Mel Torme. 11.30 T: Aretha Franklin. 12.0 T: Ornette Coleman. 12.5 am B1 and 2: Jazz At Night (John Dunn). 12.15 E: (1) Aretha Franklin (2) MJQ (3) Miriam Makeba.

SATURDAY (19)
2.5 am J: Jazz Unlimited. 4.5 J: Finch Bandwagon. 12.0 noon B3: Jazz Record Requests (Steve Race). 2.45 pm H1: Radio Jazz Magazine. 10.8 A1: Pop and Jazz inc. Roland Kirk, Charles Lloyd, John Handy. 10.30 Q: (2) Ray McKenzie Ork (5), Joe Loss Ork (6) Count Basie (7) HR Jazztet. 11.15 A2: Lee Konitz. 11.30 T: Yank Lawson-Bob Haggart Band. 12.0 T: Thad Jones-Mel Lewis Jazz Ork.

SUNDAY (20)
12.5 pm J: Finch Bandwagon. 7.0 B1: Mike Raven's R. and B. Show. 7.20 Q: Si Zentner, Basie and Quincey Jones Bands, Mills Bros. 8.30 B1: Jazz On One. 9.30 E: Eric Dolphy Quartet. 11.15 J: Jazz. 12.5 am B1 and 2: Best of Jazz on Records (Humph).

MONDAY (21)
3.45 pm H1: Dixietime. 10.30 E: Kurt Edelhagen Ork. 10.30 U: Shorty Rodgers. 11.0 A3: Free Jazz. 11.30 T: Pop and Jazz. 11.45 A3: Count Basie (Hugues Panassie). 12.0 T: New Jazz Records. 12.5 am M: Jazz Corner.

TUESDAY (22)
5.0 am J: Bobby Troup Show. 5.0 pm H1: Big Band Beat. 5.45 B3: Jazz Today in Stereo (Charles Fox). 5.45 H1: Jazz. 10.30 V: Jazz Corner. 10.30 O: Jazz Journal. 11.0 U: Bill Evans. 11.30 H2: Jazz. 11.30 T: Bobby Hackett Quartet. 12.0 T: Jimmy Smith.

WEDNESDAY (23)
8.15 pm B1: Jazz Club (New Tubby Hayes Big Band, Keith Tippetts Group, Phil Seaman, Pete King, Lennie Best, Jazz From Europe). 10.30 Q: Duke Ellington. 11.20 H1: Radio Jazz Magazine. 11.30 T: Pop and Jazz. 12.0 T: Paul Bley. 12.15 am E: Blues.

THURSDAY (24)
7.0 pm B3: Jazz In Perspective (Charles Fox). 10.40 O: Jazz Collegium, Maria Deyn. 11.30 T: Kay Starr, Count Basie Ork. 12.0 T: Jazz Records.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.
A: RTF France 1-1829, 2-348, 3-848. B: BBC 1-247, 2-1500/VHF, 3-464/194/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298. J: AFN 547/344/271. M: Saarbrucken 211. O: BR Munich 375/187. Q: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Eireann 530.

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AT DOGHOUSE, Greyhound, Fulham Palace Road. Owing to illness the Yetties are not appearing. Instead:

TIM & MADDY

Hart & Prior and Residents, 8 p.m.

AT FOX, ISLINGTON GRN, N1

THE GREHAN SISTERS

NEXT WEEK: NIGEL DENVER

BLACK BULL, High Road, N.20

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FOLK CENTRE, HAMMERSMITH

MURF & SHAGGIS

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KEITH NELSON AND CED THOROSE. SELKIRK HOTEL, SELKIRK ROAD TOOTING, BROADWAY.

WHITE BEAR, Kingsley Road, Hounslow

GERRY LOCKRAN

CHAS UPTON, STRAWBS

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AT COUNTRY CLUB, 210A Haverstock Hill, 100 yards North Belsize Tube. **MURRAY KASH** introduces

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AT COUSINS, 49 Greek Street, 7.30-11.

ANDY FERNBACH
MARK BRIERLEY

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"ANGLERS," TEDDINGTON. Professor

JOHN LEWIS

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THE GREENWICH THEATRE FOLK CLUB

The Gloucester King William Walk, SE10.
CLIFFORD WEDGBURY
STEVEN CHARLES

30 p.m.

SATURDAY cont.

THE LCS presents **THE SINGERS CLUB, RAE FISHER, JACK WARSHAW & BUFF ROSENTHAL, BOB BLAIR, UNION TAVERN,** 52 Lloyd Baker Street, London, WC1. 7.45 p.m.

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AND
JOHN THE FISH

WHITE HART, COLLIER ROW

DEREK BRIMSTONE
NIC JONES

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BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N.11, the **FOLK COURIERS** will introduce

TIM HOLLIER

in one of his rare folk club appearances. Come early for seats.

BROMLEY, STAR AND GARTER, JOHN PEARSE.

NAGS HEAD, 205 York Road, Battersea. Many thanks to

RON SIMMONDS

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DEREK SARGEANT TRIO

Host: John Timpany. Singers welcome. 44 bus from London Bridge.

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DAVE & TONI ARTHUR

TROUBADOUR. 9.30.

GERRY LOCKRAN

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AT CATFORD RISING SUN

THE YETTIES

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ENFIELD FOLK CLUB

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SILVO & MOSES
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FOLK CENTRE, HAMMERSMITH

JOHN FOREMAN

Your host: **ROD HAMILTON, DODO, ANDY ANDERSON, MIKE STIMPSON.** See Thursday.

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JIM McCANN!!
Host: DENNIS O'BRIEN

HAMPSTEAD RUGBY Club, Redhill Street, off Albany Street, N.W.1

DON SHEPHERD

Stan Dunnage, Kevin Sheils.

TIM HART & MADDY PRIOR, HERGA, Royal Oak, Wealdstone.

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BRENDA WOOTTON
and
JOHN THE FISH

at the Dungeon Club, The Copper, Tower Bridge Road, SE1.

COVENFOLK (OXFAM), Ram, Wandsworth

REDD SULLIVAN
and BILL BOAZMAN

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ST GEORGE'S DAY. Surprise guests and happenings. Weekends: Tommy McCarthy, Ted Franklin

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TERRY MASTERSON is in town with Ralf at the York and Albany, Parkway, Camden Town.

TUDOR LODGE at the Load of Hay, Villiars Road, Uxbridge

PERSONAL

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BEATLES FANS! Have you any of your own drawings of the Beatles? If so we would like to see them for possible reproduction in a book. — Please contact 24A Litchfield St., London, WC2, or phone 01-836 5364.

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Melanie's looking for a bag of her very own

MELANIE: certainly a professional

YOU can't be neutral about Melanie. She's one of those people who comes along and creates new dividing lines in the scene, setting people at each other's throats who normally see eye to eye on good and bad. At first hearing everyone feels they have to stand up and be counted.

So I'll own up here and now. I think Melanie Safka is going to be a star, even though she has not yet achieved consistency. Her first album for Buddha has some nice things in it, like the song they made a single of, "Bo Bo's Party." some of them, like her arch interpretation of A. A. Milne's "Christopher Robin" made me want to upchuck.

FOCUS ON FOLK

I've heard her be brilliant in London. She silenced a crowded room of tough record executives at last year's Midem. But by all accounts her reception in Paris last month was rather less than lukewarm.

I can bleieve it. Quite apart from the fact that the Olympia is probably the second toughest gig in the world (the absolute toughest being Harlem's Apollo) the audience that goes for Gilbert Becaud as top of the bill isn't exactly ready for what Melanie has to say to them, and I could imagine her getting uptight with them, very badly, on a bad night.

Not that I have ever heard her sing badly. I have seen her come out on a stage and triumph over a sound system that howled feedback at her as soon as she opened her throat and sang. I have seen her sing one line of a song and get slugged on the back of the head by a piece of stage scenery that came adrift and fell on her — she staggered, shook her head, settled herself down and started over.

She finished to cheers, and it wasn't merely approval for the continuance of the old "show must go on" tradition.

She is certainly a pro, every inch of this rather hung-up, slightly overweight New York girl of Ukrainian parents, but she is not hyped on the old trouper, showbiz is showbiz nonsense. I watched her recording one cut for her forthcoming album at a London studio. The first take knocked me out, but it didn't satisfy Melanie. In fact, as I left a couple of hours later she was discussing a completely new approach with MD John Cameron.

This is the sort of attitude that can turn record-producers white overnight, I know, but such perfectionism is all too rare in this business.

This isn't the core of her star quality, however — though it is the sort of application that should put her pretty quickly at the top of whatever tree it is that she is climbing.

I don't really know what sort of tree it is, and I suspect that she doesn't either. At present, she is easily classifiable as one of those urban American kids who are externalising their adolescence, in the semi-folk semi-rock bag along with — who shall we say? — Paul Simon, perhaps? Some of her harsher American critics have pointed out that she's a little old, at 22, to come on like a confused teenager coming to grips with a brutal and cynical world.

Nevertheless the world is like that, and she has not yet grown the hard shell to protect her innocence from the most brutal, most cynical part of it all, the world of show business. Perhaps she never will, but judging by some of the material on her forthcoming album, she's going to document what happens to her pretty completely, and pretty honestly, too, I'd say.

She has a song about her new life, about the people around her, the way she used to sing just for fun, and the people behind the curtain now hoping she'll be a star, telling her to sell but selling's not her game.

They're going to have to wait, says the song, because she's tuning her guitar.

This is what will really make her into a star, as she moves from the little girl lost posture to the tough defiance of the girl who may not be the world's most raving beauty, her voice may not be anything fancy on a stick, her guitar may indeed need tuning, but she has her own song to sing, her own lifestyle to work out.

In the crossing-categories game that is becoming pop criticism's tiredest cliche (Is Bert Scroggins rock-and-roll's Yehudi Menuhin? Is Fred Nerk the John Hanson of the working men's clubs? Is Rolling Stone the pot-smoker's War Cry?) they are no doubt working out bags to put Melanie in. I can foresee comparisons with Barbra Streisand. Edith Piaf. Janis Joplin — or if you prefer, Judy Garland.

They'll all be wrong. Melanie's bag is going to be her own.

KARL DALLAS

FOLK NEWS

MIKE COOPER recorded his first country blues single for Pye last week. His album, "Oh Really," was released recently, also on Pye, and a joint album with Ian Anderson, "The Inverted World," has been released by Saydisc on their Matchbox series label.

Mike appears with American bluesman **Taj Mahal** on May 9 at High Wycombe and then goes on to Cornwall.

The Winchester, Basingstoke, Hook and Swaythling folk clubs are now being run by a joint committee who will book for all four clubs. East Meon and Waterlooville are interested in completing a six-club Hampshire circuit. First guest under this new scheme was **John Isherwood,** who played Hook and Swaythling clubs, on Friday and Saturday nights respectively. Winchester meets on Wednesday and Basingstoke on Thursday.

Among the guests lined up for the Four Folk Club at Salford are the **Exiles, Derek Brimstone, Jeremy Taylor** and **Rosemary Hardman.** The **Four Folk,** resident at the club, were recently heard on a programme called Galaxy on Radios One and Two.

American country singers **Willie Nelson, Johnny Darrell** and **Nat Stuckey,** together with **Phil Brady** and the **Ranchers, Jamie Gunne** and the **Boleros** and the **Tumbleweeds** will play at a series of evenings to celebrate Opry magazine's first birthday. They take place at Bellevue Manchester, on May 22, Dublin Stadium (24), Gay Tower Ballroom, Birmingham (25) and the Lyceum, London (26). Comperes will be **Brian Chalker** and **David Allan.**

Nick Strutt and **Roger Knowles** are fast making a name for themselves on the club circuits with their country music and, with **Brian Golbey,** took part in **Tom** and **Smiley's** recent album recording session for Saga Records. Release is expected fairly soon.

The Boggery folk club, run by **Jasper Carrot** on Mondays at the Old Moselians Rugby Club, Solihull, has the **Gales** appearing on April 21, **Jeremy Taylor** (28) and the **Leesiders** (May 5). On April 26, **Johnny Silvo** headlines a concert at the club.

Ralph McTell guested this week at the newly opened Downham folk club, Bromley, Kent, where the resident is **Jim Smith. Joe Stead** appears there on April 30.

Vera Johnson plays a charity concert in aid of Shelter on April 23 at Cambridge, then appears at the Country Club, Hampstead (25), Nelson folk club, Lancashire (29), and the Travelling People folk club, Liverpool (30).

Roy Guest and Vic Lewis present in association with Joe Lustig

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PUBLIC NOTICES

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I BARRY WATLING intend to apply to the Council of the London Borough of Hammersmith for a licence to carry on an employment agency for persons in the Entertainment industry, at number 1 & 2 Royal Parade, Dawes Road, S.W.6. Such agency to be known as Impact Entertainments. All objections and the grounds therefore must be submitted in writing to the Town Clerk, Town Hall, Hammersmith, W.6 within fourteeen days from the date of publication of this advertisement.

I, JULIA EVELYN MORLEY, known as **J.E.M. MANAGEMENT,** intend to apply to the Westminster City Council for a licence to carry on an employment agency for persons in the entertainment industry at No. 122 Regent Street, W.1 such agency to be known as **J.E.M. MANAGEMENT. ALL OBJECTIONS** and the grounds therefore, must be submitted in writing to the Town Clerk, Westminster City Hall, Victoria Street, S.W.1 within fourteen days from the date of publication of this advertisement.

NOTICE IS hereby given that Brian Arthur Rayner, Michael John Comfield and Gary Christopher Collier, of 58 Albert Street, Aylesbury, Bucks, and carrying on business under the name of "R.C.C. Enterprises" intend to apply to the Bucks County Council for registration under the Theatrical Employers Act 1925-1928 (dated 10th April, 1969).

THEATRICAL EMPLOYERS REGISTRATION ACTS 1925 AND 1928. NOTICE IS HEREBY GIVEN THAT ROBERT ANTHONY JACKSON residing at Lower Flat, Bron Meillion, Tregeiriog, Llangollen, Denbighshire and carrying on business under the name of Ceiriog Valley Management, intends to apply to the County Council for the Administrative County of Denbigh for registration under the above Acts. Dated 29th March, 1969.

WE JOE FAGAN, PETER DALY, BRIAN BLAND and **LEN McCABE** intend to carry on business under the name of **DARLINGTONE THEATRICAL AGENCY** and intend to apply to the Darlington Borough Council for registration.

SPECIAL NOTICES

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QUARTET.—778-9938.

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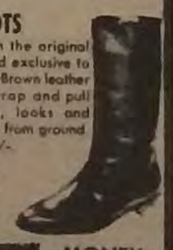

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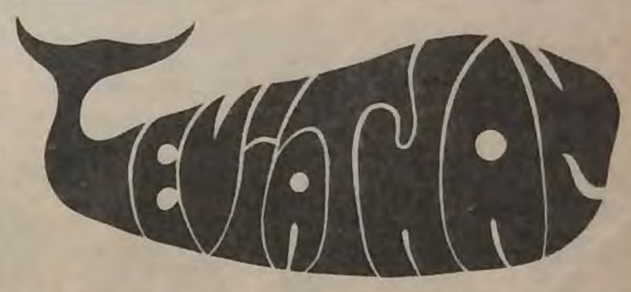

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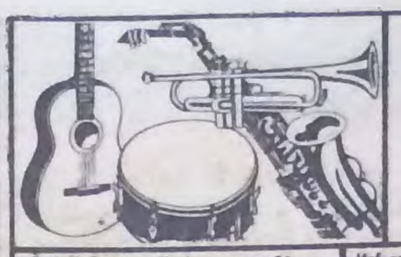

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At last, equality for Country 'n' Western

WITH THE publication of the MM's Country Style supplement, the first important step in the final breakdown of the Establishment's apathy to country music has been taken.

It is significant that pop progression owes a great deal to the country field—the unchallenged leader in pop progression, Bob Dylan, has his musical roots in country music and undoubtably his "John Wesley Harding" album was influenced by his friendship with Johnny Cash.

The recent combination of their talents on disc promises to set new horizons on which finally pop and country music will co-exist on an equal basis. — **KEN CLEAVER, Birkenhead, Cheshire.**

IN YOUR article on country music why was there no mention of Frank Ifield who has done more to promote country music than any other British artist?

Although he has changed his style to some extent, Frank is still basically a country artist who frequently records in Nashville backed by such musicians as Chet Atkins, Floyd Kramer, Boots Randolph and the Jordanaires.

Two years ago he was made an honorary citizen of Tennessee for his work in promoting country music — an honour which has not been achieved by any other British artist. — **PATRICK MALIN, Sheffield, Yorks.**

HOWEVER much one may choose to criticise the methods employed by John and Yoko Lennon there can be no doubt as to their sincerity and motives.

To devote one's time and efforts in the pursuit of peace and understanding is a vocation worthy of the utmost support. I would urge people everywhere to listen, not scorn, and to follow the disciples of peace.—**J. D. SMITH, Barking, Essex.**

EACH year at the National Jazz and Blues Festival there is a group that steals the show—Ten Years After and Jethro Tull being the show stealers in the last few years.

I predict that the show-stealers this year will be Mick Abrahams' Blodwyn Pig. Although they haven't been together too long, they are already a tremendous band and by August they should have reached a standard capable of blowing the minds of everyone at the Festival.

And how about Clouds — they're doing some very fine things, too.—**MARTIN SMITH, Bristol, Somerset.**

I WAS a little saddened at the attitude of Michael Chalmers' letter about Skip James. Were it not for the popularity of the British artists he resents, there would be little raised for Skip in Britain or the USA as it is largely their success which has brought a following for artists like Skip.

Skip has received large amounts of money from the Cream recording of "I'm So Glad" and from benefits to which British artists have gladly donated their services.

Too many people run down British blues artists on ill-founded moral principles. — **IAN ANDERSON, London W2.**

WHY CAN'T record companies supply a copy of the words of the music on LP's. It could be done cheaply on the inner sleeve and it has been supplied on albums by the Doors and Beatles.—**ROBERT JURY, Crowthorne, Berks.**

JOHNNY CASH influenced Bob Dylan's 'John Wesley Hardin' album.

Driving music off the air

THE BBC have started their plot to drive music off the airways. Top Gear has been moved to seven on Sunday evening and Mike Raven's show has been moved to ten and cut by a third.

People who normally listen to these shows will probably be out absorbing the music "live" so after a couple of months, the BBC can take the programmes off because of a drastic fall in listening figures.

What comes next — Pete Drummond's show and John Peel's Night Ride? — **JOHN HINDS, Leeds.**

WOULD any readers who want Top Gear kept at its present time write to me as I am organising a petition to send to the BBC. If we can present several thousand signatures to the BBC we may yet sway their decision. — **MIKE BRUTON, Southampton, Hants.**

HAVE the BBC decided to bury blues completely? Now they've cut Mike Raven's show by 30 minutes and moved it back three hours to ten o'clock. Don't they realise that a lot of listeners are out at that time?

We now get less than 45 minutes of blues a week compared to six and a half hours of jazz. — **J. M. SYKES, Leeds, Yorks.**

ONE OF the reasons why the offshore radio stations were silenced was because constant air play of records allegedly damaged their sales.

We now have Radio One which can hardly be said to be over-exposing discs mainly because of the rigid "needle-time allowance" but record sales are now at an all-time low — high prices being the reason for low sales.

It's about time the Performing Rights Society allowed more needle time to Radio One and commercial radio when it comes—as it must.—**JEFF DAY, Chatham, Kent.**

Sincerity, the key to Clapton's greatness

I WAS surprised to read in Mailbag that Mr. Thomas rates Jimmy Page higher than Eric Clapton. Although I have the greatest respect for Page as a guitarist, I would have thought it was the depth and sincerity in Clapton's playing that puts him where he is, not merely his technical fluency.

There is more meaning in single phrase from Clapton that in half an hour of somebody hacking at a feedback guitar. Clapton along with Peter Green and Stan Reed are in a class of their own. — **JOHN GOSLING, London N16.**

CONTRARY to A. Thomas's statement in Mailbag, Jimmy Page is not a more versatile guitarist than Clapton—one only has to listen to Cream tracks "Hideaway" and "We're Going Wrong" to see that.

And surely Mr. Thomas, who contradicts his own idol in saying he is better than Eric as Page categorically states that he is not as good as Eric, will realise that in music all are always learning. Musical fields are confining, music is not. —**RICHARD AYLING, Haslemere, Surrey.**

JIMMY PAGE deserves recognition

AT LAST Jimmy Page is getting some of the recognition he so rightly deserves. For years now he has been the most under-rated guitarist to hail from these shores which is strange when you consider the great guitar-work he did with the Yardbirds. — **MICK HAWKSWORD, London SW4.**

I WAS astonished that your otherwise admirable tribute to Billy Cotton was marred by the neglect of several stalwarts who spent almost their entire careers with the band, notably Alan Breeze, Laurie Johnson and Bill Herbert. They should have earned a mention.

I have records of the Cotton Band 1932 vintage on which Alan Breeze sounds little different to the way he sings today. A fantastic man in a fantastic organisation. Cotton was truly a phenomenon in entertainment.—**REG BRISTO, (Editor—Golden Years Magazine), Cardiff, Glam.**

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