

VEGAS OFFER FOR STONES

JOHN AND YOKO

give their side of the story. Starts page four



Hundred thousand dollars for a season



JAGGER: record offers

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

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

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

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

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

FILM

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

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

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

INSIDE



WHEN ERIC CLAPTON KIPPED ON WATERLOO STATION

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

SEE PAGE SIX

Melody Maker

POP 30

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



CREAM'S GINGER BAKER: Leading the LP chart

top twenty albums

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

BARRY RYAN petrol burns



Barry's burns cause cancellations

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

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

A spokesman for the Davison office told

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

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

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

NO FREEZING ON BEATLES' ROYALTIES

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

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

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

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

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

CARL-ALAN AWARDS

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

The full list of winners is: Diana Ross and the Supremes (Best Vocal Record For Dancing); 1910 Fruitgum Company (Group Record Award); Emporer Renko (Decca) Award; Ray McVay (Most Popular Band); Phil Moss (Resident Band Award); Rudolph Frantz (Overseas Award); Frank and Peggy Spencer (Formation Teachers Award); Nina Hunt (Teachers Award); Glynnis and Anne Watkins (professional Dancers Time Award); Ernie and Myra Chai (Amateur Dancers Award) and Bill and Bobbie Irvine (professional Dancers Award).

Six-week tour for Judy Clay

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

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

West Indian blue beat king Prince Buster tours Britain from May 28 with his main band.



JOHN LENNON "scratching the deck"

DUNKIRK JAZZ

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

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

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

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

MANFRED JINGLES

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

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

ROBIN GIBB ILL

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

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

LAINIE KAZAN DISC

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

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

JEFF BECK BACK

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

A spokesman for the group told Melody Maker: "There is a genuine health problem. We know this is a usual excuse but in Jeff's case it is true. He will be resting for a while and then he hopes to get an album, and possibly a single, together in the next few weeks."

BLUEBEAT HOT 10

- 1 (1) **SEVEN LETTERS** Derrick Morgan CRAB-8
- 2 (4) **PRIVATE NUMBER** Sweet Water CRAB-9
- 3 (2) **YOU LOST YOUR DATE** The Squires NU BEAT-028
- 4 (3) **I AM A KING** Topkapien CRAB-7
- 5 (5) **SPREAD YOUR BED** The Venetians CRAB-5
- 6 (9) **FIRST TASTE OF LOVE** Derrick Morgan CRAB 11
- 7 (—) **FOR ONCE IN MY LIFE** Slim Smith UNIT-508
- 8 (8) **CHOO CHOO TRAIN** The Soulcats GAS-109
- 9 (7) **THE WEIGHT** Stony Hill GAS-111
- 10 (—) **SUFFERIN' STILL** Laurel Aitken NU BEAT 025

OTIS SPANN

Cracked Spanner Head

the real blues

© SML 1036 © DML 1036

DERAM

12" Stereo or Mono LP

NEW RELEASES

WORKMAN'S SONG Pat Kelly GAS-110

DOWN IN THE PARK The Impassioned CAMIL 11

TAKE YOUR HAND FROM MY NECK The Foreigners CRAB-13

ANOTHER HEARTACHE Weston Spector NU BEAT-026

AM RECORDS

SANDPIPERS 'KUMBAYA' AMS 744

HERB ALPERT

'THIS GUY'S IN LOVE WITH YOU'

AMS 727

Phil Spector

RETURNS with THE CHECKMATES LTD.

Singled out for YOU

Album of the week

Grammy Award "Best Original Cast Show"

HAIR

available in STEREO (S) SF7959 AND MONO (M) RD 7959

Have you heard the new single "AQUARIUS" c/w "Hair" RCA 1815

Melody Maker

161 Fleet St. London EC4
Telephone 01-353-5011

EDITOR Jack Hutton
ASSISTANT EDITOR Bob Houston
FEATURES EDITOR Bob Dawbarn
NEWS EDITOR Alan Walsh
STAFFMEN Max Jones, Laurie Henshaw, Chris Hayes, Chris Welch, Bill Walker, Tony Wilson, Royston Eldridge
ADVERTISING MANAGER Peter Wilkinson
PROVINCIAL NEWS EDITOR Jerry Dawson
2-4 Oxford Road, Manchester 1
Telephone: Central 3232

AMERICAN CHART CONTENDERS FOR BRITAIN

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

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

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

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

BOBBY FOR EUROPE

US VIBES player **Bobby Hutcherson** will be coming to Europe for the first time later this year. So far he has been booked to play the following festivals — Pol International Jazz Festival, Finland (July 18 and 19), Antibes Festival (July 23 and 24), Molde International Festival, Norway (August 1 and 2).

There is a strong possibility that Hutcherson will come to Britain during this visit, and the MM understands that Ronnie Scott's is trying to arrange a date for him at the club.

ANDREWS CHANGE

BERNIE ANDREWS, removed from the MM following Radio One show *Top Gear* after 18 months as producer of the programme, will now handle Radio Two's *Roundabout* series.

Instead, the MM understands he will take sessions for the *Tony Brandon Show*, *Sounds Like Tony Brandon*. But it is believed Bernie will not have any hand in the production of the programme, which is edited by **Ray Becher**.

Though no official

SOUTH AND CAMPBELL MAY VISIT



CAMPBELL for Gentry show

confirmation could be obtained at presstime, it is likely that the BBC will go ahead with its plans to move the transmission time of *Top Gear* from Sunday afternoon to Sunday evening.

OFFERS FOR LULU

OFFERS ARE flooding in from the continent following Lulu's success in the Eurovision Song Contest. "We've had millions of offers," says agent **Dick Katz**. "Her win has really opened up the continent to her."

CHASE WITH HERMAN

WHEN **WOODY HERMAN** brings his 99 *Swinging Herd* to Europe for the April-May tour opening at **Hemel Hempstead** on Friday (25), he will lead a nine-piece, five reeds, three rhythm ensemble, and **Sal Nistico** and **Bill Chase** is back with the band.

With **Woody** (alto, clt, voc)

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

After the opening date, **Herman** and the orchestra continue at **Chatham** (25), **Wakefield Theatre Club** (April 30 to May 3), **London's New Victoria** (11), **Bristol** (13), **Birmingham** (14), **Nottingham** (15), **Manchester** (16), **Oakengates** (17) and **Croydon** (18).

QUAIFE QUITS KINKS

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

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

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

NEW NICE TOUR

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

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



ORBISON MARRIES AGAIN

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

Eisenhower mourning holds up Elvis prints

THE PERIOD of mourning for ex-American President **Eisenhower** indirectly delayed the processing of colour prints of the **Elvis Presley** TV spectacular — due to be flown to Britain.

Peter Marriott, director of European operations for **NBC International and Enterprises**, told the MM at presstime:

"We are waiting for some prints to arrive. There has been a slight hold-up on the making of colour prints. Due to the Eisenhower situation, all the laboratories closed down."

But the prints should arrive by the end of this week. There will be one for the BBC and one for the commercial companies. As this is a one-shot programme, we are not taking the first offer and running. This is a question of negotiation, and it may be quite a time before anything is finalised."

Ten Years After signed for Newport On The Road series

TEN YEARS after, who appear at the Newport Jazz Festival on July 4, have been signed to play a series of Newport *Goes On The Road* dates with major American jazz attractions including **Roland Kirk**, **Dates** set so far include **Philadelphia** (July 11), **Baltimore** (12), **Dallas** (18), **Austin** (19) and **Houston** (20).

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

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



TEN YEARS AFTER new single due

four concerts were total sell-outs. When the group return to Britain in May to play on the **Chrysalis** concert tour, they

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

EXTRA HERMAN DATE

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

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

the sound starts here



The sound starts here... and what great sound it is. You must get behind one of the fantastic new Premier outfits soon.

You've heard about the swing to Premier by many of the best drummers in the business, including a lot of the top Americans.

Well... there are reasons for this and here they are — A stack of wonderful new

features like new Everplay heads, new fittings and new accessories have helped to improve even the fabulous sound you always could get from Premier outfits.

What's more — all these new things are not just gimmicks. They're real improvements answering the genuine needs you drummers have.

We checked them out with

some of the world's top drummers, like **Kenny Clarke**.

So we know you'll like what we've done. Drop in to your dealer and see for yourself.

Send for FREE colour brochure or 2/- stamps for full catalogue to Premier Drums, Dept. MM4 87 Regent Street, London, W1R 7HE



Duke preparations under way

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

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

TOMORROW (Friday) sees the release of the first five albums in **Blue Note's Classic Series**, a project which should interest many collectors of the tried and true. The five are: "De Paris Dixies" by **Sidney de Paris Jazzmen** and **Stompers**; "The Funky Of Art Hodes" by **Art Hodes** and his trio and **Chicagoans**, **Blue Five** and others; "The Beginning and End of Bop," by **James Moody's Modernists and Band**; "Original Blue Note Jazz, Vol. 3," with **Edmund Hall** and **Art Hodes** pro u p s and "Celestial Express," featuring **Edmond Hall's** quartet and quintet.

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

TENOR star **Betty Smith** is guest at the **Combe Haven Caravan Park** Meetings on Saturday (12), followed by the **Blue Note Band** (26), **Alex Welsh Band** (May 4) and **Eric Silk Band** (13).

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



JAZZ NEWS

JOHN CHILTON'S Swing Kings are at the **Kensington**, **London, W**, on Saturday (12) and **John** himself guests at the **Derby Jazz Club** on Tuesday (15). The **New City Jazzmen**, led by trumpeter **Bernard Hodgson**, visit the **Fox and Hounds**, **Haywards Heath** on Sunday (15). **Danny Moss**, **Jack Jacobs** and the **Fourteen Foot Band** (the "Good Life" recording team) are there the following Tuesday near **Boston**. **Amancio de Silva** and the **Rendell-Carr Quintet** play **Brighston's Gloucester Hotel** tomorrow (Friday).

BANDLEADER **Colin Symons** has recently opened the **Riverside Jazz Club**, **Collars Inn**, near **Telgoum**, **Devon**. They play for listening and dancing every Sunday evening.

The **Teign Valley Stompers**, week's engagement at the **Apollon Theatre** on Friday (11). **Blusman B. King** appears at **Lennie's** on Tuesday before **setting off on April 25** for his three-week European tour. The **Tubby Hayes** quartet blows at **London's 100 Club** Monday (18) and **Kenny Ball's** visit 100 on Wednesday (18).

NANCY WILSON opens a jazz club at the **Corner House**, **Edgware** on Sunday (13). The opening night will feature his band with singer **Pam Heagren**.

CAESAR'S PALACE, **Luton**, are to start weekly jazz and pop sessions in their bowling alley above the main bar. **Terry Lightfoot's** Jazz Band is the first attraction in April 20.

I was a half watt weakling
I searched all over
the place for a means to
express myself. But no one could
hear me. And everything I did
got distorted
Then I saw this coupon —

Please send me the latest Selmer Electronics catalogue and the address of my nearest stockist.

Name _____
Address _____

Send to: Selmer Woolpack Lane, Bromley, Essex



They fixed me up with a fantastic 100W amplifier. 4 inputs, reverb, tone buttons — the lot. A Leslie and a couple of column speakers —

can you hear me now?

Is the real John Lennon now standing up?



JOHN LENNON. Beatle and film-maker, poet and revolutionary. Praised, condemned, laughed with and laughed at. It's all been said before and it'll all be said again.

Yet it's never really been said and it never will, John Lennon. A Liverpudlian rock 'n' roller and probably—no, surely—the most famous man in the world.

NORMAL

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

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

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

LUNATIC

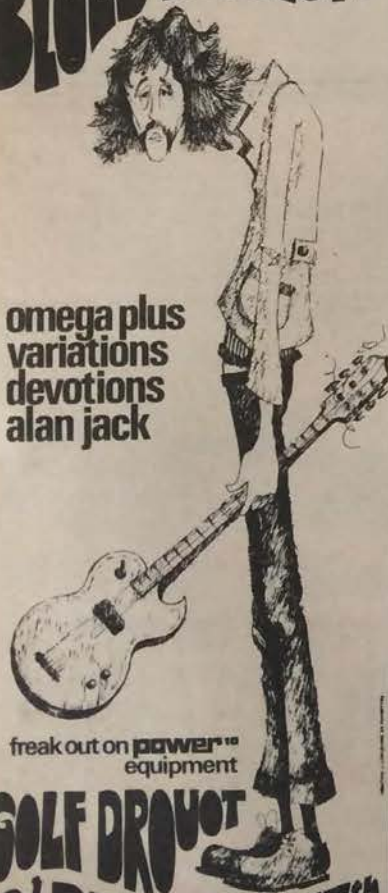
"I don't socialise except with very close friends. So I miss nothing, I don't miss communicating in the streets. I walk down the street whenever I like—we did it in Paris before the marriage, and nobody took a blind bit of notice. Just 'Ah, le Beatle' and 'Oh, Yoko'.

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

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

GROOVY BLUES SESSION

omega plus variations devotions alan jack



freak out on power equipment

GOLF DROUOT PARIS APRIL 17th

news in brief

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

Pye Records has acquired the licence to distribute Metromedia in the United Kingdom. The deal was concluded by Pye managing director Louis Benjamin in New York.

Engelbert Humperdinck, Mary Hopkin, Dusty Springfield, Matt Monro and Anita Harris are among the stars who will be guesting on a new series for ATV by Liberace, starting on May 18.

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

Junior's Eyes new single has been changed from "Woman Love" to "Circus Days" and put back until April 18.

Seekers singer Judith Durham arrives back in Britain from Australia on Monday (14) and opens a three week season at London's Savoy Hotel from April 28.

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

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

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

Libby Morris has recorded a new single for Polydor.

Chiff Bennett appears at Birmingham's Le Metro on April 19.

Chris Farlowe is living in New York and doing promotion work on his new Atlantic recording contract.

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

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

Geoff Turton is leaving Birmingham's Sight and Sound to go solo after the success of "Colour Of My Love" which he recorded as Jefferson.

Berries start a week at Webbington Country Club, Loxton on Sunday (13). Followed by the Poco-a-Poco Club, Stockport (20) and the Cavendish and Wetherall's Club, Sunderland (27).

Jackie Trent and Tony Hatch join Max Bygraves for two weeks at the London Palladium next month. On July 23, they fly to Australia for concert, cabaret and TV work.

Dusty Springfield's "Dusty in Memphis" album is released on April 18.

Grapefruit have returned from their three week tour of South America to promote their current British single "Round Going Round".

TWO GREAT PERFORMANCES!

2 p.m. and 6.30 p.m.

DAILY EXPRESS RECORD STAR

*** SHOW ***

EMPIRE POOL, WEMBLEY

SUNDAY APRIL 13th

ORGANISED BY DAVID JACOBS

Artistes supported by

- AMEN COBNER
- JOE COCKER & THE GREASEBAND
- SIMON DUPREE AND THE BIG SOUND
- THE HERO, THE MARBLES
- THE PAPER SOULS, BARRY BYAN
- STATUS QUO, THE CASUALS
- DAVE DICK, DOTY, BEAKY,
- MICK AND TICH
- THE FLINTATIONS, LEPT LEE
- HANK B. MARVIN, CLIFF RICHARD
- JOHN ROWLES, SENO WASHINGTON
- AND THE HAM JAM BAND

Artistes introduced by

- Tony Blackburn
- Pete Brady
- Dave Cash
- Simon Dee
- Alan Freeman
- Stuart Henry
- John Peel
- Ed Stewart
- Keith Skene
- David Symonds

SEATS

5/-, 10/-, 15/-, 20/- and 35/-

Tickets from

BOX OFFICE, RECORD STAR SHOW, EMPIRE POOL, WEMBLEY, MIDDLESEX.

Tel. 01-892-1266

OR PAY AT THE DOORS

MELODY MAKER YEAR BOOK 1969

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

With the Melody Maker Year Book on your desk you are in constant touch with the ever-growing and varied world of Pop, Jazz, Folk and Blues.

USE THE COUPON NOW

To: MELODY MAKER YEAR BOOK
 INI Sales Department
 161-166 Fleet Street, London, E.C.4

I enclose cheque/P.O. for £1.1.0. Please send the Melody Maker Year Book to:

Name

Address

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"We've brought each other out of our bags and that's what we've seen." Then, unaware of his pun: "Hell, we were in the bag too, y'know. Originally the Beatles were the nice mop-tops from Liverpool. Why now, more than ever before, has so much of the Press and the Public transformed a public love into a public hate and a public putdown?"

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

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

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

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

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

"So it's been going on for

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

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

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

"We then gave up being mop-tops."

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

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

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

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

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

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

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



MM EXCLUSIVE BY B. P. FALLON

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



BRING YOU...



AML 965

AML 916



PLUS

The Sandpipers 'KUMBAYA' AMS 744



THE CHECKMATES LTD. 'Love is all I have to give' AMS 747 RELEASED 11th APRIL

THE RONETTES 'You came, You saw, You conquered' AMS 748 RELEASED 25th APRIL

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

Three arrived and were dumped in Eric's field adjoining the grounds of his £100,000 mansion in Surrey. The cows bolted immediately and Clapton was seen dashing around attempting to herd them together.

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

John Lennon, Yoko Ono, Peter Sellers and Dusty Springfield in the Sunday Express, saddening

Top Gear but angry at BBC moving the show to Sunday evening. Said one telephone caller: "It's going out at just the worst time when you can't pick up Radio One because of foreign interference. You could never listen to Mike Raven for the same reason."

Apologies to singer Paul Rogers, missed out of the line-up of Free in last week's Heavy Mob feature.

Jiving K Boots has bought a cottage in the country where he is writing songs and getting it together.

Many cynical commentators Chambers Brothers to the Tremoloes. "Twenty five minutes of 'Hang On Sloopy' was a bit strong," uttered one upstart.

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

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

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



THE Raver's WEEKLY TONIC

Roam, roam on the Clapton range

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

Why was MM's Chris Welch drinking red water in the Speakeasy? "Coss I bleed like it," he revealed in coarse tones.

Noisy foreign visitors spoilt soulful "By The Time I Get To Phoenix" by Horace Faith at Coten of St James. MM's Roy Eldridge says, "American Horace will be a big star. Which shows you what he knows—nothing."

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

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

Jan Dukas de Grey raved about Leeds, we're not reliably informed. Reports B. P. "Scoop" Fallon from the bedside of John Lennon—four tracks on their next album are titled "Get Back,"

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

Why was MM's Chris Welch drinking red water in the Speakeasy? "Coss I bleed like it," he revealed in coarse tones.

Noisy foreign visitors spoilt soulful "By The Time I Get To Phoenix" by Horace Faith at Coten of St James. MM's Roy Eldridge says, "American Horace will be a big star. Which shows you what he knows—nothing."

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

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

Jan Dukas de Grey raved about Leeds, we're not reliably informed. Reports B. P. "Scoop" Fallon from the bedside of John Lennon—four tracks on their next album are titled "Get Back,"

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

Why was MM's Chris Welch drinking red water in the Speakeasy? "Coss I bleed like it," he revealed in coarse tones.

Noisy foreign visitors spoilt soulful "By The Time I Get To Phoenix" by Horace Faith at Coten of St James. MM's Roy Eldridge says, "American Horace will be a big star. Which shows you what he knows—nothing."

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

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

Jan Dukas de Grey raved about Leeds, we're not reliably informed. Reports B. P. "Scoop" Fallon from the bedside of John Lennon—four tracks on their next album are titled "Get Back,"

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

Why was MM's Chris Welch drinking red water in the Speakeasy? "Coss I bleed like it," he revealed in coarse tones.

Noisy foreign visitors spoilt soulful "By The Time I Get To Phoenix" by Horace Faith at Coten of St James. MM's Roy Eldridge says, "American Horace will be a big star. Which shows you what he knows—nothing."

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

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

Jan Dukas de Grey raved about Leeds, we're not reliably informed. Reports B. P. "Scoop" Fallon from the bedside of John Lennon—four tracks on their next album are titled "Get Back,"

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

Why was MM's Chris Welch drinking red water in the Speakeasy? "Coss I bleed like it," he revealed in coarse tones.

Noisy foreign visitors spoilt soulful "By The Time I Get To Phoenix" by Horace Faith at Coten of St James. MM's Roy Eldridge says, "American Horace will be a big star. Which shows you what he knows—nothing."

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

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

Jan Dukas de Grey raved about Leeds, we're not reliably informed. Reports B. P. "Scoop" Fallon from the bedside of John Lennon—four tracks on their next album are titled "Get Back,"

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

Why was MM's Chris Welch drinking red water in the Speakeasy? "Coss I bleed like it," he revealed in coarse tones.

Noisy foreign visitors spoilt soulful "By The Time I Get To Phoenix" by Horace Faith at Coten of St James. MM's Roy Eldridge says, "American Horace will be a big star. Which shows you what he knows—nothing."

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

Same Gopal's Dream drew mighty crowds to Speakeasy, including Eric Clapton, Ginger Baker and Janis Joplin.

American groupie Colette overheard announcing plans for Mick Jagger, Cilla Beaky, of Dave Dee & Cezon two trophies for catching large, and probably boring, fish in Salinity.

Staggering news dept.—Peter Townshend and Tommy Steele are neighbours in Twickenham. Both wives chose identical names—Emma—for their new offspring. What a coincidence!

"Ee, I'Beates were grand lads in mop-top days," says correspondent Jovial Jim Mill-trouble, "but they're gone crackers. Aye CRACKERS!"

Who was the Fleet Street man who suggested Britain's students should all be turned on to heroin "so they can be kept under control"?

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

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

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

Julie Driscoll compared to Janis Joplin by American press—outraging if this is appreciated by either party.

Viv Stanshall appears on the cover of OZ with his dog unadjusted. A bit near the knuckle, what?

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

Alternatively, "When you doubt, abstain." Zoroaster.

Worse yet, "Exactness in little duties is a wonderful source of cheerfulness"—Some Old Twit.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

MELODY MAKER POLLWINNERS CONCERT

THE PLACE:

Royal Festival Hall, London

THE TIME:

This Saturday at 9pm

THE PLAYERS:

Cleo Laine, Johnny Dankworth Band, Tubby Hayes Georgie Fame, Mike Westbrook Band, Rendell-Carr Quintet, Ronnie Scott Band, Pollwinners' Jam Session-Ian Carr, Sandy Brown, Chris Pyne, Joe Harriott, Harold McNair, Stan Tracey, Ron Mathewson, Tony Oxley

TICKET PRICES:

21s 16s 6d 13s 6d 10s 6d 8s
FILL IN THIS COUPON NOW:



CLEO

GEORGIE

MM POLLWINNERS CONCERT

NAME

ADDRESS

Please send Tickets at

I enclose cheque/postal order for

SEND TO: Harold Davison Ltd, Regent House, 235 Regent Street, London, W1. Enclose stamped addressed envelope.

White stetsons on the embly

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

Not to worry, he laughed, as he retrieved his hat. "Where's the pub?" They were some of the early partygoers at Wembley for the International Festival of Country and Western Music last Saturday. Inside the Empire Pool, the first customers were wandering around looking at the various exhibition stands. Some were played and sold, and some were making full use of the bar that was open.

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

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

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

The first American performer was Merrill Moore, with some counter-rack piano and he was followed by newcomer John Wesley Ryles, who made a good impression with a set that was well received.

HILLSIDERS

CAUGHT IN THE ACT

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

TETE MONTOLIU

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

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

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

Tete opened the set with an elaborate out-tempo chorus of "Sella By Starlight" and then, the mercurial Pedro Burdette took the tune into a bouncing 3/2. Hurrayde, with a caustic tone and a great respect for chords, made perfect improvisations, showing strength from the fine rhythmic backing of Switzerland's Eric Pater on bass. German drummer Pete Wyboris and the immediately resourceful Montoliu.

Pater followed with a solo which spotlighted his accurate intonation and good sound, then Montoliu's free-ranging right hand took over and swung into double tempo, taking the

tune out with a repeated four-note riff and swung the excitement.

Next up was a haunting arrangement of a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

The song substituted "I'm Telling Him About You," followed with "Please Send Me Someone To Love" and ended the set on a feverish note with a frantic "Cherokee" which was notable for the beautiful time of drummer Wyboris.

DICK GROSS.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with a traditional Spanish tune, "La Tarara" in 3/8 time which featured Eric Soprano and his band.

Brilliant piano from Montoliu.

Donna Hightower then joined the group and swung "There'll Never Be Another You," slicing off the crickets with autolite precision and swapping elms with burlesque.

Also a nice blues band, Dr Joss' Quartet, the evening got under way with

BY LAURIE HENSHAW

A quick look round the plastic world

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

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

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

Instant

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

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

He expanded on the new "Plastic Man" single.

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

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

And how does Ray categorise plastic people?

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

"And B, they're products

of 1968 and '69. They've been conditioned to think.

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

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

Phrase

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

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

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

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

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

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

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

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

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

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

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

Shakes

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

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

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

Listen

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

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

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



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

MGM C 8106

Also Available in Stereo No. MGM CS 8106



Here is something very special for you. Treat it well, treasure it. You'll be well rewarded.





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

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

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

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

Most of its 26-plus rooms were still in disorder, plumbers and fitters were all about us, as well as young Dankworths, and we retreated to the kitchen to talk over tea.

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

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

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

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

Cleo and the road to free form singing

BY MAX JONES

"Well, not discard them perhaps, but I don't feature them so much because they're not suitable for the work I do. . . I admit I enjoy doing all these different kinds of songs. I'm sure I'd get bored if I had to sing just jazz and standard things. When I do tackle standards, like 'I'm For Two' or 'Passionata' in 'Rhythm', I try to do something a little different with them."

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

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

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

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

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

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

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

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

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

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

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

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

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

JAZZ SCENE

Barre blasts off at 'cold' British

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

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

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

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



BARRE PHILLIPS attempt at European existence

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

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

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

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

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

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

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

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

"When a young musician starts to write of themselves as men, they tend to rely on copying the emotions of other experiments of the new music and, as a consequence, they don't create more avant-garde things. Who knows?"

"Clear feeling, positive, clean forms, which have formed their own thinking comes out in muddy form."

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

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

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

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

The same thing is happening in France and Germany with the bands led by pianist Francis Tanguen and saxophonist Peter Bruntman. The latter, Phillips said, find it nearly unbearable to play in a German band because Tanguen is the main force in French jazz and he plays music in a very French style, but not like the American band leaders.

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

VALERIE WILMER

BE PRECISE!

ASK FOR HAMILTON CAPOS.

by Roetti
HAMILTON CONCESSIONAIRES

Meet the Dankworths and all the other British jazz greats at the MELODY MAKER POLL WINNERS CONCERT, ROYAL FESTIVAL HALL, this Saturday.

SECOND OPINION

BIX BEIDERBECKE

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

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

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

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

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

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

They are forcible reminders of how exquisitely shaped his choruses were, how superb the logic and form of their construction, how deft the execution for Bix was no mean technician. I rooted out, and borrowed, his other recordings only to have original copies returned fully confirmed. These unique qualities are consistent throughout his recording career, from early Wolverines to late Paul Whiteman, and even that rather sad record he made under his own name with a lurching band just before he died.

Qualities abound playing "Dixieland" lead with the Wolverines; when allocated a few bars in a cramped arrangement, playing oblique phrases in chase choruses with the Whiteman and Trumbauer contingents. In such company and in such settings, he was a Colossus surmounting all obstacles.

BY JIM GODBOLT

rhythm team and an elephantine trombonist lumbering about the ensemble.

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

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

Bix collectors will know those memorable solos with the so-called King of Jazz—"Change's," "Lonely Melody," "Louisiana," "Dardanelle," among others, are memorable gems in the ragtime, but the greatest one is "Sweet Sue."

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

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

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

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

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

I love those split choruses—"Lonely Melody" is another example of how he could pick up the threads of a conception with no further aid. The Trumbauer's were genuine enough attempts to break away from the Whiteman confections, but in the later sessions, even with Bix, there was little to choose between the hooks.

Tatum and Hawkins possessed the stamp of true authority. From the first few bars there is the announcement of a majestic presence. He could transform the banal into beauty.

On Trumbauer's "Mississippi Mud," with that innocuously offensive vocal about "darkies, happy as the cows, chawing on the cud, beating their feet etc."

Bix follows that with a bridge that takes you by the ears. It commands attention, it says "stand by—things are going to happen." And they did.

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

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

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

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

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

I cannot see that the amplitude of the LP would have found him lacking. Heretic as this will sound in some quarters, Bix could have recorded with Dodds and an army and an integral sound would have emerged.

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

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

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

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

A sweeping and ambiguous statement. Since there I must have heard a hundred more trumpeters, one of them Louis Armstrong, but my feeling, as the same, that for Bix was a giant in all those departments of jazz endeavor.

Cockney'n'Western hit for the Kinks

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

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

CHRIS BARBER: "Battered Rain Dance" (Marmalade). Remarkably good, socking-it-to-us rock and soul instrumental from the giant of vester-year's trad scene. Chris takes a few trombone choruses, but harkens to the funky guitar riff and alto saxophone that sounds like Harold McBair at work. Forget trad and think in terms of the best in modern musical excitement.

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

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

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

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

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

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

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

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

Chris Welch POP SINGLES



Herr Jurgens is coming here soon to appear on the public television and, say his PR men "Udo's initial offering will certainly not be underexposed!" I await with baited breath the moment he reveals himself to us all.

I am reminded of the occasion when Siegfried, abusing the Great Worm, waved his sword about in a threatening manner... well, I've forgotten what I was going to say. On to unit two.

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

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

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

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

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

KEEF HARTLEY: "Leave It 'Til The Morning" (Deram). Other groups have a great stink kicked up on their behalf. Fluggers threaten to head one off if reviews and articles are not forthcoming on their putrid groups, singers and jugglers. So fit and pish to all over-publicised junk groups (and pie and fish). Brave for the amazing, under-rated and excellent Keef Hartley band, augmented for this auspicious musical occasion with hot trumpets.

JEANNIE C. RILEY: "There Never Was A Time" (Polydor). It should be understood that I have never subscribed to Jeannie C. Riley mania. During those riots at her show when half-crazed beat fans danced in aisles, I remained aloof, cold and unaffected. However, I am willing to concede her brand of country protest might well appeal to numberless idiots.

"Candy makes the mind boggle."

"A pornographic eye-full. Hilariously funny, a blazing satire on current vogues." *The People*



Candy

Robert Haggag, Peter Zuel and Selma-Pictures Corp. present a Christian Marquand Production Charles Aznavour, Marlon Brando, Richard Burton, James Coburn, John Huston, Walter Matthau, Ringo Starr, Ewa Aulin, Candy.

John Astin, Elsa Martinelli, Sugar Ray Robinson, Anita Pollenberg, Florida Bolkan, Marilu Tolo, Nicoletta Machiavelli, Umberto Orsini, Joey Formis, Fabian Dean, Enrico Maria Salerno. Music by Dave Gahan. Executive Producers: Terry J. Tringham and Peter Zuel. Based on the Novel by Terry Southern and Alison Maitland. Screenplay by Ruth Henry. Directed by Robert Haggag. Directed by Christian Marquand. Technical Staff: P. A. Peter, John, William, Peter. An Italian-French Production. A Subsidiary of the Associated Broadcasting Companies, Inc.

Phil Spector RETURNS with THE CHECKMATES LTD.

FROM SUNDAY NORTH LONDON AT PRINCIPAL ODEON AND OTHER IMPORTANT THEATRES SOUTH LONDON from APRIL 20th. & week & EVERYWHERE SOON

SCOTT WALKER IN 3-D

SECOND DIMENSION

THE FUTURE

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

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

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

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

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

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

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

KICKING

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

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

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

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

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

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

SECRET

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

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



BY KEITH ALTHAM

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

RESPECT

"Nilsson, I think can be taken at face value, but the finest writer in the pop business as far as I am concerned is Randy Newman. He is originally imaginative and inventive.

"The only two writers for whom I have any real respect in pop music are Burt Bacharach and Randy Newman — they write great melodies and livable with lyrics."

How was cabaret up North? "Absolute agony!"

Why do it then? "Money!"

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

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

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

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

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

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

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

What about the Hendrix nudes on the double album sleeve?

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

STRANGE

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

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

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

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

way, but I'm not one of these people like Tony Palmer who believe that pop is an art form." Scott's musical isolation is further emphasised when he protests that he really knows no one in the pop world, except possibly Alan Price, who he respects for his musicianship and general integrity.

He is a very politically conscious person, but where does he stand? He smiles a magnificent smile.

"That's a dangerous question to ask me."

Is he a Socialist? "I'm a Socialist."

Did what happened in Czechoslovakia make him any less of a Socialist? "Both sides were wrong. I don't like some of the

things which are happening in Russia at present — it's neo-Stalinism — but it hasn't hit the working classes yet and I pray it does not.

The Czechs, on the other hand, are a very restless and easily bored people. They went about things the wrong way for a Socialist state. What was done to them was a very cruel thing but it was probably necessary in order to prevent the break-up of something for which so many people have worked so hard and suffered so long.

"Socialism will not happen if there are dissidents within their own ranks, and neither will it happen if there is a dictatorship in the Soviet Union."

NOW-PLAY YOUR TUNE!

The great satisfaction of playing a musical instrument can now be yours. With the Tommy Reilly Harmonica Course (2 L.P.s and Course Book) you quickly learn to play this fascinating instrument properly and in the comfort of your home. Fully detailed brochure on request.

M. HOHNER LTD.
11-13 FARRINGTON ROAD, LONDON, E.C.1

NEXT WEEK THE FUTURE

BLIND DATE

KEITH MOON

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

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

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

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



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

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

I've thought of what I was going to say — Alan Buzard's Clinton Free? Tony Bureshure? I thought it was the Buzard Dog Band at first.

I know — the guy who does University Challenge? Buzard Gascogne. The suspense is killing me — who is it?

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

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

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

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

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

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

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

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

call him a genius. I'm trying to get all the master tapes of the Goon Shows. If you go to the States there is no humour like that at all. They are just cynical. There are two kinds of humour. One has pathos and can make you laugh or cry and the other is absurd and it doesn't matter if you laugh or not. That's my kind of humour.

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

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

new group, but relatively unknown—right? This is too good to be their first record. Is it the Alan Bown? Ah, the Isley Brothers. Fantastic. They sound a bit like the Four Tops. Can I take that one?

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

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

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

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

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

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

KINKS: "Plastic Man" (Pye).

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

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

Yes, I like Ray's songs, silly little bastard that he is. Lots of luck. No, that's not a lot of bottle. That means, not a lot of good. Like, I sussed out the song and I knew it wasn't a lot of bottle.

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

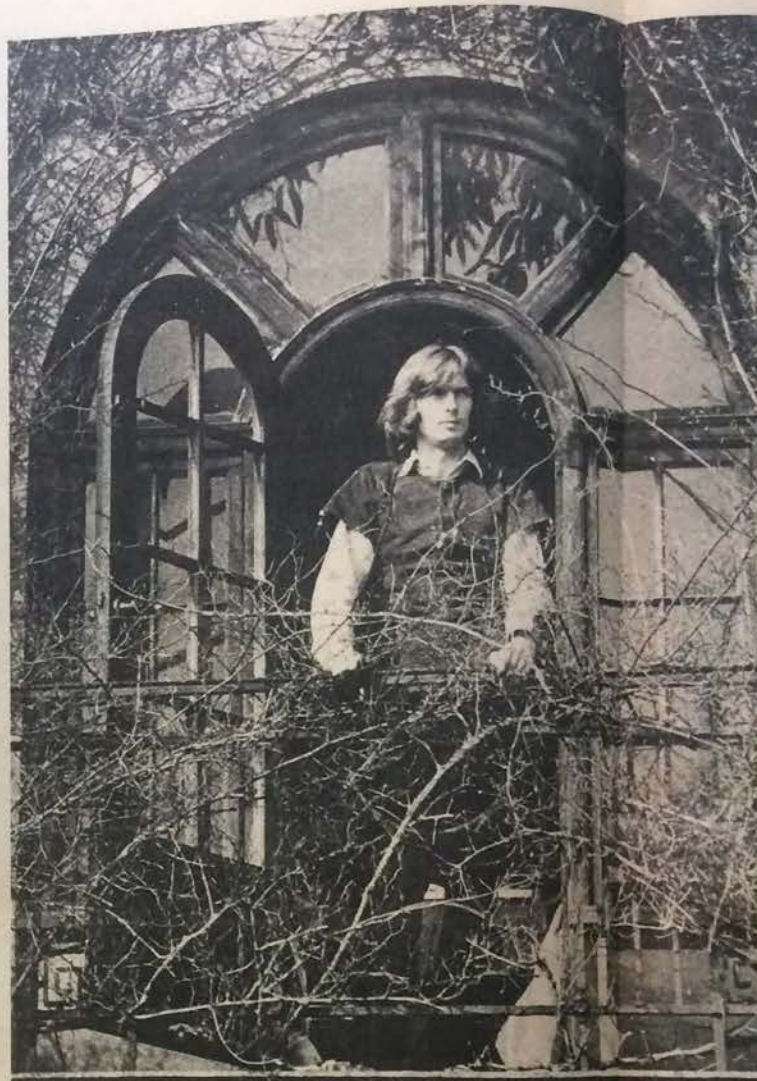
Chet Atkins? Definitely got to be English with plenty of wince. That's our word for treble — lots of wince and blah.

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

The producer will say — You've got to have lots of brass lads, just so he has got something to walk over. Listen to that trumpet — it's incredibly bad. It's a shame. Well it's been a miserable selection so far!

ROY ORBISON: "My Friend" (London).

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



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

Travelling South

HITMAKER JOE SOUTH BARES HIS SOUL TO MELODY MAKER

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

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

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

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

At his height and on his way down I felt that his mind — even when he was right on top — was on a low sensory level. It was not on the right wavelength with anything, especially not with his audience. From the beginning there was no success pattern. It is easy to have success for a while without being on a success path but you won't stay up there if that is the case. All the time I worked with such people I was observing to I would be in a good position when the success which I knew — not wished but knew — would come for me. Every human being has his one shot in life and he must be prepared for it, otherwise he will lose it.

MUSIC: We have only scratched the surface of how much music really do for people. There is so much it could do to bring people together in this world. It has not been used in the proper way yet. It should be utilised in communications and education, not just in entertainment. There is such a vacuum. I hope I can help other people to find out how to fill it.

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

and violent. It is generally contrabuted to an overall decay.

THE DRAFT: If the draft is ever to be fair I feel it should be a draft which sorts promising young minds into public service. Under such a system people would work for the United Nations, for example. The draft for military service went out with Sir Walter Raleigh. Why are the governments of the world arming themselves? If they mean no hostility towards each other? I find the whole thing ridiculous. It is just giving the world more suggestions. Why don't we just make successful young scientists to teach or university for two years? The kids would sit in to receive ideas that rather than to pass on to fellow who has never known what it is like to struggle in the real business world.

ATLANTA, GEORGIA: There is so much potential and mental power in the US. There are over a million people and of whom are young but unfortunately the people in control of the US are not aware of this at the moment. Martin Luther King came and what violence of any kind was never any more. All the people who are now in the US at present don't know how to control all the vital young energy which is there in Los Angeles and New York. The adults are

NSU GROUP

L.P. "TURN ON OR TURN ME DOWN"

RELEASED EARLY MAY ON STABLE

IN CONCERT AT THE ROYAL ALBERT HALL FRIDAY, 11th MAY

All enquiries to: —
TONY HAYES
 BALFORD MANAGEMENT GROUP OF COMPANIES
 87 Piccadilly
 Manchester, 1
 Tel. 061-228 1451 (PBX)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

PRESENT

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

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

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

ERIC, or little by little

BY CHRIS WELCH

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

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

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

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

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

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

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

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

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

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

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

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

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

VERGE

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

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

Does Eric feel he has achieved all his ambitions now?

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

PROBLEMS

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

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

How has the new band been progressing?

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

Have they had many problems?

"We still haven't been able to

find a bass player. We shall have to overdub bass which is something we don't like to do. We could ask Jack to do it, but that would be a bit unfair to him. We really want someone who is more of a student on bass.

"Steve has been playing bass pedals, but the big hang-up with Traffic was they could never find a bass player. You wouldn't think it possible, would you?"

"We've got to get one because we're going to the States. We're going to Scandinavia first to get

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

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

Does Eric ever find his reputation a burden?

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

FOCAL

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

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

How different will the new group be from Cream?

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

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

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

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

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

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

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

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

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

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

DRIVING

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

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

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

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

DES O'CONNOR
COLUMBIA DB8566

DICK-A DUM DUM (KING'S ROAD)

MY SENTIMENTAL FRIEND
COLUMBIA DB8563

HERMAN'S HERMITS

THE OHIO PLAYERS
Here Today Gone Tomorrow
Capitol CL15587

THE STAPLE SINGERS
I See It
Stax 118

EMI

THE GREATEST RECORDING ORGANIZATION IN THE WORLD

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

th...

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

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

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

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



JOE SOUTH: 'only scratched the surface'

MM LP SUPPLEMENT

JAZZ LP OF THE MONTH

A Dixieland ball

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



BOBBY HACKETT and his jazz band

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

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

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

BOBBY HACKETT AND HIS JAZZ BAND: "Coast To Coast." I Want A Big Butter And Egg Man; New Orleans; That's A Plenty; Basin Street Blues; Muskrat Ramble; I Guess I'll Have To Change My Plan; Royal Garden Blues; Struttin' With Some Barbecue. (Regal REC2062). Bobby Hackett (cni), Matty Mallock (cl), Jack Teagarden, Abe Lincoln (tmb), Nappy Larmore (gtr), Don Owens (pno), Nick Fatool (ds), Phil Stephens (bass and tuba). 18-19/10/55.

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

Two special mentions for Hackett and Tea on two beautiful melodies—"New Orleans" (the Hoagy Carmichael song) and "I Guess I'll Have To Change My Plan." Their performances will make veteran Dixie enthusiasts wet at the eye. Nobody could play a melody better than Tea and this is perfection. This album, made in Hollywood nearly fourteen years ago, charts no new jazz paths. But as an example of frolicking, driving Dixieland it takes a lot of beating. Switch on and hear the truth.—JACK HUTTON.

"AND ALL THAT JAZZ" (Transatlantic TRA SAM3). A sampler from the Prestige catalogue which, for 15s 5d, gives you tracks from the MJO, Jaki Byard, Eric Dolphy, Thelonious Monk, John Coltrane, and Miles Davis, among others. A bargain for those wanting to start a jazz collection and looking for something to help them decide where their tastes lie.

ANGLO AMERICAN ALLIANCE: "Sweet And Hot" (Regal SREG2876). The Alliance, which features Dick Sudhalter (cornet), Alan Cooper and J. R. T. Davies (trumpets) and Henry Francis (pno), here interprets the music of 1929 in its own Golden Age fashion. "Fanny That Way," "Am I Blue" and "Louise" are included.

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

SANDY BROWN: "Hair At Its Hottest" (Mercury SFJ921). An intriguing and enjoyable combination of Brown, music and Brian Lemon's arrangements. Apart from Sandy at his best there's George Chisholm (tmb), Kenny Wheeler (tr), Lennie Bush (bass) and Bobby Orr (ds).

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

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

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

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

MILES DAVIS: "Early Miles" (Xtra 5018). Davis' sessions from his out-of-favour period, 1951 and 1952, featuring such cohorts as Sonny Rollins, Al Cohn, Zoot Sims and John Lewis. Through hardly his most memorable recordings, they retain great individuality and charm.

DEJAN'S OLYMPIA BRASS BAND IN EUROPE (77 LEU2/34). It's the spirit that counts on this and real New Orleans enthusiasts will certainly want it.

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

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

BUD FREEMAN — EDDIE MILLER: "Top Tenors" (Regal REG2874). EMI's archives have yielded two good sets here: one by Bud Freeman with quartet, recorded in '53, and the other by Miller with orchestra and small groups, made in '44 and '45. Fine low-price releases.

WOODY HERMAN: "Concerto For Herd" (Verve VLP9233). An exciting live performance from the 1967 Monterey Festival. The band is not particularly strong on soloists — though there is nice Sal Misticio, Carl Fontana and pianist Albert Daily — but the strength lies in the attacking ensembles. Herman is featured on soprano as well as clarinet.

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

ART HODES: "Plain Old Blues" (Mercury SMWL 21029). Hodes could be called a plain old blues pianist, and his uncomplicated, melodic playing — still feebly melodic — is heard on a number of blues and boogies and such traditionalists as "Washboard Blues."

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

ROLAND KIRK: "Gifts And Messages" (Mercury SMWL1020). Kirk's regular group of a couple of years back has Horace Parlan (pno),



SANDY BROWN



DONALD BYRD



STAN TRACEY



GERRY MULLIGAN

Don Rendell and Ian Carr are featured at their best.

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

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

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

the proceedings. Never more than pleasant.

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

JACKIE McLEAN: "Bout Soul" (Blue Note BST84264). Fans of this wonderful altoist should be put off by the cliché title. A sextet including Graham Moncur, Woody Shaw and Rashied Ali illustrate that McLean's music is still one of the most powerful and moving on the scene.

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

Lou." Good mainstream music.

GERRY MULLIGAN: "Line For Lyons" (Mercury SMWL21028). Mulligan, Jim Hall (gtr), Bill Crow (bass) and Dave Bailey (ds), joined alternately by Bob Brookmeyer (tmb) and Art Farmer (flugelhorn). Familiar music but still capable of surprise. An enjoyable album.

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

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

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

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

STAN TRACEY: "We Love You Madly" (Columbia SCX6278). Fine reinterpretations of such Ellingtonian as "Blue Feeling," "I Let A Song," "Creole Love Call" and "Beginning To See The Light" by arranger, pianist, leader Tracey and his Big Brass Section are Arctik Bjrk

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

KENNY CLARKE-FRANCIS BOLAND BIG BAND: "All Smiles" (Polydor SB3727). A really and the groups include Sonny Rollins and Harold Land. Excellent band arrangements; superb section playing; particularly for the saxes; great rhythm section; and Tony Coe just taking solo hours.

VOCAL JAZZ

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

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



ELLA

P S
now
you're
up to
date
on the
jazz
record
scene,
see
you
at the
FESTIVAL
HALL on
Saturday
for the
Melody
Maker
Poli
winners
concert
OK?

THE NAME GUARANTEES SATISFACTION
JAMES ASHLEY'S RECORD CENTRES
 100/101 ARLD, 27a-30a, Bow St, Westminster (C19) 28, Connaught Street, Brompton, London, E.C.3, 01-245 1380.
 100/101, 45, Lincoln Street, Manchester House, London, E.C.4, 01-236 9274.
 Write for catalogue, 301, Tottenham Road, London, N.1, 01-262 7791.
 MAIL ORDER, 28, Connaught Street, E.C.3 (City office).

BLUES LP OF THE MONTH

Beautiful Skip

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

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

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

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

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



SKIP JAMES: "The Greatest of the Delta Blues Singers." Hard Time Killin' Floor Blues; Sick Bed Blues; Washin' Ton D.C.; Hospital Centry Blues; Devil Got My Woman; Illinois Blues; I Don't Want A Woman To Steal Out All Night; Cherry Bell Blues; All-Night Long. (Storyville 670185).

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

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

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

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

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

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

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

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

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

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

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

BOBBY BLAND: "A Piece Of Gold" (Action ACLP006). This is a collection of "Blue" Bland items from the Duke label of Houston. It blends soul ballads and groovers and the style of singer and band, shows what an early man Bland was on the modern R&B scene.

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

MIKE COOPER AND IAN ANDERSON: "The Inverted World" (Matchbox-Saydisc SDM155). Two of the leading British exponents of the country blues style share an album, which includes tracks previously issued on a couple EPs. Very good guitar work from both. Not one for the purists, but a reflection of the current blues scene.

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

FREE: "Tons of Sobs" (Island ILPS8089). Two many British blues clichés but the LP gets off the ground when they get away from forged blues sequences and a bit of thought processes can be detected.

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

BLIND BOY FULLER: "Blind Boy Fuller On Down" (Matchbox-Saydisc NDR143). Highly recommended album by one of the best of the country blues singers, and

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

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

Down Charlot" and the rest a nice bargain buy for those as like the style.

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

LUTHER JOHNSON — **GEORGE BUFORD**: "The

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

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

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

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

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

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

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

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

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

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

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

VARIOUS ARTISTS: "The World of Blues Power" (Decca SPA-814). Eric Clapton, Peter Green, John Mayall, Paul Butterfield, Ten Years After, Eddie Boyd, Champion Jack Dupree, Micky Baker and the Savoy Brown Band all for 19s 11d. A good album and more than value for money.

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

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

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

JUNIOR WELLS, J. B. Hutto, OTIS SPANN: "Chicago, The Blues, Today, Vol 1" (Vanguard SVRL19020).

OTIS RUSH, JIMMY COTTON, HOMERICK JAMES: "Chicago, The Blues, Today, Vol 2" (SVRL19021).

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

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



HOPKINS

New from CBS RECORDS

- ### New Singles
- 4137 **The Arbors**
The Letter
 - 4138 **Frank Owens**
Oliver
 - 4139 **James Royal**
I've Something Bad On My Mind
 - 4140 **The Factotums**
Mr & Mrs Régards
 - 4141 **Steamhammer**
Juniors Wailing
 - 55-4142 **Flamma Sherman**
Move Me
 - 56-4159 **Orlando**
Am I The Same Guy (Soulful Strutt)
 - 4158 **Microbe**
Groovy Baby



4157 **Anita Harris**
Loving You

Albums

(S)66216
Mike Bloomfield & Al Kooper
The Live Adventures Of Mike Bloomfield & Al Kooper
2 Record Set - Tremendous value at 50!

CBS Records 28/30 Theobalds Road London WC1

COUNTRY

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

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

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

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

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



CONWAY TWITTY

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

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

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



TEX RITTER

Good stuff, though.

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

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



BUCK OWENS

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

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

FOLK

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

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

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



LIAM CLANCY

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

CLANCY BROTHERS AND TOMMY MAKEN (CBS 62514). The Clancy's debut album re-issued. Pete Seeger and guitarist Bruce Langhorne are also heard. Good lusty Clancy-type singing with a 200 strong studio audience joining in.

THE DILLARDS: "Wheatstraw Suite" (Elektra 74025). Bluegrass group the Dillards move into slightly more modern bag with the addition of steel guitars, electric bass and drums. The result is highly listenable country.

JOHN FAHEY: "The Yellow Princess" (Vanguard 19083). Guitarist Fahey is still something of an underground performer as far as Britain is concerned. He comes up with another intriguing set of originals reflecting some interesting ideas. A guitarist's guitarist!

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

STEFFAN GROSSMAN: "The Gramercy Park Sheik" (Fontana STLS485). Steffan's second album for Fontana is all original material and it goes without saying that guitar playing is impeccable with Steffan moving into a modern bag on some of the numbers. Tracks include "Mississippi Blues No 2" and "Requiem For Pat Kilroy," two outstanding tracks.

JOHNNY HANDLE, LOUIS KILLEN, COLIN ROSS:

FOLK LP OF THE MONTH

An album to open the public's eyes

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

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

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

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

always, is superbly controlled, warm and emotional. Although by no means perfectly set in some of the arrangements — the backing has its limitations and with somebody else could be accused of being monotonous. "Hallelu, Hooray," given a rock-style backing, is one of those modern songs that Judy excels in singing, while Leonard Cohen's "Story Of Isaac" is well-constructed.

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

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



JUDY COLLINS: "Who Knows Where The Time Goes" — Hallelu, Hooray, Soon, Who Knows Where The Time Goes, Bind On A Week, Pretty Polly (Elektra EKS 74031).

"Along The Coaly Tyne" (Topic 121189). Previously issued as three EPs, these three leading North Eastern revivalists present a selection of Tyneside folk songs old and new with taste and sincerity.

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

THE LIVINGSTONES: "I Presume" (Waverley — SLP2113). Scottish folk group, the Livingstones, are heard with an efficiently performed set including "Admiral Benbow," "Suzanne" and several originals from group member John Dempsey. Pleasant but not outstanding.

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

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

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

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

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

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

DAVEY SPIERS: "A Man Of Constant Sorrow" (Beltona LBS 61). Glasgow-based singer Davey Spiers is heard with a cross-section of songs sung in his pleasing, slightly rough vocal style, reminiscent of Hamish Imlach. Titles include "Black Leg Miner," "Free Born Man," and "Mat McGinn's" "Pack Up My Bags."

VARIOUS PERFORMERS: "The Breeze From Erin" (Topic 121184). Irish music played on pipes, whistle, fiddle and accordion by various musicians, including Willy Clancy, Feisty Conlan and Tom Lyons. Good examples of the Irish musical tradition.

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

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

KIMIO ETO: "Art Of The Koto" (Polydor Special 236962). Traditional and modern Japanese music played on the Koto, a thirteen string instrument. A good album for those interested in oriental music, especially as Kimio Eto has incorporated Western influences into his original work.

POP

INSTRUMENTAL

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

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

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

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

FLOYD CRAMER: "Plays Mac Arthur Park" (RCA Victor). Nashville top piano field with eleven tracks featuring straightforward interpretations of pop and film songs. Very listenable.

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

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

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

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

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

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

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

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

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

RAY MIRANDA ORCHES-



HENRY MANCINI

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

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

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

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

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

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

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

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

OUT TODAY GOAL!

the great NEW soccer weekly!

Here's "GOAL" — the best ever football weekly. Packed with interest for everybody.

- ★ Read Bobby Charlton's diary each week
- ★ Great team colour picture of Stoke City
- ★ More colour pictures of Peter Rodrigues and Francis Lee



A MUST FOR EVERY FOOTBALL FAN!

1/6



BUFFY ST. MARIE

HUMOUR

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

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

and Aristotle rather heavily.

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

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

STAGE & SCREEN

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

LAURIE JOHNSON ORCHESTRA: "Themes And..." (MGM). Johnson themes

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

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

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

The most authoritative pop, jazz and folk reviews are in MM

POP LP OF THE MONTH

Power up our sleeves

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

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

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

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



COLOSSIUM
"These Who Are About To Die" (Fontana). Walking In The Park, Plenty Hard Luck, Mandarin, Deloit Beware The Idea Of March, The Road She Went In, Backwater Blues, About To Die (Fontana STL 5510).

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

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

every kind of combination from the New Jazz Orchestra to John Mayall's Bluesbreakers. And he has done this with deliberate purpose—to broaden his scope and outlook, and to prepare for this fulfilled ambition—his own band.

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

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

Special note should be made of the work of James Libberland (vocals, guitar), Dave Greenalade (organ), and Tony Reeves (bass). Doubtless inspired by the company. **CHRIS WELCH.**

...and the best of the rest

BEACH BOYS: "20/20" (Capitol). Best from the group in a long while, though still not quite up to "Pet Sounds" standard.

BECK GEESE: "Odessa" (Polydor). The Beck Gees can be proud of this. It moves pop forward along a different track from the basic underground experiments and is equally worthwhile.

BIG BROTHER and the holding company (London). Reissue of album previously on CBS. First to introduce the amazing debauched voice of Jane Joplin who has now left the group. If you missed it before, get it now.

BORAK, JONS, MALONE: "Motherlight" (Morgan Blue Town). Not a bad underground set with poetic lyrics and soul guitar among the main assets.

BYRDS and STEPHENFOLK: "Candy" (Stateside). Phoney rock from a phoney movie, composed by Dave Grusin. A lot of people wanting a lot of time, including the actors.

CAPTAIN BEEFHEART AND HIS MAGIC BAND: "Safe As Milk" (Marble Arch). Group that launched a thousand bippies from Birmingham to London on a J.P. barked crusade on their behalf. And this first album, reissued on the cheap label, shows they had cause for enthusiasm, as the Captain Alba Zabala's throatily his brand of drop-out boogie.

PETULA CLARK (Vogue). An engaging set with Miss Clark singing in French.

CLOWERS: "Lovebug" (Atlantic). Basically boring sound music, without being actively offensive.

COLOSSEUM: "Morituri Te Salutamus" (Fontana). Drummer Jon has a fine, advanced, exciting band and their album debut reflects their at times violent and neurotic music, steeped in blues and jazz.

CUPID'S INSPIRATION: "Yesterday Has Gone" (NEMS). A pleasant set dominated by Terry Rice-Millett's soulful voice and the infectious Johnny Arthey arrangement.

ELAINE DELMAR: "Sneakin' Up On You" (CBS). A most underrated singer, she is matched with unbackneyed songs and sympathetic arrangements. An excellent album.

NEIL DIAMOND: "Velvet Gloves And Spit" (MCA). A nice singer, with a dignified approach to a song. All the songs are by Diamond and the quality is high all the way.

DRIFTERS: "The Best Of The Drifters" (Atlantic). Sometimes the singing sounds as if out of tune. It almost hurts the ears. Among the best are "Up On The Roof", "There Goes My Baby", "Sweetest Far My Sweet", "When My Little Girl Is Smiling".

THE AMERICAN AMBRO DUKES: "Journey To The Centre Of The Mind" (London). Hard rock with pretensions towards "heavy". A significance in some of the lyrics. Not bad though.

JACQUES DUTRONC (Disques Vogue). Another album from one of the heart-throbs from De Gaulle's La Belle France.

EAST OF EDEN: "Mercator Projected" (Deram). A fascinating first album of frenzied, progressive music from a group who can raise a wide range of instruments between them, including saxos, flutes and electric violas.

ELECTRIC FLAG (CBS). Pop vitality and shouting pop improvisations and blues feeling incorporated in a solid 100-minute that would have been impossible a few years ago.

JANE FROMAN: "With A Song In My Heart" (Capitol). They made a film about the late Miss Froman, called "With A Song In My Heart". The real thing has never changed but little else for today's tastes.

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

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

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

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

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

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

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

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

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

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

TOMMY JAMES and THE SHONEDS: "Crimson and Clover" (Route). A good album marked by poor melodious lyrics.

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

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

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

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

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

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

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

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

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

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

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

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

THE WORLD OF VERA LYNN (Decca). Among Vera's hits here are "Younger", "We'll Meet Again", "Autumn Wind", "Sweetheart".

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

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

HARVEY MANDELL: "Christo Redeater" (Phillips). An interesting American progressive rock set with guests

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

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

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

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

including Graham Bond, Steve Miller and Charlie Musselwhite.

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

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

passion and drooled with the spirit of France.

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

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

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

MODERN COUNTRY HITS OF TODAY, VOLUMES ONE AND TWO (London). Here are two fine albums, featuring stars like Red Sovine, Dave Dudley, the Willis Brothers, George Morgan, Gay Mitchell, Johnny Bond, Betty Amos and Arthur "Guitar Tongue" Smith. The material is some of the cream of recordings from the American Starday country label.

JOHNNY NASH: "You Got Soul, So Hold Me Tight" (Major Minor). Attractive Nash soul performance.

PHYLLIS NEWMAN'S WORLD OF MUSIC (London). Straightish, attractive singer doing some nice numbers like "When I'm 64", "Your Mother Should Know", and "Hold Me Tight".

"GLADYS KNIGHT AND THE PIPS" (Tama Motown). The immediate excitement of Tamla and Glad and the boys raving away make this a spirited offering.

"1910 FRUITGUM CO AND OHIO EXPRESS" (Marble Arch). Now familiar bubblegum music. "Simon Says" etc.—ideal cheap present for a kid you don't want to spend too much on.

POET AND THE ONE MAN BAND (Verve Forecast). It's hard to categorise this album which features men like Albert Lee on guitar, Barry Morgan on drums and Nicky Hopkins on piano. Hard driving, interesting music.

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

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

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

SEKERS: "Golden Collection" (Fontana Special). A must for Seekers fans who don't already have all three old tapes.

RED SOUVINE: "Toll Maud I Shined" (London). The first of a long standing country star.

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

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

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

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

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

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

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

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

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

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

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

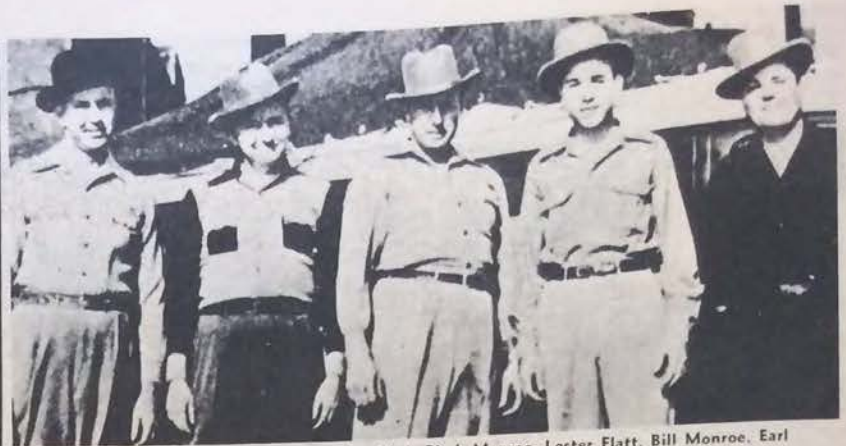
WHO ARE THE LOVED ONES?

They're the new teen-idols—mobbled, mauled and loved by fans all over Britain. Find out all about them in a superb series starting this week, when the spotlight is on STEVE ELLIS of the Love Affair.

It's in Britain's best-selling colour pop weekly.

GET **DISC** and MUSIC ECHO OUT NOW

FOLK FORUM



An early picture of the Bluegrass Boys (left to right): Birch Monroe, Lester Flatt, Bill Monroe, Earl Scruggs and Chubby Wise

THURSDAY

AT DOGHOUSE, Grayhound Stadium Palace Road.
DAVE & TONI ARTHUR
plus Residents 8 p.m. Next week: **THE YETTIES.**

AT FOX ISLINGTON GAN, N1
COME ALL YE WITH LIONEL TOOK
N.W. THE CREMAN SISTERS

DREW LEED
Squires Hotel, Squires Road, Tunbridge Wells

BLACKBULL, High Road, N.26
JOHNNY SILVO ? ?
THE CONTRAST ? ?
DENNIS & VANESSA ! ?

FOLK CENTRE, HAMMER-SMITH
JOHN TEMPEAD

Young Jack, John Tremain, Dodo, Jill Jacobs, Don Shepherd, The Tippos, Prince of Wales, Dalling Road 2 mins. Ravenscourt Park Tube

FRIDAY

ALISON POTTS, FIGHTING COCKS, LONDON ROAD, KINGSTON

AT COUNTRY CLUB, 210A Ravenshoe Hill, 10 mins North Nelsey Tube
MURRAY KASH
introduces

THE STRAWBS
Plus guests, 8 p.m. licensed bar in Midnight

AT COUSINS, 49 Grove Street, 2.30

TIM WALKER GILBERT BABERIAN
Classical Guitar Don Admision 5.1

GAMES ROOM CLUB WHITE HART, SOUTHWALL JUGULAR VEIN

GENERAL HAYLOCK, 13rd Noel Murphy and SHAGGIES, NW John Ken House

PEDRO WILLIAM IV, opposite Leyton, Barking
MARTIN CARTH Y DAVE SWARBRICK

SATURDAY

ANGLERS, TEDDINGTON: FOLK DEVIATION
Saysport Ade, the Owlroosts

AT COUSINS, 49 Grove Street, 7.30.11

AL STEWART
Plus Guests

ALL-NIGHT SESSION, 12.7 JACKSON FRANK ANDY FERNBACH

AT THE CELLAR, Civil Ship House, Candover Tower, 3 pm
PACKIE BYRNE with Tony Deaton

THE LCS presents THE SINGERS CLUB, ALSTAIR ANDERSON and TOM GILFELTON DICK SMELL, UNION TAVERN, 33 Clarendon Street, London, WC1 E4J, 8pm

CLUB FOLK

The magazine for and about the folk clubs. Each issue full of news, articles, reviews, etc. VOL 2, No 1, featuring the top 100 clubs and 100 songs. 2, No 2, featuring the National Folk Convention 1/8, 2nd issue only. SPECIAL OFFER: Volume 1 (No. 1 to 10) Complete for \$5.00, plus postage and packing. WANTED: Subscribers for Clubs and more. Write to: Club Folk, c/o South Essex, the South FREE.

CLUB FOLK, c/o South Essex, 3 Sycamore Park Road, London, N.W.1

FOLK DIRECTORY 1980

Over 1000 folk clubs and societies listed. Includes details of clubs, societies, and individuals. Price: £1.50. Write to: Folk Directory, c/o South Essex, 3 Sycamore Park Road, London, N.W.1

SATURDAY cont.

THE PEELERS, The King Stores, Wide Gate Street, near Liverpool Street Station.
JIM McCANN
Also Joe Palmer introduces more.

TROUBADOUR, 10.30, 263 Old Brompton Road
TOM GILFELTON and ALISTAIR ANDERSON

WHITE HART, COLLIER ROW: MARTIN CARTH Y DAVE SWARBRICK

SUNDAY

AT BROMLEY, Star and Garter GORDON GILTRAP

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, N11

JACKSON C. FRANK
FOLK COURIERS

RAILWAY HOTEL, DARTFORD YETTIES
Residents CRAYFOLK

THE ENTERPRISE, Hampstead THE JUG TRUST plus residents, THE FOLK ENTERPRISE and TERRY GLOD (opposite Chalk Farm station), 7.30 pm.

THE GROVE, Abbey Grove, Abbey Wood, S.E.2
MIKE ABSALOM
with guests

TOWER HOTEL (opposite Wallington Central station), Hoe Street
SHIRLEY COLLINS

TROUBADOUR, 9.30, BRIXTON BERT and THE ANCIENT SHOE REPAIRERS,

MONDAY

AT CATFORD RISING SUN, CRILION, the UNDERTAKING ROGER WATSON and COLIN CATOR, DAVE COOPER and RON SIMMONDS, BOB KAYFORD, DANCING with BOB HENSON and GRAHAM COLE

ENFIELD FOLK CLUB GERRY LOCKRAN GEOFF & JIM CANNELL

FOLK CENTRE, HAMMERSMITH THE JOHNSTONS
Your host: **ROD HAMILTON, DODD, ANDY ANDERSON, MIKE STIMPSON** See Thursday.

GEORGE ROBEY, Seven Sisters Road, Finsbury Park Station, DAVE COOPER, BOB SIMMONDS, DENNIS O'BRIEN

HAMPSTEAD Rugby Club, Redhill Street (off Albany Street), NW1

JOHNNY SILVO BOB LOCKYER, MIKE SINDIE

HANGING LAMP, St. Elizabeth's Crypt, The Vinoyard, Richmond, 8 p.m.
COHEALLEY
Resident: Verity Stephens

TUESDAY

ANGLERS, TEDDINGTON: JAZZ with the BULLOCKS CUBS versus CHARLIE ESSNER

CLIFF AUNGIER
presents
JOHNNY JOYCE PAUL BRETT

at the Doghouse Club, The Copper Tower, Bridge Road, SE1

COVENFOLK (OXFAM), Ram Road, W11
WELCOME BACK JOHN JAMES
RESIDENT: JON WITCE

OPENING NIGHT of Travellers Folk Club
LEON ROSSELSSON
Worshipful Folk Club, Maffelfield Road

THREE HORSESHOES FOLK CLUB, South Street, Hampstead
JEREMY TAYLOR
and Joan Sauer - The Tapers

WEDNESDAY

DOWNHAM FOLK CLUB BAL TABARIN, Downham, Bromley
RALPH McTELL
(on NIGHT RIDE, Sundays).

GEORGE BELTON, Sussex singer, Weekends, Tommy McCarthy, Ted Franklin.

SURBITON, Assembly Rooms, OSEBEN, SAREJAM, FOLK TRIO, JOHN FRASER, NOEL MURPHY and SHAGGIES.

PERSONAL

1/4 per word

ANYBODY WITH revolutionary ideas for spending summer, with little or no money, send us your ideas. — Box 329.

ARE YOUR friends all you want them to be, if not, do you wish to meet someone with the same interests as you, if so, please write to this address for further details. — Make a Date, Suite 11 and 13, 32 Spadina Avenue, Toronto, Ont. M5S 2E1.

DATETIME COMPUTER DATING — THE NEW WAY TO MAKE NEW FRIENDS — exciting dates for everyone, everywhere — FREE questionnaire without obligation from: DATETIME, Dept. 480, 38 Stratford Road London, W8, Tel 91-937 0192.

DISCOTHEQUE SET membership of London's leading discotheques. — Write The Discotheque Set, 39 Baker Street, London, W1.

EUROPEAN FRIENDSHIP SOCIETY, BURNLEY, Pendrives any age, all countries. Send s.a.e. for free details. — French penfriends, all ages, from 12-21, send s.a.e. for free details. — Anglo French Correspondence Club, Falcon House, Burnley.

IMPORTANT ANNOUNCEMENT, Professional classes of music movement and interpretive dance. Fees 10 per 2 hour session. — For details write to: 387, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

INTRODUCTIONS arranged privately view friendship, marriage prospects all ages, everywhere. — Write for details, stating age. Mayfair Introductions, Suite 53, 46 Neal Street, London, WC2.

INTRODUCTIONS AND FRIENDSHIP. A sincere service. — Write to: MARY BARTON, GOPPOLE HOUSE, SHREWSBURY. SAE please.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Write to: Jane Scott, 58/61 Maddox Street, London W1.

WRIGHT OF WAYE members — please write to: Gal Lindsey, Walside Chapel, PO Box 66, Potts Point, NSW, 2011, Australia.

PEN PALS (Britain, Europe, Overseas). Illustrated brochure free. — Hermes, Berlin 11, Box 17, Germany.

ENGLAND OR PENFRIENDS Overseas. Thousands of members. — Details, World Friendship Enterprises, M274, Amhurst Park, N.16.

UNDER 27 Penpals anywhere, Details free. Teenage Club, Falcon House, Burnley.

UNUSUAL PEN-FRIENDS! Excitingly different. International membership, all ages. Send s.a.e. (Dept. M), Bureau Britannia, 13 Sycamore Grove, Rugby, Warwickshire.

WE'RE GOING to see the shrines and holy places on the banks of the Ganges by boat. It can be done for £100. — Ring up Rod Dwyer and come and see us. Just if you're interested! Tel: 01-994 9156.

WORLDWIDE CONTACTS! Free details plus photos 6 x 7. Contact Arrangements, Mueschen 1 B, Box 224, Germany.

MADDOX PEN CLUB. The very best. Bring excitement, new interest to your life. Send stamp for free details. — YR, 30 Maddox St, London, W1.

MAGIC PHONOGRAPH Mail Order Service Send S.A.E. for lists of imported and new releases

4 Soho St., London, W 1
Tel. 437 1604

RECORDS FOR SALE

1/- per word

DELETED RECORDS, 1000 folk blues, sent you ALL makes, alternative press, the best — including recordings by emerging musicians. Write: Vair, W8

SEND us 10p and large self-addressed envelope, we'll send you 100 folk blues, including 10 new releases. Write: Vair, W8

NO SINGLES price is 1.50, 100 45 and 100 7" — 24 Folio Press, Hillbury, Woking

AFTER a twenty

year partnership that took bluegrass from being a regional musical entity to an internationally recognised form, Earl Scruggs and Lester Flatt have split up. "The main reason for the break-up was a difference of opinion over material," Earl Scruggs told me over the transatlantic telephone link from his home in Madison, Tennessee, where he has been recuperating after a hernia operation that has put him out of action for a while.

"After 21 years of working together and playing pretty much the same material all that time, I wanted to bring our music up to date a bit more," continued Earl. "We parted on good terms," he added. Over the last 20 years Flatt and Scruggs have taken bluegrass out of its native Southern States into the alien surroundings of places like the Carnegie Hall New York, Jordan Hall, Boston and the Fillmore West auditorium in San Francisco.

Scholars

They have been hailed by music scholars as the leaders and founders of the modern bluegrass sound. Their music encompassed old songs and tunes, featuring the now famous Scruggs three-finger picking technique, which he developed and perfected, and modern bluegrass numbers but they also incorporated contemporary folk material, notably Bob Dylan compositions. On one of their recent albums, "Changin' Times" (CBS 63251), produced by Dylan's record producer Bob Johnston, they play and sing five Dylan songs, including "Down in the Flood," "Mr Tambourine Man" and "It Ain't Me Babe," as well as things like "Where Have All the Flowers Gone," "Ode To Billy Joe" and the late Woody Guthrie's "This Land is Your Land." Also on the album is "Foggy Mountain Breakdown," which became better known as the Bonnie and Clyde film theme.

"I'm very fond of Dylan," stated Earl "I want to do his and other people's songs, along with the older material, but there is a new generation that has come along — like playing pieces like the Fillmore. I like to give my appearance in places of that nature."

Flat and Scruggs, the bluegrass pioneers, split

FOCUS ON FOLK by Tony Wilson

story began back in 1945 when they met as members of the Bill Monroe bluegrass band. Lester, a former textile factory worker from Overton County, Tennessee, was already singing with Monroe.

Earl, born on a farm near Flatt, born on a farm near Flatt, Tennessee, where he has been recuperating after a hernia operation that has put him out of action for a while.

Earl was a distant relative, Smith Hammet, an exponent of the North Carolina three finger picking style, who had a big local reputation.

Earl and Lester stayed with Monroe for three years, in which time Earl steadily worked up what was then his progressive banjo technique.

with the American folk revival, they carried bluegrass all over America, inspiring young musicians and there were soon many Scruggs emulators, though never any equals.

In 1959, Earl was asked to play at the Newport Folk Festival. He was the only genuine country artist on the bill. But the flow of ideas between the revivalists and the real country musicians was two way. Earl and Lester recorded the New Lost City Ramblers' version of "The Johnson Boys," for example.

The reputation of Scruggs, Flatt and their group, the Foggy Mountain Boys, kept on growing. Earl's banjo playing, a particularly impressive everybody who heard it. He has been described as the Paganini of the banjo. An odd, nevertheless appropriate, analogy.

Scruggs' style was originally based on the North Carolina style of picking, and he advanced the three-finger, or rolling, technique to a point where it was generally referred to as Scruggs-picking. He joined the

Monroe group after a period when Monroe had been working without a banjo player and in the three years he was with him, was the main innovator of the modern bluegrass style.

Scruggs influenced a number of players, among them, Ralph Stanley, who dropped the clawhammer style in favour of the three-finger technique after Scruggs had successfully been using it for some time with Monroe and in the group with Lester Flatt.

The Flatt-Scruggs partnership lasted 20 years and bluegrass owes them a great deal for making it so widely popular. But all good things must come to an end, so, sadly, must a great era in bluegrass, with the parting of Flatt and Scruggs.

Lester Flatt has engaged another banjo player and is continuing to lead the Foggy Mountain Boys. Scruggs and Flatt never played in Britain although they were heard and seen in one episode of the Beverly Hill Billies television series. Earl's manager, who is, in fact, Mrs Earl Scruggs, told me, "We've been trying to get a tour in England set up for some time. In fact, we've been trying since 1956. We've been waiting and hoping for something to develop."

Direct from triumphant U.S. Tour!

THE PENTANGLE

JANSCH — RENBOURNE — McSHEE
COX — THOMPSON

Fairfield, Croydon, April 25th at 7.45
Royal Festival Hall, May 24th at 8.00

CLASSIFIED ADVERTISEMENTS

INSURANCE 1/4 per word
FREDERICKS INSURANCE
MOTOR INSURANCE, competitive rates, full coverage

INSTRUMENTS WANTED 1/4 per word
A GOOD quality group guitar wanted, good bass with collection

ACKNOWLEDGED BRITAIN'S best teacher SAXOPHONE/CLARINET private lessons

INSTRUMENT REPAIRS 1/4 per word
A BEAUTIFUL JOB, Overhauls, Realigning, 5-7 days by appointment

ALL GUITAR REPAIRS, fretwork, necks, fingerboards, truss rods, bridge work

MODERN SOUND 128 Chering Cross Road, London, W.C.2

THE SCHOOL OF CONTEMPORARY ARRANGING TECHNIQUES

RECORDS WANTED 1/4 per word
ALL YOURS unwanted 45s bought, best offers

ANY UNWANTED RECORDS, 45s, 78s, 100s, 12s, 15s, 20s, 25s, 30s, 35s, 40s, 45s, 50s, 55s, 60s, 65s, 70s, 75s, 80s, 85s, 90s, 95s, 100s

TAXEDO JACKETS 55% OFF
FOR WORLDWIDE DISTRIBUTION CONTACT Z.A.L.T.P. 01-493-1514

FOLK NEWS

OUR MAN DOWN IN NASHVILLE WINS THE NATIVES OVER

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

TOUGH
Such is her stature in America that, but for the death of General Eisenhower, her busty figure would have adorned the latest issue of the American magazine Newsweek.

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

LOUD
The Scottish cleaner picked up his brush and departed mumbling oaths under his breath.

RADIO JAZZ
British Standard Time
12.00 p.m. 1. All That Jazz (Fri. Mon-Thurs). 10.5 J. Jazz (Fri. Mon-Thurs). 8.30 p.m. J. Jazz (Fri. Mon-Thurs). 8.30 p.m. J. Jazz (Fri. Mon-Thurs).



MISS JANIS JOPLIN

BY TONY WILSON

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

TOUGH
Such is her stature in America that, but for the death of General Eisenhower, her busty figure would have adorned the latest issue of the American magazine Newsweek.

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

LOUD
The Scottish cleaner picked up his brush and departed mumbling oaths under his breath.

RADIO JAZZ
British Standard Time
12.00 p.m. 1. All That Jazz (Fri. Mon-Thurs). 10.5 J. Jazz (Fri. Mon-Thurs). 8.30 p.m. J. Jazz (Fri. Mon-Thurs). 8.30 p.m. J. Jazz (Fri. Mon-Thurs).

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

BY TONY WILSON

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

TOUGH
Such is her stature in America that, but for the death of General Eisenhower, her busty figure would have adorned the latest issue of the American magazine Newsweek.

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

LOUD
The Scottish cleaner picked up his brush and departed mumbling oaths under his breath.

RADIO JAZZ
British Standard Time
12.00 p.m. 1. All That Jazz (Fri. Mon-Thurs). 10.5 J. Jazz (Fri. Mon-Thurs). 8.30 p.m. J. Jazz (Fri. Mon-Thurs). 8.30 p.m. J. Jazz (Fri. Mon-Thurs).

amplifiers and then someone pushed me into the spotlight and I just sang, but I don't remember too much about it. I was just stoned.



Clear your skin with Torbeta

Skin like peaches and cream... No more spots, no more pimples... Torbeta's unique 3-way action even clears up persistent acne.



Why a Liquid? We produce Torbeta as a liquid for three very good reasons. Unlike creams and ointments, Torbeta is... Torbeta is available from better chemists and druggists. However, if you have any difficulty obtaining it, put the coupon on this page in a stamped envelope, and we'll send you a bottle by return.

JOHN PEEL'S MIDNIGHT COURT
 AT THE LYCEUM, STRAND
 LONDON, W.C.2
 12.30 till Dawn
FRIDAY, 11th APRIL
 IN CONCERT
TYRANNOSAURUS REX
JEROME ARNOLD BAND
 (EX-AUL BUTTERFIELD)
EIRE APPARENT
 WALLACE COLLECTION
 Compere JOHN PEEL
 All-time tickets available from Lyceum and Grand Central Posters,
 Charing Cross Road. Tickets price 25/- in advance, 30/- on the door.
 Inquiries: Please ring 01 734 7464

Currently appearing in new film, **BABY LOVE**
katch22
 Also new record out now, **OUT OF MY LIFE**, L/W **BABY LOVE** on FONTANA TF 1005
 Sole rep. JOHN EDWARD ENT. AGENCY, 01-806 4645/6494

OPEN EVERY NIGHT WHISKY A' GO GO
 PRESENTS
 Thursday April 10th **COOL COMBINATION**
 Saturday April 12th **SMOKEY BLUES**
 Sunday April 13th **JEROME ARNOLD PARADOX**
 Tuesday April 15th
33-37 WARDOUR STREET, W.1 01-437 7676

CITY STUDENT '69 PRESENTS
 In Aid of Shelter
 on Sunday, April 27th
 at Sadler's Wells, Rosebery Ave., E.C.1 Angel
 At 3 p.m.

MOODY BLUES
 +
JOE HARRIOTT'S INDO-JAZZ FUSIONS
 Compere David Symonds
 Tickets 5/-, 10/6, 15/-, 20/-, 25/-
 At 7.30 p.m.

PENTANGLE
 +
EAST OF EDEN
 Tickets 5/-, 10/6, 15/-, 20/-, 25/-
 S.A.E. to Box Office
 Box Office opens March 31st
 Telephone 837 1672, 10 a.m.-8 p.m.

on Friday, May 2nd
 at Lyceum Ballroom, Strand, W.C.2
 All-nighter, 12.00-6 a.m.
ALAN BOWN! SPOOKY TOOTH
JON HISEMAN'S COLOSSEUM
HERBIE GOINS & THE NITETIMERS
PORTRAIT
Radio 1 D.J. JOHNNY FARLOWE
 Tickets 18/- in advance
 S.A.E. City University Students' Union
 St. John's Street, E.C.1

The City University and St. John Cass and City of London Colleges would like to thank The Saturday Agency (01-486 4551) for arranging and booking the above dance

FARX THE NORTHCOTE ARMS, NORTHCOTE AVENUE
 OFF SOUTHALL BROADWAY (LUXURIOUS ROAD)
 SOUTHALL, MIDDLESEX
 BRITISH RAIL, SOUTHALL
 BUSES: 232, 120, 207, 105 OR 102

SUNDAY, APRIL 13th, 7.30 p.m.
STEAMHAMMER + THE EGG
 HEAVY SOUNDS FROM GREAT CIRCLE featuring ANDY DUNKLEY
 APHRODITES RAINBOW LIGHT SHOW

Next Sunday: CHICKEN SHACK + UNION BLUES

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

Admission free except Saturday at THE KENSINGTON
 RUSSELL GARDENS, HOLLAND ROAD
 KENSINGTON, W.14
 Buses: 27, 73, 31, 9 (Croydon)

Admission free all sessions at THE TALLY HO!
 FORTRESS ROAD, KENTISH TOWN
 N.W.2
 Buses: 62, 134, 137, 214 or
 Kentish Town Tube Station

Thursday, 8-11 p.m.
STAN GREIG QUARTET
 Friday, 8-11 p.m.
TED WOOD JAZZ BAND
 Saturday, 8-11 p.m. (see next page)
JOHN CHILTON'S SWING KINGS
 Sunday Luncheon, 12-2 p.m.
JOE DANIELS with
 ALAN WICKHAM (Trumpet)
 Sunday night, 8-10.30 p.m.
FAT JOHN COX BOSSA 4
 featuring Vocalist **JUDY HILL**
 Mon/Tues, 8-11 p.m.
JOHN WILLIAMS TRIO
 with **JUDO PROCTOR** (Drums), **BRIAN LEMON** (Piano), **KENNY NAPPER** (Bass)
 8-11 p.m.

Thursday, 8-11 p.m. **JAZZ BAND**
 Friday/Saturday, 8-11 p.m.
BRIAN LEMON TRIO
 Sunday Luncheon, 12-2 p.m.
 and Sunday Night, 8-10.30 p.m.
TALLY HO! BIG BAND
 Monday, 8-11 p.m.
JOHNNIE RICHARDSON DIXIELAND BAND
 Tuesday, 8-11 p.m.
DENNY OGDEN'S OCTET
 Wednesday, 8-11 p.m.
ALAN LITTLEJOHN/ TONY MILLINER SEPTET

PLEASE CUT THIS OUT & PUT IN YOUR HANDBAG OR WALLET

SPACE
 Liberty United Artists
 Recording Artists

Following long and highly successful
 residency at **MARQUEE CLUB**, **SPACE**
 have signed sole agency contracts with
NEMS ENTERPRISES LTD., NEMPEROR
HOUSE, HILL ST., W.1. TEL. 01-629
6341.

SWINDON LOCARNO - THIS THURSDAY
 8-11 p.m., 10/- only.
FLEETWOOD MAC, plus Duffy Taylor's Blues Band
 Next Thursday, 17th April

CHICKEN SHACK
 The **PENDULAM**
 If you want confirmation that these bands are booked
 phone our Agents: Starlite Artists, 01-405 0943

SHY LIMBS
 0202 77354

CARL FISHER ANNUAL AWARDS (GROUPS)
 AWARDED TO:
 Most Progressive: **THE NICE**
 Most Promising: **JUNIORS EYES**
 Most Underrated: **SAVOY BROWN**

GIANT
 Booking enquiries: J. P. Schofield 01-836 2899

Following fantastic tours with **BEN E. KING & JOE TEX**
THE GLOBE SHOW
 Have new record released this week on Page One
YES OR NO
 Bookings: AVENUE ARTISTS LTD., Southampton 27077

JAZZ
 THE BEACHCOMBER CLUB
 Skipton Road, Luton
 Sunday, April 20th, 1969
TERRY LIGHTFOOT & HIS JAZZ BAND
 Doors open 7 p.m.
 Encl. now. Membership 5/- per annum

THE JOHN DUMMER BLUES BAND
 Sole Rep.: RONDO PROMOTIONS
 7 Kensington Church Court, London, W.8
 Ring Tony Hodges at 01-937 1555

THE VILLAGE **BLUES CLUB**
 Adjoining Round House Public House
 Lodge Avenue
 Becontree, Dagenham

EVERY SATURDAY LICENSED BAR

FREE TRANSPORT FROM UPNEY STATION
 (DISTRICT LINE)

SATURDAY, APRIL 12th

TERRY REID
SAM APPLE PIE
 ADMISSION 7/6

JOHN O'GROATS TO LAND'S END RUN
BRIAN FROST
 supported by
MAMA'S PRIDE
 Sole Agents:
RUFUS MANNING ASSOC.
 47 GLISSON RD., CAMBRIDGE
 Tel. 0223 63308

SKEGNESS SEASIDE SOUL FESTIVAL (LINGS.)
 Skegness Town Football Ground
SPRING BANK HOLIDAY MONDAY
MAY 26 (2.30 p.m. afternoon to 10.30 p.m.)
AMEN CORNER
INEZ & CHARLIE FOXX FANTASTICS
JIMMY JAMES and the Vagabonds
GENO WASHINGTON and the Ram Jam Band
 Guest appearances of **TOP DEE JAYS**
 (TURNSTILES and GROUND SECURITY by **PONCHILLA GUARD DOGS**)
 Advance Tickets only £1, or pay on day 25/-
 Send s.a.e. and Postal Order to: RIVONIA PROMOTIONS,
 2 CONERY GARDENS, WHATTON, NOTTS.

MELODY MAKER CLASSIFIED ADVERTISEMENTS
 UNDER FOLK FORUM & CLUB CALENDAR HEADINGS
 SAMPLE OF COST AND TYPE SIZES AVAILABLE

6pt. run on	PLEASE NOTE: All advertisements whether DISPLAY OR CLASSIFIED must be prepaid. Cheques and P.O.N. should be made out to MELODY MAKER , 161-166 Fleet Street, London, E.C.4	1/4 per word. Any words required in black caps are charged at 1/10 per word except first two which start the advert
6pt. bold caps centred	RAILWAY HOTEL, DARTFORD	6/8 per line this applies if words are centred in the column. Approx. 24 letters and spaces to the line
10pt. bold caps	PANAMA LTD.	13/4 per line. Approx. 17 letters and spaces to the line
12pt. bold caps	JOHNNY SILVO	17/8 per line. Approx. 18 letters and spaces to the line
14pt. condensed	HARRY BOARDMAN	Approx. 16 letters and spaces to the line. £1.00 per line
14pt. bold caps	TERRY GOULD	
18pt. condensed	MIKE CHAPMAN	Approx. 12 letters and spaces to the line. £1.50 per line
18pt. bold caps	JACKSON C.	Approx. 9 letters and spaces to the line
30pt. bold caps	FLAMINGO	£2.00 per line. Approx. 8 letters and spaces to the line

REFLECTION
 Sat. Apr. 12th, U.S.A.F. Chikunda
 Wed., Apr. 16th, Falcon Hotel, Ebbwasi

EASTERN PHILHARMONIC
 Fri. Apr. 11th, The H Centre, Crawley
 Sat., Apr. 12th, Hyddersfield

SOUNDS COUNTRY
 Thurs., Apr. 10th, Half Moon Hotel Putney
01-570 0857

JOHN WALDEN WORKSHOP
HEAD MUSIC + GREAT BLUES
 Telephone 346 7389 NOW
 P.S.: We Love College Gigs

COUNTRY CLUB
 30 yards Belise Park Tube, N.W.3

DISCOTHEQUE
PHIL JAY
YOUR RADIO ONE D.J.
 Every Saturday

LUCAS and the MIKE COTTON SOUND
TITAN CLUB ROME
 CANA VARIETY AGENCY
 43-44 Albemarle Street, London, W.1
 MAY/Jan 1434

CLUBS

PLEASE NOTE

ADVERTISEMENT COPY SHOULD ARRIVE NOT LATER THAN FRIDAY
 before the week of publication to ensure inclusion in the Club Columns.

BE SURE TO USE FIRST-CLASS POSTAL RATES

1001 CLUB
100 OXFORD ST. W.1
7.30 to 11 p.m.
(Sat. 7.30 to 11.30 a.m.)

Thursday, April 10th
Top American Rock and Country
Pianist
MERRIL MOORE & THE KENTUCKIANS

Friday, April 11th
ERIC SILK'S SOUTHERN JAZZ BAND

Saturday, April 12th
ALEX WELSH

Sunday, April 13th
SPENCER'S WASHBOARD KINGS

Monday, April 14th
A London Jazz Centre Evening
TUBBY HAYES QUARTET NEW JAZZ REUNION

Tuesday, April 15th
CHAMPION JACK DUPREE PABLO JOE

Wednesday, April 16th
KENNY BALL & HIS JAZZ BAND

FULLY LICENSED BAR
REDUCED RATES FOR STUDENT MEMBERS
Full details of the Club from the Secretary
100 Club, 100 Oxford Street, W.1
Club Telephone No.: MUSEUM 0932

CLUBS

FLAMINGO

AT 33-37 WARDOUR STREET, W.1

SHOUT MAGAZINE JOIN US IN PRESENTING A FABULOUS AMERICAN ACT TONIGHT AT THE MIDNIGHT HOUR
EARL MARIUS DON CHERRY AND THE PLATTERS

SUPPORTED BY **ELLISONS PHONOGRAPH**
THE PLATTERS FORMERLY THE STEINWAYS ARE A REALLY GREAT VISUAL ACT. DON'T MISS *****
SAT. APRIL 12th, 8 p.m., 7-8 a.m.
ONE OF THE COUNTRY'S BEST ACTION - PACKED SOUL SHOWS
BLUE RIVERS AND THE MAROONS TONI ROCKET DISCTET

WED. APRIL 16th, 8 p.m.
MENI THERE ARE GIRLS GALORE EVERY WEEK BECAUSE ALL GIRLS ARE ADMITTED FREE AND THIS IS DATE-MARKING NIGHT SO COME EARLY AND ENJOY YOURSELVES AND DANCE TO **SELLOPHANE PLUS TONI ROCKET DISCTET**

THURSDAY
ALBANY "TIPPED" JAZZBOOM compact pack of seven, Metropolitan Tavern, E.C.1.
DAVE MORGAN'S Jazz Band Hornchurch Club, Newbury.

GREYHOUND HOTEL, HIGH ROAD, CHADWELL HEATH, GRANFALOON
GROMIT LIGHT SHOW
GIRLS FREE TILL 8.15 p.m.

JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY, DICK MORRISSEY BOBBY BREEN
NEXT WEEK DON RENDELL.

MAX COLLIE
Walthamstow - Brewery Tap.
THREE TUNS, Beckenham DON RENDELL - IAN CARR QUINTET.
"WHITTINGTON" PINNER: **KEN COLYER**

FRIDAY
ASGARD, Railway Tavern, Angel Lane, Stratford.
STRANGE DAZE
GROMIT lights feeling better this week.
BILL STAGG Jazzmen, Lord Napier, Thurston Heath, Also Sunday Lunchtime.

BLUES LOFT, HIGH WYCOMBE, PEGASUS
ERIC SILK, The Club, Oxford Street.
GOTHIC JAZZ BAND, EARL OF SANDWICH.

NEW ERA JAZZ BAND
Kim Park Hotel, Hornchurch.
OSTERLEY JAZZ CLUB CHARLIE GALBRAITH

ROYAL OAK, M.J.S. Club, Tooty St. S.E.1. PHIL SEAMAN, DICK MORRISSEY, TERRY SHANNON, REG PETTIT.

FRIDAY cont.

THE ORIGINAL EAST SIDE STOMPERS, Hertford.
WANTED: APPRECIATIVE audience for the Ray Harvey Trio. Appearing at the Enterprise, Sussex Way, N18, every Friday, with singer Anita.

SATURDAY
Bluescene Crown, Twickenham **SHAKY VICK**
Tickets available for Lovell Fulton, 7/4 each.
DAVE MORGAN'S Jazz Band A.E.R.E. Social Club, Harwell, Berk.

JIM HOLMES Hobhobs, Lord Napier, Thurston Heath.
ROYAL OAK, M.J.S. Club, Tooty St. S.E.1. PHIL SEAMAN, DAVE GOLDBERG, TERRY SHANNON, REG PETTIT.

SUNDAY
BEXLEY, KENT, Black Prince Hotel, The Greatest Show on Earth.
BOB HARLEY'S DIXIELANDERS, 12-3 pm at the Albion, Hammersmith Rd., W.14.
BOTTLENECK BLUES CLUB, Railway Tavern, Angel Lane, E15. **SHEMIAHS WOORLITZA** plus Pale Green Limousine.

COLIN SYMONS BAND WITH PAN HEAGREN, OPENING COLIN SYMONS JAZZ CLUB, CORNER HOUSE, EDGWARE, VERY TOP OF EDGWARE ROAD.
COOKS, CHINGFORD
Royal Forest Hotel
UP THE AIRY MOUNTAIN
HAK COLLIE RHYTHM ACES

DENNIS FIELD, lunchtime, Green Man, Plumstead.
ELM PARK HOTEL
Lunchtime jam session, New Era Jazzband.
ERIC SILK, Thames Hotel, Hampton Court.

HIGH CURLY STOMPERS at the suave Cambridge Hotel, Cambridge, (A30), jazz for listening and dancing in hide world intimate atmosphere, 8 p.m.
JAZZ AT THE TORRINGTON
HIGH ROAD, NORTH FINCHLEY, **MIKE WESTBROOK BAND**

JULIA DODG with Keith Tippett Trio, Lord Napier, Thurston Heath.
MAX COLLIE
Chingford - Royal Forest Hotel.

NEW ERA JAZZ BAND
Lunchtime Jam session, Kim Park Hotel.
ST ALBANS, Goat Inn, Sopwell Lane, 12 noon, Dave Jones Quartet plus guests.

MONDAY
AT PLOUGH, STOCKWELL SW1, **JIMMY SKIDMORE**
BEXLEY, KENT, Black Prince Hotel, Brian Green.
GOTHIC JAZZ BAND, EARL OF SANDWICH.

THE ORIGINAL EAST SIDE STOMPERS, Green Man, High Road, Leytonstone.

MONDAY cont.

THE RESURRECTION **BLACK BULL, WHEATSTONE, N20. UNION BLUES**
TUESDAY

ALBION, 121 HAMMERSMITH RD. BRIAN COOPER BIG BAND.
AT PLOUGH, STOCKWELL SW1, **MIKE WILSON DUO**
CHEZ CHESTERMAN JAZZ BAND. This week only at SWAN & SUGAR LOAF, CROYDON (opposite Blue Anchor). Next week back at Blue Anchor.

DENNIS FIELD J.B.
EKKY Ley, Elm Park Hotel, Hornchurch.
FRANK BROOKER QUINTET, The Hopbine, East Lane, Wembley.
"GEORGE" MORDEN ALEX WELSH, Bar to 11.30.

100 CLUB, OXFORD STREET, CHAMPION JACK DUPREE
WEDNESDAY
AT THE Pied Bull Angel, Hornchurch.
NEW JAZZ REUNION
GOTHIC JAZZ BAND, EARL OF SANDWICH.

TOBY JUG, Tolworth, Surrey. LED ZEPPLIN
MOBILE DISCOTHEQUES
1/4 per word
ACTION DISCOTHEQUES. - 01-330 8413.
A DISCOTHEQUE available for parties, dances, clubs, professional sound, extensive record library, personality D.J.s. - 01-440 4733, evenings.

ALL THE SOUNDS OF TODAY, yesterday and tomorrow are available for your college, club or party. Just ask for GREAT CIRCLE, the BEST in Mobile discoteques, available through MARQUEE-MARTIN Agency, 01-734 7461. Evenings, phone 385 6928.
CARRINGTON SHARP ASSOCIATES LTD., 137-137A for all social functions. - 01-437 0950 (8.55 to 10 a.m. to 3 p.m.). FRESH WHEELIN DISCOTHEQUES, reliable mobile service for all functions. - 01-370 4973 (evenings). 01-427 2218. FRESHWHEELIN DISCOTHEQUES. Reliable mobile service - For personal attention call Nick or Paul (1870 4973) after 8 p.m. M.A. DISCOTHEQUE, Bedford, 54223.

MOBILE DISCOTHEQUES for all social occasions. - 01-800 1654 evenings.
MOBILE DISCOTHEQUES suitable for all occasions for hire with or without D.J. - 01-275 2075.
ROCKY RIVERS Soul Sounds. - 482 3527.
ROGER CEARNS Travelling Discoteque. - 948 5361.
ROGER SQUIRE DISCOTHEQUES. The Mobile Music Makers. For the greatest in mobile music, D.J.s, lighting. - Tel 01-72 5111 (day).
TAYLOR-GO Disco, all functions. - 41-985 3620.
THE CHANNEL - ONE SOUND MACHINE GROOVES! - 01-448 4713, evenings.

MOBILE DISCOTHEQUES for all social occasions. - 01-800 1654 evenings.
MOBILE DISCOTHEQUES suitable for all occasions for hire with or without D.J. - 01-275 2075.
ROCKY RIVERS Soul Sounds. - 482 3527.
ROGER CEARNS Travelling Discoteque. - 948 5361.
ROGER SQUIRE DISCOTHEQUES. The Mobile Music Makers. For the greatest in mobile music, D.J.s, lighting. - Tel 01-72 5111 (day).
TAYLOR-GO Disco, all functions. - 41-985 3620.
THE CHANNEL - ONE SOUND MACHINE GROOVES! - 01-448 4713, evenings.

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE TERRY JENKINS TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
MILLIE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Friday, April 11th
PETE KING
Saturday, April 12th, lunchtime
TONY LEE TRIO with guests
Evening
TONY COE
Sunday, April 13th, South & Evening
DICK MORRISSEY
Monday, April 14th
LONDON JAZZ FOUR
Tue. Apr. 15th
PETE KING RONNIE ROSS
Thurs. Apr. 17th
TONY COE

ronnie scott's
presents
Until April 19th
PHILWOODS and his **EUROPEAN RHYTHM MACHINE**
featuring **DANIEL HUMAIR** plus **ELAINE DELMAR**
with **THE GORDON BECK TRIO**
Commencing April 21st
CLEO LAINE with the **DANKWORTH BIG BAND** and **ALAN HAVEN TRIO**
UPSTAIRS - featuring nightly
MIKE LENNOX
Until Saturday, April 12th
SHIRLEY MARTIN
Specialist arranger
Member of the Melody Maker
47 Frith Street, W.1
Gerrard 4752/4239

FAN CLUBS
1/4 per word
CASUALS official Fan Club, S.A.C., Josephine Payne, 9 Talbot Hill, Swoll, Surrey.
KENNY BALL Appreciation Society. - S.A.P. to Mike Pat Saunders, 18 Carlisle Street, W.1.

FOR HIRE
1/2 per word
THE BEST MOBILE DISCOTHEQUE EQUIPMENT for hire or purchase from **NEWHAM AUDIO**. - 554-4064

FOR SALE
1/2 per word
MOBILE DISCOTHEQUE and discoteque systems from 25W to 200W ready built or made to order. - 01-788 9723 after 7 p.m.
RECORDING TAPE at fantastic bargain prices. All brands Guaranteed. Save up to 50%. Lists. - Tapes (IM), 48 Cardinals Walk, Leicester.
TWIN DECKS. - Roger Cearn, - 948 5361.

HOTELS
1/4 per word
STONEHALL HOUSE HOTEL (20 minutes West End). First-class rooms and breakfast hotel. Terms from 22s 6d daily. Hot and cold fully centrally heated all rooms. Showers/bath inclusive. TV/Radio lounge, A.A./B.C. recommended. 97, Watcombe Park Road, Blackheath, London, SE3. 01-858 1595.

EL-GROTTITO
FRIDAY, 11th APRIL
THE PLATTERS
Adm. Mem. 6/-, Guests 8/6
Open 5 nights a week, 7-2 a.m.

VILLAGE OF DAMNED
FEATURE
JODY GRIND
PUSSY + JERRY FLOYD
AT **FISHMONGER'S ARMS**
Wood Green (tube)
Fridays
Enquiries 01-743 1771
Music from Musicians, Berwick St.

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

BULL'S HEAD
BARNES BRIDGE PRO 5241
Resident Trio
TONY LEE TERRY JENKINS TONY ARCHER
Tuesday, Wednesday and Thursday
Resident Rhythm Section:
MILLIE SAGE TRIO
Fri., Sat. & Sun. Lunchtime and Evening
Friday, April 11th
PETE KING
Saturday, April 12th, lunchtime
TONY LEE TRIO with guests
Evening
TONY COE
Sunday, April 13th, South & Evening
DICK MORRISSEY
Monday, April 14th
LONDON JAZZ FOUR
Tue. Apr. 15th
PETE KING RONNIE ROSS
Thurs. Apr. 17th
TONY COE

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

ED FAULTLESS MODERN JAZZ PRODUCTION ASSOCIATES
Lee Hooker, Dick Brennan, Alce Barry, 01-427 9100
every Wednesday
JAZZ AT THE PHOENIX CAVENDISH SQUARE
Wednesday, April 16th
DON RENDELL/IAN CARR QNT.
featuring Michael Garrick
Admission 8/-, Students 5/-
To book or to enquire call 429 1792

marquee

90 Wardour Street London W.1
Thursday, April 10th 7.30-11.0
*** ELMER GANTRY * THE VILLAGE**
Friday, April 11th 7.30-11.0
*** CHICKEN SHACK * EYES OF BLUE**
Saturday, April 12th 8.0-11.0
*** PROCESSION * OCTOPUS**
Sunday, April 13th 7.30-10.30
*** TRIFLE and your host, D.J. * MIKE QUINN**

marquee studios 4 Track • Stereo • Mono • Recordings
10 Richmond Mews, W.1. 01-437 6731
BLUESVILLE '69 Club's "THE CHERRY TREE" WELWYN GARDEN CITY
TUESDAY THE CHICKEN SHACK
15th APRIL
7.30 - 10.30 p.m. • Licensed Bars • S.U. CARDS VALID
ALL INFO. 01-348 2923

SAVOY (FORMERLY WITCHDOCTOR) CATFORD
SATURDAY, APRIL 12th
AMBOY DUKES
EVERY SUNDAY THE STEVE MAXTED SHOW

BURTON'S UXBRIDGE
SAT. APRIL 12th
JIMMY JAMES AND THE VAGABONDS

EVERY FRIDAY THE STEVE MAXTED SHOW SAT. APRIL 19th COLOURED RAISINS

KILLING FLOOR
Sole Rep.: JOHN EDWARD ENT. AGENCY 01-806 4645/4646

KING'S HALL, ROMFORD MARKET MONDAY, APRIL 14th SPOOKY TOOTH
Doors open 7.30 :: Licensed Bar

*** RAILWAY HOTEL * WEALDSTONE ***
THIS SUNDAY, 7.30 p.m. ONLY GREATER LONDON APPEARANCE !!
JIMMY JAMES AND THE VAGABONDS !
SUNDAY, APRIL 27th, from U.S.A. LLOYD WILLIAMS (May 4th - J.J. JACKSON)
Buses: 114, 230, 138, 18. Harrow & Wealdstone Station (E.11)

Mistral Club Adjoining Beckenham Junction Station
Tel. 01-850 9323
FRIDAY, APRIL 11th
AMBOY DUKES
All artists booked through Society Entertainments

MOTHERS High St. Erdington B'ham.
Phone: 080 3314/4792
FRIDAY, APRIL 11th 8pm-7/6
JOHN DUMMER BLUES BAND plus **JOHN HISEMAN'S COLOSSEUM**
SATURDAY, APRIL 12th 8pm-12/6
SOFT MACHINE DEVIANTS

THE MIDLANDS HOME OF GOOD SOUNDS
SUNDAY, APRIL 13th 8pm-12/6
FLEETWOOD MAC with **VIBRATIONS** by **John Peel** and resident D.J. **Erskine**
FRIDAY, APRIL 11th 8pm-7/6
LIVERPOOL SCENE
SATURDAY, APRIL 12th 8pm-12/6
JOHN HISEMAN'S COLOSSEUM
SUNDAY, APRIL 13th 8pm-12/6
BLODWIN DOCTOR K John Peel

KLOOKS KLEEK RAILWAY HOTEL 100 WEST END LANE, WEST HAMPTON N.W.8
THURSDAY, APRIL 10th TUESDAY, APRIL 15th
JOYCE BOND SHOW **BLOSSOM TOES**
plus **JOHN THOMAS BLUES BAND**
Thurs., April 17th: AMBOY DUKES Tues., Apr. 22nd: VAN DER GRAAF
Plus D.J. PAT B.

STUDIO 51 KEN COLYER CLUB
10.11 Gt. Newport Street
NEAR LEICESTER SQUARE
Saturday, April 12th, 7.30 p.m.
GOTHIC JAZZ BAND
Sunday, April 13th, afternoon, 3-6 p.m.
BRETT MARVIN & THE THUNDERBOLTS
MIKE ROGERS JOHN LEWIS

THAMES HOTEL
Hampton Court, Middlesex
Friday, April 11th
KEN COLYER'S JAZZ BAND
Saturday, April 12th
THE BILL NILE BAND
Sunday, April 13th
ERIC SILK & HIS SOUTHERN JAZZ BAND

WOOD GREEN (Fishmonger's Arms)
Sunday
CHEZ CHESTERMAN JAZZ BAND !!
Tuesday
MICK ABRAHAMS !!
BLODWIN PIG

THE KENSINGTON
RUSSELL GARDENS, W.14
Boxes 49, 9, 73
SATURDAY, APRIL 12th
JOHN CHILTON'S SWING KINGS

CALIFORNIA BALLROOM
Windsor Road, Doncaster G54Q
SATURDAY, APRIL 12th
DAVE BERRY
Get Peter Supporting Group - see 447

COUNTRY CLUB
210w Haverstock Hill, N.W.3
(Opp. Balzac Park Odono)
Thursday, April 10th
Ecol Benefit
STEVE MILLER DELIVERY
IAN ANDERSON COUNTRY BLUES
THIRD EAR BAND plus GUESTS

SOFT MACHINE & HARD MEAT
Cable: 01-262 5200
Sunday, April 13th
EIRE APPARENT

ARE YOU SMALL MINDED?
Then you're also very wise. A small advertisement in the classified columns of Melody Maker gets things moving - fast. Whether you're buying or selling, looking for musicians, or after bookings, Melody Maker is there to help you.

AND GET RESULTS FAST!

Melody Maker

SMALL ADS MEAN BUSINESS!

ronnie scott's
presents
Until April 19th
PHILWOODS and his **EUROPEAN RHYTHM MACHINE**
featuring **DANIEL HUMAIR** plus **ELAINE DELMAR**
with **THE GORDON BECK TRIO**
Commencing April 21st
CLEO LAINE with the **DANKWORTH BIG BAND** and **ALAN HAVEN TRIO**
UPSTAIRS - featuring nightly
MIKE LENNOX
Until Saturday, April 12th
SHIRLEY MARTIN
Specialist arranger
Member of the Melody Maker
47 Frith Street, W.1
Gerrard 4752/4239

BILL Lewington LIMITED
144 Shaftesbury Avenue, W.1
Tel. 01-492 5224
Fax 01-492 5225

ALTO SAXOPHONES
SILVER M. V. 11. 1189
SILVER ANGLE, 11. 1189
KARL METZ, 11. 1189
PENNYFARTR, 11. 1189
DEARNA, 11. 1189

FLUTES
GIBBS/HARDY, 11. 1189
YAMAHA, 11. 1189
MOORE 281, 11. 1189
MORRIS, 11. 1189

CLARINETS
YAMAHA, 11. 1189
SILVER M. V. 11. 1189
YAMAHA, 11. 1189
YAMAHA, 11. 1189

TRUMPETS
GOLD STUDIO, 11. 1189
YAMAHA, 11. 1189
YAMAHA, 11. 1189
YAMAHA, 11. 1189

TROMBONES
YAMAHA, 11. 1189
YAMAHA, 11. 1189
YAMAHA, 11. 1189
YAMAHA, 11. 1189

PUBLIC NOTICES
1/4 per word
NOTICE is hereby given that Brian Arthur Byron, of 11, Cambridge and Gary Christopher Culliver, of 28 Albert Street, Highbury, Highbury, London, N.5, are carrying on business under the name of "E.C. Enterprises" and intend to apply to the Registrar of Companies for registration under the Companies Act 1965.

SPECIAL NOTICES
1/4 per word
ACKNOWLEDGED as the best of IVOR MAIRANTS' POSTAL COURSES FOR PLECTRUM and FINGER-STYLE GUITAR, a target selection of guitars in stock. PARTICULARS: IVOR MAIRANTS' MUSIC CENTRE, 58 Bathurst Place, London, W.1 P.1A8.

VOCALISTS WANTED
1/- per word
AVAILABLE: GIRL vocalists for residential. Also male artists. NORTON YOUNG Agency, 28 Tottenham Green Terrace, W.4. 01-294 4893.

VOCALISTS
1/- per word
GIRL SINGER, eighteen weeks, kind manager. Box 8292.
SEMI-PRO: 100% induced, vocalists required. 641 2806, 607 9112, between 8 and 9 pm.

ARTISTS WANTED
1/- per word
ASSISTANT PRESS: above required for progressive management and record company. Musical background, good knowledge of major business essential.

BEIRUT
Fascistic 3-month contracts
Leading night club. All expenses and accommodation paid. 5/6-pence/week. Funky Pop Groups wanted.
Phone: Maguire Management Burgess Hill 592

TRANSPORT
1/4 per word
COACH, 14-20 seats available 10/12/27/28.

GO-GO DANCERS
required for work home and abroad. For further details, ring 01-294 4893.

MALE VOCALIST
experienced with professional background. Will sing at all levels. Write enclosing photographs to Box 8294.

LITHO PHOTOS
1/- per word
LITHO PHOTOS are cheap, fast and easy to make. Contact Walter Repographic Systems, 54 Maple Street, London, W.1. 01-492 5224

TRAGEDIUM PRODUCTIONS
1/- per word
We have a variety of services available. Contact our Photographers, Art and Design Department for further information.

BANDS
1/- per word
A BLE accomplished band 9/8-12/8-16/8-20/8-24/8-28/8-32/8-36/8-40/8-44/8-48/8-52/8-56/8-60/8-64/8-68/8-72/8-76/8-80/8-84/8-88/8-92/8-96/8-100/8-104/8-108/8-112/8-116/8-120/8-124/8-128/8-132/8-136/8-140/8-144/8-148/8-152/8-156/8-160/8-164/8-168/8-172/8-176/8-180/8-184/8-188/8-192/8-196/8-200/8-204/8-208/8-212/8-216/8-220/8-224/8-228/8-232/8-236/8-240/8-244/8-248/8-252/8-256/8-260/8-264/8-268/8-272/8-276/8-280/8-284/8-288/8-292/8-296/8-300/8-304/8-308/8-312/8-316/8-320/8-324/8-328/8-332/8-336/8-340/8-344/8-348/8-352/8-356/8-360/8-364/8-368/8-372/8-376/8-380/8-384/8-388/8-392/8-396/8-400/8-404/8-408/8-412/8-416/8-420/8-424/8-428/8-432/8-436/8-440/8-444/8-448/8-452/8-456/8-460/8-464/8-468/8-472/8-476/8-480/8-484/8-488/8-492/8-496/8-500/8-504/8-508/8-512/8-516/8-520/8-524/8-528/8-532/8-536/8-540/8-544/8-548/8-552/8-556/8-560/8-564/8-568/8-572/8-576/8-580/8-584/8-588/8-592/8-596/8-600/8-604/8-608/8-612/8-616/8-620/8-624/8-628/8-632/8-636/8-640/8-644/8-648/8-652/8-656/8-660/8-664/8-668/8-672/8-676/8-680/8-684/8-688/8-692/8-696/8-700/8-704/8-708/8-712/8-716/8-720/8-724/8-728/8-732/8-736/8-740/8-744/8-748/8-752/8-756/8-760/8-764/8-768/8-772/8-776/8-780/8-784/8-788/8-792/8-796/8-800/8-804/8-808/8-812/8-816/8-820/8-824/8-828/8-832/8-836/8-840/8-844/8-848/8-852/8-856/8-860/8-864/8-868/8-872/8-876/8-880/8-884/8-888/8-892/8-896/8-900/8-904/8-908/8-912/8-916/8-920/8-924/8-928/8-932/8-936/8-940/8-944/8-948/8-952/8-956/8-960/8-964/8-968/8-972/8-976/8-980/8-984/8-988/8-992/8-996/8-1000/8-1004/8-1008/8-1012/8-1016/8-1020/8-1024/8-1028/8-1032/8-1036/8-1040/8-1044/8-1048/8-1052/8-1056/8-1060/8-1064/8-1068/8-1072/8-1076/8-1080/8-1084/8-1088/8-1092/8-1096/8-1100/8-1104/8-1108/8-1112/8-1116/8-1120/8-1124/8-1128/8-1132/8-1136/8-1140/8-1144/8-1148/8-1152/8-1156/8-1160/8-1164/8-1168/8-1172/8-1176/8-1180/8-1184/8-1188/8-1192/8-1196/8-1200/8-1204/8-1208/8-1212/8-1216/8-1220/8-1224/8-1228/8-1232/8-1236/8-1240/8-1244/8-1248/8-1252/8-1256/8-1260/8-1264/8-1268/8-1272/8-1276/8-1280/8-1284/8-1288/8-1292/8-1296/8-1300/8-1304/8-1308/8-1312/8-1316/8-1320/8-1324/8-1328/8-1332/8-1336/8-1340/8-1344/8-1348/8-1352/8-1356/8-1360/8-1364/8-1368/8-1372/8-1376/8-1380/8-1384/8-1388/8-1392/8-1396/8-1400/8-1404/8-1408/8-1412/8-1416/8-1420/8-1424/8-1428/8-1432/8-1436/8-1440/8-1444/8-1448/8-1452/8-1456/8-1460/8-1464/8-1468/8-1472/8-1476/8-1480/8-1484/8-1488/8-1492/8-1496/8-1500/8-1504/8-1508/8-1512/8-1516/8-1520/8-1524/8-1528/8-1532/8-1536/8-1540/8-1544/8-1548/8-1552/8-1556/8-1560/8-1564/8-1568/8-1572/8-1576/8-1580/8-1584/8-1588/8-1592/8-1596/8-1600/8-1604/8-1608/8-1612/8-1616/8-1620/8-1624/8-1628/8-1632/8-1636/8-1640/8-1644/8-1648/8-1652/8-1656/8-1660/8-1664/8-1668/8-1672/8-1676/8-1680/8-1684/8-1688/8-1692/8-1696/8-1700/8-1704/8-1708/8-1712/8-1716/8-1720/8-1724/8-1728/8-1732/8-1736/8-1740/8-1744/8-1748/8-1752/8-1756/8-1760/8-1764/8-1768/8-1772/8-1776/8-1780/8-1784/8-1788/8-1792/8-1796/8-1800/8-1804/8-1808/8-1812/8-1816/8-1820/8-1824/8-1828/8-1832/8-1836/8-1840/8-1844/8-1848/8-1852/8-1856/8-1860/8-1864/8-1868/8-1872/8-1876/8-1880/8-1884/8-1888/8-1892/8-1896/8-1900/8-1904/8-1908/8-1912/8-1916/8-1920/8-1924/8-1928/8-1932/8-1936/8-1940/8-1944/8-1948/8-1952/8-1956/8-1960/8-1964/8-1968/8-1972/8-1976/8-1980/8-1984/8-1988/8-1992/8-1996/8-2000/8-2004/8-2008/8-2012/8-2016/8-2020/8-2024/8-2028/8-2032/8-2036/8-2040/8-2044/8-2048/8-2052/8-2056/8-2060/8-2064/8-2068/8-2072/8-2076/8-2080/8-2084/8-2088/8-2092/8-2096/8-2100/8-2104/8-2108/8-2112/8-2116/8-2120/8-2124/8-2128/8-2132/8-2136/8-2140/8-2144/8-2148/8-2152/8-2156/8-2160/8-2164/8-2168/8-2172/8-2176/8-2180/8-2184/8-2188/8-2192/8-2196/8-2200/8-2204/8-2208/8-2212/8-2216/8-2220/8-2224/8-2228/8-2232/8-2236/8-2240/8-2244/8-2248/8-2252/8-2256/8-2260/8-2264/8-2268/8-2272/8-2276/8-2280/8-2284/8-2288/8-2292/8-2296/8-2300/8-2304/8-2308/8-2312/8-2316/8-2320/8-2324/8-2328/8-2332/8-2336/8-2340/8-2344/8-2348/8-2352/8-2356/8-2360/8-2364/8-2368/8-2372/8-2376/8-2380/8-2384/8-2388/8-2392/8-2396/8-2400/8-2404/8-2408/8-2412/8-2416/8-2420/8-2424/8-2428/8-2432/8-2436/8-2440/8-2444/8-2448/8-2452/8-2456/8-2460/8-2464/8-2468/8-2472/8-2476/8-2480/8-2484/8-2488/8-2492/8-2496/8-2500/8-2504/8-2508/8-2512/8-2516/8-2520/8-2524/8-2528/8-2532/8-2536/8-2540/8-2544/8-2548/8-2552/8-2556/8-2560/8-2564/8-2568/8-2572/8-2576/8-2580/8-2584/8-2588/8-2592/8-2596/8-2600/8-2604/8-2608/8-2612/8-2616/8-2620/8-2624/8-2628/8-2632/8-2636/8-2640/8-2644/8-2648/8-2652/8-2656/8-2660/8-2664/8-2668/8-2672/8-2676/8-2680/8-2684/8-2688/8-2692/8-2696/8-2700/8-2704/8-2708/8-2712/8-2716/8-2720/8-2724/8-2728/8-2732/8-2736/8-2740/8-2744/8-2748/8-2752/8-2756/8-2760/8-2764/8-2768/8-2772/8-2776/8-2780/8-2784/8-2788/8-2792/8-2796/8-2800/8-2804/8-2808/8-2812/8-2816/8-2820/8-2824/8-2828/8-2832/8-2836/8-2840/8-2844/8-2848/8-2852/8-2856/8-2860/8-2864/8-2868/8-2872/8-2876/8-2880/8-2884/8-2888/8-2892/8-2896/8-2900/8-2904/8-2908/8-2912/8-2916/8-2920/8-2924/8-2928/8-2932/8-2936/8-2940/8-2944/8-2948/8-2952/8-2956/8-2960/8-2964/8-2968/8-2972/8-2976/8-2980/8-2984/8-2988/8-2992/8-2996/8-3000/8-3004/8-3008/8-3012/8-3016/8-3020/8-3024/8-3028/8-3032/8-3036/8-3040/8-3044/8-3048/8-3052/8-3056/8-3060/8-3064/8-3068/8-3072/8-3076/8-3080/8-3084/8-3088/8-3092/8-3096/8-3100/8-3104/8-3108/8-3112/8-3116/8-3120/8-3124/8-3128/8-3132/8-3136/8-3140/8-3144/8-3148/8-3152/8-3156/8-3160/8-3164/8-3168/8-3172/8-3176/8-3180/8-3184/8-3188/8-3192/8-3196/8-3200/8-3204/8-3208/8-3212/8-3216/8-3220/8-3224/8-3228/8-3232/8-3236/8-3240/8-3244/8-3248/8-3252/8-3256/8-3260/8-3264/8-3268/8-3272/8-3276/8-3280/8-3284/8-3288/8-3292/8-3296/8-3300/8-3304/8-3308/8-3312/8-3316/8-3320/8-3324/8-3328/8-3332/8-3336/8-3340/8-3344/8-3348/8-3352/8-3356/8-3360/8-3364/8-3368/8-3372/8-3376/8-3380/8-3384/8-3388/8-3392/8-3396/8-3400/8-3404/8-3408/8-3412/8-3416/8-3420/8-3424/8-3428/8-3432/8-3436/8-3440/8-3444/8-3448/8-3452/8-3456/8-3460/8-3464/8-3468/8-3472/8-3476/8-3480/8-3484/8-3488/8-3492/8-3496/8-3500/8-3504/8-3508/8-3512/8-3516/8-3520/8-3524/8-3528/8-3532/8-3536/8-3540/8-3544/8-3548/8-3552/8-3556/8-3560/8-3564/8-3568/8-3572/8-3576/8-3580/8-3584/8-3588/8-3592/8-3596/8-3600/8-3604/8-3608/8-3612/8-3616/8-3620/8-3624/8-3628/8-3632/8-3636/8-3640/8-3644/8-3648/8-3652/8-3656/8-3660/8-3664/8-3668/8-3672/8-3676/8-3680/8-3684/8-3688/8-3692/8-3696/8-3700/8-3704/8-3708/8-3712/8-3716/8-3720/8-3724/8-3728/8-3732/8-3736/8-3740/8-3744/8-3748/8-3752/8-3756/8-3760/8-3764/8-3768/8-3772/8-3776/8-3780/8-3784/8-3788/8-3792/8-3796/8-3800/8-3804/8-3808/8-3812/8-3816/8-3820/8-3824/8-3828/8-3832/8-3836/8-3840/8-3844/8-3848/8-3852/8-3856/8-3860/8-3864/8-3868/8-3872/8-3876/8-3880/8-3884/8-3888/8-3892/8-3896/8-3900/8-3904/8-3908/8-3912/8-3916/8-3920/8-3924/8-3928/8-3932/8-3936/8-3940/8-3944/8-3948/8-3952/8-3956/8-3960/8-3964/8-3968/8-3972/8-3976/8-3980/8-3984/8-3988/8-3992/8-3996/8-4000/8-4004/8-4008/8-4012/8-4016/8-4020/8-4024/8-4028/8-4032/8-4036/8-4040/8-4044/8-4048/8-4052/8-4056/8-4060/8-4064/8-4068/8-4072/8-4076/8-4080/8-4084/8-4088/8-4092/8-4096/8-4100/8-4104/8-4108/8-4112/8-4116/8-4120/8-4124/8-4128/8-4132/8-4136/8-4140/8-4144/8-4148/8-4152/8-4156/8-4160/8-4164/8-4168/8-4172/8-4176/8-4180/8-4184/8-4188/8-4192/8-4196/8-4200/8-4204/8-4208/8-4212/8-4216/8-4220/8-4224/8-4228/8-4232/8-4236/8-4240/8-4244/8-4248/8-4252/8-4256/8-4260/8-4264/8-4268/8-4272/8-4276/8-4280/8-4284/8-4288/8-4292/8-4296/8-4300/8-4304/8-4308/8-4312/8-4316/8-4320/8-4324/8-4328/8-4332/8-4336/8-4340/8-4344/8-4348/8-4352/8-4356/8-4360/8-4364/8-4368/8-4372/8-4376/8-4380/8-4384/8-4388/8-4392/8-4396/8-4400/8-4404/8-4408/8-4412/8-4416/8-4420/8-4424/8-4428/8-4432/8-4436/8-4440/8-4444/8-4448/8-4452/8-4456/8-4460/8-4464/8-4468/8-4472/8-4476/8-4480/8-4484/8-4488/8-4492/8-4496/8-4500/8-4504/8-4508/8-4512/8-4516/8-4520/8-4524/8-4528/8-4532/8-4536/8-4540/8-4544/8-4548/8-4552/8-4556/8-4560/8-4564/8-4568/8-4572/8-4576/8-4580/8-4584/8-4588/8-4592/8-4596/8-4600/8-4604/8-4608/8-4612/8-4616/8-4620/8-4624/8-4628/8-4632/8-4636/8-4640/8-4644/8-4648/8-4652/8-4656/8-4660/8-4664/8-4668/8-4672/8-4676/8-4680/8-4684/8-4688/8-4692/8-4696/8-4700/8-4704/8-4708/8-4712/8-4716/8-4720/8-4724/8-4728/8-4732/8-4736/8-4740/8-4744/8-4748/8-4752/8-4756/8-4760/8-4764/8-4768/8-4772/8-4776/8-4780/8-4784/8-4788/8-4792/8-4796/8-4800/8-4804/8-4808/8-4812/8-4816/8-4820/8-4824/8-4828/8-4832/8-4836/8-4840/8-4844/8-4848/8-4852/8-4856/8-4860/8-4864/8-4868/8-4872/8-4876/8-4880/8-4884/8-4888/8-4892/8-4896/8-4900/8-4904/8-4908/8-4912/8-4916/8-4920/8-4924/8-4928/8-4932/8-4936/8-4940/8-4944/8-4948/8-4952/8-4956/8-4960/8-4964/8-4968/8-4972/8-4976/8-4980/8-4984/8-4988/8-4992/8-4996/8-5000/8-5004/8-5008/8-5012/8-5016/8-5020/8-5024/8-5028/8-5032/8-5036/8-5040/8-5044/8-5048/8-5052/8-5056/8-5060/8-5064/8-5068/8-5072/8-5076/8-5080/8-5084/8-5088/8-5092/8-5096/8-5100/8-5104/8-5108/8-5112/8-5116/8-5120/8-5124/8-5128/8-5132/8-5136/8-5140/8-5144/8-5148/8-5152/8-5156/8-5160/8-5164/8-5168/8-5172/8-5176/8-5180/8-5184/8-5188/8-5192/8-5196/8-5200/8-5204/8-5208/8-5212/8-5216/8-5220/8-5224/8-5228/8-5232/8-5236/8-5240/8-5244/8-5248/8-5252/8-5256/8-5260/8-5264/8-5268/8-5272/8-5276/8-5280/8-5284/8-5288/8-5292/8-5296/8-5300/8-5304/8-5308/8-5312/8-5316/8-5320/8-5324/8-5328/8-5332/8-5336/8-5340/8-5344/8-5348/8-5352/8-5356/8-5360/8-5364/8-5368/8-5372/8-5376/8-5380/8-5384/8-5388/8-5392/8-5396/8-5400/8-5404/8-5408/8-5412/8-5416/8-5420/8-5424/8-5428/8-5432/8-5436/8-5440/8-5444/8-5448/8-5452/8-5456/8-5460/8-5464/8-5468/8-5472/8-5476/8-5480/8-5484/8-5488/8-5492/8-5496/8-5500/8-5504/8-5508/8-5512/8-5516/8-5520/8-5524/8-5528/8-5532/8-5536/8-5540/8-5544/8-5548/8-5552/8-5556/8-5560/8-5564/8-5568/8-5572/8-5576/8-5580/8-5584/8-5588/8-5592/8-5596/8-5600/8-5604/8-5608/8-5612/8-5616/8-5620/8-5624/8-5628/8-5632/8-5636/8-5640/8-5644/8-5648/8-5652/8-5656/8-5660/8-5664/8-5668/8-5672/8-5676/8-5680/8-5684/8-5688/8-5692/8-5696/8-5700/8-5704/8-5708/8-5712/8-5716/8-5720/8-5724/8-5728/8-5732/8-5736/8-5740/8-5744/8-5748/8-5752/8-5756/8-5760/8-5764/8-5768/8-5772/8-5776/8-5780/8-5784/8-5788/8-5792/8-5796/8-5800/8-5804/8-5808/8-5812/8-5816/8-5820/8-5824/8-5828/8-5832/8-5836/8-5840/8-5844/8-5848/8-5852/8-5856/8-5860/8-5864/8-5868/8-5872/8-5876/8-5880/8-5884/8-5888/8-5892/8-5896/8-5900/8-5904/8-5908/8-5912/8-5916/8-5920/8-5924/8-5928/8-5932/8-5936/8-5940/8-5944/8-5948/8-5952/8-5956/8-5960/8-5964/8-5968/8-5972/8-5976/8-5980/8-5984/8-5988/8-5992/8-5996/8-6000/8-6004/8-6008/8-6012/8-6016/8-6020/8-6024/8-6028/8-6032/8-6036/8-6040/8-6044/8-6048/8-6052/8-6056/8-6060/8-6064/8-6068/8-6072/8-6076/8-6080/8-6084/8-6088/8-6092/8-6096/8-6100/8-6104/8-6108/8-6112/8-6116/8-6120/8-6124/8-6128/8-6132/8-6136/8-6140/8-6144/8-6148/8-6152/8-6156/8-6160/8-6164/8-6168/8-6172/8-6176/8-6180/8-6184/8-6188/8-6192/8-6196/8-6200/8-6204/8-6208/8-6212/8-6216/8-6220/8-6224/8-6228/8-6

MAILBAG

WIN YOUR FAVOURITE LP BY WRITING TO MAILBAG

Address: Melody Maker, 161 Fleet Street, E.C.4.

Who's kidding who?

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

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

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

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

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

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

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

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

Surely Britain, who leads



LULU: Eurovision fie

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

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

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



JOHN AND YOKO: who are the biggest fools?

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

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

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

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

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

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



ELVIS: Coming here?

Why all the fuss over supersessions?

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

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

WHEN WE eventually hear the music from this Staines supersession, I have no doubt that it will be complete and pretentious crap. The reason is that a few separate, rich musicians coming together to play their separate lines of music, however competent and however improvised, is just not what music is about.

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

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

In fact Mr Pinkerton's letter along with many recent successes have been sent in



STEVE STILLS

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

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

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

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

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

TALENT-NOT IN THE FORMULA FOR TOP OF THE POPS

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

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

ALTHOUGH I agree with Bob Dawbarn's criticism of groups that fail to turn up at bookings, let's not put all the blame on the groups. My group has not been late or missed a booking in two years but what do we get in return? Agencies and promoters that in some cases do their utmost to avoid payment of fees.

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

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

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

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



THE WHO moment of note

and American charts but we have trouble getting the records we need. Can you help us with ex-jukebox records? I can send you some Czechoslovakian records of pop, folk and classical music if you want. —WALDEMAR STRANSKY, Ginkova 1X, Prague 6, Czechoslovakia.

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

I think that Taste are one of the two bands who are capable of raising the standards and the values of British music of today, merely for their musical skill. The only other band being Joe Hiseman's Colossium. —ANNE HARTZEN, London, W11.

Phil Spector
RETURNS with THE CHECKMATES LTD.

HAROLD DAVISON PRESENTS
AN EVENING WITH DUANE EDDY
HIS GROUP AND STRINGS
LONDON - QUEEN ELIZABETH HALL
(Adjacent to the Royal Festival Hall)
SATURDAY, 19 APRIL, at 7.45 p.m.
TICKETS: 8/-, 10/6, 13/6, 16/6, 21/-
Available from Royal Festival Hall Box Office (WAT 3911) or Harold Davison Ltd, 235-241 Regent Street, London, W.1. and all usual ticket agencies.

MANAGEMENT: PETER WELLS
MORNING DEW
INCREDIBLE VERSATILE INDISPENSABLE
Agents: ARMOWORTH AGENCIES LTD, Borden, Kent. Reservations 719

TRUMPET WORKOUT by LES CAREY
Trumpet exercises that can be used daily to stimulate and help you become proficient. PRICE 6/-. 8p. post 4/5.
From your dealer or
FELDMAN, 64 Dean Street, London, W.1

HAROLD DAVISON PRESENTS
TONY BENNETT
TOGETHER WITH
COUNT BASIE
AND HIS ORCHESTRA
HAMMERSMITH-ODEON
SAT., 19 APRIL, 6.50 & 9.15 p.m.
6.50 concert: Tickets 10/-, 13/6, 16/6, 21/-, 25/-, 9.15 concert: Only 10/- seats left
SUN., 20 APRIL, 6.0 & 8.45 p.m.
SUN., 27 APRIL, 6.0 & 8.45 p.m.
Tickets 10/-, 13/6, 16/6, 21/-, 25/-
Theatre Box Office Tel. RIV 4081
VICTORIA · NEW VICTORIA THEATRE
FRI., 25 APRIL, 6.45 & 9.05 p.m.
6.45 concert: Tickets 10/-, 13/6, 16/6, 21/-, 25/-, 30/-, 9.5 concert: SOLD OUT
TUES., 29 APRIL, 6.45 & 9.05 p.m.
Tickets 10/-, 13/6, 16/6, 21/-, 25/-
Theatre Box Office Tel. VIC 5732
Tickets available from Harold Davison Ltd, 235-241 Regent Street, London, W.1 (stamp, address and envelope with postal applications). From Theatre Box Offices and all usual ticket agencies.

Registered of the G.P.O. as a newspaper. Second class postage paid at New York, N.Y. Printed in Great Britain by QE Ltd, Staines, Road, Colchester, and published by Longacre Press Ltd. Copyright IPC Business Press Ltd, 181/183, Fleet Street, London, E.C.4. Postage on single copies: Ireland 3d., Overseas 3s. CONDITIONS OF SALE AND SUPPLY: This periodical is sold subject to the following conditions, namely that it shall not be lent, re-sold, hired, or otherwise disposed of by way of trade or for any other purpose without the written consent of the publishers, (who give no warranty, express or implied, in respect of the accuracy or completeness of the information and advertisements shown on the cover, and that if it shall not be lent, re-sold, hired, or otherwise disposed of in a manner contrary to the above conditions or in any other way, the publisher shall not be liable for any loss or damage of any kind whatsoever.)