

Melody Maker

APRIL 19, 1969

1s weekly

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 corres-



STEVIE WINWOOD



GINGER BAKER

pondent 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.

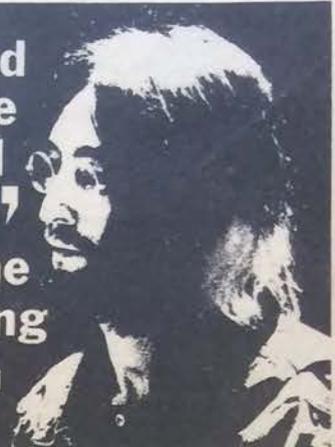
No contracts have been signed to date, but Ten Years After and Jethro Tull are likely to be flown back from America to appear.

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.

"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



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. Sports; 3. Asulf-Rose; 4. Chappell; 5. Schroeder; 6. Schroeder/Welbeck; 7. Luster/Chappell; 8. Northern Songs; 9. United Artists; 10. Jobete/Carlin; 11. Carlin; 12. Lieber-Stoller; 13. Jobete/Carlin; 14. Francis Day and Hunter; 15. Abigail; 16. Mortimer; 17. Peter Mounce; 18. Keynote/Marc James; 19. Kops Music; 20. Carlin; 21. Brent; 22. Jobete/Carlin; 23. Francis Day and Hunter; 24. Carlin; 25. Dick James; 26. Screen Gems; 27. Jobete/Carlin; 28. G.M.H.; 29. Moribus; 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 (8) IT'S YOUR THING
Tina Turner, T. Neck
 - 4 (6) ONLY THE STRONG SURVIVE
Tina Turner, T. Neck
 - 5 (3) DIZZY
Jerry Butler, Mercury
 - 6 (4) GALVESTON
Tommy Roe, ABC
 - 7 (8) HAIR
Glen Campbell, Capitol
 - 8 (10) TWENTY-FIVE MILES
Cowsills, MGM
 - 9 (5) TIME OF THE SEASON
Adrian Storz, Gordy
 - 10 (11) ROCK ME
Zombias, Date

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 (8) 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 (14) 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 (19) POSTCARD
Mary Hopkin, Apple
- 14 (13) THE WORLD OF VAL DOONICAN
Val Doonican, Decca
- 15 (12) WORLD STAR FESTIVAL
Various Artists, Philips
- 16 (18) FAMILY ENTERTAINMENT
Various Artists, Atlantic
- 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

Album of the week

Rush release by demand of fans

'Elvis'

Original Soundtrack of the NBC-TV Special
RD 8011 (mono only)



RCA

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."

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



ENGELBERT
New to America

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 (tp), 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.

FIFTH COLUMN PLUS TWO

"RAY WARLOCK'S FIRST ALBUM" (SML 7581) on Philips is just what the title tells you. RAY'S first album. Not 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 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, SOMEDAY 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 SHARP SHOOTERS" (SMWL 21827). This LP has the smashing line-up of NAT ADDERLEY, lineup of 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 STEVART, 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 goodie for you is a double album called "ANY DAY NOW/SONGS OF BOB DYLAN" (SVRL 19637/8) 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 folk 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 Thurmer.

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—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.

BLUEBEAT HOT 10

- 1 (—) WORK IT
The Vinyars CRAB-12
- 2 (7) FOR ONCE IN MY LIFE
Slim Smith UNITY-508
- 3 (1) SEVEN LETTERS
Derrick Morgan CRAB-E
- 4 (2) PRIVATE NUMBER
Sweet Whispers CRAB-F
- 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 Flumes NO BEAT-108
- 9 (10) SUFFERIN' STILL
Laural Aiken NO BEAT 025
- 10 (8) CHOO CHOO TRAIN
The Soultons GAS-109

NEW RELEASES

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"Threshold of a Dream" Moody Blues 37/6

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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 Opusette Link 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 Emev 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, Luton, on Sunday, April 13 because of a delay in their return from Bermuda.

This was caused by an injury to their lead guitarist Chuck Busfield who hurt a leg in a missed accident after their final appearance at the Furry 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).

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

JAZZ COURSE

WANSFELL COLLEGE, Thetford, Norfolk, 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

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 Spen-

cer'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 fight

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.

PHIL SPECTOR Returns to Conquer with a NEW SINGLE



Produced by Phil Spector
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Played by you

Phil Spector's second NEW single on A & M
You Came, You Saw, You Conquered (AMS 748)
by the Ronettes featuring Veronica
Release date 25th April 1969

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 Leo's, Cardiff, followed by Lespy Lee (18), Long John Baldry (23) 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 Lafayette tonight (Thursday). Other attractions include Black Cat Bones (24), Sonny Terry and Brownie McGhee (May 1), Otis Rush (5), Lowell Fulson (15) and Howling Wolf (22).

The Les Emmett Trio, with Les (pno), Johnny Stavordale (dru) 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 Pest Hotel, Leeds, featuring the Jan Dukes De Grey duo.

The Moody Blues

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DERAM



MIKE HUGG
Marquee debut

Manfred Mann 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 15.

The existing Manfred Mann group — Mike, Manfred, Tom McGuinness, Klaus Voorman and Mike D'Alo — 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.

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 Montreux, Switzerland. They are currently finishing their first album.

First in a new series of Pop Firm concerts at the Royal Albert Hall will be on June 29 when Led Zeppelin, Liverpool Seas and Bloodwyn 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 Fibby.

Jackie Trent and Tony Hatch make their London

JOHNNY McLAUGHLIN RECORDS WITH MILES

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), Tony Williams (drums) 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."

IKE AND TINA TOUR

IKE AND Tina Turner's Revue, the Coasters, Arthur Conley and Lee Dorsey are



MILES DAVIS

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 Bluebelles, 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

P.O.L.-WINNING tenorist Tubby Hayes has reformed his Big Band. It is rehearsing this week and plays its first date of 1969 at the Bull's Head, Barnes, on Monday

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.

Stato's 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*.

(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 TREMELOS, 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 finalized, the tour would comprise a number of concert dates in major cities of the USSR.

In October, the Tremeolos 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.

BGM are to release a double album of Havens next month of their Forecast label. Title is "Richard B. Havens 1965."

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 Eydin is dipping with the band until Hague is discharged from hospital.



Glen Campbell may have TV series here

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

Ember Records' Jeff Kruger is currently negotiating for a series of hour-long American Campbell TV specialities 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 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 unnamed, 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

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

M I K E 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.

ANDY BROWN and Mandy Ferguson are to be guest stars at the Hungarian Jazz Festival at Szekesfehar, near Budapest, on May 17. Each will be backed by Erno Leman (pno), Ron Matthews (bass) and Spike Wells (dr).

J E Graham Collier Dozza are in concert at London's Purcell Room on April 26. Bassist Graham will front Harold Beckett, Henry Lowther and Dave Holdsworth (trps), Nick Evans, John Mumford and Derek Wade-worth (trms), Jack Jenkins (oboe, bar), John Surman (bari, sop), Stan Sulzmann (alto, trr), Frank Ricotti (vibes) and John Marshall (dr).

LOUIS ARMSTRONG is out of New York's Beth Israel Hospital but his agent and manager Joe Glazer 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 Ebbw. It may lead to an album. Bobby Breen guests with John Surman at the Pompadour Club, St Helier, Jersey, on April 23.

THE Colyn Symon Band will play their own new club at the Corner House, Edgware, on April 26 followed by Chas Chesterman's Band (27) — the Bill Le Sage Trio, with Bill (pno, vibes, electric pno), Spike Heatley (bass, celli) and Tony Carr (dr) return to the Bull's Head, Barnes, tomorrow (Friday).

BENSLIDON 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 Hodge and Monty Sunshine Bands.

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

THE new Tuesday modern jazz club at the Athlone, Hammer-smith Road, opposite London's Olympia, presents the John Surman Quartet on April 22 followed by the Eyal Parker Quartet (25) and New Jazz Reunion (May 6).

Beatles get back to the roots!

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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

NEXT
WEEK

**DESMOND
DEKKER**

IN
BLIND
DATE

DON'T
MISS
IT



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.

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WHERE TRENDS BEGIN

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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 in Juan-les-Pins. All for 33 gns.

Fill in the coupon NOW. And swing with us.



CAUGHT IN THE ACT

PINK FLOYD'S Festival Hall concert on Monday was a riotous 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-b.

They combined basic group instrumentation with a superb sound system of electronic effects that rolled around the hall in exhilarating waves. Two pieces were performed, "The Man" and "The Journey".

The 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 the deep, 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 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.



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 it says 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, five-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 hesitant 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 Rhythmic Machine, George Gruntz (pra), 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-Parke stylist when he stays in this bag the jazz is warm, elegant 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 urban, accomplished music which is never dull and more often than not, very satisfying. —BOB HOUSTON.

JULIE FELIX

JULIE FELIX was nervous. It seems from the performance that the more nervous she is, the more animated she becomes, and 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,'" "Austin's 'Joe Man Went To War,'" which received squeals of appreciation along with the "sp-plain" and MacCall's "Dirty Old Town," which was received predictably.

Her success with tonight's audience was not due to her singing voice, and probably not

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 of a drummer (left) with Here he is seen (left) with French drummer Daniel Humair and MM Pollwinner Scott Lee. Stan was forced to agree, pleased guilty and was fined £10.

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 Stan, Dave Gelly, Stan Tomkins, Dave Gelly, Stan Robinson, Dick Walter and

Dennis Angre as well as visits from John Surman, Harry South and Derek Bailey.

In addition, BRCC featured 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 may 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 nobody like this in my country, not as far as I know, anywhere else in Europe."

—CHRISTOPHER BIRD

Stan's moody proves to be rather costly

British invasion of New York's Filmore East, this week with the Nics, 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 Eireann.

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." —Hamstead 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 called Richard. —MM darts team play the 100 Club in the Capri-corn's league next Tuesday. Hope they improve on their showing against the Capri-corn. —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 of British art of Donald Peers' "Please Don't Go" and Des.



THE Raver's WEEKLY TONIC

The Nice and Spencer Davis are "very upright," 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 positions than I expected."

Jose Feliciano to record two Bee Gees' songs for release as singles. —Piedlars set to play a minimum of three weeks a year at Caser's Palace, Las Vegas.

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



■ The mystery is over, my friends, for the first time in here, Bob and Earl, who's right! —Helen Shuffle. —It's number 18 in the MM's Top 30 this week. It's the only photo available of the duo who made the disc back in 1961 and then dropped into obscurity until the record made the chart this year. Now there have a look at it 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."

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 Chertseyfield 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



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

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 unshamefully. "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.

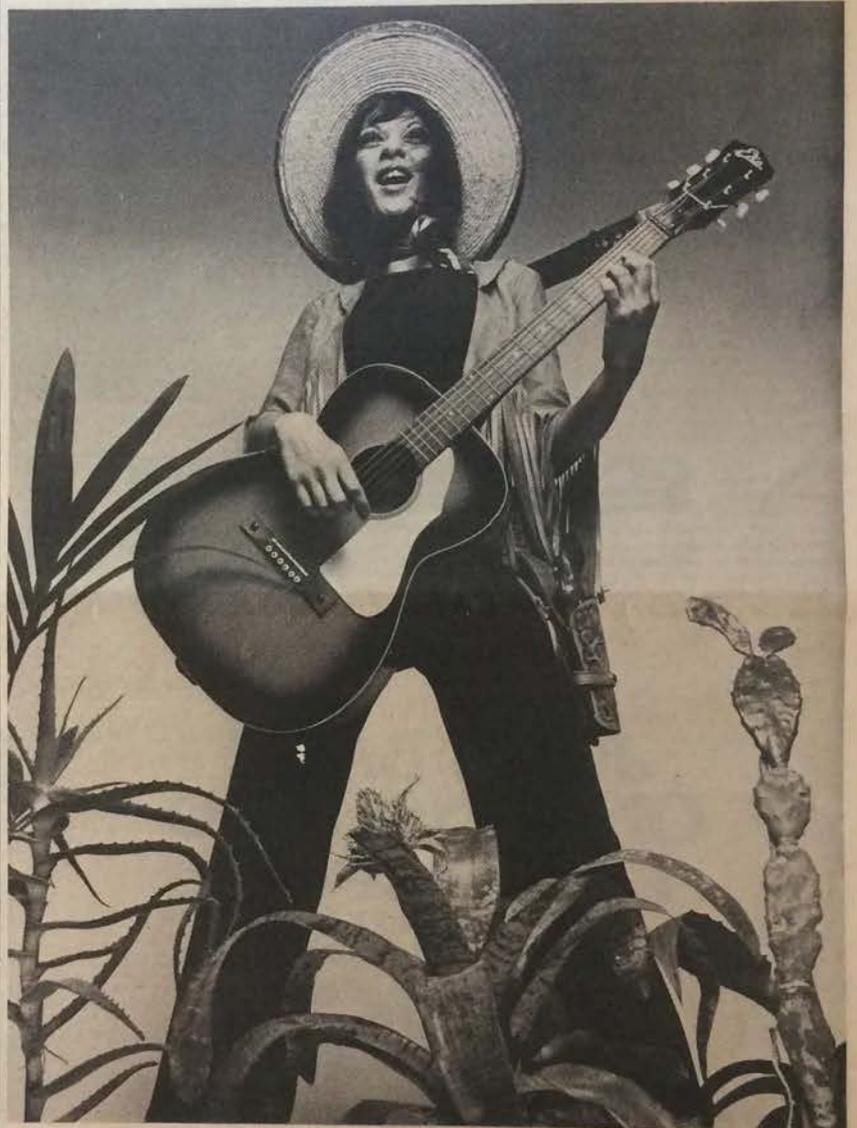
"He still does these terrible old 12 bar blues things I'd like to get him in a studio with a good string orchestra and make him sing some of the material like the old Walker Brothers used to do. Songs like 'Make It Easy on Yourself' — he could do things like that so well."

"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

British — and proud of it!

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 dynam-



CLEO LAINE: superb ear



JOHN SURMAN: seething soprano

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 Matthews and Tony Oxley.

Scott then introduced George 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, Matthews and Tracey gave powerful support to Sandy Brown, Harold McNair (brilliant on flute), Chris Pyne, Ian Carr, Joe Harriott and Tubby Hayes. Matthews 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

Guest Critic: MIKE HENNESSEY, European Editor, Billboard

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

and following with an appealing arrangement of "Ja Da" with the two trombones carrying the theme against a counter melody

and tempo changes. The Dankworth band followed, opening with Kenny Wheeler's "Don the Dreamer"

JOAN BAEZ ON VANGUARD LP SAMPLER AT ONLY 14/6

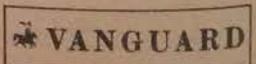
All my trials · The Queen of hearts
Geordie · Hush little baby
Plaisir d'amour · The house carpenter
Silver dagger · Mary Hamilton
Kumbaya

SVXL 100

ALSO ON VANGUARD

JOAN BAEZ SVRL 19014; JOAN BAEZ Vol. 2 SVRL 19015; JOAN BAEZ IN CONCERT SVRL 19016;
JOAN BAEZ IN CONCERT Vol. 2 SVRL 19017; FAREWELL ANGELINA SVRL 19018; PORTRAIT OF JOAN BAEZ SVRL 19025;
JOAN SVRL 19027; JOAN BAEZ Vol. 5 SVRL 19034; BAPTISM—A journey through our time SVRL 19000;
ANY DAY NOW Songs of Bob Dylan SVRL 19037/8

(New release this month)



The Beatles as nature intended.

"Get Back" is the Beatles new single. It's the first Beatles record which is as live as can be, in this electronic age.

There's no electronic watchamacallit.

"Get Back" is a pure spring-time rock number.

On the other side there's an equally live number called "Don't let me down".

Paul's got this to say about Get Back... "we were sitting in the studio and we made it up out of thin air...we started to write words there and then... when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by".

P.S. John adds, It's John playing the fab live guitar solo.

And now John on Don't let me down. John says don't let me down about "Don't let me down".

In "Get Back" and "Don't let me down", you'll find the Beatles, as nature intended.
Get Back/Don't let me down (Parlophone 5777)

 / Apple Records



DUSTER BENNETT: 'deejays should realise they are brain washing people'

TONY HATCH

Producer Of The Month

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

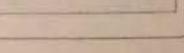
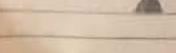
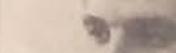
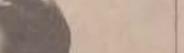
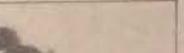
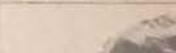
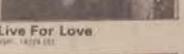
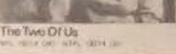
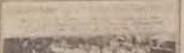
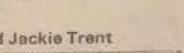
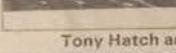
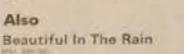
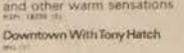
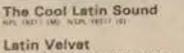
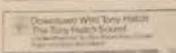
Petula Clark, **The Searchers**, **Jackie Trent**, **Benny Hill** and **Lionie Donegan** are but a few of the many star names whom he has successfully recorded.

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 the 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**, **Lionie Donegan**, **Petula Clark** and **The Vokounts**. 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 worldwide success of "Downtown" by the lovely **Petula Clark** which soared high in the British charts and topped the Stateside best-selling lists in 1965, and "Where Are You Now", sung and co-written by **Jackie Trent**, which hit the Number One spot in England in the spring of that same year.

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

The Tony Hatch Orchestra



Duster and the decadent BBC

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

BY BOB DAWBARN

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 more 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 'Wake 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. 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 1 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** earbore 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."

THE BLUES PAGE

It's just the old stuff played rather nicely

"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 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 Circus** 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.



TAJ MAHAL

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

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 distinctive **Hooker** primitivism—and most of them pack a solid swing. **TRAVELIN'** (JOY 129), one of four of these albums released on the **Jay** label, contains "No Shoes," "I Wanna Walk," "Caval Street Blues," "Run On," "I'm A Stranger," "Solid Sender," "Dusty Road," "I 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, bums and lags his foot. A real thrower, 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 selling R&B in the **Honker** manner for those who like this particular **Vee Jay** vintage.—**M.J.**

Brownie McGhee is a buoyant 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 102), 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 blues along with washboard, washboard bass, bones and what I believe the session listed as **Tring 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 "I'm A Good Mister" and 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 25c. 6d. —**M.J.**

BUDDY RICH WAISTLINE STICKS

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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 Lopping 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-baze that has turned sound heads and solid heels.

Mary, the princess of Pontardawe, wins those Irish hearts

BY JOE KENNEDY

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 Engelbert's 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 times 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 great 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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JAZZ SCENE

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 maddened 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 band-leader, 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. Fledgling beboppers had infiltrated his ranks. Neal Hefti, Shorty Rogers, Conte Candoli lent his trumpet section a Dizzy Gillespie-in-Multiple character.

In 1969, the talk revolves around Herman's successful incorporation of a sound that is as much a part of Now as hop 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



WOODY HERMAN: bookings at Fillmores East and West

The Herd with the new sound

BY LEONARD FEATHER

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 for 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.

MAX JONES



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JETHRO TULL



AND



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Thursday, 8th May, LONDON, Royal Albert Hall at 7.30 p.m. Wednesday, 14th May, NEWCASTLE, City Hall at 7.30 p.m.
Friday, 9th May, BRISTOL, Colston Hall at 7.30 p.m. Thursday, 15th May, BIRMINGHAM, Town Hall at 7.30 p.m.

The artistes will be introduced to the audiences by PETE DRUMMOND (in Bristol — JOHN PEEL)

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their recording studios, and fly home breathless. 20 runners-up will receive 5 Atlantic/Atco albums of their choice.



Have you got your passport picture ready? You may win!



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'

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 syndicates have agreed to pay a very large sum of money," Barry told me.

BARRY RYAN talks about how his recent accident has changed him

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.

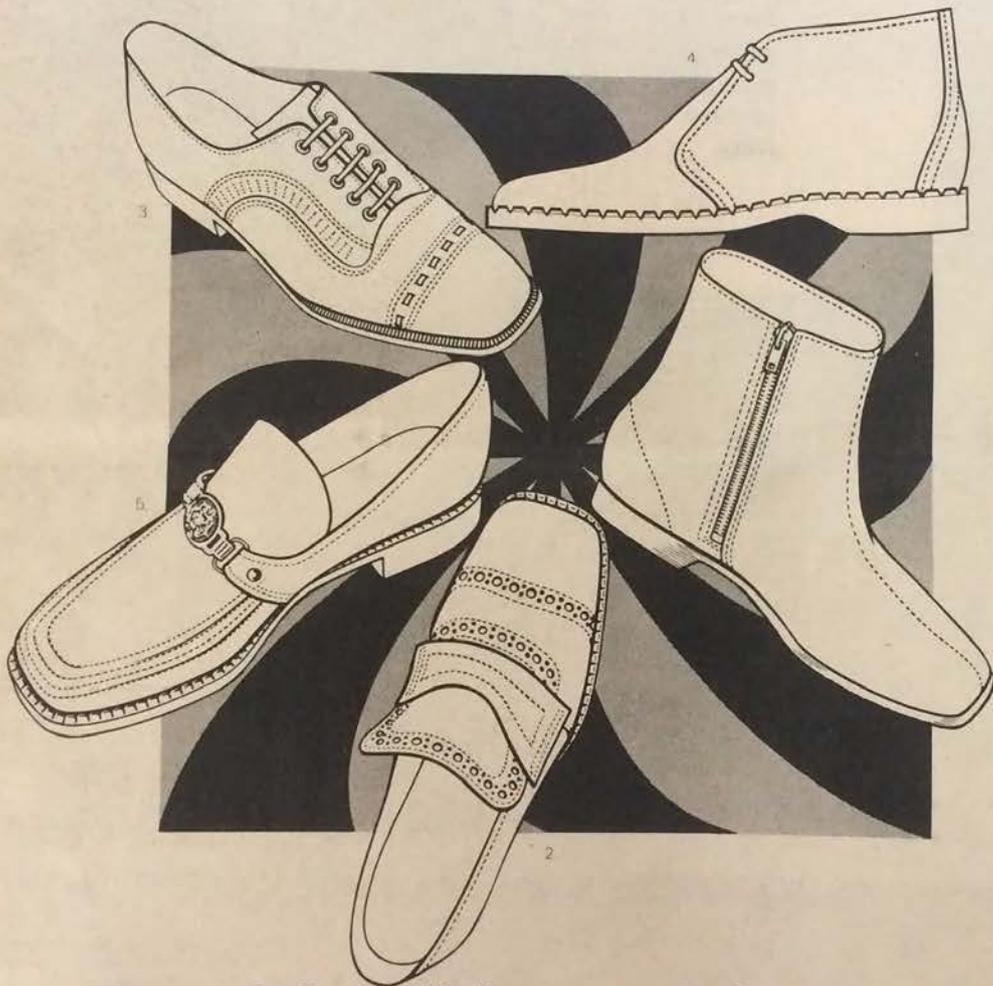
"Unfortunately, you can't plan an accident," agreed Barry. "I was just starting an extensive tour of Europe because 'Eloise' had been such a big hit everywhere. I was going to do a whole stack of TV shows and concerts lasting two months."

"Still, it seems I should 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 bit for granted."

"I am—and that I could easily have been killed. It makes you appreciate so many small things."—BOB DAWHARN.



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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 unwavering loyalty to the Martin off handsomely in the case of Dino's latest single. For Thorpe 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 M.M. Pop 30.

Now Dean has written to say how much he appreciates the fact that the record is doing so well in Britain.

"I have tried my hardest 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. Paul, Minnesota. Now he is back in work. Then he starts work on another Matt Helm film called The Revenge. 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 golf courses. He's a raving TV fanatic. He loves comedies. He has a TV set in every room in his mansion in Beverly Hills. He's also devoted to his wife and family of seven children."

The 13-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 'Innamorata' recalls Bernard nostalgically. He's still a great artist he has always been since he started in 1957. There's dedication for you. He's about four at that time!"

"Since I started this club in 1961 I have been in constant contact by letter with Dean. Some people, when they hear his name, don't want to know they couldn't care less about their fans. But Dean is really in my letter. I would from him regularly. It would really be a scoop if I could persuade him to come over."

LAURIE WENSHAW



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-bang 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

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.

BY LAURIE HENSHAW

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

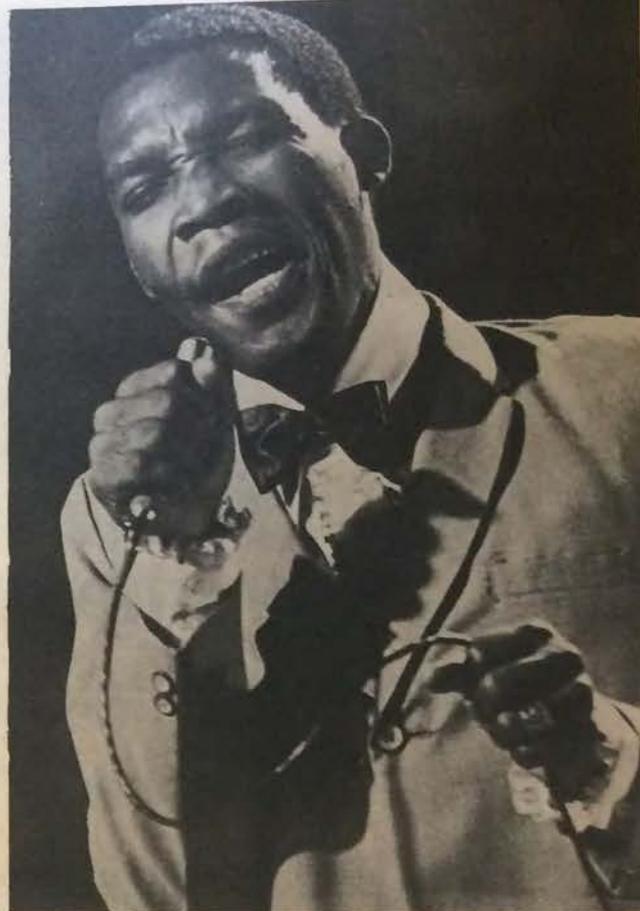
reticent about himself he makes the average pop star sound like Doctor Goebbels on the rampage.

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



DESMOND DEKKER: forty No. 1 hits in Jamaica

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.

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 in 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.

"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 in 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 get 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 Allread — songwriter John McLeod — who, with Terry Macanley, has written half the



FOUNDATIONS lost financially

material for the album, praised the group.

"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 know 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 Fill-

more," 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 get 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 Fat 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 uptempo 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 relaxed "Well, we were worried about 'Bad Old Days' it was the first time we've used strings, but everybody seems to like it, don't they?"

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"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 uncivilized 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

Why the Who aren't 'pop' anymore

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 links.

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 dur-

ing 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 lickered 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 rockabilly about a deaf, dumb and blind person."

Although some delays 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? Do you think 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 pub 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 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

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 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 extra or electronic things with us, or maybe a few extra horns, depending on what we wanted. But all I need is my 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, just 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 suspected that you wrote 'Goodnight.'"

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

"If I'd recorded it I would have done it straight, just with 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 topped 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 quietest—we inspired each other so much in the early days. We write how we write now because of each other."

BLIND DATE

JOHN PEARSON

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. Buryle 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 the 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 thing 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 Ramones, which is an absolute backwards, sorted out with



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WILL THE REAL JOHN LENNON PLEASE STAND UP ?

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 here the whole system's changed."

"I had hopes of starting up a school — I might still do it, if I can get the head 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. I 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

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

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."

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

John: "No, I don't, no. If it was, we wouldn'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, brightly 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 smiles his enigmatic smile of innocences and wisdom, of John Lennon past, present and . . . who knows?"



MM EXCLUSIVE BY B. P. FALLON

NEXT WEEK John Lennon sums up his current attitudes

"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 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

FEEL



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 pages 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 chik, chik, chik. 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.

A. L. 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 saw the first two lines on Night Ride. The thing's got to have a "Room Bang A Bang" touch so I thought of "Whip A Ding And A Dong And A Billy Bong — That's How My Baby Says She Loves Me." A strong challenge, don't you think?

Who was that? Al Kooper seems to be enormously over-rated 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 (Pimpili).

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 pups of the Supremes cut from the musical press and fat girls in silver shorts prancing about on stage.

STEAM HAMMER: "Juniors Walling" (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.

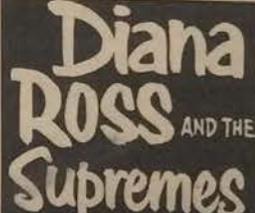
Bernie was worried if people might be offended by the title. I wonder if they will?

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.



Paul Jones

It's Getting Better Columbia DB8567



Diana Ross AND THE Supremes

I'm Living In Shame Tamla Motown TMG695



JAMES & BOBBY PURIFY

Let Love Come Between Us Bell BLL1056

JOHN STEWART

July, You're A Woman Capitol CL15589



How and why it works

ORGANS 1

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 genera-

tors, 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

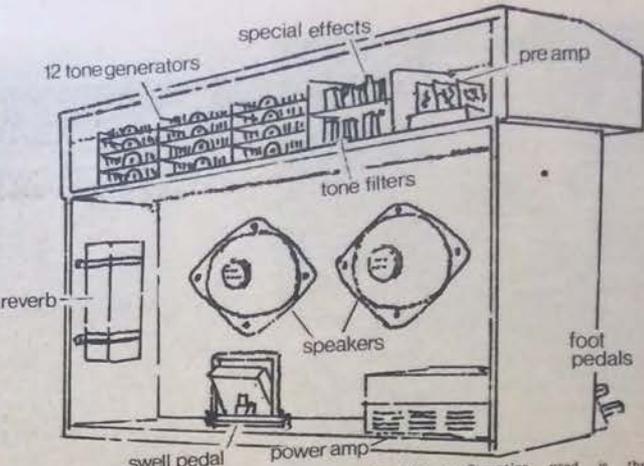
A one octave below has exactly 220 vibrations, whilst the A one octave above middle A has exactly 880 vibrations per second. Instead of speaking of

"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 cir-



uits 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 ganged switch (in this case 3 ganged) 4ft, 8ft and 16ft. When the key is depressed the generator outputs are fed into three bushbars.

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 bushbars are regrouped in octave groups for each foot-

configuration used in 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.

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.

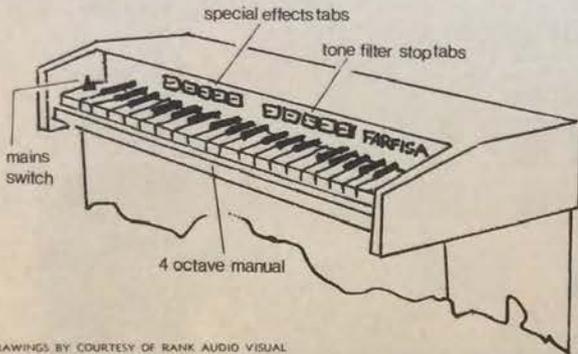
Now he's built the electric piano into the organ.

"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."



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amplifying unit, extension speaker and Sound Sphere (Lestle) cabinet can be placed at random for wide diffusion, or in column fashion for high sound concentration.

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FARFISA
ELECTRONIC ORGANS



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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.

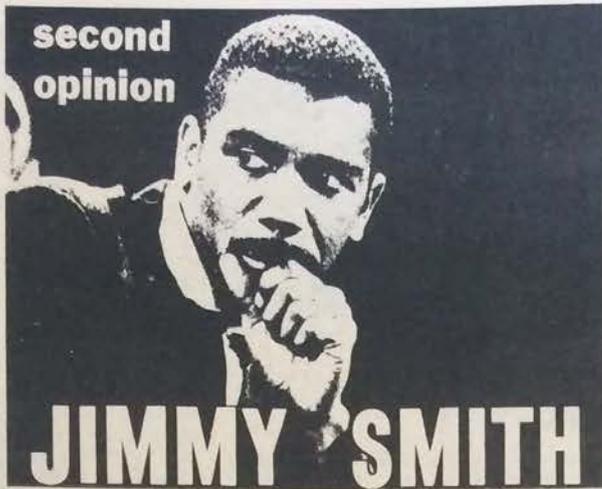
In the years before Smith burst upon the world with his Hammond organ, the instrument was rarely more than a figure of fun. It existed either in Sandy MacPherson's Chapel In The Valley or the wonderful world of the mighty Wurliizer emanating from cinema pits. Occasionally, a jazzman such as Count Basie,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



BY BOB HOUSTON

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

RECOMMENDED RECORDS

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 4190). Restrained and tremendously effective Smith in a musical tribute to the late pianist-organist.

LIVIN' IT UP (Verve SVLP-9227). Latest album teaming

ORGANS 2

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 Virginia 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 clichés 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.

A GUIDE TO ORGAN JAZZ

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 informed Smith.

PETER AND THE WOLF (Verve SVLP8159). Oliver Nelson's humorous and swinging adaptation of Prokofiev's music brings out some fine powerful playing from Smith.



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

As its name implies, the wind pressure was generated by cylinder pumps and fed into a dome-shaped reservoir which had a float 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

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.

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 pipe-work.

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 resona-

tors 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

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 Jube Driscoll co-star: "I think the time has come when the organ has come into its own."

"Since we left 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 soft pop style and accompaniment pop style, for example Junior Walker and the All-Stars where they use organ for a stabbing far 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."

"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

Keeping the 'monster' under control



AUGER: 'not just a noise'

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 note."

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



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ORGAN 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 record.

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



SOLAL

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.

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 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 tummy. Sounds like McGriff. Semi-distorted, very tummy. 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—especially 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 these 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 in the faculty is Gerry van Egps, 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, Pittfield Street, London, N1 (phone SHO 4854).

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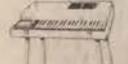
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EXPERT ADVICE By Chris Hayes

Alan started on piano at six

ALAN PRICE is a very fine pianist/organist. How did he start his career? — P. Kinella, 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 in an income tax office 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."

WHO plays the organ with the Les Reed Orchestra on Donald Peers' hit record, "Please Don't Go"? Which model was he using? — Bill Wakefield, Steppney.



BOND disappeared

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 recording, including the backing for Tom Jones and Engelbert Humperdinck, because Les likes the sound of the Lowrey and specially writes for it. Ted also plays the instrument on his current Davron (DJ 1005), "In A Midnight Mood With The Ted Taylor Four."

ear, with a lot of wrong chords. I could play any tune not 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, Portlade.

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, E18 and costs 3s plus 6d postage. It describes or illustrates most of the organs currently on the market and gives an indication of prices.

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, Östersund, Sweden.

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

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Just a nice bit of rock and roll for the people

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.

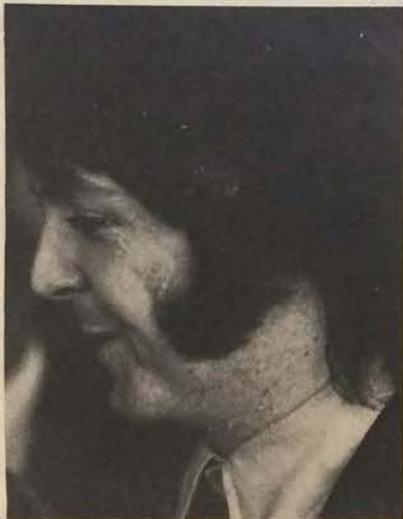
Paul singing with feeling, the guitars and drums pounding a Chuck Berry-type riff and an echo like the Liverpool Cavern. No naughty freak-outs, no weird lyrics, just good clean fun. Fine stuff and a hit methinks.

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.

Chris Welch POP SINGLES



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 those 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."

IKE & TINA TURNER: "I'm Gonna Do All I Can (To Do Right By My Man)" (Minit). The phrases "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.

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 rhythmic 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 behold 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 on 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 '60s 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 atmosphere 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 during 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. "Live 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," "Some Things 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 "Delliah," "Those Were The Days," "By The Time I Get To Phoenix," "Love Is Blue" and "Les Bicyclettes de Bel-siz."

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 this 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 tunes 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 DEK-DAR (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 in-offensive Harrison. He has one of these naive voices that appeals to children and when the song is sympathetic he can cast an innocent little spell. On this album he surrounds himself with excellent musicians (like guitarist Herb Ellis) and pleasantly takes his way through songs like "I'm Gonna Be A Country



STEVIE WINWOOD

Boy Again," "Poor Cow," "Blue Island," "I'll Be Your Baby Tonight."

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" (Mercury). Yes, quite a lot of excitement on this album. Forceful arrangements and Jerry sings 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 in this album by Clive Riegan, Sandie Shaw, Val Doonican, Clodagh Rodgers, Anita Harris, Cyril Stapleton, Georgie Fame, Love Affair, Spectrum, Foundations, Tremelows, Julie Driscoll, Brian Auger and the Trinity.

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ELLA FITZGERALD "Ella and Duke At The Cote d'Azur" Mopac. The Knife, I'm Out Of My Head, I'm Glad There is You, Get Out Of Town, Be Strained, When Your Lover Has Gone, Gloria, Sweet And Lovely, High School Cadets. (Polydor 583727)

Benny Bailey, Idrees Sulieman, Jimmy Deucher, Sonny Grey (tp), Alce Persson, Nat Peck, Erik Van Lier (tr), Derek Humble (alto), Johnny Griffin, Ronnie Scott, Tony Coe (tr), Schib Shihab (bar), Dave Piles (vibes), Françoise Boland (sax), Kenny Clarke, Kenny Clare (dr) May, 1968.

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 rumpas 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 Jaume-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 Hughton 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 cat singing, have Ella or Louis. And, "Mack The Knife" she does best!

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 and Louis fans who missed ELLA & LOUIS the first time round will find it an *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' Whoopie," "Come Fly With Me," "Let's Do It," "Stompin' On The Savy," "I Won't Dance," and "Get Back Baby. Ain't I Good To You." — J.W.



ELLA FITZGERALD: even old standards take on a new sheen

ART HODES

ART HODES: "Plain Old Blues." Washboard Blues, How Long Has It Been, Long Blues, Mister Blues, The Chimes Blues, Pinetop's Blues, By A And T, Call To Attention, Roundish Street Shuffle, Basin Street Blues, Snow Morning Blues, Royal Garden Blues, Buddy Bolden's Blues (Mercury SHW11029).

Headliners: Truck Parham (bass) Duke uretain 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 realism, that is present inside James P. Johnson's 'Snowy Morning Blues'."

This rather haunting is what there was always a Hodes favourite. It was the second solo record of his I ever owned, the first being "Boss Tavern Boogie" and he feels it out in his own way, losing the character intact but bringing to it rolling boogie stylings from his Chicago upbringing.

"Roundish Street," a Hodes blues to melancholy mood, reflects in places his admiration for Jimmy Yancey, as do "How Long" and "Mister."

But other boogie influences abound. "Buddy Bolden's" and elsewhere we hear echoes of Jelly Roll's decorative New Orleans approach, but nothing is pastiche. This is, in fact, even "Pinetop's Blues" gets away from the original—this makes a bow to Albert Ammons' version 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 come from the companies, this set is a bit of an oasis.—M.J.

where the musicians have nothing inventive left to say. I get 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, Make Me Be Like You, Smoke Gets In Your Eyes, I Could Have Told You. (Fontana Special SFL13073)

Washington (voc) with orchestra directed by Mel Maney, and featuring Herb Geller (alto), George Auld (tr), Wynne Kelly, Kester Betts (bass) and Jimmy Cobb (dr). 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 bluish 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-trumpets 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 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 emphasize 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 - FRANCO BOLAND BIG BAND Out At All Sides, 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, Be Strained, When Your Lover Has Gone, Gloria, Sweet And Lovely, High School Cadets. (Polydor 583727)

Benny Bailey, Idrees Sulieman, Jimmy Deucher, Sonny Grey (tp), Alce Persson, Nat Peck, Erik Van Lier (tr), Derek Humble (alto), Johnny Griffin, Ronnie Scott, Tony Coe (tr), Schib Shihab (bar), Dave Piles (vibes), Françoise Boland (sax), Kenny Clarke, Kenny Clare (dr) May, 1968.

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

There are no many good things. Soloists like Benny Bailey, Sulieman, Deucher, Persson, Scott, Griffin Shihab and Boland, with Coe frantically taking the blues angle 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 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), 8.30 T: As for 11.30 daily except Sunday, 7.10 M1, Jazz Rondo, 8.0 E: Jazz Workshop (Flashpoint), 8.23 A3: R and B (Fri, Sat, Mon-Thurs), 9.50 U: Joe Simon, 10.9 M2: Dave Brubeck Quartet, Mel Torme, 11.30 T: Beetha Franck, 12.0 T: Dorette Coleman, 12.5 am B1 and 2: Jazz At Night (John Dunn), 2.15 E: (1) Aretha Franklin (2) MJO (3) Miriam Makeba

SATURDAY (19)
 2.5 am J: Jazz Unlimited 4.5 J: Finch Bandwagon 12.8 noon B3 Jazz Record Requests (Steve Race) 2.45 pm M1: Radio Jazz Magazine, 10.9 A3: Pop and Jazz in Perspective (Charles Fox), 11.30 M1: John Danko, 11.30 M2: The Less Ork (4) Count Basie (7) M1 Jazz, 11.45 A2: Lee Konitz, 12.30 T: Yank Lawson-Bob Huggart Band, 12.0 T: Thad Jones Mel Lewis Jazz Ork

SUNDAY (20)
 12.5 pm J: Finch Bandwagon, 7.9 B3: Mike Raven, B and B Show, 7.20 Q: Si Zentner, Basic and Quincy Jones Bands, Mills Bros, 8.30 B3: Jazz Ork, 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 M1: Dixietime, 10.30 B: Kurt Edelhagen Ork, 10.30 U: Sherry Rodgers, 11.3 A3: Free Jazz, 11.30 T: Pop and Jazz, 11.45 A3: Count Basie (Hugues Panassié), 12.0 T: New Jazz Records, 12.5 am M: Corney

TUESDAY (22)
 5.0 am J: Babby Trapp Show, 5.0 pm M1: Big Band Beat, 5.45 B3: Jazz Today, M: Stars (Charles Fox), 5.45 M1: Jazz, 10.30 M: Jazz Corner, 10.30 O: Jazz Journal, 11.0 U: Bill Evans, 11.30 M2: Jazz, 11.30 T: Bobby Marchal Quartet, 12.0 T: Jimmy Smith

WEDNESDAY (23)
 8.15 pm B1: Jazz Club (New Tally: Hayes, Big Band, Keith Tippett's Group, Phil Seaman, Pete King, Lennie Best, Jazz bypm, 10.30 Q: Duke Ellington, 11.20 M1: Radio Jazz Magazine, 11.30 T: Pop and Jazz, 12.0 T: Paul Kelly, 12.15 am E: Blues

THURSDAY (24)
 7.0 pm B3: Jazz In Perspective (Charles Fox), 10.40 Q: Jazz Collogues, Maria Oum, 11.30 T: Kay Starr, Count Basie Ork, 12.0 T: Jazz Records.

Programmes subject to change.

KEY TO STATIONS AND WAVELENGTHS IN METRES.
 J: JTY France 1-1824, 2-248, 3-348, 4-448, 5-548, 6-648, 7-748, 8-848, 9-948, 10-1048, 11-1148, 12-1248, 13-1348, 14-1448, 15-1548, 16-1648, 17-1748, 18-1848, 19-1948, 20-2048, 21-2148, 22-2248, 23-2348, 24-2448, 25-2548, 26-2648, 27-2748, 28-2848, 29-2948, 30-3048, 31-3148, 32-3248, 33-3348, 34-3448, 35-3548, 36-3648, 37-3748, 38-3848, 39-3948, 40-4048, 41-4148, 42-4248, 43-4348, 44-4448, 45-4548, 46-4648, 47-4748, 48-4848, 49-4948, 50-5048, 51-5148, 52-5248, 53-5348, 54-5448, 55-5548, 56-5648, 57-5748, 58-5848, 59-5948, 60-6048, 61-6148, 62-6248, 63-6348, 64-6448, 65-6548, 66-6648, 67-6748, 68-6848, 69-6948, 70-7048, 71-7148, 72-7248, 73-7348, 74-7448, 75-7548, 76-7648, 77-7748, 78-7848, 79-7948, 80-8048, 81-8148, 82-8248, 83-8348, 84-8448, 85-8548, 86-8648, 87-8748, 88-8848, 89-8948, 90-9048, 91-9148, 92-9248, 93-9348, 94-9448, 95-9548, 96-9648, 97-9748, 98-9848, 99-9948, 100-10048

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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 undoubtedly 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

At last, equality for Country 'n' Western

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' Bloodwyn 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.

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 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.

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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 idiom in saying he is better than 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 organisation Cotton was truly a phenomenon in entertainment — **REG GASTY**, (Editor—Golden Years Magazine), Cardiff, Glam.

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