

Melody Maker

INSIDE: Buddy Rich/Kenny Rodgers/Nice

STONES - TWO

NOVEMBER 29, 1969

1s weekly

LONDON DATES

POP



BLUE MINK

—with Madeline—step into the limelight: P 21

BLUES



DUSTER BENNETT

—the do-it-yourself bluesman: P 14

JAZZ



JOHN SURMAN

—happily blowing in Belgium: P 12

FOLK



RALPH McTELL

—the man with too much work: P 31

IT'S ALL IN MM



JAGGER: as he appears in his forthcoming film, Ned Kelly

CHRISTMAS with the Rolling Stones is Mick Jagger's promise to British fans. The group plan to give two concerts in London on their return from their first American tour in three years.

It will be the Stones' first home date since the historic open air free concert in London's Hyde Park last summer.

The Stones return next month. The first concert will be at London's Lyceum Ballroom on Sunday, December 21. There will be two houses, probably starting at 6.30 and 9.30. Another London date is being negotiated.

The Stones tour of the States ends on Sunday in Miami, and their next album "Let It Bleed" is released on December 5.

Both of Jagger's films Performance and Ned Kelly are expected to be released in April next year.

NEW ALBUM

Reviewing the Stones new album, the MM's Chris Welch writes: It's tremendous! The Stones may have suffered many wounds during their careers, but "Let It Bleed" is probably the best album they have produced for consistency in both material and performance.

After much sidetracking into different influences since their early days, the Stones have found themselves again. And they have done it with a little help

from friends like producer Jimmy Miller and engineer Glyn Johns.

Other friends too—Al Kooper who adds piano, french horn and organ to the beautiful "You Can't Always Get What You Want" with the London Bach Choir, plus Madeline Bell, Doris Troy and Nanette Newman adding bell-like

TO PAGE 2

ELLINGTON HERE TO TOUR



DUKE ELLINGTON and his orchestra were due to arrive in Britain from France on Tuesday 16 to begin their 1969 British tour with two shows at the Colston Hall, Bristol followed by two yesterday (Wednesday) at Manchester's Free Trade Hall.

Tonight (Thursday), Duke and the band play City Hall, Newcastle and the tour continues at Wakefield Theatre Club (Friday, 28), London's Odon, Hammersmith (29) and Bournemouth's Winter Gardens (30). There will be two concerts at each venue.

The expected line-up is Ellington (pno) with Cat Anderson, Cootie Williams, Mercer

Ellington, Money Johnson and Rolf Ericson (tp), Lawrence Brown, Chuck Connors and Ambrose Jackson (trb), Johnny Hodges, Russell Procope, Harold Ashby, Paul Goncalves, Norris Turney, Harry Carney (reeds), Wild Bill Davis (organ), Vic Gaskin (bass), Rufus Jones (drs) and Tony Watkins (voc). Two of the Ellington concerts — at Bristol and Manchester — will be recorded. The four shows will be taped and edited down to one album for release by United Artists.

JAGGER EXCLUSIVE PAGE 8

Melody Maker POP 30

- 1 (1) SUGAR, SUGAR Archies, RCA
- 2 (3) (CALL ME) NUMBER ONE Tremeloes, CBS
- 3 (2) OH WELL Fleetwood Mac, Reprise
- 4 (5) SOMETHING Beatles, Apple
- 5 (6) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff, Trojan
- 6 (18) YESTER-ME, YESTER-YOU, YESTERDAY Stavia Wonder, Tamla Motown
- 7 (14) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rodgers and the 1st Edition, Reprise
- 8 (8) SWEET DREAM Jethro Tull, Chrysalis
- 9 (4) RETURN OF DJANGO Upsetters, Upsetter
- 10 (10) WHAT DOES IT TAKE Jnr. Walker and the All Stars, Tamla Motown
- 11 (9) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise
- 12 (13) COLD TURKEY Plastic Ono Band, Apple
- 13 (7) HE AIN'T HEAVY HE'S MY BROTHER Hollies, Parlophone
- 14 (16) LIQUIDATOR Harry J and the All Stars, Trojan
- 15 (30) MELTING POT Blue Mink, Philips
- 16 (11) DELTA LADY Joe Cocker, Regal Zonophone
- 17 (24) GREEN RIVER Creedence Clearwater Revival, Liberty
- 18 (12) NOBODY'S CHILD Karen Young, Major Minor
- 19 (29) WINTER WORLD OF LOVE Engelbert Humperdinck, Decca
- 20 (23) BILJO Clodagh Rodgers, RCA
- 21 (26) TERESA Joe Dolan, Pye
- 22 (15) I'M GONNA MAKE YOU MINE Lou Christie, Buddah
- 23 (17) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan
- 24 (27) I MISS YOU BABY Marv Johnson, Tamla Motown
- 25 (—) TWO LITTLE BOYS Rolf Harris, Columbia
- 26 (—) ONION SONG Marvin Gaye and Tammi Terrell, Tamla Motown
- 27 (19) SPACE ODDITY David Bowie, Philips
- 28 (25) NO MULE'S FOOL Family, Reprise
- 29 (—) LEAVIN' DURHAM TOWN Roger Whittaker, Columbia
- 30 (20) A BOY NAMED SUE Johnny Cash, CBA

LED ZEPPELIN— JANUARY TOUR

LED ZEPPELIN, currently touring America, are to tour Britain again in January. Seven concert dates have so far been finalised.

Release of the group's first single "Whole Lotta Love," a track from their current album, is likely to be delayed here.

Already in the American chart, the single was scheduled for release here on December 5, but the group are now considering releasing a number they specially wrote for the singles market. Manager Peter Grant is currently negotiating for the group to appear in a full-colour television spectacular.

British concert dates set include: Birmingham (7), Colston Hall, Bristol (8), Royal Albert Hall (9), Portsmouth (13), Newcastle (15), Sheffield (16), and Leeds University (24).



LED ZEPPELIN: first single

GIBB TRIP

MAURICE GIBB is currently on a promotional tour of Australia — his first visit to the country since the group became an international name.

He flew to Sydney for radio and television appearances with Lulu after making television appearances in Los Angeles.

Both Maurice and brother Barry are now looking for new artists for their recording label to be launched early in the New Year. Among the artists expected to appear on the label are P. P. Arnold, Tina Turner, Billy Lawrie and Graham Bonnet.

SHACK ALBUM

CHICKEN SHACK, who returned from a successful tour of Germany this week, go into the studio on December 3 to record their next single and album.

All the material on the new album will be written by guitarist Stan Webb. The group's tour of America is now scheduled for late January.

HARPER CONCERT

ROY HARPER, whose first album for a year "Flat Baroque and Barock" was released last Friday at Harvest, has been booked for his first major concert at London's Queen Elizabeth Hall on April 4.

This is his first date in Europe after his tour of the US which commenced in February and terminated at Carnegie Hall at the end of March.

During December and January Roy will be making visits to Switzerland, Germany, Holland and Scandinavia to promote the new album in those countries.

BLUES CLUB

A BIG rock and blues club, has opened at the Greyhound, Croydon. Called Croydon Blues Club, it is being run by Bryan Mason who used to run Bromley's Bromel Club.

The club seats 300 and is licensed for drinking and dancing, with a total capacity of over 800. Jeff Dexter is resident deejay and among attractions booked are Keith Reil's Renaissance (Sunday), Yes (December 7), Liverpool Scene (14), Keef Hartley (21), Deep Purple (28), and in the New Year, Bodeyn Pig, Chicken Shack and Savoy Brown.

GIBB'S NEXT

ROBIN GIBB'S second solo disc since leaving the Bee Gees will be released on November 28. The new single, the follow-up to his massive hit with "I Saved By The Bell" is "One Million Years" coupled with "Weekend." Both sides were written and produced by Robin.

AUGER IN USA

BRIAN AUGER flies to America on December 7 for business discussions and to

settle final details of his new American tour with the Trinity.

The tour opens on February 26 in Boston followed by four weeks of college dates. The group then spends a week in New York doing TV dates and ends the trip with a week in Los Angeles where they will record six 15-minute TV shows.

DYLAN, CASH

SINGLES by Bob Dylan and Johnny Cash are released by CBS on December 19. Dylan titles are "Tonight I'll Be Staying Here With You" and "Country Pie." Both are from his "Nashville Skyline" LP.

Johnny Cash single couples "Blistered" with "See Ruby Fall," which are already hits in the States.

SOUNDS NICE

SINCE they hit the chart with "Love At First Sight," there have been so many demands for Sounds Nice to tour that a four-piece group has now been formed to play a string of dates already fixed.

It is led by organist-vocalist Tim Mycroft and is completed by Larry Wallis (lead gtr), Tim Taylor (bass gtr), and Richie Dharma (percussion).

This weekend, the follow-up single to "Love At First Sight" is released by Sounds

Nice. It is titled "Sleepless Night." Also out is the group's first album, which takes its title from the hit single.

RICH GOES

BUDDY RICH and his band finished their tour of Britain with a BBC TV spectacular which was recorded at London's Talk Of The Town on Sunday. The band flew to the States on Monday, and Buddy himself left on Tuesday.

The Rich band is at present slated to return here next October to be presented as part of Jazz Expo '70.

GARNER RETURN

ERROLL GARNER is returning to Britain early next year. He will play around 12 concert dates here following an extensive tour of the Continent.

Erroll is also in line for the Adelaide Arts Festival in Australia in March, and will also make his first visit to Japan.

BEE GEES ROW

THE BEE GEES have written to RCA, the American record company, to complain about the label information on the new Elvi Presley double album.

Presley has recorded the Bee Gees song "Words" on a live album from the Inter-

national hotel in Las Vegas. But the Gibb brothers are not credited on the label as having written the number, instead the names Royce and Hart appear, it is claimed. So far the mistake is confined to the first American pressing and the Bee Gees have been told that it will be corrected on the English label.

MATTRESS TOUR

FAT MATTRESS open their first American tour in Detroit tomorrow (Friday) on the same day that their second British single "Magic Forest" is released in Britain.

The single, a track off their first album, was written by Neil Landon and Jimmy Leverton. The B-side was written by Neil and former Jimi Hendrix Experience drummer Noel Redding.

BROX BAND

VICTOR BROX has finalised the personnel of his new band, Ring of Truth, following the break up of Aynsley Dunbar's Retaliation.

The group, which makes its debut at London's Marquee on December 4 includes Jim King from Family on tenor, Jerry Field (electric violin), Ray Draper (vocals), Anna Matthews (piano), Floyd Lawson (bass), John Pearson (drums), Victor and Annette Brox (vocals, guitar).

STONES FROM P.1

chords behind Mick Jagger's funky vocal.

Mick is in fine vocal form throughout and so is Keith Richard on his Dylanish "You Got The Silver" which also features some excellent Richard guitar.

Mick Taylor adds nice slide guitar to the down-home "Country Honk."

"Let It Bleed," the title track, has the sixth Rolling Stone, Ian Stewart, rocking on piano, and the late Brian Jones plays percussion and autoharp on a couple of songs. The Stones can be proud of their new album.

pop 30 publishers

1. Welbeck; 2. Gale; 3. Fleetwood Music; 4. Harris; 5. Island; 6. Jobete/Carlin; 7. Southern; 8. Chrysalis; 9. Island/B & C; 10. Jobete/Carlin; 11. Ambassador; 12. Northern Songs; 13. Cyril Shepe; 14. Island/B & C; 15. Cookaway; 16. Alan Keen; 19. Donna; 20. Kangaroo/April; 21. Shartlesbury; 22. Carlin; 23. Blue Mountain; 24. Jobete/Carlin; 25. Herman Darewski; 26. Jobete/Carlin; 27. Easer; 28. Copyright Control; 29. Mecolico; 30. Copyright Control.

top twenty albums

- 1 (1) ABBEY ROAD Beatles, Apple
- 2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown
- 3 (3) JOHNNY CASH AT SAN QUENTIN Johnny Cash, CBS
- 4 (4) LED ZEPPELIN II Led Zeppelin, Atlantic
- 5 (10) IN THE COURT OF THE CRIMSON KING King Crimson, Island
- 6 (11) THE BEST OF THE BEE GEES Bee Gees, Polydor
- 7 (9) THEN PLAY ON Fleetwood Mac, Reprise
- 8 (16) UMMAGUMMA Pink Floyd, Harvest
- 9 (—) TOM JONES IN LAS VEGAS Tom Jones, Decca
- 10 (6) THROUGH THE PAST DARKLY Rolling Stones, Decca
- 11 (7) THE BEST OF THE CREAM Cream, Polydor
- 12 (12) OLIVER Soundtrack, RCA
- 13 (5) SSSSH Ten Years After, Derram
- 14 (8) HAIR London Cast, Polydor
- 15 (—) THE SOUND OF MUSIC Soundtrack, RCA
- 16 (—) TURNING POINT John Mayall, Polydor
- 17 (18) NICE ENOUGH TO EAT Various Artists, Island
- 18 (16) THE WORLD OF MANTOVANI Vol 2 Mantovani, Decca
- 19 (20) STAND UP Jethro Tull, Island
- 20 (—) MAN ALONE Frank Sinatra, Reprise

u.s. top ten

- 1 (1) COME TOGETHER Beatles, Apple
- 2 (3) WEDDING BEL Blue Bells, Dimensio
- 3 (4) AND WHEN I DIE Blood, Sweat & Tears
- 4 (6) TAKE A LETTER MARIA BB Greaves Columbia
- 5 (5) SMILE A LITTLE SMILE FOR ME Prying Machine, Congress
- 6 (2) SOMETHING Beatles, Apple
- 7 (10) NA NA HRY MEY KISS HIM GOOD-BYE Steam, Fontana
- 8 (8) ELI'S COMING Three Dog Night, Dunhill
- 9 (9) FORTUNATE SON Creedence Clearwater Revival, Fantasy
- 10 (12) LEAVING ON A JET PLANE Peter, Paul & Mary, Warner Bros-Seven Arts

Mancini arrives in Britain on December 1st. RCA welcome him by releasing his new L.P. this week

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REAL

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SIR WASHINGTON

SIR WASHINGTON with his new single record APOLLO 13 THE MOON TWIST, on Star label. This record is fantastic! Due to delay on Sir Washington's first record, let me hold you. We at Star Records think this record is dynamic. We will do our best to release this record on Friday, November 28th. We are also arranging a fan club to open on Dec. 1st. Please phone Miss South Beach, 607 6573.

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The first album by REMAINING released soon ISLAND ILPS 914

PHIL SEAMEN and Ginger Baker are to star in a new kind of drum clinic within a big band spectacle at Cesar's Palace, Luton, on Sunday, November 30.

Staged by Dallas Arbiter to promote their Hayman drums, the show is intended to be the first of a monthly series at

Baker-Seamen drum shows

Cesar's Palace and will mark the debut of a 12-piece band formed for the purpose by Phil Seamen.

Ginger will appear as guest star, drumming

with the band and doing duets with Phil. Future presentations might also feature other big bands, and if the venture at Luton is a success the show may tour in 1970.

Starting at 2 pm and compered by D.A. drum promotion expert Gerry Evans, the spectacular will last for three hours. Tickets are 7s 6d and can be obtained from

main dealers in the Greater London area and selected dealers as far north as Birmingham.

D.A. are negotiating for the Phil Seamen band to broadcast in Jazz Club and television shortly. Phil and Ginger will be combining on a two-drum album in December and January.

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ibpa

JACK BRUCE BAND TO MAKE COVENTRY DEBUT

JACK BRUCE will make his first British public appearance since Cream disbanded, with his own band and Jon Hiseman's Colosseum in a special preview of their American tour show, at Lancaster Arts Festival, Coventry on January 24.

Bruce's band will include him on his recent "Songs For A Tailor" album, and Hiseman and Dick Heckstall-Smith.

At the Arts Festival the programme commences with the New Jazz Orchestra, followed by Colosseum augmented by the NUO brass and reed sections on "Butty's Blues," a composition from the group's latest album. The Jack Bruce band follows, featuring Hiseman and Heckstall-Smith.

This will be their only performance in Britain prior to their 16 concert American tour which starts on January 30, at Fillmore East, New York.

show for Shelter at the Royal Albert Hall (19) when the bill includes Family and Sam Apple Pie. The third is at Manchester's Handsworth Hall on December 20.

One-nighters for Bond include "London's Revolution" tonight (Thursday), Annabelle's, Sunderland (28), Leeds University (29), Save Rave at the London Palladium (30), Cambridge (December 3), London's Lyceum Ballroom (4) and the Royal College of Art (5).

PURPLE CONCERT

THE LIVE recording of Jon Lord's "Concerto For Group And Orchestra", premiered by Deep Purple and the Royal Philharmonic Orchestra at the Royal Albert Hall in September is to be released on the Harvest label on December 5.

Plans are under way for two further performances of the concerto to be given in Vienna and Zurich as part of Deep Purple's eight-week Continental tour which starts in mid-January.

Tomorrow (Friday), Deep Purple play the Civil Hall, Guildford, followed by London's Imperial College (29), the Roundhouse (30), Sunderland Polytechnic (December 31), Manchester University (6) and St. George's Hall, Bradford (7).

BUSHKIN HERE

NEW YORK pianist Joe Bushkin is on vacation in London. He expects to be here until next week. It is his first visit to Britain since he came here on holiday in January of '53.

Bushkin told the MM on Monday that he was talking over a deal for very early next year which would present him here "in a unique fashion". If plans materialise, this would be the first time the pianist has played in this country.

SAVE RAVE

TINY TIM and Clodagh Rodgers have joined the galaxy of stars appearing at Save Rave charity show for the Invalid Children's Aid Association at the London Palladium this Sunday.

Already appearing are Dusty Springfield, Dave Cash, David Bowie, Ed Stewart, Equals, Gojo's, Graham Bond, Karen Young, Magna Carta, Settlers, and the Tony Evans Orchestra. Tickets from 12s Buckingham Palace Road, London S.W.1. (Phone: 01-730 2620).

BADFINGER



BRUCE: American tour

Cash here for spring tour

JOHNNY CASH is in line for a spring tour of Britain, beginning with two nights at the Wembley Empire Pool, London.

Promoter Mervyn Conn told the MM: "Johnny's tour will start at the Empire Pool either on May 30 and 31 or on June 6 and 7. He will then play concerts at Glasgow, Manchester, and Liverpool."

With Cash will be his entire troupe of artists, including his wife June Carter and the Carter Family, Carl Perkins, and the Tennessee Three.

Cash's brother, Tommy Cash, is also a "probable" for Conn's Second Festival of Country Music, which is scheduled to take place at the Empire Pool on March 28.

Artists confirmed for the festival are Roy Drusky, Tex Ritter, Roy Acuff, George Hamilton IV, Lonnie Lynn, John Wesley Hayes, Charlie Walker, Lynn Anderson, David Houston, and the Tompall and Glaser Brothers.

Writing to be confirmed are Cash, Carl Perkins, Jeanie C. Riley, and Hank Williams Jr. A documentary on Johnny Cash's life is due to be screened on BBC2 TV on Christmas Eve. It includes Nashville recording studio shots with Bob Dylan.

PENTANGLE RADIO

THE PENTANGLE are to have their own series of four Sunday night shows on Radio 1, starting December 28. Produced by Frances Line, the series will consist of group numbers as well as solo stunts.

The Pentangle can also be heard on Monday nights, playing the theme and incidental music on BBC-TV's first colour drama series "Take Three Girls" which they composed specially for the series.

December concert dates are: Royal College of Art, London (5), Port Talbot (6), and Basildon (20).



MUDDY fractured pelvis

MUDDY INJURED IN CRASH

BLUES singer Muddy Waters has been seriously injured in a road crash which claimed the lives of three people. He sustained a fractured pelvis, and it was predicted that he would be in hospital until the end of the year.

Waters was on his way back to Chicago from a St Louis date when the station wagon collided with another car that had gone out of control. The drivers of both cars were killed, along with a teenage passenger.

Waters was taken to hospital in Urbana, Illinois, along with two of his sidemen, Joe Penning Perkins (gtr) and James Madison (gtr). Perkins (56), and Madison (33) were released after treatment.

REGGAE

THIS

WEEK

- | | | |
|------------|-----------------------------------|--------------------|
| 1 TR 590 | Wonderful World, Beautiful People | Jimmy Cliff |
| 2 US 301 | Return of Django | Upsetters |
| 3 TR 676 | The Liquidator | Harry J All Stars |
| 4 TI 7050 | Skin Head Moon Stomp | Symarip |
| 5 DT 410 | Reggae In Your Jeggae | Dandy |
| 6 TR 672 | Long Shot Kick The Bucket | Pioneers |
| 7 CLA 200 | Who Ya | King Sitt |
| 8 DU 39 | Elizabethan Reggae/Soul Serenade | Byron Lee |
| 9 TR 658 | Fattie Fattie | Clancy Eccles |
| 10 CLA 202 | Vigerton Two | King Sitt |
| 11 DT 441 | Burial of Long Shot | Prince of Darkness |
| 12 TR 679 | Ease Up | Bleachers |
| 13 DT 415 | Bad Red Wine | Tony Tribe |
| 14 US 321 | Drugs and Poison | Upsetters |
| 15 CLA 201 | The World Needs Loving | Clancy Eccles |
| 16 US 217 | Check Him Out Vampires | Upsetters |
| 17 US 315 | Cold Sweat | Upsetters |
| 18 DR 3000 | Belittle Me | Carlton Alphonso |
| 19 TI 7052 | Pop A Top | Andy Capp |
| 20 TR 583 | Double Shot | Beverly All Stars |

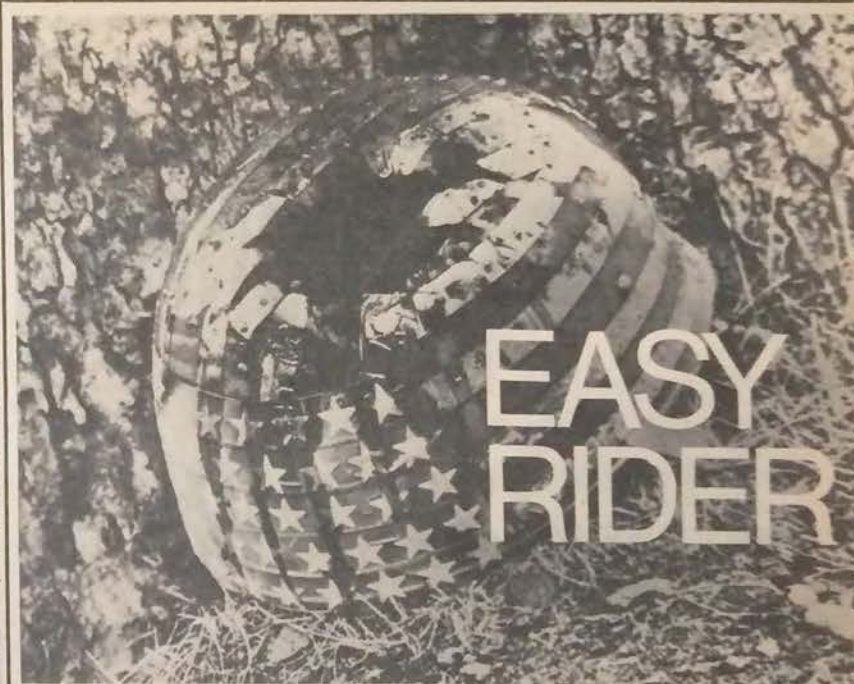
NEW RELEASES

- | | | |
|---------|-----------------|-----------|
| TR 695 | SWEET SENSATION | Melodians |
| TR 688 | POOR RAMESES | Pioneers |
| US 313 | LIVE INJECTION | Upsetters |
| CLA 206 | THE UGLY ONE | King Sitt |

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EMI



Chris cuts her first album

CHRISTINE PERFECT, voted top female vocalist in the MM Poll, goes into the recording studios this week to cut her next single and tracks for her first album.

For the first time she will produce the single herself. It will be one of her own compositions and she will be backed by her new group.

The single is scheduled for release in January and the album is likely to be released in February.

Christine who is now on the road with her new group flies to America next month to spend Christmas with her husband John McVie.

TONY BENNETT, COUNT BASIE TOUR DATES SET

NEXT YEAR'S British tour by Tony Bennett with the Count Basie orchestra will open at Manchester's Free Trade Hall on Saturday, May 9.

The tour will continue at Leicester, De Montfort Hall (10) and Bristol, Colston Hall (19).

Bennett and Basie will also give five London concerts, among them a date at the Royal Festival Hall on May 16. The Basie band on its own will play the Wakefield Theatre Club (12) and Fairfield Hall, Croydon (14).



BENNETT: here in May

BECK'S HOME

GUITARIST Jeff Beck is now at his Ashford, Kent, home, recovering from a recent car accident, after a period in hospital.

He is suffering from two fractures of the skull, a broken nose and injured back. "He was moved from hospital when he began to get very depressed," said a spokesman for Jeff's management on Monday.

JONI CONCERT

JONI MITCHELL returns to Britain in the New Year for one concert at London's Royal Festival Hall.

The Canadian singer and composer was here at the end of last year and scored a great success in concert with The Johnstons. Her concert appearance is set for January 17.

PRICE DATES

AMERICAN SINGER and jazz-blues pianist Sam Price will play only three public dates on his mini-tour of Britain. Tomorrow (Friday) he

plays at London's 100 Club, accompanied by a bassist and Johnny Armitage (drs).

He does a BBC radio recording on Wednesday afternoon (December 3) and in the evening works with Keith Smith and his band at the Crown, Ayrham. His final date is on Friday (5) at London's Queen Elizabeth College, Kensington.

TEMPLE OPENS

THE TEMPLE, a new "underground" club opens tomorrow (Friday) on the old Flamingo Club premises at 33-37 Wardour Street, London.

Steamhammer are there tomorrow, plus Sam Gopal and the Grope, and will be featured from 9pm to 6am. Other bookings: Graham Bond, Good Earth and Screw (December 5), July Lucy, Trader Horne and Grope (12), Quintessence. Most the Hoople and Bronco.

FLAMING SHOW

FLAMING YOUTH are to appear at a pop festival in Paris on December 6 and have completed a 20-minute

colour French TV show filmed at London's Marquee.

The group is currently planning a series of provincial appearances to perform their "Ark 3" album with various Youth Orchestras. The album is set for December release in America and on the Continent. This Saturday (20) the group play their first club date, at the Van Dyke Club, Plymouth.

Bandleader Ted dies, aged 67



HEATH long illness

TED HEATH — bandleader-trombonist who died last week — fronted Britain's leading big band of the post-war years.

He died after a long illness in hospital at Virginia Water, Surrey — not far from his £45,000 home on the 18th fairway of Wentworth golf course. He was 67.

The funeral took place on Monday at the Flower Crematorium, Stoke Poges, Slough.

Ted Heath was born in Wandsworth on March 30, 1902. His father led the local brass band and, at the age of six, Ted was taught the tenor horn.

Finest

At seven he was playing in Crystal Palace concerts. Then at 12, he switched to trombone, on which he was eventually acknowledged one of the finest players in Britain.

But he busked in the London streets immediately after the First World War until Jack Hylton gave him a job at the Queen's Hall Roof Gardens. The same year, he went to Vienna with a band called the Southern Syncopators.

Back in London, he played in turn with bands of Bert Firman, Al Starita, Ambrose and Sydney Lipton.

He joined Gerald as first trombonist in 1940, then, with his wife Mona, he composed "That Lovely Weekend" and "I'm Gonna Love That Guy," which brought him enough money to form his own band in 1944.

Fame

Ted Heath's Sunday Swing Sessions became a feature for 10 years at the London Palladium, and he won equal fame in America, where he was the only British dance band to have played at Carnegie Hall. He was there in 1950, 1957 and 1958, initially going over on an exchange basis for Stan Kenton. He also extensively toured America on many occasions.

Ted Heath was a perennial M.A. post-war, and many of Britain's most famous musicians played with his band. Only recently, Decca issued one of their Eclipse labels—an album by the Heath Orchestra entitled "Ted Heath Recalls The Fabulous Dorsey's." It includes the "Tommy Dorsey Speciality" "Gone With Which Ted always agonised over." An appreciation of Ted Heath appears on page 28.

BACK TO WORK FOR LOUIS

LOUIS ARMSTRONG has returned to the recording studios, where he just taped the soundtrack of a theme song for a new James Bond movie, *On Her Majesty's Secret Service*.

Louis sang, with state-side correspondent Leonard Feather, but also did a little playing. Louis has recovered from a long illness which kept him from playing for many months.

Plans to celebrate Saturday's 70th birthday are going ahead. A major concert will take place, either on his birthday, July 4 at the Hollywood Bowl, or on the previous day at the Shrine Auditorium, Los Angeles. A tribute to Louis given at the Newport Festival, around the same date, is being considered. Meanwhile, donations continue to come in for the Armstrong Status Fund, of which Henry Carter is chairman.

BRITAIN'S KENNEDY Wheeler (flugel). Also Skidmore (tr), John Surman (bar), soprano and Tony Oxley (dr) have been set for Jo Berend's Weekend of Free Jazz in Baden-Baden, Germany, from December 12 to 14.

Others involved will be Albert Mangelsdorff (tr), Lester Bowie (tr), Joseph Jarman, Roscoe Mitchell, William Breuker, Heinz Sauer and Gerd Dudek (axes) and Barre Phillips (bass).

THE Ronnie Scott Club has dropped its jazz policy because of lack of support for the attempt to give new and experimental groups a showcase there. The Club will be reverting to a discotheque policy upstairs. Meanwhile the Bill Evans Trio and Blossom Dearie open in the main room next Monday (December 1).

MODERN Jazz Quartet and their wives were invited to a recent State dinner at the White House as guests of President and Mrs Nixon. After the dinner the MJQ played for the guests who included the Shah of Iran.

FULL datebook for Mike Westbrook. The Sextet plays the Old Granary, Bristol, tonight (Thursday), followed by a concert at Street, Somerset (tomorrow), London's Crucible (20), Brunel University (30), Falmouth (December 2 and 3) and Bosford, Devon (4). He has dates with a ten-piece at the Torbay Arts Festival (5) and Dartington College (6).

DON Rendell-Stan Robinson Quintet share billing with the Spontaneous Music Ensemble at London's 100 Club next Monday (1)... trumpeter Ray Crane guests with the the Bowen-Henry Quintet at the Swan, Caledonian Road, London, on Monday (1).

THE Tony Oxley Quintet and Howard Riley Trio combine in Hamburg for a TV recording in January and will add Paul Rutherford (tr), Manfred Schoof (tr), Gerd Dudek (tr) and Michel Pilz (bass ct).

MAX COLLIE'S band has a Tuesday residency at the Lord Nelson in Chelsea's Kings Road... The London Jazz Four plays the Ash Tree at Chatham tomorrow (Friday) and Cambridge University Footlights Club on Sunday (30).

THE Dave Brubeck Trio and Gerry Mulligan play their first New York concert together at Philharmonic Hall, tomorrow (Friday)... Bill De Arange, pioneer bop guitarist of the 1940s, has reappeared in Cleveland leading a quartet at the Village East in Mentor, Ohio.

Jazz news

Wheeler, Skidmore, Surman, Oxley in free jazz event

SINGER Bobby Brown plays his first gig at London's Kensington Hotel with the Brian Lennon Trio on December 3. Other dates for Bobby include the Dolphin, Maidenhead (6) and the Farnborough Jazz Club, St Helier, Jersey (17).

THE new Michael Garrick Sextet plays the Goat, St Albans, on December 3. Pianist Michael leads Ian Carr (tr), flugel), Art Desmond (tr), Coleridge Goode (bass) and Trevor Tomkins (drs), using Norma Winstone's voice as part of the front line.

BLUE NOTE this week recorded the second LP by the Kenny Cox Quintet in Detroit. Set by the label for December release in Britain are LPs by Duke Pearson, Art Blakey, Donald Byrd and Dizzy Mitchell.

THE Ches Chesterman Jazzband is resident on a new Thursday discotheque night at the Birkbeck, North End, Croydon. The band is also resident on Tuesdays at the Blue Anchor, South End, Croydon.

LEONARD FEATHER reports that a new violinist, Don Harris, is causing a big stir at the Club, Los Angeles... soul star James Brown has recorded a jazz album with the Louis Bellson Orchestra and arrangements by Oliver Nelson. Brown's regular tenor saxist, Maceo Parker, was added as featured soloist.

ELVIN JONES enlarged his combo from a trio to a septet for a new Blue Note recording session in addition to Joe Farrell (tr) and Wilbur Little (bass), he used George Coleman (tr), Fred Tompkins (flute), Pepper Adams (bar) and Candido (cong drs).

David James has his first release on Crystal. Nothing left to lose a tremendous new single



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DELANEY & BONNIE

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Mon., 1st Dec.	ROYAL ALBERT HALL	at 7.30
Tues., 2nd Dec.	COLSTON HALL, BRISTOL	at 6.15 & 8.45
Wed., 3rd Dec.	TOWN HALL, BIRMINGHAM	at 6.15 & 8.45
Thurs., 4th Dec.	CITY HALL, SHEFFIELD	at 6.20 & 8.50
Fri., 5th Dec.	CITY HALL, NEWCASTLE	at 6.15 & 8.45
Sat., 6th Dec.	EMPIRE THEATRE, LIVERPOOL	at 6.45 & 9.00
Sun., 7th Dec.	FAIRFIELD HALL, CROYDON	at 6.15 & 8.35

Plastic Ono Band to make first live appearance

JOHN LENNON, Yoko Ono, and the Plastic Ono Band may make their first "live" appearance in Britain on December 15.

They have been invited to play at a charity concert at London's Lyceum Ballroom, in aid of UNICEF, the United Nations children's fund. But an Apple spokesman said that John and Yoko "hadn't had time to decide" whether or not they would accept.

Also on the bill of the concert are Richard Harris, Blue Mink, Jimmy Cliff, Black Velvet, Ram John Holder, the Hot Chocolate Band, Emperor Rosko, Simon Dee and Tony Blackburn.

Currently at number 12 in the MM chart with their single "Cold Turkey," the Plastic Ono Band have made only one previous appearance

before an audience at Toronto's Varsity Stadium in September. An LP recording of this concert is due to be issued by Apple this week, under the title "Live Peace From Toronto."

The group's line-up has in the past consisted of any of the following: John (gtr, vocals), Yoko (vocals), Eric Clapton (gtr), Klaus Voorman (bass gtr), and Ringo Starr or Alan White (drs).

John and Yoko returned from their holidays in Greece and Japan on Monday to the news that the Beatles' single "Something" has sold 3,750,000 copies throughout the world.

FARREN LP

MICK FARREN starts rehearsing for his forthcoming album next week. It will feature a variety of musicians and ran as one long set.

CHICAGO DATE

CHICAGO — formerly Chicago Transit Authority — have an additional date — at Mother's, Birmingham — during their forthcoming British tour. They are there on December 20.

Another date for the Midlands area is being negotiated

on December 19. Chicago open in Britain with a press conference and playing date at London's Revolution Club on December 2. They play Royal Albert Hall on December 4, plus two shows at Granada, Kingston (5) and Lyceum, London, December 21.

Supporting at the Albert Hall are Curtis Knight, Village and Black Cat Bone. Also on the Kingston bill are Liverpool Scene and Curtis Knight.

LONGLEGS SIGN

DADDY LONGLEGS, the American trio currently resident in Britain, have signed a recording contract with Warner Brothers-Reprise and will have an LP and a single released early in the New Year.

Following their debut at London's Speakeasy last week, the group have been rebooked for the club on December 4.

Other dates include Watford Technical College (November 29), Royal College of Art (December 5), Afan Lido, Port Talbot (6), Implosion (7), Hampstead Country Club (11) and London's Lyceum Ballroom (14).

HOOKER LP

BLUE HORIZON Record have leased an album by veteran blues guitarist Earl Hooker — cousin of John Lee Hooker — from America's Blue Thumb Records and have released it this week.

Blue Horizon, on November 8, release a Duster Bennett album recorded live at the Angel Hotel, Godalming.

News in brief

Return of the Scene

LIVERPOOL SCENE have returned from their first trip to America and have several dates scheduled. Tomorrow (Friday) they are at Colchester, followed by St Pancras Town Hall, London (Saturday) and Round House, Chalk Farm, London (Sunday).

Other dates follow at Kingston (Dec. 5), Plymouth (6), Cambridge (12), Dagenham (13), and Croydon (14).

Georgie Fame has a new single out tomorrow (Friday). Titled "Seventh Son" it is also the title track of a new album to be released shortly.

Produced by Alan Price, the album features British jazzmen — Frank Ricotti (alto, vibes), Alan Skidmore (tr), John Warren (bari), Harry Beckett (tp) and Chris Pyne (tmb). Skidmore has joined Fame's band. Completing the band are Colin Green (gtr), Brian Odges (bass) and Harvey Burns (drs).

Herb Alpert was presented with a Gold Disc by deejay Alan Freeman during the Alpert concert at the Festival Hall recently. The Gold Disc was for Herb's contribution to the charity album, "World Star Festival."

Cream and Bee Gees have won Gold Discs in America for a million-dollar-worth of sales for their "Best of Cream" and "Best of Bee-Gees" LPs.

Freedom, whose first LP has been released on the Continent, visit Paris for radio and TV in mid-December.

The best in Sound around

The Sharma range of organ speakers manufactured by Keith Hitchcock is now distributed in the U.K. and Eire by Rank Audio Visual Ltd..

The 1100 model gives straight sound amplification through six speakers. The cabinet is of solid wood construction and measures 30" x 20" x 24" high. The front of the cabinet is covered in an attractive hardwearing material.



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TREMS FOR RUSSIA

THE TREMELOES are likely to become the first major pop group to appear in Russia. They are currently appearing in Warsaw.

The Russian cultural booking organisation have booked seats at all the group's sell out concerts in Warsaw this



TREMELOES: currently in Warsaw

week to see the group in action.

Talks have already taken place about the possibility of the group appearing in Moscow early in the New Year. Russian cultural officials

first saw the group at the Czech pop festival two months ago.

The group's follow up to their present hit "Call Me Number One" is titled "Yellow River."

Freeman and Murray dropped

PETE MURRAY and Alan Freeman — two of the "originals" on Top Of The Pops — have been dropped from the shows. In future, the two other resident deejays, Tony Blackburn and Jimmy Savile, will compete on alternate weeks.

Producer Mel Cornish told the MM on Monday: "There are no plans at all to present any new faces, but the position will be reviewed in the New Year."

It is rumoured that Radio One deejays David Symonds and Dave Cash were being considered for regular appearances on Top Of The Pops.

But Dave Cash commented on Monday: "I would love to do it, but I have my own radio show at the time 'Pops' is on TV. But if it were on a four-week rota, I expect I could get the time off. I'd give my right arm to do the show. But I've heard nothing official."

Said David Symonds: "I've not been approached by anybody. I'd own up if I had heard but my present commitments would allow me to do it. I've very little radio work in the New Year. But I am busy on recording a new group, Fairfield Parlour, which I am producing and managing."

A BBC spokesman added that it was 85 per cent certain that any replacements for Alan Freeman and Pete Murray would be "professional deejays" and that Radio One could be a likely source of talent. "People who know what the deejay business is all about," he said. David Symonds and Dave Cash have, of course, already made appearances on Top Of The Pops — but not in a

regular basis. Alan Freeman and Pete Murray have not entirely finished with the show. They will be seen during the showing of the two Top Of The Pops Christmas specials featuring the No. 1 chart-toppers of the year.

On his leaving Top Of The Pops, Alan Freeman commented on Monday: "It wasn't a shock I've had six very good years. One has to be philosophical about these things. Probably they want to try a new formula with some new faces."

"I shall be starting up again with Radio Luxembourg during the middle of January — handling a pop programme aimed at the Iron Curtain countries. I also have several business ventures."

One is the Alan Freeman Record Centre recently opened by Alan at 385, Leyton Road, Leyton, London, E.10.

Tonight's (Thursday) Top Of The Pops will be the first transmission in colour. Already booked are Thelma Houston, Dusty Springfield and Rolf Harris.

BAD FINGER

ALAN FREEMAN and Pete Murray have not entirely finished with the show. They will be seen during the showing of the two Top Of The Pops Christmas specials featuring the No. 1 chart-toppers of the year.



V.S.

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"I WANT TO BE WITH YOU"

LBS 15273

A NEW SINGLE FROM

BONZO DOG BAND

WRITTEN BY NEIL INNES

PRODUCED BY: VIVIAN STANSHALL & NEIL INNES.



caught in the act

GENE VINCENT WAS NOT WRONG

A TOILET roll streamed out onto the stage in cries of "terror" from drapes-jacketed youths who later indulged in a spot of living in the aisles. All parts of the fan which had rained came to the London Palladium on Sunday.

Subject of the rockers' disapproval prior to Gene Vincent's appearance, were the Nashville Teens, who performed especially for the concert. Vocalists Ray Phillips and Art Sharp were given a hard time throughout, but Sharp didn't help matters by kicking the mike stand into the orchestra pit. It was a shame because John Hawken, now with Renaissance, played some nice piano.

Gene Vincent, of course, could do no wrong. He even got wild applause for a slow country number and vocal of the Delaney and Bonnie hit "Got Dumb Love Together." Backed by the excellent Wild Angels, high spot of the night beforehand in their own right before hand, Vincent's "Mean Woman Blues," played by the pianists felt, included "Mean Woman Blues," Cochran's "Pistol Packin' Mama" and Jerry Lee Lewis' "Good Golly Miss Molly."

A rearing version of "Be-Bop-A-Lula" ended Gene's appearance and before the first about of "more was heard, the curtain was falling and the management played "God Save The Queen." — ROYSTON ELDRIDGE

MAYALL/HARTLEY

JOHN MAYALL must have felt like the father figure of British blues at the London Palladium on Thursday as he surveyed Henry Lowther and Keef Hartley, protégés of his own band, who are now branching off in a different direction, in a different format.

Then it was the turn of the 36-year-old stalwart to take the place to give yet another variation of what the blues means to Mayall. During his long career he has never allowed himself to fall into a rut, forever changing the line up of his band and his own more distinctive sound. In the new Mayall line up, there is no room for a guitar, and this obviously places much more responsibility on bassist Steve Thompson.

But even with three potential front liners the group could have been no lighter or pre-emptive and the blues is there, as was both loud and just. Jon Mack (acoustic guitar) rhymed his rhymed role to join in some nice exchanges with Johnny Almond (tenor sax), who is equally at home with the most ancient octaves being particularly effective.

Almond alternated between tenor and flute, while Mayall's harmonica formed an integral part of the overall sound. Particularly an numbers like "Gonna Fight For You," "The Law Must Change" and "Room To Move."

Earlier in the evening Keef Hartley got the concert away to a good start with some beautiful progressions, culminating in the mellow "Rock Me Baby." Again, Hartley seems to have the sound of the blues and the band's interpretation of the Henry Lowther arrangements was most successful. Hartley himself, kept things tight, but his musicians were allowed plenty of scope to show their talents on numbers like "Spanish Fly" and "Driftin' And Driftin'." The band featured Hartley (dr), Lowther (pt, violin), Jimmy Jewell (dr), Gary Train (bass) and Miles Anderson (lead and slide gt). — JERRY GILBERT

AMALGAM

JOHN Stevens and Trevor Watts have probably the closest working relationship of any jazz musicians in the country. Add Johnny Dyson, the bass and pianist Mike Pyne, and you have Amalgam, the group which played at the 100 Club on Monday.

Amalgam is Watts' group formed to bring his compositions. Their long set began rather loosely but when the four men and their heads in the same place, some lovely sounds

emerged.

A great deal of hard listening was going on, but unfortunately Dyson's bass was practically inaudible to the audience. Only when Stevens switched to brushes on his conventional kit could the bass be heard at all, and Pyne suffered from similar problems, although it was clear that his acid phrases had much to do with the music's direction.

Watts played with urgent fire on alto and soprano saxes, triggering off several momentous climaxes, while Stevens' uncanny understanding kept the music moving forward. — RICHARD WILLIAMS.

TASTE

THERE aren't many groups in Britain who fans will queue in the rain for Taste, a trio of Irishmen formed a little over a year ago, are one of the most interesting combinations of rock and blues to two yet, but

Gory Gallagher leads the group on guitar and vocals, rhythmic things like "Walking Blues," which had everyone stamping in unison, to heavy rock numbers like their own "Blister On The Moon" and "Same Old Story."

Ritchie McCracken on bass and John Wilson (dr) are perfect partners for Gallagher's guitar work. — ROYSTON ELDRIDGE

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VINCENT: he got wild applause

down to either computerised funk or balladry of the latter day show and film tunes variety which, to these ears, was little better than hip music. But one has to report, the devoted army of suburban jet setters seemed to like it well enough.

To be fair some of the music was quite pretty, and a lengthy cadenza intro to "Wine And Roses," for example, twirled into enough life to remind us what a master Smith is under the bland externals, and Eddie McFadden's sentimental guitar statements were always worth listening to. — CHRISTOPHER BIRD

PETE SEEGER

PETE SEEGER spoke of the oceans that still exist between races throughout the world, when he continued his fight for freedom at the Albert Hall on Tuesday. But on every visit to England he finds the tide right out, and the barriers of communication with the audience no barriers at all.

Last summer Pete met up with a British traditional folk singer, Louis Killen, and the reunion came fittingly enough on Tuesday, when Louis was Pete's guest. The widely contrasting material made the concert all the more interesting on a night when informally and sincerely mattered most.

They alternated, duetted, and sometimes Lou would get up with concertina or pipe, and Pete would move in afterwards. Always the audience were there to assist, and after Louis and Pete had done an encore, they returned to show their appreciation to the audience who took full advantage of the occasion to pass written requests on to the stage — just as Pete would have wanted it.

Pete Seeger, sporting a beard this time, rarely used his guitar but concentrated more on the banjo. There was still an abundance of freedom songs, patriotic songs, protest songs and peace songs, punctuated by lengthy monologues on the same topics. His numbers included "Where Have All The Flowers Gone," "Little Boxes" (a tribute to Mairies Reynolds), "Warred Man Blues," "Old Joe Clark," "The Water Is Wide" and "Guantanamo." — JERRY GILBERT

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been grooming the new quintet since June, told me I'd hear them do songs I could easily imagine the original Seekers doing and, he said, I'd hear them sing stuff that the old Seekers' hit reminded me of a group I'd heard before somewhere.

But "The Rhythm Of Life," a zippy production number with the unrelated Graham girls, Eve and Sally, looking good, was out of a totally different bag. So was the new formation's medleys from Oliver and Mah.

They went out of their way to ensure that the 90-minute show was never a bore. They worked hard but I'd like more drive in their singing and less amplified guitar, which in this hall drowned the three acoustic guitars. — JOHN GIBSON

OSTERLEY

"HONEY TRAIN BLUES" I raved into Osterley on Friday last week for a trade boggle rave-up that had fans yelling through their pints for more.

Wild Bill Davison had been expected for the evening session, but with his tour cancelled, it proved a wild night for Charlie Galbraith and his All Stars and Ches Chesterman's band instead.

In response to a certain amount of prodding towards the stage, I was kindly allowed to sit in on drums and blow a few numbers, with Stan Greig on piano, who played some sensational bongos including the Meade Lux Lewis standard.

He swung like the clappers by grilling my teeth and forgetting the copious fagons of meat that had been consumed during the evening, I managed to keep abreast of events. — CHRIS WELCH

DAVY CLINTON

DAVY CLINTON, now at the Rooftop Restaurant at the London Hilton, is young, brash and is a belting type singer. But he has an excellent voice and sings bang in tune. He came up the hard way, singing in Belfast pubs and the experience shows.

Once he rounds off a few rough edges he could be bound for big things. He looks good and sounds good. — JACK HUTTON.

ANOTHER ILLEGAL DYLAN LP ON SALE

THE RAVERS weekly tonic



ANOTHER "Illegal"

Bob Dylan album is being sold in the States at up to twenty dollars a time, despite threats of legal action by Dylan's label, CBS. Like the first plate album, "Great White Wonder," it's a double album in a plain paper cover and contains eleven songs, four of which were on "Wonder." All are said to feature the Band and were probably recorded at Dylan's home in Woodstock, New York.

Thanks for the first Christmas card of the year — Slam Hammer

British counterpart of the American County Synthesizer, VC 3, made in Germany by Electronic Music Studios, was demonstrated by clarinetist Alan Hacker recently.

Sun Radio, a Sussex land-based pirate station broadcasts each Sunday. Lowrey organs have been installed aboard the QE2.

Rare Bird and Griffin blew much good music at the Lyceum Sunday. Mr. Bell outbreking the Idiot Dancers.

Viv Prince amazed the MM office one Monday morning with his gift from the East and Moroccan gear. The Red Lion were pretty amazed as well.

Skin Alley deny they are a skin-head group. Rock group the Wild Angels went down a storm at the NUJ South East London branch press ball at the Surrey Tavern, Kennington — then found an amplifier stolen.

A copy of "Chocolate Mind" music is coming into the daylight. Bit more daylight needed, Spirit Of John Morgan did not appear at London's Lyceum on Sunday, due to illness.

Graham Bond plans something "horrific" with Tiny Tim for the Save Rave Ball. TV producer Jack Good coming to Britain to see singer Sylvia MacNeil — he is impressed.

"Let It Bleed" to be played in full on Radio Luxembourg from 12.30 Friday night by Kid Jensen.

Ron Goestin writing music for the British Pavilion at Expo '70 in Osaka. PR Hugh Nolan has a second son, to be known as Boy II.

Jimmy Page busy buying antiques, while the rest of Zeppelin busy buying farmhouses and mansions. Which guitarist is known as Led Walle?

Liverpool Scene had a hard time in the States. Americans didn't dig their humour, especially the blues send-up. Never mind, we need you!

Wick Jagger on Reggae. "I like it. Anyway, it's been going for years, down at the old Roaring Twenties, when it was bluebeet and ska."

Solo album coming from Blood, Sweat and Tears singer David Clayton-Thomas.

Gene Vincent a riot at the Speakeasy, and on the following night all lights fused and sound off, which came as quite a relief.

Alternative name for Ginger Baker's group is "Died Trying Squad."

Harold Robbins, author of "The Carpetbaggers" has formed a record company with Quincy Jones.

CABLE FROM JOHN AND YOKO

A FORTNIGHT AGO, MM's Richard Williams reviewed "Wedding Album" by John and Yoko Lennon, commenting in fact, consisted throughout of an album which in fact, consisted throughout of an album's test signal. Last week he received the following telegram from John and Yoko in Bombay: DEAR RICHARD THANK YOU FOR YOUR FANTASTIC REVIEW ON OUR WEDDING ALBUM INCLUDING C-AND-D SIDE STOP WE ARE CONSIDERING IT FOR OUR NEXT RELEASE STOP MAYBE YOU ARE RIGHT IN SAYING THAT THEY ARE THE BEST SIDES STOP WE BOTH FEEL THAT THIS IS THE FIRST TIME WE ARE NOT CRITIC TOPPED THE ARTIST STOP WE ARE NOT JOKING STOP LOVE AND PEACE STOP JOHN AND YOKO LENNON.

Rick Grech, George Harrison, Maurice Gibb, Lulu and Apple's Peter Brown... Here's a line for the Raver — deejay Dave Terry burned himself with his naked light show.

Watch out for bogus "programme" sellers outside concert halls. They were out in force for F. J. Proby's London concert selling a "show book" containing ancient hand-out pictures and biographies.

Robert Stigwood XI beat Polydor 10-2 at football on Sunday.

Bob Adecok, Jack Bruce's roadie has brought a Brahman racing car. Expect Jack Bruce.

Tony Palmer film on BBC 2 later this year.

"Pop groups have had it," says John Morgan.

"Their days, without any doubt at all are numbered. Mind music is coming into the daylight."

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Solo album coming from Blood, Sweat and Tears singer David Clayton-Thomas.

Gene Vincent a riot at the Speakeasy, and on the following night all lights fused and sound off, which came as quite a relief.

Alternative name for Ginger Baker's group is "Died Trying Squad."

Harold Robbins, author of "The Carpetbaggers" has formed a record company with Quincy Jones.

GINGER joins Airforce

Relax, that's his new group

GINGER BAKER — back with a bang! The drum giant has returned from a long holiday abroad with some exciting plans for a new group, concert and album.

While Blind Faith is being held in abeyance, Ginger has decided to get something of his own going involving some of Britain's top young players.

Said Ginger this week: "I've been away on holiday for a month, to Jamaica and the Azores, and I'm feeling really well. I needed a rest after the American tour, so I just went off to enjoy myself. In fact I became an expert skin diver — 35 feet down without air!"

"I took my Jensen out with me, but it was dropped and dented, so it's still being repaired. In the meantime I've been getting a strange band together. The musicians include Phil Seaman, a young African drummer named Kabaka, and myself on drums.

"Then we've got Steve Winwood, Rick Grech, Harold McNair, Chris Wood and John Surman. I've been

trying to get hold of John Surman for a few days, but I think he's in Belgium.

"We want to do a concert at the Theatre Royal, London on December 14, and as they want me to do a solo LP as well, we'll make a 'live' recording of the concert."

"If it goes well, we may keep it as a loose kind of band. I haven't been so excited about anything for a long time. The numbers will be mainly our own, new compositions. We want it to be totally different from past things."

"No we haven't had a rehearsal yet — Christ, I don't think I've just thought of it. I don't think I've been in the band, he's more or less joined Delaney and Bonnie and he'll be busy with their tour."

"I don't know about it, it's up to Eric. If he wants to keep it going, we will. I think it's great that we

have all got the chance to spread out and do different things."

"The band will be called Airforce, and everybody will need a pilot's licence to join! I think it's going to be a frightening band."

Ginger is also planning another collaboration with poll winning jazz drummer Seamen.

"Phil's Big Band is playing at Cesar's Palace, Dunstable on November 30 and we're going to do a drum duet on "Sing-Sing-Sing." Phil's really been getting things together recently and doing very well."

"I haven't played drums for weeks, until last night when I had a studio jam with Rick. Music is the big thing with me now, after a long time."

FOOTNOTE: Also on the bill with Airforce at the Theatre Royal, Drury Lane will be Mighty Baby and Atomic Rooster.



BAKER: feeling good

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Jagger in America



JAGGER: 'a few punch-ups in San Diego.'

ALL'S well with the Stones and Mick Jagger is at peace with the world. They have returned to tour American after three years and says Mick: "It's been crazy — great fun."

Somehow California sunshine managed to sneak along the thousands of miles of telephone cable between Los Angeles and down-town Catford, when Mick rang me this week.

Cool

He sounded cool, calm and collected although there was a burst of the old Mick on the subject of Musicians Unions and a touch of the send-ups on he subject of pop operas.

A strange and hideous nightmare in which the Bonzo Dog Band and the Who were fighting on stage was mercifully interrupted when the

'We're going to do a pop opera called Albert, all about the sex life of a white blues singer'

MM EXCLUSIVE BY CHRIS WELCH

'phone shrilled dramatically at 4 am.

The call had been expected at midnight, and I had fallen into a fitful sleep of the kind that would have broken any encephalograph if one had been strapped to my head.

"Hello, it's Mick

Jagger here," came the highly together voice, as I stumbled around trying to switch on the light and find a ballpoint.

"I've been out buying some records," he said chattily. "I found some Rolling Stones LP's. I haven't seen before and some old blues stuff.

Hang on a minute . . ."

The sound of Rolling Stones clattering about in the background interrupted my in-depth probing, which had so far consisted of "hello."

"I'm talking to the Melody Maker, can you keep quiet?" I heard Mick calling out, and the long distance muttering faded.

"Sorry — just having some domestic problems. Did I wake you up? I'm in Beverley Hills, Los Angeles, overlooking the

sea, and it's a beautiful day. I'm completely relaxed because the tour has been really good fun — and the travelling has been easy.

"We've done Baltimore, New York and Philly and we've got used to being on the road again very quickly.

"It's three years since we did it last, and it's just as exciting and crazy. We've been playing about an hour and quarter shows, and even

longer if things go really well. We're been playing well. Mick Taylor is doing fine.

"We start off with five fast rock and rollers then slow it down for a few acoustic numbers. We've been playing a few tracks off the new album 'Let It Bleed' and from 'Beggar's Banquet.' The new album should be out here next week.

"HOW'S LONDON WE SHALL BE DOING A COUPLE OF DATES THERE WHEN WE GET BACK."

Good news indeed. But where in London in winter can the Stones play? The parks will be a bit nippy. I gave him a brief resume of current weather conditions.

Rock

"That's the problem — there's nowhere to play, because the Albert Hall is banning rock concerts, right? Maybe it will be at the Lyceum. We'll do the concerts around Christmas, on December 10 and 22. But we've not confirmed anything yet."

Had there been much trouble riot-wise on the tour?

"There have been a few punch ups in San Diego. But we managed to get the police outside of the concerts which makes it much cooler.

"Chicago was incredible. The people there have so much energy, they are into doing so many things. You sometimes think it is all happening in England, then you realise it's mostly happening in the States.

"Yes, they really have a lot of energy here. I SAID THEY HAVE A LOT OF ENERGY HERE! IT'S FANTASTIC!"

I smothered a yawn and hastily agreed before Mick thought I had fallen into a trance.

Had the Stones been recording much?

"No. We're not allowed to record here because the English Musicians' Union won't let Americans record in England. We talked to the American Union about it and they say they don't mind us recording there, but they can't do anything, the English Union causes such problems."

How was Mick's filming schedule coming along?

"Well, we've finished both films, and now we have to do some sound-sync for 'Performance' and 'Ned Kelly.' I'm trying to get some music written and recorded for 'Kelly.' We've got a few ideas about doing some country music that should fit with the mood of the film.

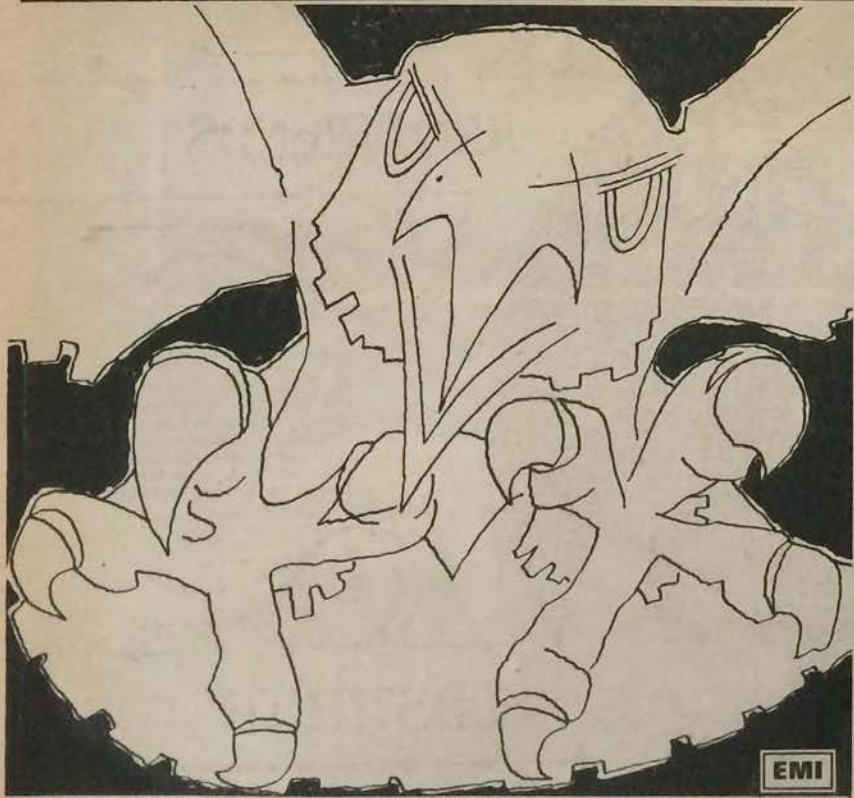
Kinks

How were our other British groups doing in the States?

"Very well. The Kinks are opening here tonight with their opera 'Arthur.' In fact the Rolling Stones are going to do a pop opera now. It's called 'Albert' — all about the sex life of a white blues singer."

"Great." I snored druggily.

"Okay, that's enough — sleep tight baby!"



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TAYLOR: playing well



Some of the Nashville men who made Area Code 615 — Buddy Spicher, Bobby Thompson, Kenny Buttrey and Charlie McCoy.

JOHN SEBASTIAN played it down for all time when, back in 1966, he sang about those Nashville Cats who "play clean as country water (and) wild as mountain dew." He was the prophet of a new sound which emerged early this year in America, under the general title of country/rock.

Kenny Buttrey, however, has another name for it. He calls it "Funky Country."

And he should know, because he was the man who played drums on the album which gave life to the new wave: Bob Dylan's "Nashville Skyline."

Recently, Buttrey and a few of his Nashville friends, some of whom have also backed Dylan on record, cut an album which may well prove to

NOW—FUNKY COUNTRY!

that's the sound on 'Area Code 615', a new album by Nashville musicians who have backed Dylan. It could be as significant as 'Music From Big Pink'.

have the same amount of musical influence exerted by The Band with their "Music From Big Pink" LP.

The new album, called "Area Code 615" after the telephone code number of Nashville, parallels "Big Pink" in that they both demonstrate the desirability of getting back to the roots and basic simplicity of music.

Which is not to say that the music itself is simple. In fact men like fiddler Buddy Spicher,

banjoist Bobby Thompson, guitarist Mac Gayden, steel-guitarist Weldon Myrick, mouth-harpist Charlie McCoy and multi-instrumentalist Wayne Moss play throughout with an easy, relaxed virtuosity.

In a phone call from Nashville, Buttrey himself explained to me about the music: "We're trying to make the point that this music can be played another way apart from the old-fashioned way.

"I call what we're doing 'Funky Country' music, because we put a funky blues rhythm section behind the fiddles and guitars.

"We want to get away from the old conception of the Nashville Sound as hillbilly music. That's the old scene — it's not ours."

He then proceeded to amaze me by saying: "You know that I never heard a country song in my life until I was 15

years old, I heard blues until then.

"Charlie's the same — he comes from Miami and he used to play all that Little Walter and Muddy Waters style of music.

"A whole lot of groups are getting into this now, and I'm sure it's going to be very popular."

Their association with Dylan certainly put Nashville on the map as far as pop music is concerned. How much do they feel they owe to his

patronage?

"Well, he certainly increased our business a lot. We get plenty of people wanting to record with us now."

Their full-time occupation as Nashville session men, with its highly lucrative rewards, would seem to preclude the chance of seeing them on your local concert stage.

Polydor were the company with the vision to put up 50,000 dollars for the album, and the project was conceived by

Buttrey and New York producer Elliott Mazer.

Buttrey and McCoy have appeared on the last three Dylan albums: "Blonde On Blonde," "John Wesley Harding," and "Nashville Skyline."

Like "Big Pink," "Area Code 615" could prove to be an historic album, because it re-emphasises the traditional virtues of real folk music. It will be available in this country on December 5, and you can already sample it through a single from the album, released a couple of weeks ago, which couples the best track, "Southern Comfort," with "Ruby."

RICHARD WILLIAMS

THE ALBUM

DELANEY & BONNIE

AND FRIENDS



Delaney & Bonnie's British Tour Dates

- December 1 London Royal Albert Hall
- December 2 Bristol Colston Hall
- December 3 Birmingham Town Hall
- December 4 Sheffield City Hall
- December 5 Newcastle City Hall
- December 6 Liverpool Empire
- December 7 Croydon Fairfield Hall

Delaney & Bonnie's British Tour Dates

- December 1 London Royal Albert Hall
- December 2 Bristol Colston Hall
- December 3 Birmingham Town Hall
- December 4 Sheffield City Hall
- December 5 Newcastle City Hall
- December 6 Liverpool Empire
- December 7 Croydon Fairfield Hall

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jazz scene

Riley, Oxley and the new music

THE BARRIERS are falling, and no one now raises their eyebrows when jazz (or even pop, for that matter) finds its way into a concert hall.

As jazz comes ever closer to contemporary straight music, it is quite logical that a body such as the Park Lane Group should invite a jazz musician like Howard Riley to perform at one of their Music Today concerts at the Purcell Room, South Bank.

Arts Council

This, in fact, takes place next Monday, December 1, when Riley's trio and Tony Oxley's quintet join forces to premiere Howard's new extended work "Convolution," composed under an Arts Council grant.

Riley, the pianist who spends some of his time writing "straight" music as well as jazz and who received a Master Music Degree at Indiana University (under Dave Baker), told me about "Convolution."

Contrast

"The idea of the piece is to set up a form/structure, yet allow the players to be free in both their solos and the collective passages.

"There are two basses and two drummers, but the drummers aren't used together—the idea is rather to contrast them. It's not going to be a big Clarke-Boland band!"

"In writing it, I used things like graphic notation 'dot'. When I got the grant, it seemed like the obvious thing to do.

Balance

"I can arrange for a conventional band, for instance I've done things for the New Jazz Orchestra, but this is really where it's down to for a large group.



OXLEY: film score

RILEY: graphic notation

"You have to get a balance between the writing and the playing. There's quite an amount of contrast, and the piece is in three sections. The first is short and entirely written, the second is the longest with a minimum of writing, and the last section strikes a balance between the two."

Outlook

The collective personnel of the octet will be Kenny Wheeler (tp/flugel), Evan Parker (sop/tn), Derek Bailey (gtr), Riley (pno), Barry Guy and Jeff Clyne (basses), and Alan Jackson and Oxley (dr). How did Howard arrive at the decision to use Tony's band with his own?

"Well, I was thinking about it and working out which individual musicians would be the best for the piece.

"When I'd thought it out, I realised that I'd chosen Tony's entire group. The players are chosen for what they themselves can do.

"I met Tony before I went to the States, in 1966, and he

did my first broadcast a couple of years ago. We haven't worked together regularly since that time, but his outlook on jazz broadly coincides with mine.

Notation

"His writing for his own group uses many of the same ideas about notation that I use."

"Apart from 'Convolution' which last about 45 minutes, the evening will include separate sets by the trio and the quintet.

"This makes it an interesting and varied evening of music," said Howard, "and I'd like to do the same thing at festivals and universities. The music of the two groups is so different and contrasting, yet we can come together and play one piece."

Classical

I asked Oxley how he feels about playing his music in a hall to an audience, composed at least in part of classical music lovers. "It's great. I'm looking forward to it because our music uses some techniques from modern 'straight' music. The people who like that kind of music will like ours too."

"Tony told me that in January the two groups will travel to Hamburg for five days of television filming.

Concert

"I did it once before with Chuck Israels, and they film you rehearsing all week for about an hour's film. They film everything that happens, in case something good starts. They don't miss a moment, and it's really incredible.

"My quintet is doing another album in January, for which I may add Paul Rutherford on trombone, and I've also got the chance of possibly writing a film score.

"On December 5 we're recording a Jazz Workshop programme with the trio and the quintet, and Howard and I are doing a London Jazz Centre Society concert at the LSE in February.

Critics

"Things are getting better for the new music in Europe, and I'd like to see the same thing happen in this country. Next year I feel that there may be more of it on the television. But it hasn't been exposed here like it has on the Continent. There they have contemporary jazz festivals, whereas here they tend to throw the odd new group into a conventional festival.

"Roger Eames at the BBC has been very good to us, he's given us two Jazz Workshops. And the fact that we have a recording contract at all is something.

THERE is no living jazz in Britain according to drummer Selwyn Lissack. "The Chris McGregor band is the nearest there is to the truth," he added, "otherwise they're all just replicas."

Outspoken words from anyone, but coming from a musician unknown outside the London underground just a little bit extravagant? Lissack, who like McGregor was born in South Africa, feels that musicians from his country, whether they be white or black, are closer to the heart of jazz than their European-born counterparts.

"We all have that little one-upmanship over Europeans," he said, "because after all, that's where it all started."

He continued to talk about local talent: "If you really break it down, even with people like John Surman, that Coltrane influence still comes through so strong. He has still got to get into himself. Even so, it's the American thing that matters."

"Like this American piano player who was playing at my place—he wasn't interested in playing free things, but when we sat down together just to play GOING ON, it's just a different feeling that began to change and the music scene started to disintegrate."

"Why? Because those who were organising the scene had no idea. If they'd allowed some of the more avant garde American groups to play there occasionally, the thing would have made a little money and survived. Like the Ayler band wanted to play there and they wouldn't let them. And Roswell Rudd was here with Shepp, hanging out with Chris and they'd only let him play one number. That's the way to kill a scene stone dead."

And so, when the Old Place closed, sleepy old



LISSACK: outspoken

Strong words from Selwyn

here I slept down at the Old Place with Chris who used to play there all night. It was fine then but all of a sudden things began to change and the music scene started to disintegrate.

"The first night I was

London was back at square one. "Here pop is alive and jazz is dead," declared Selwyn. "It's go to bed at 3 o'clock to get up early to go to work. Nobody wants to go anywhere and so there's nothing to hear."

Now he is finding some kind of recognition in Paris where the BYG recording company, who recently recorded around 200 avant garde sessions, functions.

"I hope that BYG will help me to draw the people around me that I want to play with," declared Lissack whose best group was completed by fellow South African Mongesi Feza, Ronnie Beer and Harry Miller.

"With that group we played every day for three weeks, just played and played. But we only had three gigs so I took Ronnie and Ken Terroade to Paris where they joined Sunny Murray's group and that was the end of that."

Reed man Terroade, who recently recorded with Shepp in Paris—also for BYG—is with Feza and Miller one of the sidemen on Lissack's own "Facets of The Universe." Mike Osborne (clarinet and alto), Louis Moholo (drums) and Earl Freeman (bass and piano) also appear on the disc, which will soon be released along with the flood of other avant garde goodies.

"In Paris something is happening like the bebop scene all over again," declared Selwyn. "People are buying these records by the dozen and the concert halls are packed whenever these free musicians appear. Of course we're all waiting to see what's going to happen with BYG—what are they going to do with all the records? Probably they'll go bankrupt or something."

He laughed, but it was the laugh of a man who has at long last received some kind of recognition. — VALERIE WILMER

RICHARD WILLIAMS

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jazz scene



KENTON: mixed reception at Berlin

Kenton talking...

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STAN KENTON, who made his first European appearance for some years at the Berlin Jazz Days recently, explained the mixed reception he got at a press conference afterwards.

"When I arrived here, I was very disappointed to find that none of my recent albums have been released in Europe. If the records aren't available, then nobody knows what you're doing.

"I can tell you that I'm going straight back to the States to get this sorted out. The records must be released.

"Because of this, I run into people who think I've been inactive for years. Some people even think I've retired. That's very far away indeed from the truth."

Explaining his choice of a predominance of old faithful arrangements at the concert, Kenton said: "I sent over a whole book of new arrangements for the Berlin band to rehearse, but they got lost and were sent to East Berlin by mistake. Naturally, they never turned up, so I had to play the old things.

"I was very shocked by the reaction to the concert, and I couldn't sleep afterwards. But now I think I've got it figured out. If people don't like the music, if they think it's old fashioned or something, then they've got a perfect right to say so."
—R.W.

Surman's house in the country

JOHN SURMAN, Melody Maker and Downbeat poll-winner, is living quietly and comfortably in Belgium, which is lucky for the Continentals.

When I saw John recently at the Berlin Jazz Festival, he told me how pleased he was with the way his new trio—which includes drummer Stu Martin and the amazing bassist Barre Phillips—is shaping up.

Pleased

"We're living in a house in the country, about 25 miles outside Brussels," he said. "At the moment we're playing and living together, working the music out, and we're not taking too many gigs until we're ready.

"In fact this is only our second performance together. It was pretty good, but we didn't really have time to get going. It takes me a quarter of an hour to get worked up!" The group was given a 25-minute spot, which was received happily by a German audience not noted for the ease with which it could be pleased.

"Well, I reckon we were pretty lucky not to get booted, don't you?" said John, listening to the jeers which greeted Stan Kenton, who followed him on to the stage.

Returning to the subject of the trio, he said: "It's beginning to sound really good. I'm very happy with the other guys. Stu has so much experience with people like Duke Ellington, Slide Hampton, and Maynard Ferguson, and you can hear that in his playing. But he's got problems with his playing like anyone else, and he's working that out in the music."

Calypso

"And Barre... well, he's just incredible. A wonderful bass player. It's a very happy group."

Enthusiastic as he may be about the trio, John is far from happy about his recording scene. Voted top baritone saxophonist in the last two MM Jazz Polls, he has had just one album released under his own name.

"And even half of that was designed just to get me on a record date," he said, referring to the first side of the album, which is devoted to four tracks of Calypso jazz. Deram have two albums in the can, made by my octet during the last year. One should have been out in the summer, and if it had been, then the other could have come out about Christmas time.

"Then I'd have been able to do an album now with the trio, but that's pointless while there are still two records in the pipeline.

"I sent them a stinking letter a few days ago, and maybe that'll shake them up. I've had offers from several other companies, and this non-release of my records is hurting my development. People who hear and like our music should be able to buy our records."
—I even went so far as to



SURMAN: living outside Brussels

get a foldout sleeve designed for the first octet LP. But the company didn't want to know, and that put me off so much that I just threw a load of black and white pictures at them and told them to get on with it.

Contract

"I've got another 18 months to run on my

"In reply to Surman, Decca's Hugh Mendl commented: John did write to me, to say that his current LP wasn't on sale in Germany. That was because he didn't, as promised, let us know when he'd be going there. The sleeve he designed would have cost £1 per copy to produce, and we suggested that this was economically impossible. That hold-up was the reason for the first octet LP not being released and it is now in the pipeline. The second octet LP was not released at John's request, because he said he wanted a trio album out first.

contract and if they don't get something together soon I'll have to try and get out of it."

Tentatively, I enquired if I might publish the above outburst.

"Yes, that's cool," he said.

"You put it all in."

"Just one thing—my producer, Peter Eden, he's exempt from all that. He's done a lot of work for us and I'm very grateful to him. But he can't do it all by himself, and the record company have got to co-operate."

Apart from that major grouse John would appear to be very happy in his new environment, and when I saw him was looking forward to a record date with fellow European poll-winners Karin Krog, Albert Mangelsdorff, Niels-Henning Orsted Pedersen, Francy Boland and Daniel

Humair, to be released by Joe Berendt's MPS label.

This group will also travel to Osaka in Japan for the 1970 World's Fair, a rather longer trip than John will make when—hopefully—he brings the trio over to Britain for a short tour next February.

Peace

Judging by the music I heard during that short set in Berlin, local audiences will be delighted by the new context in which John is currently finding peace and contentment. Britain's loss, once again, is Europe's gain.

RICHARD WILLIAMS

"WE HAD a great time in the Clarke-Boland Band. You know, when we were in London back in February, it was the first time we played a whole three weeks together. But I had to leave because I had these other things going.

Dusko Goykovich, now replaced in the Clarke-Boland Band by the magnificent Art Farmer, is an unusual figure in the jazz world.

Born in Yugoslavia, selected for the Newport Youth Band, given a scholarship to the Berklee School of Music, he rose to prominence with Woody Herman as one of the leading non-avant-garde trumpeters in the U.S.A.

Since returning to Europe in 1967, he has been freelancing, and I was surprised to learn that he has now settled down in Munich.

"Yes, I just moved here recently, and I'm quite busy in the studios, composing and arranging."

Munich is of course, not only the unofficial capital of South Germany, but the headquarters of Bavarian Radio and Television.

"Munich is getting to be quite a centre for jazz. For instance, pianist Mal Waldron is living here, doing a lot of writing as well as playing. And I'm going to get a big band together just for kicks."

When I heard him, Dusko was working with a small group, and featuring some of the Yugoslavian folk-



GOYKOVICH: in Munich

"You probably recognize our pianist Larry Volkovich. He was working in England with Jon Hendricks last year, but now he's living here, playing with the Quintet and backing guests at the club like Pony Poindexter and Mark Murphy."

Festival

The club in question—small, friendly and amazingly cheap—is called the Domicile, and is well worth a visit from anyone finding himself in Munich.

"We have this as a home base, but the Quintet is working regularly all over Europe, playing clubs and festivals from Spain to Czechoslovakia. No long ago, we were at the Lugano Festival, where we did a thing written by Slide Hampton for six brass and rhythm."

Unique

Which gives an idea of how little we know in England about the European scene, and why we should join the Common Jazz Market as soon as possible.

The Goykovich Quintet may not be world-shattering, but Dusko's own trumpet and flugel work and his original material make it quite unique. I'm sure Dusko won't just angling for a gig with his former Clarke-Boland colleague when he closed the conversation with "Say hello to Ronnie Scott." But it would be a nice idea.—BRIAN PRIESTLEY

Dusko's new scene

themes from his "Swinging Macedonia" LP on Columbia. The group is called the Dusko Goykovich International Quintet, and certainly lives up to its name—or names.

Paris

"The tenor player is Bent Jørgen from Copenhagen, the bass player is Ila Eckinger is German, and Clarence Beckton our drummer is American. Incidentally, Philly Joe Jones was with me until very recently, and then he went back to Paris.

The many sides of Mr. Lowther

HENRY LOWTHER is a versatile guy, who manages to be on a lot of scenes simultaneously. As such, he's a member of that new breed of British musicians represented by Manfred Mann Chapter Three, John Mayall's new band, and the Keef Hartley Band.

It's no coincidence, therefore, that Henry has worked in the past with Manfred and Mayall, and is currently the trumpeter and arranger for Hartley's up-and-coming unit.

Most of his contemporaries have their roots in jazz or pop music, but Henry came out of the "straight" side, having studied violin for a year and has had much to do with both jazz and pop scenes since leaving the Royal Academy. On the pop side, he has played with the aforementioned bands as well as doing arrangements for singer Elaine Delfino (on her last album), and The End, a group who are the protégés of Stone Bill Wyman.

"I also did some arrangements for violas and cellos for the most authentic-sounding white blues record I ever heard. I was asked to do it, but it never saw the light of day, fortunately, and I'd better not say any more about it."

Jazzwise, he has worked with many groups, including the New Jazz Orchestra, the Mike Westbrook Concert Band, and in small groups with people like Jon Hiseman and the late Mike Taylor.

His activities are now considerably more restricted, partly through choice and partly through his ties with the Hartley unit.

"When I was a freelance I was on the go all the time, and it got to be too much," he says. "Besides, I don't want to be thought of as an arranger. I'd rather just play and write my own stuff."

"I do get people ringing up and asking me to do things, but I generally decline the offers. You can do too much."

He still enjoys the occasional jazz gig, however, and when I saw him he told me about the night before at the 100 Club, when he had played alongside Ray Warleigh and Brian Smith in pianist Brian Miller's sextet.

"It was really nice to play jazz again, although I didn't feel I played very well. It takes you a bit of



LOWTHER with Keef Hartley

time to get back into something like that when you haven't done it for a while.

"But we have quite a lot of freedom in Keef's band. The music's very tight, but the solos are quite free and on one number we can just blow, which is nice."

"I don't know how you'd classify the music. We've got a rock drummer, a soul bass player, a country-rock guitarist, and two jazz horns — so work that one out."

The band recently returned from a tour of America, where they played short seasons in clubs plus an appearance at the Woodstock Festival.

"That Woodstock gig was our first in the States, and we found ourselves in front of 400,000 people. It was so chaotic that we had to be flown in and out by helicopter."

"We didn't think we played exceptionally well there, but we went down very well and elsewhere in America the reception was

fantastic. People had heard the first album already, and so they had an idea of what we're all about."

Did some people come to hear the band expecting to hear blues, because of Hartley's association with John Mayall?

"I don't think they're like that in the States. They don't expect anything in particular — they just come and listen to the music, and they don't try and put it in a bag. If they dig it, they let you know."

"I think the Fillmore in San Francisco was the nicest place we played, and I enjoyed Chicago, where we played in a sort of middle-class night club."

"We go down very well in Germany and Switzerland, in fact we're a lot bigger there than we are here, and I really think that the band is going to be much, much bigger in the future."

"Miller Anderson, the guitarist, writes most of the material, and I work out the horn charts. We don't have an organ or any kind of sustaining instrument in the band, so I have to write the trumpet and tenor parts accordingly. Miller wrote all but one of the tunes on the new album, 'The Hatful of North West Six'."

One of Henry's plans for the future is the recording of his first album under his own name, for Decca.

"I've got a lot of ideas for doing pop things, jazz things, and numbers with classical instrumentation — but I don't know whether or not I'll be able to get them all on the first album. I really want to put everything I've ever liked on it."

RICHARD WILLIAMS

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SEARCH

AN UNLIKELY aggregation of a hairdresser, four students, a schoolleaver, an electrician, an engineer and an aerial erector justified the MM's belief in the increasing importance of the college circuit.

Known collectively as Rubber Duck, they became the first finalists of Search—the MM search for talent in co-operation with College Entertainment. They won their way through the heat held at Brunel University on Wednesday.

Peel

John Peel was there to see Rubber Duck, supported by a duck-waving partisan crowd emerge victorious by a mere half mark.

But justice was done, the nine-man jazz-rock bands were musically far in advance of the other contestants and they were the only ones to get the Peel feet tapping.

The Duck—John Hurt (alto sax), Chris Baron (alto sax/flute), Stephen Crisp (tp), Stan Milton (organ), Mike Ancombe (drs), Ron Crisp (bass), Dick Wells (tmb), Dave Dowsett (gtr) and Roger Cairns (vels) — had an original and refreshing approach to their music.

And what a welcome change it made to the four hands that preceded them on stage.

Cream

First on stage were Graphite, a four-piece rock band from Reading, University, who started with Robert Johnson's "Crossroads". Their fault, and that of the other contestants, was over-amplification, especially on versions of Spirit's "Fresh Garbage" and Cream's "Politician".

Cream, in fact, seem to have been the major influence on all college bands.



Rubber Duck—first winners in MM's college contest

Even Central Heating, a seven-piece soul band, included "Badge" and "Sunshine Of Your Love". Fagin, the Kingston entry, were very powerful... too powerful in fact. Vocals were just submerged in a great wall of sound which forced an early retreat to the bar for many.

Another Kingston College entry, Death Letter, were the only serious rivals to Rubber Duck. They played some nice country blues and their version of Albert King's "Cross Cut Saw" was the best thing of the evening at that stage.

Then, thankfully came Rubber Duck. They were the only hand to feature some

original material. Their opening number "Break-through To Nowhere" and "Life Song" were written by vocalist Roger Cairns and arranged by John Hurt.

Cairns is a dynamic vocalist and coupled with Hurt's clever arrangements for a tight band they proved worthy winners.—ROYSTON ELDRIDGE

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THE BLUES

PERHAPS the most likely way of producing that perfectly balanced sound known as getting it together, is to do as Tony Duster Bennett does, and get it together — all by yourself.

For the do-it-yourself man blues band, fitted with all mod cons, gets deep into the Urban blues sound by blowing lead on harmonica on top of the rhythmic patterns created by guitar, bass and rymbal.

Authentic

And not only is Duster unchallenged in the field of one man bands, but by going it alone, he has probably ventured deeper into the blues than any other British musician, and emerged with the most authentic interpretation.

Last Sunday was particularly hectic for Duster. In the afternoon he completed work on his newly-amplified bass drums before rushing down to the Angel in Godalming, where his new album was recorded live some six months ago.

It was here that he put his new form of amplification into operation for the first time, and it was here that I spoke to Duster shortly before he began his assault on 350 pairs of ears.

"The world revolves around this club. This is really home — it's just something else. I can get good reactions at other clubs but it's never quite the same."

Duster explained with a puzzled grin. "I'm interested in singing to people about people. Everything depends on the crowd, and I reckon I'm just learning how to turn a crowd of people into a good audience. Every time I play I seem to learn about people."

Duster, as well as being a very accomplished musician, also produces his own material. In the past he has found that for all his pounding and thumping on bass drum and hi-hat cymbal, the sound is lost against his harmonica



DUSTER: influenced by Bland, Benton, Charles and McCracklin

Duster's blues

and Gibson Les Paul guitar, which he was given by Peter Green. So he muffled a small mike inside his bass drum and fitted an external mike to his cymbal.

Duster certainly hasn't regretted the decision to record an album at his home club. "Although it's a long time since I heard the album, the sound is excellent — far better than on 'Smiling Like I'm Happy'."

"I think I've managed to be a bit more honest on this album. In the studio you tend to think technically, but this is exactly me on stage, working with the audience. I just hope that it is received in the spirit in which it's been given."

I asked Duster why this

new album contained none of his own material.

"I did some of my own songs on the night, but either they weren't as good as the others, or I decided I would save them for a later recording. In fact I just put on the album the ones that came over best on the night."

Tony Bennett has been on the road for a mere 18 months, and he is still only 23. But during this period his tastes and style have matured considerably.

"My style is changing very much, and the choice of material is differing. The next album will be a studio affair with strings, organs and brass, because it's really fun writing for those things. Another thing I'd like to do is

sing and play the blues in America and just learn to be as good as I can.

Among Duster's influences are Bobby Bland, Brook Benton, Ray Charles and Jimmy McCracklin. He is also something of a talent spotter, and is producing a single for Lloyd Watson — a blues singer from Peterborough with a lot of feel."

One of his latest discoveries is Ginny Richmond, whom he met at the Angel.

"With her voice, she's just gotta make it," Duster demands.

Although Tony Bennett is unique, he hates being regarded as a novelty.

"It's not for me this novelty appeal of a one man

band. I'm a serious musician, and always have been. Whereas most people want to join or form a band, I never had the time when I was at art school. I played harmonica and guitar at home for fun, and then became more and more interested in the heavier city blues.

"I've never done the Jesse Fuller kind of thing. I used to play country blues, and still dig people like Tommy Cleman, Charlie Patten and Lonnie Johnson, but my tastes kept changing."

"I think any kind of music has to suit you, and really be you, I enjoy it so much, and don't on the whole find coordination of instruments difficult. Being a one man band is rather like dancing really. You move all your body in time to the music, and get into the rhythm."

In the space of one week Tony Bennett abandoned his attempts to become a potter, and landed a recording contract and a manager. Now he is married, and his wife Stella has fallen right in on the act, as composer, singer... and Duster's secretary.

"I guess I was well brought up in the tradition, with the Stones and Yardbirds both starting in the Kingston and Richmond area where I am. I couldn't really see myself as a musician though, until I met Pete Newberry, who runs the Angel, and he persuaded me to do a gig."

"The only person I knew at Godalming when I first played there was Pete — but I've made a lot of friends since. Things have just developed in a way I didn't expect. If it hadn't been for Mayall, though, I guess there would have been no blues scene, and I couldn't have jumped in on the crest of a wave."

JEREMY GILBERT

Blues albums

SOME albums look more exciting than they sound because the lineup is strong, but not entirely successful in practice. Such a case, in my view, is **ARMED AND DANGEROUS** (Stax SXATS 1520), which features Albert King, Steve Cropper and Pop Staples singing one each and picking up or less non-stop. Albert King's LP with a vocal on "What'd I Say," not his best groove, and Pop follows with a sympathetic talking blues job on Hooker's "Tug-alo." This contains pretty fair guitar outings by King and Cropper. "Opus De Soul," "Baby, What You Want Me To Do," "Big Bird," "Home-er's Theme," "Trashy Dog," "Don't Turn Your Healer On Down" and "Knock On Wood" are instrumentals of various shapes and speeds. Guitars mingle their improvisations over a solid Stax beat and background and the effect is pleasant in small doses, but a whole side of it, with only one Cropper solo (on "Water") on side two, leads to near-fatal monotony. King and Cropper hit some good duet things on "Dog" and "Wood," and Albert's guitar whines viciously. It took a lot of men to produce this pick-in. Al Bell, Isaac Hayes, Al Jackson, M. Thomas, B. T. Jones, Homer Banks, Raymond Jackson, Terry Manning, D. Porter and Steve Cropper. They must have come close to outnumbering performers, and then there were four engineers involved. Every one is credited, but not the band. Musicians strike back before it's too late! Oh, the cover design (by Apple Graphics) is cute. I'd say this is one for blues guitar players and lovers. — M.J.



CROPPER duets with King

"It's About Time" (Gravenites) and "Carmelita Skiffle." Drummer Bob Jones is not too impressive on the "Love Get Me" vocals, but Bloomfield's guitar (on an East-West lick) is commanding. "Oh Mama" features Mike's curious deadpan singing. "Blues On A Westside" has N.G. singing and is slow stomp blues atmospherically performed. The final "Skiffle" is a surging blues instrumental with tenor sax solo, building organ and some dominating guitar. The record suggests it wouldn't have been a bad night to go visiting up at Fillmore West. — M.J.

Mike Bloomfield, Taj Mahal, Nick Gravenites and Bob Jones are four singers heard on **LIVE AT BILL GRAHAM'S FILLMORE WEST** (CBS 8383), a session with positive live virtues which was recorded in San Francisco last January and February. Bloomfield — head man on guitar — plays fiercely and fetchingly on "It Takes Time" (sung by Gravenites), "One More Mile To Go" (sung by Taj Mahal, who also blows harp here),

ARTHUR HOWES

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SPECIAL GUEST STARS

SPECIAL GUEST STARS

POP THINK IN

B. B. KING: He's great, but that style of music doesn't play a great part in my musical life. There are a lot of other things to take note of, but it was a great experience to perform with him. He's a fantastic man, and very entertaining to be with. On the tour we did, I didn't speak to him much—he talked more to Peter. He's a very cool guy.

BLUES: It brought me into music. As a form, it is just one part of music. There are a lot of other things we can do. But when I started playing I used to go to all the blues clubs and listen.

SUPER GROUPS: I don't know what to say... I mean, I would never use the term "super group." It's a bad thing if it causes a lot of groups to break up. There are a lot of bands about that are really good, and they're just not rated at all. When the thing started off with Blind Faith—fair enough they WERE a super group. They were the best musicians around in the rock field. Eric Clapton is great, and that's it.

ELVIS PRESLEY: I've only heard his Christmas records, really.

OH, WELL: Peter composed it, and it's great. But as far as I'm concerned "Man Of The World" was our best single. We're very pleased this one has been a hit—we were wondering if it would be a hit. It was recorded during an album session, and Peter liked it for a single.

TOP TWENTY: Don't listen to radiol! I'm interested in songs, and I don't hear that many good ones about. I like good melodies and arrangements—heavy music. I thought that the Beatles last album was a good one, so that's what I'm listening to.

REGGAE: What's that? Well, I don't know much about it really. Isn't it something to do with skinheads? Well, we've got a big radio in case of attack! Before I joined the band, they had a bit



with DANNY KIRWAN of Fleetwood Mac

of trouble up in New-castle.

SOCKS: I used to wear Mick Fleetwood's socks. It's not so much the smell, it's the colour.

JOHN PEEL: I find him very interesting to listen to. He's helped a great many groups, and he's helped us tremendously.

FLEETWOOD MAC: I'll stay in the band as long as it stays together and they want me. I want to write more songs. To me, being in a group isn't my whole life. I love being with the band, and I like the travelling around, but as far as the future is concerned I'd like to do a solo album one day. I'm very pleased with our

LEMONADE: Yes please.

IN their various ways, groups like the Mothers, East Of Eden, BS&T, and CTA have in recent months quietly or noisily been engaged in the business of fusing elements of jazz and rock music.

Those who attended the Sunday night concert at the Berlin Jazz Days recently witnessed a band who are probably the brightest hope of all in this direction, and amazingly enough (because Continental popular music has been uniformly dire for the past decade) they come from Denmark—or, to be more precise, Copenhagen.

The group is called Burnin' Red Ivanhoe, and the basis of their music is the use of free jazz solos over a hard rock rhythm section. It's a simple recipe, but in practice it works extremely well, and apart from being very exciting it also gives some of the younger listeners a chance to hear real jazz solos of an unmistakably modern stamp. The name has been in use for almost three years, but the present group has been together since December. Perhaps their most unusual facet, in view of the fact of their youth, is that they were all jazz musicians before they "discovered" pop.

Who

Altoist and organist Karsten Vogel, who writes most of the group's very intelligent repertoire, puts it thus: "We have a jazz background, and have been playing avant-garde music for about ten years, separately and together."

"There has been a lot of avant-garde jazz in Copenhagen for many years, but a couple of years ago we came to the music of the Rolling Stones and the Who.

"They influenced us to turn to rock. They've really got sense—and that's important. The most important thing we took from rock is the rhythm, so that young people can understand part of the music immediately, and then they come to the rest eventually.

"We are now very popular in Denmark, and our album is played a lot on the radio. So a lot of people who have heard it come and see us. Some of them are very young, and it's so much for them when they see us in a club.

"We do respond a lot to the audiences, but we like to play free music to an audience who haven't heard it before. It's fascinating to see if you can change them through the music.

"The beat is fantastic. You can do a lot of things with it that you couldn't do with a conventional free jazz rhythm section. For instance I can play hard on the beat, or I can play free over and across it.

"Silence is very important in the way we play, a kind of silence in music. When you've got total silence, which is very important to a musician, then things begin happening. But



IVANHOE: Steen Claesson and Kim Menzer.

Great Danes!

when we play very loud, then I love it.

Their record, on the Sonet label, is the first double-album to be released in Denmark. Called "M 144" (the musical pulse of the group), it's an impressive display of the talents of Vogel plus Kim Menzer (vocals, trombone, flute, and mouth-harp), Steen Claesson (gtr), and Thomas Bo Thrige Andersen (drs).

Their current bassist, Jess Staahr, is not on the album, and his predecessor, Steffen Andersen, is featured along with guests John Tchical (alto), Hugh Stelmets (tp), and several other former members of the group.

In fact four of the group have played or are playing with Tchical's jazz group, Cadentia Nova Danica, and Vogel in particular has a long and interesting background with many units.

When John Peel was in

Denmark recently he was very impressed by the band, and their friend Walter Klasehl told me that the normally reserved Peel was jumping on tables, screaming with joy at the sound. I can well believe it.

They also have plans to visit Britain soon (Vogel and Menzer came over last year for a Cadentia Nova Danica concert at the Wigmore Hall), and are looking for a suitable recording company to issue their output in this country.

If all their plans come off, a wind of change could blow through the British scene: the hot, roaring wind of Burnin' Red Ivanhoe.

RICHARD WILLIAMS

IF YOU HAVE THE BREAD, WE HAVE

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Transatlantic
Where The Electric Children Play



SPIRIT OF JOAN MORGAN: humour is the important thing.

That's the Spirit!

"THE most difficult thing in the music business to keep a sense of proportion about what is happening outside it."

John Morgan, of the Spirit Of, was developing a favourite theme — the need for a group to entertain, even in this age of progressive music.

"Life in general goes on," he went on, "and if you become so wrapped up in your business that you become suspended from the outside world you are heading for trouble."

By **BOB DAWBARN**

"It's easy to forget that the people you are playing to are the outside world and most of them go to work at nine and come back at five. They can't be expected to know all about the music."

Yet this is what is happening on the music scene — people are expected to know all about it. Admittedly some feign knowledge — they come up to you and say how great it all was when you know that probably they are just keeping up with the

Joneses and were really bored to death. Or you get the others who think it is uncool if a man on stage cracks jokes.

"They should go and see Buddy Rich. He doesn't explain his music but he realises the people in the audience are human beings and treats them as such."

"The point is that music is a psychological need to ordinary people. That doesn't mean they must be bombarded with messages. I get my biggest kick from making people happy. If when they

are happy, at the same time I can give them something of value, then that's great. But humour is the most important thing with us."

John's first album has been well-received and shows the remarkable versatility of the band ranging from hard rock to blues and originals via a couple of straight boogie-woogie piano pieces.

"The idea was to try and make the album representative of what we do on stage," John told me. "though there are a couple of new numbers that are more recording pieces than visual things. It was difficult trying to get over on record the feeling we create on stage and I think we have been reasonably

successful!"

"Singles You can't go into a studio these days and say this is going to be a nice single. In the course of doing an LP — which after all is the only way you can give an idea of a group's capabilities — you may find a track which would do as a single."

"Actually I think it would be fatal for us to bring out a commercial single. It would be impossible for us to give any idea of what we are doing on one single."

John believes you must involve your audience in what you are doing but admits this has slight dangers.

"At one place recently I was trying to play with a girl's legs swinging over the keyboard," he admitted.

"Then, at Hatfield College, there were a couple snoozing underneath the drum kit. It's not exactly appropriate in the middle of 'Yorkshire Blues'."

"The thing you have to decide today is whether you are going to be a dancing band or a listening band. You now either have to have a big beat for people to dance or else you are a band to watch."

"In general, I think there is a swing away from very loud music to a much purer sound. We now use a small set-up amplified by an extremely good PA. It means you don't have to blast at full volume all the time, you can punctuate with sound."

"Maybe this whole thing is a swing back from the heavy, physical sound to more of a plain sound. People are listening with their ears instead of feeling soundwaves."

Spirit Of Joan Morgan are one of the long line of name groups to come out of London's Marquee though they have now given up their residency in favour of the occasional guest appearance at the club.

"I think the Marquee helped us in that it got us heard and because most of the clubs up and down the country regard the Marquee as the Mecca of good music."

"Generally I'm very happy over the way things have developed for us. This band has been together for 11 months now and everybody in it is very congenial."

"In our private lives we tend to stay completely out of each other's way. Being in a group is rather like living with a woman. You reach a certain point in the relationship which is the bridge. You realise that your feelings about them are mixed with a realisation that certain things about them may irritate you."

"Instead of letting it get you down it becomes the subject of laughter. In the van we solve this problem by being completely mad. There is so much raving about that nobody has time to release into being miserable human beings. The only time it stops is when we are so tired we fall asleep."

KENNY ROGERS and the First Edition, riding high in the MM chart with "Ruby, Don't Take Your Love To Town" will have a lot of questions to answer when they tour Britain for the first time early next year.

For no-one seems to know much about the group — and even less about the record which, in just 170 seconds, talks about war, paralysis and adultery.

Excused

Many people could be excused for thinking that Kenny has chosen the "sick-plus-sex-equals-success" formula with this record, which was penned by singer Mel Tillis, and has already reached the top in the U.S.

But what was the motive for writing and recording a song such as this? A protest against war and its consequences? A protest against adultery? A genuine experience? Or an effort to attract publicity by jumping on the banned-wagon?

A spokesman for Warner-Repertoire, who issued the single, thought that it was an anti-war protest song.

Vietnam

So what's the story all about then?

The record opens with the paralysed victim of the Vietnam war observing that his wife is ominously dressing up to go into town. He pleads with her, reminding her that he didn't start "this crazy Asian war" and announces that he was proud to do "his patriotic chore."

He realises that he is not the man he used to be, but in the pained voice that prevails throughout the record, he begs "I need some company."

Just before she leaves he threatens "If I could move I'd get my gun and put her in the ground," and the emotion changes from passive pleading to bitterness, jealousy and tacit hatred.

Enigma

An album of the same title by Kenny Rogers and the First Edition is due for publication shortly, and although no definite dates have been set for a tour, it seems probable that they will be in this country early next year.

To add to the whole enigma surrounding the



Kenny Rogers and the great Ruby mystery

record, "Ruby" was released as far back as July 4. But until a short spate of plays over the air recently attracted the public's attention, it looked as though Warner-Repertoire were backing a loser with their first single on the combined label. Then it all began to happen.

Line-up

Kenny, himself, was born in Houston, Texas, and had a massive American hit in 1958 with "Crazy Feeling". He later played bass with the Bobby Doyle trio before joining the New Christy Minstrels in 1968.

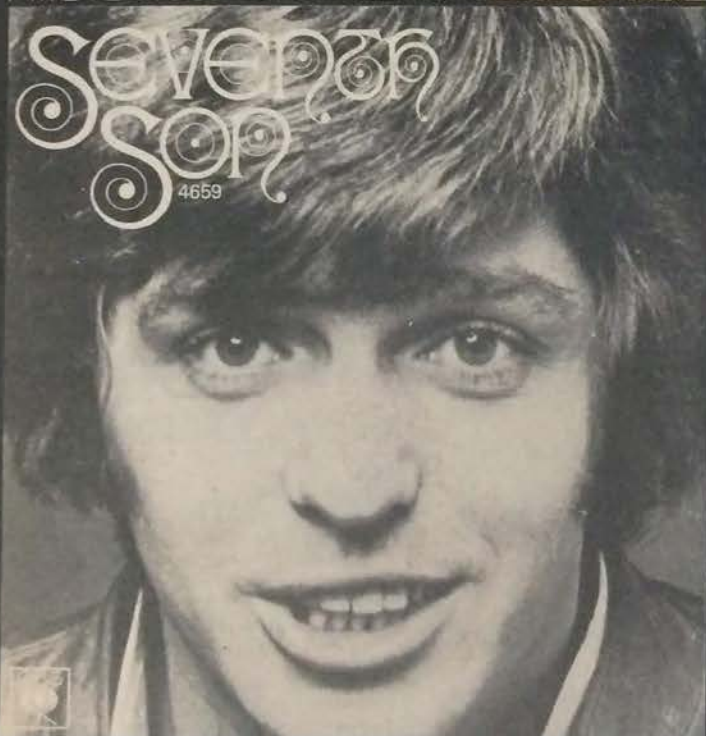
A year later he left in form the First Edition, taking several members of the group with him. The current line-up is Kenny Rogers (chuck, vcl), Mike Settle (rhythm gtr), Terry Williams (lead gtr), Micky Jones (drums) and Mary Arnold (vcl).

Catchy

Certainly the song does not deal with the most tasteful of subjects. But it is beautifully produced and has a very catchy melody line. "Ruby" certainly centres a good talking point, and perhaps it would be a good idea if Mr. Rogers entered the discussion.

JEREMY GILBERT

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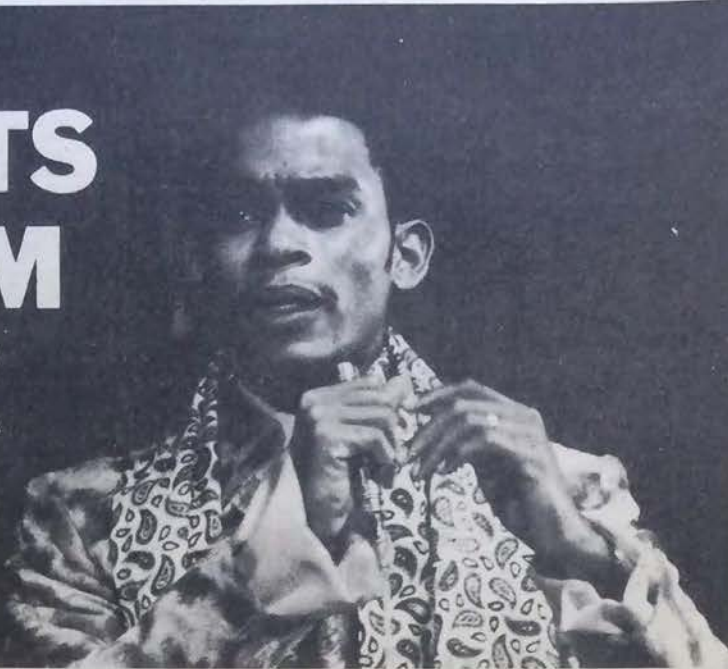
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FACTS FROM MAX



ROMEO: I like Beethoven

...on the current Reggae boom

MAX ROMEO is still waiting on the Director of Public Prosecution's approval of his first British single which had quite a chart impact without any radio or television exposure.

But the boy wonder of reggae whose "Wet Dream" earned him fame and close scrutiny from the public prosecutor is now

finding acceptance from quarters who would have frowned on him before.

"I'm the only reggae artist who'll be appearing on the Save Rave concert in front of Princess Margaret on Sunday. And I'm getting a fair amount of plays for 'Mini Skirt Vision.' They wouldn't even mention the title of 'Wet Dream' on the radio before," says Max.

"I think they've forgotten about it all now and they're just noticing this new one. All that fuss

didn't worry me. I didn't take it all seriously. I know I'm in demand from the public who have faith in me.

"When I recorded 'Wet Dream' I didn't think it was obscene, it was only when I came here that I found out how people here understood it. Thinking back I don't think I'd release it again. I'm steering clear of that kind of thing now."

There is a lot of confusion as to what reggae

actually is. I asked Max for this definition of the new chart force.

"Reggae, as you know, is a dance but it's also the name of the music. The reggae is three different beats; the bass plays rocksteady, the guitar plays ska and the organ plays calypso. It's a combination of all three.

"It's a Jamaican music based on the calypso which originally came from Trinidad. In Jamaica it was known as Mento. Then the

music gradually began to change. We had rocksteady, ska and now what we call reggae.

"This is just the beginning of reggae in this country. It will expand. It started here with the coloured immigrants, they knew it from the old country, it was a kind of nostalgic thing, they were brought up on it. Now of course the white people like it too.

"Reggae is an easy going sound, it's cool, you can dance to it and you can listen to it. You just can't let it go by, it makes you listen and it makes you want to move.

"Most places I play now there's more white people than coloured people. It's only in inner London that you get a bigger coloured audience. Reggae should last a long time here, it's taken the place of soul."

Next week the first album of Romeo's songs are to be released in Britain. Titled "Dream with Max Romeo" it consists of all original material.

"I've been writing songs for a long time now. I wrote 'Wet Dream' and the new single 'Mini-Skirt Vision.' It only takes me about half an hour to write a song.

"I go to sleep thinking about different things and quite often wake up in the middle of the night with an idea for a song. I normally sing it into a tape recorder and have another listen to it when I wake up in the morning.

"On the new album there are two tracks which aren't reggae at all. One is a soul number 'Club Raid' and the other is a 12-bar blues 'Far, Far Away.' I wrote all the songs on the album."

Although Max only records reggae numbers, he includes soul in his stage act and likes jazz and classical music.

"I like Beethoven, in fact, I like all music. You've got music to suit all sorts of different moods. I stick to reggae on record, though, I don't think you could mix reggae and classical music as easy as you can pop."

THIS time Thelma Houston did make it.

The attractive Californian arrived in Britain on Friday to appear on "Top Of The Pops" and "The Price Of Fame" tonight (Thursday). The tour lasts for ten days.

Jack

Thelma, who will be promoting her latest single "Jumpin' Jack Flash", touched down at a very wet London Airport on Friday morning, and was driven to a glittering reception at EMI House.

But in spite of the weather Thelma looked radiant, and announced with a wide grin that she had been expecting fog.

She had planned to take her first step outside Canada and the States the previous week, but the British tour was delayed as Thelma had promised to appear at one of her favourite clubs, and wanted to go through with it.

Tour

Thelma Houston candidly attributes her success to manager Marc Gordon, and highly successful songwriter Jim Webb, who engineered the album "Sunshower" which was released at the beginning of this month.

Delighted by the EMI reception, Thelma told me "I've never been treated like this before. It's really great.

"I'm very pleased with the way the record has sold in the States. It started off slowly, but then began to pick up. I'd rather have it that way than for the record to shoot straight up."

Thelma Houston is hoping that "Jumpin' Jack Flash", which is backed by "This Is Your Life," will be a late starter in this country, too.

For despite early promise, it has so far failed to make the MM chart.

But Thelma is by no means despondent. She is very pleased with "Sunshower", and all tracks except for the single were penned by Jimmy Webb, whose hits include "McArthur Park" and "Up, Up And Away."

Thelma Houston has another reason for hoping that the single takes off in Britain. "The people here are so nice, and I'd just love to come back here if it's a hit.

"But right now, my only ambition is to get the next album off the ground."

Thelma explained that her singing career began as a young girl. She joined Art Reynolds' Gospel Singers, but later left for a solo career.

Style

"Then I met my manager Marc Gordon, who introduced me to Jimmy Webb. I guess this was the turning point, as I really started to develop my own style."

Top of Thelma's popularity list is Ella Fitzgerald, while Joe Cocker, Aretha Franklin, Dinah Washington, Nancy Wilson and Delaney and Bonnie are also highly rated by the Californian.



THELMA Jim Webb songs

Meet Thelma, the Jumpin' Jack Flash girl

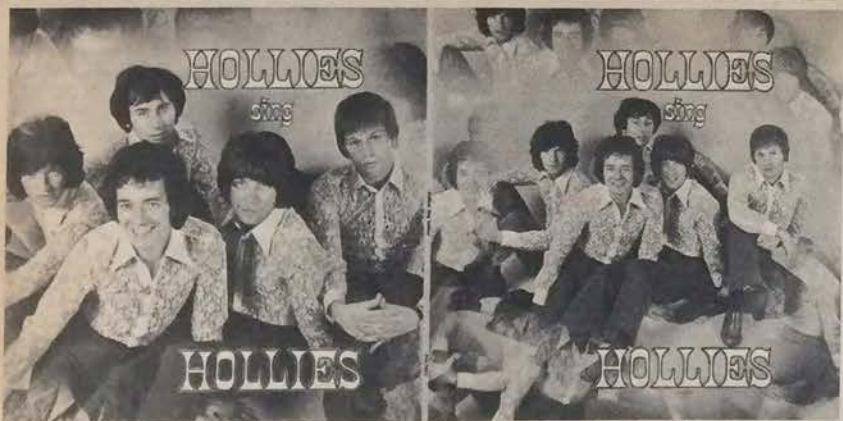
Nevertheless, despite her influences Thelma Houston is a great individualist and a great stylist. Her State-side album shows just how versatile she is.

Shy

But she was still very shy and modest when asked about her own songwriting aspirations.

"Sure I write songs, but I never show them to anyone," she added.

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New pop albums

LIVERPOOL SCENE: "Bread On The Night" (RCA Victor). Rather like the Bonzo Dog Band, the Scene are a demanding group on audiences, but also extremely rewarding. Like the Bonzos they can often lose direction or appear over indulgent. The important point in their favour is that they are always searching, never satisfied, and always genuine.

Adrian Henri's often beautiful and usually entertaining poetry is the life blood of the group. The real corpuses are the musical strength of Andy Roberts superbly acoustic guitar playing, Mike Evans exploratory saxophone and the sympathetic rhythm section of Bryan Dodson (drums) and Percy Jones (bass).

Instrumental ability is featured strongly in the lengthy "Come Into The Perfumed Garden, Maud," but just as much in the hilarious "I've Got Those Fleetwood Mac, Chicken Shack, John Mayall Can't Fall Blues," complete with Cream type guitar and naughty Henri send-up type lyrics.

AMEN CORNER: "Forewell To The Real Magnificent Seven" (Immediate). One of the big pop shocks of '69 was the breakup of the highly successful Amen Corner group featuring lead singer Andy Fairweather-Low. They had many hits which are included here like "Hello Suzie," which were instantly commercial. But this was not particularly satisfying musically for Andy which led to the decision to disband. When the group started out they were more into hard blues and had steadily moved away from their origins. Now Andy wants to write and concentrate on more creative pop. Some of his ideas for a future group are displayed in his own interesting compositions "Mr. Sanitation" and "Mr. Nonchalant," with the band giving a highly modern backing. Their version of heavy tunes like "The Weight" are extremely convincing and successful. As a preview of things to come and a souvenir of the past, this makes a useful album.

JANIS JOPLIN: "I Got Dem Ol' Kozmic Blues Again Mama" (CBS). The raw voice of Janis Joplin coupled with one of the best bands in America produces some of the most exciting rock of all time. Her vocals are an amalgam of soul, rock and gospel that demands attention. Listen to "One Good Man" with beautiful guitar work by Sam Andrew, Spooky Flowers' sax on "Maybe," and Luis Casca's trumpet on the brilliant "As Good As You've Been To This World." Rock at its best.

HOLLIES SING HOLLIES (Parlophone). One of the oldest and best groups on the British scene singing and playing their own material with a little help from arrangers Johnny Scott and Alan Tew. Their singing is reminiscent of the sounds that issued forth at the height of Beatlemania. Here and there it's a bit strained but they are tight, cohesive and intensely musical. And they've written a lot of good material including "Look At Life," "Please Let Me



LIVERPOOL SCENE



AMEN CORNER



SAM AND DAVE



JANIS JOPLIN

Liverpool Scene keep on searching

Please," "Soldier's Dilemma," and "Goodbye Tomorrow."

STEVIE WONDER: "My Cherie Amour" (Tamla Motown). A fine album with Stevie in an all-action mood. His singing is exciting and his harmonica playing groovy as he bends notes and kicks the tracks along. His backings are big and bustling. Tracks include his current hit single, "Yester-Me, Yester-You, Yesterday," plus "Light My Fire," "Hello Young Lovers," "Angie Girl," and "I've Got You."

RENAISSANCE (Island). A superb debut album by a fine group, born like Led Zepplin out of the ashes of the Yardbirds. But unlike Zeppelin, who are the ultimate in heaviness, Renaissance have a gentle, more thoughtful approach. But that is not to say they are without strength. While there is much poetry in their writing, they are musically reinforced by the driving and inventive piano work of John Hawken, Keith Relf, who once led the Yardbirds, is on guitar and vocals and his sister Jane also joins in vocally. A lot of it is very free, but they always maintain musical standards without falling into mere gimmickry.

VARIOUS ARTISTS: "Nice Enough To Eat" (Island). During its brief life Island has come up with some of the best British rock. This superb sampler album includes a lot of what is or has been good on Island from the now defunct Traffic with "Forty Thousand Headmen" to King Crimson with "21st Century Schizoid Man." Other tracks from Jethro Tull, Fairport Convention, Blodwyn Pig, Heavy Jelly, Mott The Hoople, Spooky Tone, Nick Drake, Free and Quincentess.

TOM JONES: "Live In Las Vegas" (Decca). Recorded this year at the Flamingo, Las Vegas, this is Tom Jones as he is heard by the American audience who've made him the biggest solo star in the world. The material is obviously predictable, the hits and firm favourites "Hey Jude," "Yesterday," "Twist and Shout" and "Danny Boy." All well arranged and conducted by Johnny Spence with Jones in fine form.

SAM AND DAVE: "The Best Of Sam And Dave" (Atlantic). Sam Moore and Dave Prater have been recording for six years. This great collection of their 14 biggest hits, however, covers their most successful period from 1966 when they first hit Britain with "Hold On I'm Coming" and "You Don't Know Like I Know" to last year with "I Thank You" and "Wrap It Up." The heavy beat with the funky brass riffs coupled with Sam and Dave's voices is still one of the most exciting soul sounds.

DARRELL BANKS: "Here To Stay" (Stax). Banks is a soul singer in the husky Jerry Butler-Lou Rawls mould and he includes Butler's "Only The Strong Survive" in this 11-track collection. Producer Don Davis and arrangers Burt King and Rudy Robinson have come up with some excellent backings for Bank's warm voice which relies on subtlety rather than screaming affect. Stand-out tracks include "Forgive Me," "Only The Strong Survive" and "No-one Blinder."

JAMES BROWN: "The Best Of James Brown" (Polydor). Brown's hits dating as far back as 1963 with "Prisoner

Of Love" and including the pick of his releases up this year with "Mother Popcorn." Brown's uncompromising voice raps his way through "Sav It Loud, I'm Black And I'm Proud," "Please Please Please," "Cold Sweat," "Papa's Got A Brand New Bag" and six others.

JODY GRIND: "One Step On" (Transatlantic). A powerful trio, led by Tim Hinkley, with Ivan Zagni on guitar and Barry Wilson on drums, they have taken their club act of driving organ rock a step further with the addition of arrangements and extra studio musicians. The results are highly satisfactory. There is quite a bit of John Coltrane influence in their approach, rhythmically if not melodically, with heavy use of modal "see-saw" effects. Generally this is an interesting and worthwhile album that should be explored by fans of progressive rock, and jazz.

STEVE MILLER, ETC.: "Revolution" (United Artists). Eight songs by the Steve Miller Band, Quicksilver Messenger Service and Mother Earth from the soundtrack of the film "Revolution." A bit dated with lots of blues-based, acidic sounds, and not really representative of where these groups are at today. But it's great stuff for students of the San Francisco scene, with a really informative sleeve-note. Strangely, there's not a word about the film itself. Standouts are Miller's "Your Old Lady" and "Mercury Blues."

MIGHTY BABY: (Head). A fine debut album from a solid "heads" rock band that have truly "got themselves together" in the time honoured phrase. Several of the group are members of the old Action plus ex-Savoy Brown guitarist Martin Stone. A

Thiele, and they have plenty of taste of ballads as well as rock power. They tend to sound a bit bubble gum at times, but not bad for all that.

VENTURES: "More Golden Greats" (Liberty). A group who date from the classic days of pure pop who go on churning out albums for ever, and probably sell more than most groups will ever achieve in a lifetime of recording. Here are straight instrumental versions of "The Good, The Bad, And The Ugly," "Mission Impossible," "The House Of The Rising Sun," "Classical Gas," and a host of other popular favourites, each with distinctive guitar treatment.

DALE HAWKINS: "L.A. Memphis & Tyler, Texas" (Bell). Rock and roll lives! They say there ain't much real rock being made today. But young Mr. Hawkins, best known for more than many of the old stars that are currently being revived, and his genuine Texas studio musicians, including, believe it or not a girl drummer, Linda Waring, smash out a grooving rock beat as displayed here in the best Chuck Berry type drive. There is a Jerry Lee Lewis country feel to some of his vocals, as on "Joe Whittaker's Hound Dog" is given a choppy backbeat.

GRAPEFRUIT: "Deep Water" (RCA). It is strange that Grapefruit never really made it. Perhaps they didn't establish a strong enough image. Certainly they have some original musical ideas and their vocal harmonies are of the highest quality. There is some nice lead guitar and some strong arrangements. This is an interesting programme of straight pop, without being greatly distinctive.

JAS PER: "Liberation" (Spark). A worthy example of modern group musical exploration. While not sensational, there is a lot of playing here that deserves a listen. The line-up includes Steve Radford (electric and acoustic guitar), Alan Feldman (piano, organ and harp), Jon Taylor (bass guitar), Nick Fynn (vocals) and Chico Greenwood (drums). They use some attractive string arrangements as part of the "Liberation" theme which runs through the album.

CIRCUS: (Transatlantic). It is rather unfortunate that the group chose to open their debut programme with a singularly clumsy and unswinging version of the overplayed, "Norwegian Wood." As a jazz-pop group they tend to be rather boring on the pop but a little more together on the bright little "As a Jazz-pop group," "St. Thomas," which features Matt Collins nice flute playing. Here drummer Chris Burrows makes up for the disaster of "Norwegian Wood" by swinging a bit.

ARZACHEL: (Evolution). Sounding rather much like the Nice at times, here is an interesting organ trio that also shows signs of originality and plenty of drive. Sam Lee-Uff is their organist who sounds incredibly like Keith Emerson but who has a lot of technique and a good sound. Backing Sam are Basil Dowling (drums) and Njerogi Gategaka (bass guitar). A good one from Kenya is a Njeri

vocalist as well, which is one up on the Nice. They also have a useful guitar player in Simeon Sasparrila.

JOHN PEEL: "John Peel Presents Top Gear" (BBC Records). An album of all the artists who have worked on Top Gear, or at least some of the stars would have been a nice idea, but contracts prevent that kind of thing from happening. John, with his happening John Walters, present an interesting selection by the phantom Scots pianist, Ron Geesin, Bridget St. John, a group called Welfare State and Sweet Company. Geesin is the most entertaining on his "Agitation," and the Radiophonic workshop chip in with a few howls and squeaks.

THE WOODEN O: "A Handful Of Pleasant Delites" (Middle Earth). A very beautiful album of slightly poppy jazz played by a group who use a front-line of two recorders (bass, tenor, treble, descant or soprano) and a rhythmic section of harp, mandolin, and bass. The result is a cool but surprisingly driving sound on a set of numbers which draw their inspiration mainly from Jacobean music. The version of Bach's Brandenburg No. 2 is particularly enjoyable and the whole project is far from being as gimmicky as the externals might suggest. One to hear.

WRITING ON THE WALL: "Power Of The Picts" (Middle Earth). Tough, uncompromising sounds which augur well for the future of this fine but as yet unoriginal band. Worth a hard listen is the version of "Aries" from the "Cosmic Sounds" album, which is propelled by a nice charging rhythm. Their own compositions have a certain amount of interest, and if they're a little anonymous at present, well, they're gonna grow, ain't they?

ARCADIUM: "Breathe Awhile" (Middle Earth). A little too much of its style from groups like Pink Floyd, but enjoyable listening nevertheless. Miguel Sergides writes some neat songs, and Alan Ellwood plays unusual organ, but in these days of progression and regression, it somehow lacks impact. Best track is "I'm On My Way," which takes a long time to get going but makes it eventually.

TARANTULA: (A and M). Strikingly original cover, strikingly original cover. Yet another American band trying too hard to be hip and eclectic with woodwind, electric sax and keyboards. It's totally devoid of style and personality and made worse by the early-Mothers-type freaky effect. Lyrics about Love, Peace and Gurus don't help, either, and the whole thing sounds about two years out of date.

KAREN YOUNG: "Nobody's Child" (Major Minor). Karen sings her chart success plus 13 other songs on her first album. The arrangements are simple and Karen's straightforward style has a gentle feel. This should ring up big sales. Includes "Ribbon Of Darkness," "Allentown Inn," "My Elusive Dreams" (with Jon Hamilton), "I Need Your Hand In Mine," and "Send Me The Pillow You Dream On."

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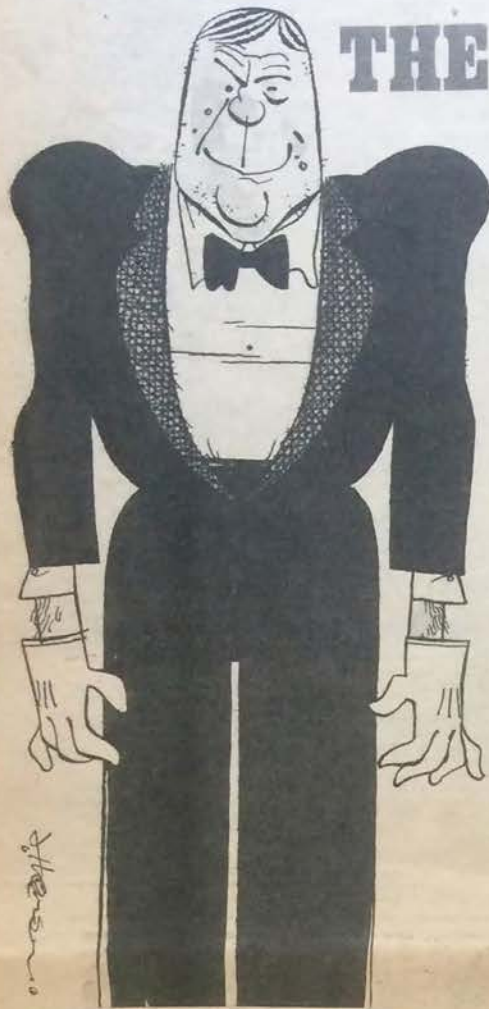
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THE BOUNCERS

IT IS like a collision between civilisation and barbarism, a microcosm of the Eternal Struggle Of Man, when Man meets his Bouncer.

In a few electric seconds of crisis, freedom, honour, justice and mercy become no mere hollow phrases, but fundamental qualities vital if Man is ever to sublimate his atavistic traits.

And these qualities are put to rigorous test when he is being ejected from some place of entertainment by a highly trained ruffian.

The quality of mercy is most strained when the bottles begin to fly and Bouncers have to sort out the trouble-making goats from the innocuous sheep.

And speaking as an innocuous sheep one can appreciate the difficulties in making snap judgements during a melee involving large numbers of sheep, goats and bouncers.

Only recently I was dining at my club, when an altercation arose over the condition of the pâté. "Are you talking to me, or chewing a brick?" Either way, you're going to get your teeth smashed," remarked the doorman, to my chums.

And having recently been involved in a fracas with a well-known musician and a steward who did not want us to enter his dance hall, I thought it time to ask a few pertinent questions.

Who are the bouncers? What is their role? Are they really necessary? Do they WANT bover — John?

In the entertainment field, bouncers are a kind of police force enlisted by dance hall managers, promoters and occasionally artists.

Their job is to prevent attacks upon artists, intimidate potential rioters, and eventually, dispose of rioters that fulfil their potential.

In the search for an effective police force promoters at clubs, pubs and ballrooms, draw upon a breed of men more noted for their physical attributes than psychology or tact.

The bouncers, perhaps with a desire to add a little lustre to their profession, prefer to call themselves "minders." Taken aside during a quiet moment between riots and proffered a drink, a minder might indulge in discussion of his role.

Usually they are not men to mince or bandy words, other than "Git arth."

Disguising my true identity and assuming the role of an earnest student, I recently investigated the seething world of college dances and blues clubs.

Grim stories of unwarranted violence by minders upon harmless revellers, committed while dangerous punch-up artists were allowed free rein, reached my ears.

But I also managed to obtain the views of the peacemakers.

"Call us doormen, bouncers, stewards, whatever you like — if I'm minding a place, I mind it," one giant



BY
CHRIS WELCH

told me, wearing full evening dress, with a slightly burst collar.

"Personally, I don't mind Irish dances. Everybody has a good fight, and that's what they all go for. At the end of the evening we're all good friends.

"But if a fella gets nasty, you've got to get rid of him. I got a fella by his lapels the other night, and he kicked me. I fell over, but I took half his face with me."

"No, we don't go looking for trouble, but if they can't hold their drink — OUT."

But many victims of over zealous bouncer action would dispute that as a breed, they are "fair."

One youth told me of the night he went to a club to see a visiting US bluesman who refused to play until he was paid in advance.

The promoter was not prepared to pay up immediately, and exit bluesman. The audience asked for their money back, and the youth became involved in a slight argument about change.

While he was talking to the promoter, a bouncer came up from behind, gave him a karate chop across the back and threw him down the stairs, threatening to shoot his girlfriend's legs if ever they came back "to cause trouble."

What do musicians think of those who claim to protect them?

Says John Mayall: "Bouncers are all right as long as they know who they are dealing with."

"The trouble is, they are indiscriminate. They come in many shapes and sizes.

"Like the police who are employed to uphold the laws of a country, bouncers are employed to uphold the laws of a particular establishment. They needn't be hostile — it depends on the environment. If brute force is required, brutes are employed.

"They are necessary for the protection of property, at some places where gangs of hoodlums come every week. There are lots of clubs run without any bouncers at all. Some environments have a low incidence of trouble.

"The best way to deal with a bouncer is to go to a higher authority. I don't believe anything is ever solved by getting hostile."

Bouncers must take some pleasure in violence, or they would never volunteer for their positions.

If this violence can be tapped to deal with those anti-social members of the community who bring fist-cuffs in their wake, then worthwhile group therapy can result.

But when this hostility is unleashed on the innocent, then it is time those who seek to recruit our bouncer chums exercised a modicum of control. Otherwise, I shall be round there with me boots and a knuckled sandwich — chief.



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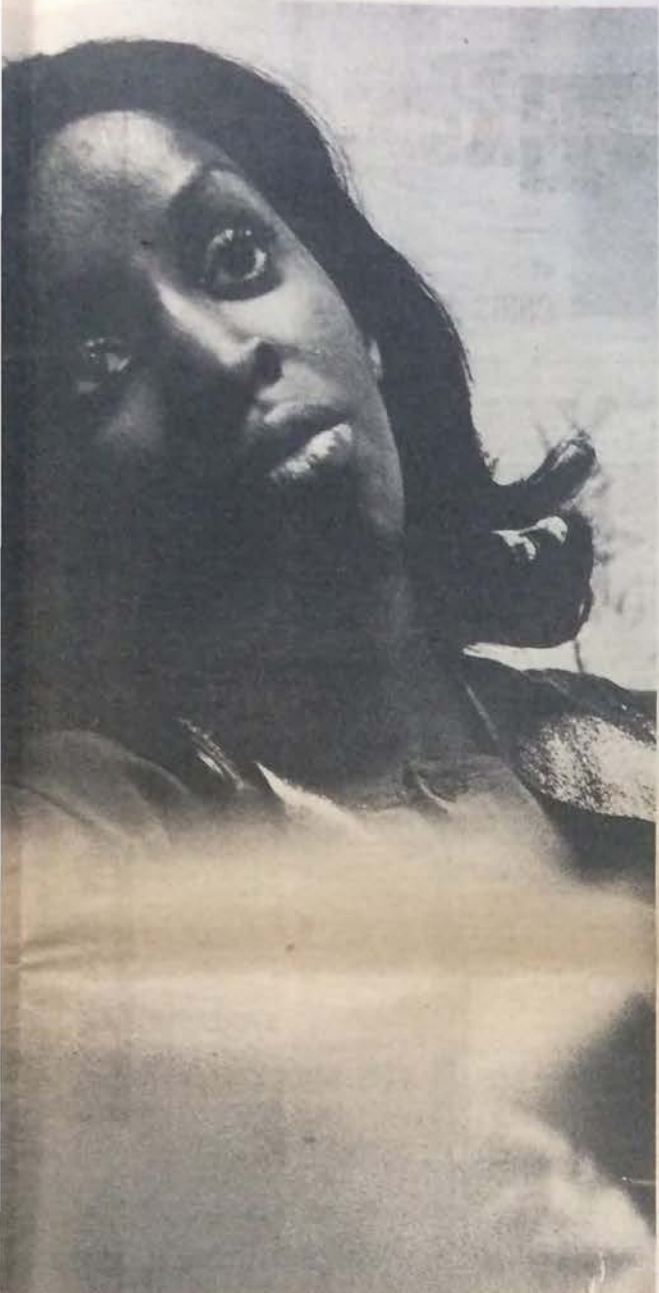


ROGER COOK: success again

SESSION musicians who've stepped out of the background to become stars in their own right are no rarities in American pop circles.

The James Memphis quartet of Booker T. and the M.G.'s were known solely for their work with other Stax stars until they recorded "Green Onions" seven years ago. And Atlantic's Sweet Inspirations were at one time just the backing voices for Aretha, Herbie Mann, Nina Simone and others until they stepped into their own limelight with "Sweet Inspiration."

Now it's happened in Britain as "Melting Pot," a debut disc from the "unknown" Blue Mink, has come into the chart. Two of its members — Madeline Bell and Roger Cook — it's success the second time around. For



BLIND DATE

Madeline Bell on the latest sounds

ROBIN GIBB: "One Million Years" (Polydor).
Thank you, I've heard enough. What terrible lyrics to come out with — "I Am Dead." You can't really knock something you know is going to be a hit, though, can you. I can see him on Top Of The Pops now (sings) "Saved By The Bell. . . . Sorry Robin but I didn't like it.

PERCY SLEDGE: "True Love Travels On A Gravel Road" (Atlantic).
I saw that red label, I wonder if I'll know who it is. That sounds like George Harrison playing guitar. . . it's Percy Sledge. It's a shame to say it — and they'll probably be saying it about Blue Mink — but I think he's a one hit wonder over here.
That first record of his "When A Man Loves A Woman" was great but he hasn't done anything as good since. It sounds like an album track.

DUSTY SPRINGFIELD: "A Brand New Me" (Phillips).
I thought it was, it's Mary! That's funny the backing sounds like Motown, it doesn't sound like Atlantic at all. It doesn't knock me out but I'll probably like it after a while.
The best record that Dusty made was "What's It Going To Be," it came out about two years ago. It went in at No. 45 in the chart and went straight out again but it was such a good record.
This just sounds weak though. It takes too long to get to that drum

break, that inevitable drum break that everybody has that let's you know that the chorus is coming. Sorry Mary, she'll never have me back on another session.
FAT MATTRESS: "Bright New Way" (Polydor).
That sounds like John Paul Jones. . . no, I don't know who this is. It's a nice record but it doesn't knock me out. Who is it? Fat Mattress. . . they're going to love

It's like their first record "Naturally," it just doesn't fit. When you think that Noel was playing with Jimi Hendrix, it doesn't fit.

GEORGIE FAME: "Seventh Son" (CBS).
Georgie Fame. Can you play the B-side, I was on this session. Ahhh. . . this should be the A-side. What have they done with the giggles — we were supposed to giggle

like 14 year-old school-girls.
It's all about a guy who's got so many girls. They didn't bring the giggles out till the end. Let's hear the A-side (listens) . . . no, I prefer the other side.
He writes such good songs but never has them as A-sides. I recorded one of his songs on an album. It was "For Your Pleasure" which Georgie did as the B-side of "By The Time I Get To Phoenix."
His version was so much better than mine, I love his voice, it's low and you know it's him as soon as it starts.

DAVE CLARK FIVE: "Play Rock and Roll" (Columbia).
I've heard it. It's a record that could be a big hit for them. They're rockers, Mike Smith is lovely, he's such a rocker, and this is something that they wanted to do.
It might be a hit with all this rock rage that there is now. I hope they have a hit with this, I want everybody

to have a hit, me included, I've been left out too long.

MEDICINE HEAD: "His Guiding Hand" (Dandelion).
It sounds like Don Partridge. What label is it on? Not only haven't I heard of the artist but I haven't heard of the label either.
Oh it's John Peel's label, it sounds like John Peel, he sounds like he's so depressed. He paid me a compliment once, he said I had nice legs.

PRINCE OF DARKNESS: "Meeting Over Youder" (Downtown).
I love this music. There's nothing like going down to the Roaring 20s about 3.30 in the morning after leaving the Speakeasy and find everybody having a good time. I love this one, who's it by? I think I'll buy it.

TINA CHARLES: "Good To Be Alive" (CBS).
Sounds like a Roger Cook and Roger Greenaway song, is it? It's a nice song but it doesn't knock me out. Can you take it off.

CILLA BLACK: "If I Thought You'd Ever Change Your Mind" (Parlophone).
It's a nice gentle record that only she could get away with now. Cilla Black can do no wrong these days. The record doesn't kill me, it's nice but there you go. I like Cilla, she's good, she can hold her own, she's so good on those television shows. She can really carry a show.

he limelight

—and Madeline finds herself in a group

Blue Mink's rhythm section of Roger Couiman (organ), Herbie Flowers (bass), Alan Parker (guitar) and Barry Morgan (drums) it's their first taste of public acclaim. Madeline Bell, one of Britain's most respected session vocalists since she came here six years ago as a star in the Black Nativity stage show, explained how Blue Mink came about:
"The group were just going to be an instrumental group. They're all session musicians who got together to make an album. Then they decided to add some vocals and Roger and I went down to do the session.
"Roger and I had just gone down to put some tracks on but it was

decided there and then that we were to become fully fledged members of Blue Mink.
"We went into the studios at the beginning of September. 'Melting Pot' is one of the tracks on the album. As soon as it was finished, we thought 'It's got to go out as a single.'
"Madeline's vocal partner of 'Melting Pot' is Roger Cook, perhaps better known as one half of the David and Jonathan partnership who had a big hit three years ago with Lennon and McCartney's "Michelle."
"Although they've stopped appearing as David and Jonathan, Roger still writes songs with his former vocal partner Roger Greenaway. They in fact wrote "Mel-

ting Pot." Both are in demand as session singers.
"Madeline's vocal reputation is such that she has worked with a multitude of people on albums and singles. Among the more recent sessions are those with the Stones, Billy Preston, Dave Clark, Clodagh Rodgers, Georgie Fame and Alan Price. Why did she start doing session work?
"I've been doing cabaret but if anything is disheartening it's cabaret. I stopped doing it four years ago after spending one Christmas in South Shields which I didn't enjoy. It got to the stage that I was sick of cabaret.
"It's all right if you're getting a lot of bread and staying in a big hotel but if

you're in digs or something it's not so good.
"After I stopped doing cabaret I did some backing for Dusty. People found out about it and it got to the point where I was doing three or four sessions a day. Sessions were my living and I enjoy doing sessions for friends."
As "Melting Pot" is proving so successful will Blue Mink give up session work and go on the road?
"If the record keeps up the way it is going I suppose we'll probably go on the road but only if it's going to be a good amount of money. It's easier for me but three of them are married and they earn good money doing sessions." R.E.

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LET'S MAKE MUSIC—PART SIX



RICH: drumming demonstrations at the Dorchester.

At a rich man's table

least as well as the people who work for him, how can they respect him?

"What I'm saying is that I choose an attitude for the band. That's my band, and if you've seen it you know what I mean. Other than that, I'm just the drummer."

He holds many firm views on the nature of drumming — from the positioning of arms and wrist right up to the need for versatility mixed with a personal style.

Reducing them to what I might call his fundamentals, I list these cardinal points in the Rich philosophy as dis-

into his style and then another does the same. So already you have three of him, and so it goes on."

Buddy then inveighed against the lack of variety, not among young drummers as a whole but in each drummer's performances. He took the Who to be one of our top groups, and said he had worked on the same bill as them. Keith Moon's part, he complained, did not reflect changes of mood or character in the work, "Tommy," but remained the same.

"They took around two hours to perform it," said Buddy, "and for two hours Moon played the same things. He did his triplets and his bass drum bit and juggled and twirled. He made all kinds of faces — he was in great pain. So was I watching or listening? He did the same thing for two hours and I listened and thought: when the hell is he going to play some drums?"

At this point, Bill Bruford asked whether Rich, when he was 17 or so, didn't ever play a certain style of drumming because he thought it was required of him. Buddy said no, only what was required by him.

"When I was 15 I had more confidence than I have now. If it wasn't my style I'd have told a leader: 'I don't play like that.' In fact I started out in jazz with Joe Marsala and I had a good relationship with him."

"I wasn't hungry for a job then, but he brought me on at a Sunday afternoon jam session and I played my ass off. So he hired me for his group at the Hickory House."

We then got on to the question of the beat.

"There must be time. We walk in time, breathe in time. Once you stop that line of time you're in trouble. It's what the kids go for; they don't know B flat from 3 but they know what that beat is."

"And that's what the drummer's for, he is a timekeeper. That's his job. It might be beneficial for me to be able to say there were a lot of great drummers around today. Unfortunately I cannot agree."

"There are a lot of drummers, but not many great ones. And that's because the young ones are looking for the easy way to play instead of the right way. You get a guy showing you how to play speed, showing you something in a minute that normally may take years to develop, but you have no kind of power or control."

"Believe me, it takes a lot of work and effort, using the correct grip and the right method, to develop your hands to be able to do anything you want with those sticks. But that is the only way to do it."

By Max Jones

IN the Melody Maker's Blind Date two weeks ago, commenting on "Something's Coming" by Yes, Buddy Rich said: "Hey, that's a good drummer... good hands."

The hands belong to Bill Bruford, drummer and original Yes member, and he accompanied me and two or three journalists and press relations people to the Dorchester Hotel to talk to Buddy Rich.

What had been planned as a drummers' duologue turned out to be a Rich (and rich) monologue punctuated by occasional questions. No one minded, because Buddy ranges swiftly and determinedly over a number of aspects of jazz.

When he borrowed pens to demonstrate grip and action, rattling out the theory of stick control at the same time, it would have needed movie equipment to catch his spontaneous lesson.

Drummer-leaders are nothing new to the game, but Buddy has been at it longer than most and he's certainly making more impact on the public than any other. He has given up and returned to handreading several times, and his present venture represents a really amazing comeback for this talented Brooklynite.

"I organised this particular band in '66 because there was a heavy and very drastic need for this kind of music. Harry James was still playing the type of music he'd played for years."

Even Duke — and I love him and have great respect for him — was still doing "A Train and his medley of a thousand hits. There was a need for something else — a big band playing new and different things."

At an early stage in the talking, I asked Rich about his attitude to leading a band from the drum stool.

"Number one, I don't lead my band," he replied with characteristic decisiveness. "I don't lead it as conductor on stage."

"Number two, I'm the drummer in the band."

"What I do is choose the men in the first place, rehearse them, pick the material we're to play and explain how I want it to sound."

"The only time you'll see me with a whip is at rehearsals, because that's where it's done. There it's all business, and by the time we get on the stand they understand what I want."

Rich, as I've said, believes in looking after business. Sloppiness is out from the word go, and it's an offence which undoubtedly elicits a stronger word when he encounters it in the ranks.

"In my band there's no smoking or drinking on the stand, no untidiness or slouching about or walking off stage. There's no turning my back on the audience. I don't go for that. Never insult the people who've come to hear you."

"I don't believe in a lot of things that go today, like that wonderful freedom of behaviour they boast about. Behave how you like outside; with my band, the free behaviour stops on the stand."

"I insist on dignity, a clean look, musical discipline, on musicians doing the best they can, for me and for themselves and for the audience."

"Because if people have enough feeling for us to come along and pay to see us they are entitled to the best performance possible, not only from me but from all 16 players."

"And of course we become 16 people working together. If the leader doesn't play at



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Rich is great—but immovable as Everest

If you've ever seen Buddy Rich play, then his conversational manner will be eminently predictable to you.

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He knows what he's going to say because he's said it so many times before. His conceptions of time and pulse is unshakable — as immovable as Everest.

In fact, if you believe that it is a free world in which everyone is entitled to his own opinion, then really there is nothing wrong with Rich — he's near perfect.

And yet, against that, as a player he's decidedly old-fashioned; which could be complimentary or derogatory, depending on which side of the fence you're on. I find myself on the same side as Buddy.

When he was young he obviously applied high standards to himself, and these same standards he now applies to the new young genre of predominantly rock players. And to Buddy, the new young genre don't measure up.



YES drummer BILL BRUFORD reports on his meeting with BUDDY RICH

Problems

One of the problems, he feels, is that there is too great an acceptance of specialisation.

"We'll use this guy, or we'd be a post-bop, or

this guy because he plays ridiculous bass drum, but he's no good with his left hand."

He also feels that young drummers are picking up, or being taught, short cuts,

especially in stick control, before they've bothered to sweat at the real thing.

He complains about the lack of sheer hard work and an atmosphere of study, and challenges the assumption he believes to be prevalent that one just acquires the ability to play well as a matter of right.

naturally felt opinion.

But Buddy Rich has thought out his views on drums and drumming time and again, and they are immensely interesting. In so many things we were in complete agreement.

To meet him, of course, is an experience and I found it very impressive. To my mind, he remains the greatest virtuoso on his instrument the world has ever seen. — BILL BRUFORD.

Crimes

And he sums up his attitude with a disarmingly truthful generalisation, when he was young there were a great many good drummers about, and they all played differently. Now there are not so many, and they all play alike.

Perhaps a little mistakenly, I was taken to be representative of this new school of jazz-rock drummers. And accused of the crimes listed above, it is very difficult to make excuses by way of defence.

To those who think seriously about their music it will be obvious that the short cuts Buddy speaks of can only be a hindrance, that the type of specialisation he mentions is regret and that hard work, study and the love of doing just that are essential.

However, over the accusation that young players are sounding alike I must beg to differ.

Just as connoisseurs of jazz in Buddy's early days could tell the difference between Chick Webb, Sid Catlett and Dave Tough, for example, so contemporary followers of jazz-rock have no difficulty in distinguishing between John Marshall, Avyalee Dunbar, Hiseman and Baker — players who are all, essentially, after the same thing.

Right

On matters of fact, then, Rich is undoubtedly right. The best young players today follow the same principles of hard work and all-round musicianship that Buddy recommends and adheres to himself.

It is only on matters of taste and subjective opinion that young musicians are likely to differ with him.

If, for instance, you believe that a musician's ultimate aim is to transmit a profoundly felt emotion with the minimum of restraint, then Buddy Rich may not be your favourite drummer.

If you feel, as I do, there is something amazing about the way Charlie Persip puts stick to cymbal, you have every right to believe in your

ONE of the most talked about groups in European jazz circles at the moment is the collective of musicians led by American vibist Dave Pike.

The group, formed just a year ago, is gaining an impressive reputation through appearances at such major jazz festivals as Prague and Berlin and through their first album "Noisy Silence Gentle Noise," a jazz best seller in Europe.

Pike, who played with Herbie Mann before managing Berlin's Jazz Gallery in 1966 when he had been chosen New Star in the Down Beat Critics Poll, talked about his Set after his appearance at Berlin.

"It was a freak sort of accident love we met. I'd been touring around Europe and eventually bought a London taxi when I was in England for a short while in 1966 and drove down to Berlin. I stayed for six months or so and formed a group which included Hans Rettenbacher on bass. The group now is becoming known outside of Germany and we're visiting other countries in Europe. We're hoping to come over to England to play at Ronnie's sometime in the near future."

The Pike Set — an American, two Germans and an Austrian — have the same musical outlook.

Pike explained: "We have such a perfect relationship



PIKE best-selling album

Gary Burton quartet. But this was answered by guitarist Kriegel before the concert started.

"I know the records of the Burton quartet and I find some of them very good and quite interesting. But even though it may seem incredible, it is a fact that the Burton quartet in no way was a model for us."

"What we are after, develops out of the pieces that we play, not from any pre-conceived notions. Our style developed over a period of time out of our group interplay, we didn't pattern ourselves after others."

Dave Pike continued: "The fact that our group has the same instrumentation as Gary just happened that way. I've tremendous respect for Gary. He's a genius and his group is great but this group is as good individually and we have our own style of playing."

Good vibes from Dave

Dolphy

"I think it should be very clear to anybody who listens that there are differences in style."

Nearly all of the material used by the group is original. Kriegel, Rettenbacher and Pike have three individual styles of writing and sometimes collaborate together.

Individually the other members of the Set are highly talented and experienced musicians. Hans Rettenbacher played with Friedrich Gulda and Hans Koller in Vienna before linking with Eric Dolphy.

Volker Kriegel, whose guitar playing is an essential part of the group's overall sound, was chosen Best Soloist at the Dusseldorf Festival in 1964. Drummer Peter Baumstern was in a number of bands, including those of Emil Mangoldt and Jaki Freund.

Together — with vibist Dave Pike at the forefront — they are one of the nicest things to have come out of Europe as their new album, recorded live in Berlin should prove.

amongst ourselves, musically and personally — it is one idea in four individuals — we are inspired by all those types of music that we like, and we forge them together into our own conception."

Perhaps the only criticism one heard of the group after their Berlin appearance was a comparison with the

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Low-down on Buddy's drum kit

WHAT was the composition of Buddy Rich's drum kit when he appeared in the Royal Variety Show? — B. A. NORRIS, Maidstone.

Buddy plays Slingerland, marketed in the U.K. by Rose-Morris, and his kit comprises 24 inch bass drum, Buddy Rich snare drum, one 9 inch x 13 inch and two 16 inch x 16 inch toms. His cymbals are Avedis Zildjian 18 inch crash, 20 inch bounce, 20 inch crash and 8 inch splash, with 14 inch hi-hats.

EXPERT ADVICE
BY CHRIS HAYES

about playing the drums are that if people can't pick out what you're doing, there isn't any point in doing it. — KENNY CLARE.

HOW can I prevent my drum kit, especially the hi-hats, from shining while I'm playing. — SID BOOKMAN, Portsmouth.

I'VE always used an attachment, such as an adjustable strap, or a length of wire, from my seat to the hi-hat pedal. I secure my drums by using my own collapsible rostrum fitted on all sides with a raised balling. You can, of course, have a block nailed to the floor, but it may not be popular with managers! An excellent scheme for touring drummers is a piece of carpet, covering the size of your entire drum kit, including your seat, which can't move because you're sitting on it. — Drummer-leader FREDDY GORDON.

WHAT is the best way to clean cymbals? — COLIN RANKLIN, Steyning.

The safest and easiest method is to use any popular brass or copper household cleaner. Do not use steel wool or any cleaner that is too abrasive, because it will scratch the cymbals. Buffing cymbals is a very difficult and ticklish problem. Unless done by an expert, it can ruin a cymbal. The heat generated from buffing can remove the temper and cause a cymbal to become brittle and susceptible to cracking. It can also leave the cymbal full of "dead" spots and the tone will be completely ruined. It is impossible to restore the original colour of any cymbal, even with cleaning, because the colour mellows with age. — ROY BURNS, author of *The Selection, Care And Use Of Cymbals* (Leeds, 12s 6d).

COULD you tell me the name of the drummer with Mighty Baby, how long he's been playing, and what are his influences. — M. G. London, W.9.

HIS name is Roger Powell and his kit is a Gretsch with 22 inch bass drum, 14 inch and 16 inch toms-toms and a Ludwig 15 inch snare drum. His cymbals are Avedis Zildjian 202, 18 inch, and 16 inch, with 12 inch hi-hats. He is self-taught and has been playing for four-and-a-half years. For two years he studied different drummers because he feels that every drummer has something to offer. But since then he has endeavoured to develop his own conception of playing. He is a great admirer of Levon Helm, drummer with Bob Dylan's backing group. The Band, whose solo, tasteful style he has considered, changed a lot of drummers and groups in sending their music in the same direction.

Tutors

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RICHARD STRAUSS — "Till Eulenspiegel Merry Pranks Op. 28;" "Dance Of The Seven Veils ("Salome")"; "Tod Und Verklarung (Death And Transfiguration) Op. 29;" Vienna Philharmonic Orchestra conducted by Herbert Von Karajan. (Ace of Diamonds SDD 211 stereo).



STRAUSS: exhilarating



RAWSTHORNE: monotonous

RICHARD STRAUSS was one of the greatest orchestrators of all time. The one piece which shows this in a nutshell is the symphonic poem Till Eulenspiegel, probably his most famous work, apart from his operas.

Its fame is due mainly to the extroverted style of writing. The music is often fast, exciting and exhilarating to listen to, and always making fantastic demands of both orchestra and conductor.

Von Karajan, of course, is one of the world's best conductors and on this recording he succeeds in transcending the ordinary by putting in a clear cut, original reading of Till Eulenspiegel. The poem itself is based upon a German folk legend about a kind of Chaplinesque figure, one who is full of tricks and nonsense and yet succeeds in becoming a outcast from society and in the end is hung from the gallows. As an afterthought Strauss has given the story a happy ending by reminding us nostalgically that Till's spirit will endure for ever.

The Dance of the Seven Veils from Strauss's one-act opera "Salome" is the original strip music to end all strip music. Wicked King Herod commands his lovely step-daughter to strip before him. The music accompanies the dance and is sensual and teasing as all good striptease music should be.

"Death and Transfiguration" is something much deeper and more philosophical in its content and is certainly more morbid. The object of the music is to explore the thoughts of failure in life immediately before death, and to explain the resolution of those thoughts at the moment of death which brings peace of mind.

GLOBOKAR

AVANT GARDE — **VINKO GLOBOKAR** (b. 1914). "Discours II Pour Cinq Trombones (1967/68). Luciano Berio, "Sequenze V For Trombone Solo" (1968). Karlheinz Stockhausen (b. 1928). "Solo For Melode-Instrument MR Rueckkopplung" (1966). Carlos Roque "Alina" (b. 1941). "Consecuencia Op 17 For Solo

Trombone" (1966). Vinko Globokar (Trombone). (DG 137005 stereo).

UP until recently the trombone has rarely captured the limelight as a solo instrument. It has always been considered clumsy and limited in its technical and tonal possibilities.

Recently, however, certain jazz musicians, especially J. J. Johnson, have extended the technique of the instrument. Even more recently German trombonist Vinko Globokar has established a whole new reputation for the trombone in the realm of contemporary classical music. Globokar has worked constantly with composers like Stockhausen and Berio, both at the forefront of the European avant-garde, and established new ways of using the trombone purely as a sound source.

The pieces on this record show clearly the number of possibilities available on one apparently limited instrument. The Stockhausen piece for example employs a delayed feedback tape which allows the performer to play duets with his own recorded sound either straight or distorted. All this may be pretty hard to take in one lot because the

tone of the trombone is such that the overall sound can soon become very boring. The only way to overcome this is to hear the pieces one at a time rather than in one long sitting.

Once this is overcome, though, the pieces are quite interesting to listen to especially the Stockhausen work which contains a beautifully distorted version of the German national anthem.

STRAVINSKY

STRAVINSKY — "Petruška; Firebird Suite, L'Orchestra De La Suisse Romande," conducted by Ernest Ansermet (Eclipse ECM 808 Mono, ECS 508 stereo, price 175 6d). **DEBUSSY** — "La Mer, Nocturnes; Claire de Lune, Marche Ecossaise, L'Orchestra De La Suisse Romande, conducted by Ernest Ansermet, (Eclipse ECM 815 mono, ECS 515 stereo, price 175 6d).

MAHLER — "Symphony No 1 in D Major (Titan), Vienna Philharmonic Orchestra, conducted by Rafael Kubelik (Eclipse ECM 503 mono, ECS 503 stereo, price 175 6d).

THESE are three records from the new Decca

series on the Eclipse label most of which seem to be re-issues of performances recorded up to twenty years ago. Nevertheless they provide a cheap way of obtaining good performances of standard concert repertoire.

The main characteristics of Stravinsky's style at this time are displayed particularly well in these pieces. Stravinsky's music is concerned mainly with the exploitation of pure rhythm, which is probably why Stravinsky frequently turned to jazz in this part of his career.

Melody, in the case of these works, is subservient to the rhythmic and harmonic creations and when melody does appear it is often in the simple form of a folk-melody or pop song of the day.

"Petruška" and "The Firebird" are scored for enormous orchestras, which are used virtually as gigantic percussion instruments. The writing is largely percussive and explosive (like musical fireworks).

Claude Debussy lived at an earlier time than Stravinsky and his influence on the history of twentieth century music has very often been underrated by music critics. Debussy must represent the link between the older music of the nineteenth century and

the new music of the twentieth century. Stravinsky himself was strongly influenced by his work and so was Schoenberg but to a lesser extent. Jazz pianists who stem originally from Gershwin cannot help but acknowledge Debussy as their ancestor.

Debussy's music is always unmistakable in its style and sound. It is sensitive and warm; it could be said to be sentimental but never slushy. It is often programmatic, it takes as its starting point an extra-musical idea.

For instance, "La Mer" is in effect a musical description of the sea, but this was not the intention of Debussy, merely to imitate the sounds of the sea. His main intention was to try and induce in the mind of the listener the emotions which the sight and sound of the sea might impress on his mind.

This is how the term "impressionism" comes to be applied to Debussy's music. The sound gives an impression of an atmosphere rather than being a literal imitation of the subject.

Much of this music must reveal some of the character of Debussy himself, who was undoubtedly an enigma of a man with an unusually active and promiscuous sex life. A man who savoured the pleasures of living to a disastrous extreme, but at the same time managed to distill his experiences into a sensual musical language.

Gustav Mahler was almost a contemporary of Debussy, yet was an entirely different man, both as a person and a composer. He was an austere character who could sometimes write depressingly serious music, but at the same time he had other ideas to his personality.

He possessed the sensitivity of Debussy but he also had a cynical streak to his nature. This cynicism is rare in music and it is shown clearly in the third movement of this symphony. It is in other words almost pure sick humour.

MILHAUD

DARIUS MILHAUD—"Six Title Symphonies"; "Le'Homme Et Son Desir" for Soprano, Contralto, Tenor, Bass and Orchestra (1918). Joaette Doemer, Soprano, Marie Jeanne Klein, Contralto, Venant Arend, Tenor, Raymond Koster, Bass, Norbert Malern, Oboe, George Wallace, Clarinet, Orchestra of Radio Luxembourg conducted by Darius Milhaud. (VOX STGVR 424 stereo).

OF all the composers who should be reviewed in this column, Darius Milhaud above all deserves his place.

Although he was active mainly about 50 years ago the last piece on the record — "L'Homme et son Desir" — has a sound world almost identical with much of today's avant-garde pop. For instance, the rhythmic silences towards the end remind me distinctly of King Crimson in their "Schizoid Man."

Milhaud had a life-long interest in Jazz, Afro-American, and Latin-American rhythms. Indeed the composition of "Desir" was directly inspired by a prolonged stay in Brazil. When he composed it Milhaud used as his theme the primeval beginnings of the human race — a kind of Adam and Eve story.

Consequently the rhythms are mostly barbaric and pulsating, you could almost say heavy, and the harmonies are crude and dissonant. The absence of articulated speech in the vocal parts also adds to the general atmosphere of the primitive.

Milhaud produces a multi-layered score sparkling with colour and fascinating in texture. The music is never stuffy or over-serious — in fact it is one of the freshest sounding pieces I have heard in a long time. This is because he uses as part of his technique elements of jazz, and this brings his music closer to our time.

The other pieces on the record are a collection of Six Little Symphonies. Short pieces composed in a light vein and mostly consisting of a slow movement flanked by two livelier ones. Again the emphasis is placed upon humour and vivacity rather than close introspective music. This was a direct reaction against the nineteenth century, as indeed was jazz and to a greater extent pop today.

RAWSTHORNE

RAWSTHORNE (Comp.) — PIANO QUINTET; SONATA FOR CELLO AND PIANO; HODDINOTT

(Comp.) — **STRING QUARTET** No 1 Op. 43; **SONATA FOR CLARINET AND PIANO**, Op. 50; **UNIVERSITY ENSEMBLE OF CARDIFF**, with Gervase De Peyer (Clarinet) and Eric Harrison (Piano) (Pye Golden Guinea Collector Series Stereo GSGC 14107).

AN assortment of works from two well established British composers, of whom I know very little about in detail. What I do know, though, is that the Rawsthorne pieces seem a bit of a bore and the Hoddinott pieces a delight to listen to.

The reason for this is probably that Alan Hoddinott is nearer to my generation than Rawsthorne is, the point being that Rawsthorne's view of the world was formulated before the last war and Hoddinott's view formed mostly during the post-war period. Hoddinott's works seem more relevant to what is happening today.

This may be a wrong assumption on my part, but the Rawsthorne pieces seem so heavy and laboured and the colour of the music seems so monotonous, whereas the Hoddinott pieces are less bogged down with tradition and are certainly more vivacious and adventurous in their sound. The String Quartet for instance is stylistically like some of Schoenberg's quartets though perhaps less intense in meaning.

Another point that comes to mind is that Rawsthorne's works always sound unmistakably British and perhaps he is more nationalistic than Hoddinott, which is rather surprising because Hoddinott originates from Wales. I am sure, anyway, that neither of Hoddinott's works has the slightest hint of Welsh nationalism.

The Clarinet Sonata for instance is a delight, with some superb dexterous and lyrical playing from Gervase De Peyer. He must have one of the best clarinet tones in the business, and there is nothing Welsh about a clarinet.

As I say the Rawsthorne, although you may disagree with me, but the Hoddinott pieces make up for a lot.

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NEW POP SINGLES



BY CHRIS WELCH

DIANA ROSS AND THE SUPREMES: "Someday We'll Be Together" (Tamla Motown). A classical type intro which leads one to suppose something interesting might follow in the way of originality, but the arrangement quickly drops into a well-worn pattern and the lyrics are full of the obligatory "babies" and "cryings." Miss Ross sings splendidly of course, but it all smacks of indifference.

Supreme indifference

UPSETTERS: "A Love Injection" (Upsetter). A hot follow up to "Return Of Django" with nice drum breaks and a simple but happy riff that will have them Reggaeing down the Old Kent Road. Organ takes the lead this time instead of tenor which is a shame, but it grooves anyway.

DAVE CLARK FIVE: "Good Old Rock 'n' Roll" (Columbia). Rock and roll seems to be undergoing its annual revival. Remember this time last year when Bill Haley was staging his umpteenth come-back? Win five points for not remembering. Cat Mother and the All Night Newsboys recently put this rock melody idea on their excellent album, and now Dave and the boys have a bash at "Sweet Little Sixteen," "Long Tall Sally," "Lucille" and many more.

Now for a note of controversy. I have long maintained that the Everly Brothers' version of Lucille was the best. Over to Bert Thigps of the West European Rock Appreciation League, Peckham Lodge. "Well man, like the Evs did a fair version, but it don't compare to the original, NOT by little Richard as you all thought but by Memphis

Herbert on Blot label in 1948."

GEORGIE FAME: "Seventh Son" (CBS). Great! One of the best performances Georgie has cut as a single in ages—a nice, up tempo version of the old Mose Allison favourite, with a swing brass arrangement by Colin Green and production by Alan Price. A hit.

ESTHER MARRROW: "He Don't Appreciate It" (Philips). Esther Marrow what a woman! She reminds me of another soulful temptress, Gladys Turnip, but Glad could never emulate the joyful raving of this queen of the Boogaloo.

BILLY FURY: "All The Way To The USA" (Parlophone). A high speed gas, Billy will charm rock fans with a Chuck Berry type beat. Incidentally I am having my record player converted to natural gas. Good grief—a dreadful explosion! Ah well, back to steam.

NEW FACES: "Danny Boy" (Decca). When a sickly infant of eight, attending a series of blackboard jungles in London's darkest East End, my musical tastes were already firmly set, and even

though I could never quite master the art of manufacturing small Christmas trees out of cotton reels, I learned that Stan Kenton swung more than "My Bonnie Lies Over The Ocean," and this long hated tune.

Even so, the Faces interpret the old monster with great beauty. I am loath to admit.

ROY ORBISON: "Break My Mind" (London). Accompanied by the Art Movement, he chugs along in more cheery mood than usual with a John D. Loudermilk composition.

DUSTY SPRINGFIELD: "A Brand New Me" (Philips). Quite a few old hands are returning to the fold this week with good songs. Georgie Fame, and now Dusty with a tune and performance that deserves to hit because it is refreshingly free from pretension, super heaviness, shuffle beat or bubble gum, which seem to be the main ingredients at the moment. Dusty sings and the chart lights up.

DELANEY & BONNIE AND FRIENDS FEATURING ERIC CLAPTON: "Comin' Home" (Atlantic). It will be interesting to see if this becomes a hit, because D&B are still a

fairly unknown quantity to British fans despite Eric's involvement.

However, with their current British tour more and more will be made aware of their exciting stage act, and this rocks along with down home earthiness. The guitar work is excellent and so is Delaney's production.

JONATHAN KING: "Let It All Hang Out" (Decca). GOOD GRIEF! Jonathan King has made a GOOD record!

This unprecedented news ranks with Man's conquest of the moon, the digging of the Manchester Ship Canal and the formulation of Blenkinsop's Law Of Ever Decreasing Electron Particle Mass in 1929.

With a Jacque Du Tronc type rock beat, and a passable Hampstead cowboy accent, Jonathan has produced one of the great records of 1969 that must be the surprise of the age. Well done Jonners!

FAT MATTRESS: "Magic Forest" (Polydor). One of the best tracks on their album and great hit material, this will establish the Mattress as important chart contributors as well as a club attraction. A driving beat and some nice changes. No problem.



DIANA ROSS: a well-worn pattern

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TED HEATH

by Laurie Henshaw

GROUPS who regard the big-band era of the 'Thirties and 'Forties as something vaguely akin to the Brontosaurus Age might have more in common than they think with bandleader Ted Heath, who died last week aged 67.

For if they're the type of group who believe in "doing their thing" with complete disregard for commercial considerations, then — as dedicated musicians — they would have found a welcome ally in Ted. With all the cards stacked against him, and against the advice of well-wishers who said a big swing band would never prove a viable proposition, Ted Heath pressed on.

The going was so tough he invested all his personal savings in the band, plus royalties obtained from "That Lovely Weekend," a song he wrote with his wife, Moira.

But Ted, who had busked for coppers in the London streets during the post-World War I depression, was made of pretty stern stuff.

From busker to world famous bandleader with all the cards stacked against him

Even so, try as he did, lack of capital virtually brought him to a standstill.

But talent has to have its share of the breaks. And Ted's came through an Italian-American named Salvador Camarata.

Known as "Toots," Camarata had once played trumpet with Benny Goodman. And he had come to

London to handle the music of the J. Arthur Rank film, *London Town*, starring Sid Field.

"I would like to use your band," he told Ted. But that good fortune lasted precisely a year — the time the film took to make.

After that, Ted Heath and the Band were back to square one. Then, two events proved the turning point. Jack Parnell, nephew of Palladium chief Val Parnell, had joined the band for the film venture. So Ted put up an idea.

"Jack," he said, "your uncle is the big white chief at the Palladium. Why not ask him to let me put on Sunday Swing Sessions?"

Uncle Val Parnell agreed, provided Ted Heath indemnified him against damage to seats and other amenities.

The first Swing Session took place in December 1945 and continued every winter for 10 years.

But Ted Heath's following was still limited to the big-band enthusiasts. Then the second new factor tipped the scales. Heath signed singers Dickie Valentine, Lita Roza and Dennis Lotis.

The accent was still on swing music, but the singers produced the necessary glamour to sell the band in a big way.

The musical quality of the band remained at the

highest pitch, sustained by such sidemen or star soloists as Jack Parnell and Ronnie Verrell (drs) Kenny Baker, Eddie Blair, Bobby Pratt, Bert Courtney and Stan Roderick (pts), Johnnie Gray, Don Rendell, Red Price and Ronnie Scott (trns), Jackie Armstrong, Keith Christie, Don Lusher and Harry Roche (tmps), Les Gilbert and Ronnie Chamberlain (altos), Johnny Hawksworth (bass) and Pete Chilver and Dave Goldberg (gtrs), plus many more.

The band enjoyed big album sales, particularly in the states, which it toured many times with such American toppers as Nat King Cole, the Four Freshmen, the Hi-Lo's and June Christy. It also played two Royal Command Performances, and was a consistent winner in *Melody Maker* Polls.

Tributes to the band's precision and musicianship flowed in from all parts of the world. Benny Goodman, Gerry Mulligan, Woody Herman, Nelson Riddle — who arranged for Nat Cole and Sinatra — plus Count Basie, were all lavish in their praise.

Ted, a mild-mannered man with — as onetime MM radio critic Maurice Barman aptly put it — a Buddha-like smile, was unlikely to scare anyone to death.



Ted with his famous vocalists (left to right) Dickie Valentine, Lita Roza and Dennis Lotis.



The early Heath band — vocalist was the late Paul Carpenter. Jack Parnell is on drums, the late Dave Goldberg is on guitar.



TED HEATH: "Life would be empty without music."



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Yet Ted has his sterner moments. He believed in running a well-disciplined unit. As DON LUSHER puts it: "The greatest thing was the sense of pride everyone had in the band. We all knew we belonged to a first-class product, and the feeling within the band was always very good."

Says DICKIE VALENTINE: "Ted taught me all I know. He even thought of changing my name from Bryce to Valentine."

"The experience I had with Ted over the five years I was with him proved invaluable when I went solo."

Says LITA ROZA: "Ted was a good man. There was always a wonderful atmosphere in the band — and as the only girl member, I was very susceptible to any feelings among the fellows. But I was 'one of the boys' and was accepted as such."

Ted once said: "Life would be empty without music. Music is my life-blood."

As a trombonist, he was "absolutely first-class," as former lead trombonist Harry Roche says. He was also a bandleader who won the respect of the men and women with whom he came into contact. Both inside and outside the world of music. Which was, in truth, the world of Ted Heath.

Westbrook on war—a resounding success

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 Songs:
 (1) Marching Song (2) Ballad
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WESTBROOK: with Alan Skidmore (right)

taking the trombone on a far journey, which slides into "Marching Song," a clipped and very Westbrookian theme. Here Khan and Skidmore play round, into, and through magnificent chaos, which resolves into a loose medium-up swing, brilliantly driven by the two basses, walking in different registers. A charging unison head riff follows, and the side is over.

Malcolm Griffiths introduces "Transition," and plays quite beautifully on both sides of a gigantic saxophone. One unaccompanied passage perfectly realises the tension of a soldier who, after combat, finds solace in incessant trivial chatter.

Grotesque

"Introduction" suffers from its programmatic look, and therein lie its few weaknesses. It sets out to explore the euphoric, horror, and eventually pathetic qualities of war in general, and in the end succeeds entirely.

The first side opens with a noisy and a dramatic military band, plus a lanky Mike Osborne solo which represents the boy-soldier in their way to war. With an abrupt change of mood, Westy plays a moody piano passage setting the scene on which the rest of the war is to be played.

The side ends with Surman's aggressive dancing across the scales of the light, lifting "Landscape II," "The Other World" presents a typical Paul Rutherford solo.



KONITZ, WOODS

ALTO SUMMIT. Native Land, Ballad Medley (Skylark, Blue and Sentimental, See Baby Ain't I Good To You, Body and Soul, Prompt, The Penis of Fate, Good Body, Lee-O's Blues, Lee's Tribute To Bach And Bird (Polydor Special MP5545100).

Leo Konitz, Leo Wright, Phil Woods, Pony Poindexter (altos), Steve Luhn (pno), Palle Danielson (bass), Jon Christensen (dr).

ANOTHER in Polydor's interesting Jazz Masters series, this features four alto saxists who grew up musically in the shadow of Charlie Parker.

Konitz has always been an original, though in recent years he has, to my ears at least, lost his sense of direction in his attempts to keep up with the avant garde. On this set, recorded in June 1968 in Germany, however, he frequently surprises with the ferocity of his playing — at times he gets an almost R&B attack and roughness of tone.

Woods, too, has not been content to stand still and over the past couple of years has moved towards a more free style and away from the immaculate Parkerisms of earlier years. There are touches of both styles here.

Wright and, particularly, Poindexter have found it more difficult to get out from under the Bird's shadow than either of the other two, and Wright is among the most fluent of alto men.

All four are featured, both as a section and soloists, on "Native," "Prompt," "Poda" and "Back" each gets a section of the ballad medley; Poindexter and Woods pair off for "body" and Konitz and Wright for "Lee-O's."

I find the duets the most rewarding tracks, particularly the way Messrs Konitz and Wright bounce off each other. "Back And Bird" starts as a straight sax section rendering of a Bach corale before a rather abrupt switching to an ensemble version of a Parker "Honeyauke Rose" solo, apparently never released.

There is no great music on this record, but a lot that is very good. — B.D.



ARMSTRONG MAGGIE JONES

MAGGIE JONES: "Volume 1: Four Flushing Papa (a), Jealous Mama Blues (a), Box Car Blues (b), Western Union Blues (b), House Blues (c), Anybody Here Want Try My Cabbage (c), Thunderstorm Blues (c), I Lost Me Mine Lose (c), Scream! The Blues (c), Good Time Flat Blues (c), You May Go (c), Early Every Morn (d), Dangerous Blues (e), Suicide Blues (e), Under-taker's Blues (f), North Bound Blues (f), (VJM VLP23).

Jones (vc) with (a) Lamius Fowler (pno), 14/10/24. (b) — Charlie Green (tmb), Fletcher Henderson (sax), 13/11/24. (c) — Louis Armstrong (cornet), Henderson, December, 1924. (d) — Gene and Henderson, 18/12/24. (e) — Alkameon Joe (Roy Smek) (gtr), 1/8/25. (f) — Green, Henderson, 10/4/26.

MAGGIE JONES was one of many ladies who moaned the blues in jazz or near-jazz settings in the Twenties. She is an obscure name today but this LP proves she could do her stuff.

A Texas native, she was still called Fae Barnes when she arrived in New York. She recorded under her maiden name, too, but these tracks (and all her Columbias) were made by Maggie Jones. Nothing much has been heard of her since her last Texas theatre date in the early thirties.

This, then, is a collection of rare items containing some good singing, excellent accompanying several interesting songs, a few dud and at least one blues classic.

The opening pair of songs, the first written by Fowler, are backed simply by piano, early blues style. The first has a blues verse and songform chorus statement; the second is straightforward 12-bar. The date was October, '24.

Then come six tracks, of varying quality, supported by Armstrong and Henderson and dating from December, 1924. The meat of the collection they include "Scream" and "Good Time Flat" — Maggie's best-known titles and possibly her best.

Much of the music was written about Armstrong's part — notable for its tonal vitality and, for those days, harmonic implications, as well as its rhythmic thrust when circumstances allowed.

After this high-point, the standard declines, though voice and bone make exuberant vaudeville music on the nice 20-bar period song, "Early Every Morn," and there are other good collaborations with Green, Jazz pioneers are on show here. — M.J.

a m beat underneath. Murray's rhythm communicates more to the hearer than the feet, but is none the less potent for that.

The "Ghosts" album is a fine one, adding Cherry to the "Spiritual Unity" band. I'd rather hear brother Don Ayle next to Albert, but Cherry plays some magnificent solos and second parts in his perky way, with that inimitable childlike lyricism.

Albert is even more confident and expressive here, the introduction to "Children" and his solo on "Vibrations" being good examples. And dig Murray's thrashing climax behind Albert on "Holy Spirit."

These albums were once good value at almost twice their current asking price of less than 30 bob. They now occupy a place in history equivalent to the Coleman Atlantic quartets, and that should be recommendation enough. — R.W.



MARION BROWN

MARION BROWN QUARTET. (a) Capricorn Moon; (b) 27 Cooper Square; (c) Exhibition. (Fontana ESP-DISK/ SFJL 930). Brown (alto) with (a) — Alan Shorter (tp), Ronnie Boykins, Reggie Johnson (basses), Rashied Ali (dr).

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(b) — as (a), but Boykins out; (c) — as (b), but Benny Maupin (tr) replaces Shorter.

MARION BROWN was not at the time of this recording (probably 1965), a real heavyweight. Thus this becomes a hard album to recommend, in view of the wealth of other avant-garde material now becoming available.

"Capricorn Moon," for instance, never leaves the ground. The two basses are playing a model ground-bass pattern, the other embroidering over it. Unfortunately, the basic pulse is so unimaginative that it leads the alford into clichéd repetition around the tonic note, and it's noticeable how Ali's drums pull against the bass pattern. There's little else he can do, and the result is rather unhappy.

On this track, Shorter plays with a nice clear tone, but his inventions are slightly tentative. "Four For Trane" showed us that this is part of his style, but he was more assertive there than here.

"Cooper Square" is much better, a fast Coleman-ish theme leading into a rapid-fire Brown solo which is the best thing on the album. His sound-squiggles before the return of the theme are Ayle's, although without the weight.

"Exhibition" has an appealing stop-and-start melody, with a nice clear tone, but his inventions are slightly tentative. Brown, and the rhythm here is freer and more fiery. Brown plays a few tired phrases in his solo, running out of creative steam a few times, and Ali's slippery cymbal work commands the attention. Maupin plays a jagged solo over brilliant bass playing, but it's not enough to make the album really memorable. — R.W.

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RADIO JAZZ

FRIDAY (28)
 6.30 a.m. J: Jazz Unlimited
 7.30 a.m. Thurs. 8.30 p.m. T:
 10.30 a.m. (daily except
 1.30 p.m. 8.5 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Fri, Mon)
 11.30 p.m. As for 12.8 mid.
 12.30 p.m. Jazz Workshop
 1.30 p.m. Edwin Hawkins
 2.30 p.m. Jazz Unlimited (Sat, Sun)
 3.30 p.m. Jazz Workshop
 4.30 p.m. Jazz Unlimited (Sun)
 5.30 p.m. Jazz Workshop
 6.30 p.m. Jazz Unlimited (Sun)
 7.30 p.m. Jazz Workshop
 8.30 p.m. Jazz Unlimited (Sun)
 9.30 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Sun)
 11.30 p.m. Jazz Workshop
 12.30 p.m. Jazz Unlimited (Sun)

SATURDAY (29)
 6.30 a.m. J: Jazz Unlimited
 7.30 a.m. Thurs. 8.30 p.m. T:
 10.30 a.m. (daily except
 1.30 p.m. 8.5 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Fri, Mon)
 11.30 p.m. As for 12.8 mid.
 12.30 p.m. Jazz Workshop
 1.30 p.m. Edwin Hawkins
 2.30 p.m. Jazz Unlimited (Sat, Sun)
 3.30 p.m. Jazz Workshop
 4.30 p.m. Jazz Unlimited (Sun)
 5.30 p.m. Jazz Workshop
 6.30 p.m. Jazz Unlimited (Sun)
 7.30 p.m. Jazz Workshop
 8.30 p.m. Jazz Unlimited (Sun)
 9.30 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Sun)
 11.30 p.m. Jazz Workshop
 12.30 p.m. Jazz Unlimited (Sun)

SUNDAY (30)
 6.30 a.m. J: Jazz Unlimited
 7.30 a.m. Thurs. 8.30 p.m. T:
 10.30 a.m. (daily except
 1.30 p.m. 8.5 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Fri, Mon)
 11.30 p.m. As for 12.8 mid.
 12.30 p.m. Jazz Workshop
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 9.30 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Sun)
 11.30 p.m. Jazz Workshop
 12.30 p.m. Jazz Unlimited (Sun)

MONDAY (1)
 6.30 p.m. A2: Got To Know
 Jazz. 10.30 p.m. Kurt Edelhagen
 11.30 p.m. H1: Jazz. 11.0 A3:
 R and B. 11.15 A3: Free Jazz.
 11.30 T: Pop and Jazz. 12.0 T:
 New Jazz Records. 12.5 a.m. J:
 Bobby Troup Show.

TUESDAY (2)
 6.30 p.m. H1: Jazz History.
 8.30 H1: Jazz In Stereo. 9.45
 H3: Jazz Today in Mono and
 Stereo (Charles Fox). 10.20 Q:
 Jazz For Everyone. 10.30 B1:
 Jazz Journal. 10.30 V: Montoux
 10.45 (Phil Woods and his Euro-
 pean Rhythm Machine). 11.0 Q:

WEDNESDAY (3)
 6.30 p.m. A3: R and B. 11.20
 H1: Radio Jazz. 11.30 Q: Big
 Band Sessions. 12.15 A3: R
 T: Nancy Wilson. 12.0 T:
 Nancy Clarke-Francy Boland
 BB.

THURSDAY (4)
 7.0 p.m. H1: Big Band Beat
 (The Skymasters). 9.30 Q: Big
 Band Sessions. 10.15 A3: R
 T: Nancy Wilson. 12.0 T:
 Nancy Clarke-Francy Boland
 BB.

FRIDAY (5)
 6.30 p.m. A2: Got To Know
 Jazz. 10.30 p.m. Kurt Edelhagen
 11.30 p.m. H1: Jazz. 11.0 A3:
 R and B. 11.15 A3: Free Jazz.
 11.30 T: Pop and Jazz. 12.0 T:
 New Jazz Records. 12.5 a.m. J:
 Bobby Troup Show.

SATURDAY (6)
 6.30 a.m. J: Jazz Unlimited
 7.30 a.m. Thurs. 8.30 p.m. T:
 10.30 a.m. (daily except
 1.30 p.m. 8.5 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Fri, Mon)
 11.30 p.m. As for 12.8 mid.
 12.30 p.m. Jazz Workshop
 1.30 p.m. Edwin Hawkins
 2.30 p.m. Jazz Unlimited (Sat, Sun)
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 4.30 p.m. Jazz Unlimited (Sun)
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 8.30 p.m. Jazz Unlimited (Sun)
 9.30 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Sun)
 11.30 p.m. Jazz Workshop
 12.30 p.m. Jazz Unlimited (Sun)

SUNDAY (7)
 6.30 a.m. J: Jazz Unlimited
 7.30 a.m. Thurs. 8.30 p.m. T:
 10.30 a.m. (daily except
 1.30 p.m. 8.5 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Fri, Mon)
 11.30 p.m. As for 12.8 mid.
 12.30 p.m. Jazz Workshop
 1.30 p.m. Edwin Hawkins
 2.30 p.m. Jazz Unlimited (Sat, Sun)
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 4.30 p.m. Jazz Unlimited (Sun)
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 9.30 p.m. Jazz Workshop
 10.30 p.m. Jazz Unlimited (Sun)
 11.30 p.m. Jazz Workshop
 12.30 p.m. Jazz Unlimited (Sun)

FOCUS ON FOLK

Humblebums and that new album

AFTER seven months together, the new Humblebums are being accepted not only in their native Scotland but all over Europe, not only as singers, but as prolific songwriters; and not only as a folk duo, for that would not do them justice by half.

The musical movements and general advances of Gerry Rafferty and Billy Connolly are neatly condensed into the recently issued volume "The New Humblebums" which is already showing signs of being a top seller for Transatlantic.

When Gerry, a Glaswegian like Billy, replaced Tommy Harvey, it seemed unlikely that two men of such contrasting musical backgrounds could form a winning team. But they have done just that.

The Humblebums, with an entourage of clansmen, cousins, brothers, twelve cans of beer and a bottle of whisky, arrived at the MM offices this week after a successful two-day tour of Holland.

"It was a tremendous tour. We appeared on television and have been re-booked for a TV show. The album has now been released in Holland, and we'd very much like to play again over there," said Billy.

The album, which is also in the American release, contains a diversity of styles, with Gerry and Billy sharing the honours for composing the exception "Good-bye-eee," the 1st World War song, which closes the album.

If nothing else, the Humblebums' new set provides plenty of good material for other artists to get their teeth into, and it already looks likely that Gerry's opening number "Look Over The Hills And Far Away" will be recorded elsewhere.

This is a slow, mournful tune, with a semi-religious flavour. Most of Gerry's numbers reveal shades of Lennon and McCartney, and he admits that the Beatles are his greatest influence.

Billy and Gerry seem to be totally incompatible until it comes to the end product — the original example of opposites attracting. The Humblebums knew each other a year and a half before coming together; when Billy knew that Tommy Harvey was leaving, he talked the matter over with Gerry, and the new Humblebums were born.

Billy plays guitar, banjo and dulcimer, and was weaned on the Scottish folk clubs where he inherited the humour of Inlach and McGinn, the songwriting powers of Paxton and Lightfoot and the folk styles of Clarence Ashley and the New Lost City Ramblers.

Gerry Rafferty, who also plays guitar, has tasted folk, pop and jazz, but four years in a beat group have left a noticeable mark. Gerry's contributions to the album include "Rick Rack," a children's song, with a lovely undulating melody, and a good harmony line, "Her Father Didn't Like Me Anyway," which is another slow and very beautiful number with strong Beattie connections; "Please Sing A Song For Us" and "Blood And Glory" which are heavier, and "Coconut Tree," a calypso tinged number, and Gerry's biggest advance in the direction of folk.

Billy comes across well on "Saturday Roundabout Sunday," "Joe Dempsey" and "Silk Pyjamas," which is a humorous, old time ragtime number, featuring some effective piano. This softens the blow for "Good-bye-eee" and just about completes the gamut. "We're not really singing folk songs any more, but are using woodwind instruments, piano and an on. We are very pleased with the result, but that doesn't mean that we want to stop playing folk clubs, we just want to expand outside the folk circuit," said Billy.

The Humblebums, who are now as well known in the South of England as in Scotland, are set for a major concert with JoAnn Kelly in January, and they will be on the bill of a Transatlantic concert which also features Pentangle, Circus and Jody Grind. In addition the duo are planning a fortnight touring the London clubs. — J.G.

RALPH McTELL, whose three years of folk club appearances have been a springboard to success, aims to cut down considerably on club gigs, and concentrate on concert appearances next year.

For McTell, plainly one of the most sought after folk singers who is still playing the clubs, is thoroughly exhausted by a routine which has him working seven days a week at widespread venues.

Ideals

Ralph, whose third Transatlantic album "My Side Of Your Window" is released next month, looked tired and drawn when he spoke of his predicament in a Fleet Street pub recently.

"There are far too many gigs at the moment. They are not adequately placed and I seldom get any time for songwriting. On top of that, I just want to be sufficiently fit to put on a good show for once."

"I'm honestly not concerned about the bread, but I can't stand the thought that I could have done a particular gig a lot better," he admitted.

The philosophy of McTell is based on wide and chequered experiences, which are clearly highlighted on some of his more moving numbers like "Streets Of London,"

and "Spiritual Staircase." The most striking aspect has been his gradual elimination of ragtime numbers which were his trademark hitherto.

"In the past it was more of a showcase for me. I listened to a lot of Blind Blake and Blind Boy Fuller, and it seemed the best way of establishing a command of the guitar."

"I tried to do a mixed bag and entertain everybody all the time in order to make what I had to preach a name. Now I can get away with doing more of my own material."

Ralph McTell still seems modestly dubious about his ability and success. But he has the rare ability of being able to convey his poignant social commentaries in the least amount of words, which reveal uncanny perception.

This is scarcely surprising since one of his greatest influences is the late Woody Guthrie. Ralph even wrote to the ailing Guthrie from Paris in 1963, and would still like to record an album purely of Guthrie material.

And so to the new album which was recorded in September and produced by McTell himself, under the guidance of his brother, who is now his manager. Numbers like "Factory Girl" and "Clown" are already leaving their mark



McTELL: cutting down on club gigs

Ralph, the singer who's too busy

able to convey his poignant social commentaries in the least amount of words, which reveal uncanny perception. This is scarcely surprising since one of his greatest influences is the late Woody Guthrie. Ralph even wrote to the ailing Guthrie from Paris in 1963, and would still like to record an album purely of Guthrie material. And so to the new album which was recorded in September and produced by McTell himself, under the guidance of his brother, who is now his manager. Numbers like "Factory Girl" and "Clown" are already leaving their mark

and Ralph is pleased that Bonnie Dobson as well as hundreds of aspiring folk club singers, are featuring these numbers. Clive Palmer, Brian Brocklehurst, a traditional folk group and members of an American electric band can all be heard on the album, as well as some of McTell's friends "who make up in enthusiasm for what they lack in ability." Needless to say the content is varied and Ralph even wrote one number, "All Things Change" for piano, finding an ideal arrangement for a string quartet.

"I'm very pleased with the result and I think some of the songs will shock people," Ralph displayed his wide, boyish grin, and went on to explain that he is merely saying what has been said in previous albums, but with no punches pulled. "I think this album is more aggressive, and I'm no longer drawing parallels. You've got to write according to the scene at that particular time and I don't think Woody would mine words over what the Americans are doing today."

He always tries to establish a common bond with the audience and sings not from a personal point of view, but about things that the audience have experienced as well. He never makes a point of forcing his personality on the audience — a mistake so many performers make. But there is plenty of food for thought on "My Side Of Your Window."

"I Thought About It" is a politically motivated song while the opening track "Michael In The Garden" is a thought-provoking paradox about a perfectly ordinary child whom the powers have placed in an institution.

This track seems to set the theme for the whole album, and is one of several character studies. Ralph looks like getting the break he deserves with a tour of Canada and the U.S. next year. But he still gains a great deal of pleasure from meeting new admirers at different home clubs, and finding that the audiences readily join in choruses without prompting.

"I think of all those people who buy my records and I know that if they reject my new album, they are rejecting me," he said.

Ralph McTell is certainly a good deal wiser for his folk club experience all of which has been suitably digested. He has proved that he is no flash in the pan, and this latest concept should reveal sufficient latent talents for Ralph to gain recognition at national and international level.

JEREMY GILBERT

Trademark

The familiar guitar style, soft, trembling voice and broad grin of Ralph McTell are familiar to folk club audiences throughout the country. But despite the length of time he has been on the road, Ralph has only been playing professionally for just over a year.

During this time his ideals have remained rigid, but his style has shown a remarkable development, the stages of which are shown on his two previous albums "Eight Frames A Second"

NOW TRY HIS ALBUM - DAVID BOWIE
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YOU'LL WANT IT!

Pigsty clean up

A LOT has happened to the Pigsty Hill Light Orchestra since they appeared by chance at the Cambridge Folk Festival last summer. Immediately after their busy set, they received no fewer than nine bookings, and promptly decided to turn professional.

Since then the group, who draw their name from an unlikely Bristol suburb called Pigsty Hill, have appeared on Harlech T.V. and could have an L.P. recorded shortly.

Before Barry Buck, Dave Crook, John Turner and Andy Leggett joined forces last Christmas their styles ranged from traditional folk to New Orleans jazz. Their spontaneous humour and clowning on stage is balanced by polished exploitation of happy rhythm music.

The band are something more than a jug band — more of a ragtime band. And when they use such instruments as an iron lung, chromium plated phobots, trumpet mouthpiece, garden shears, gynaephones (kazoos) cymbal, from half a room (bass), tin whistle, Somerset cloth pipes, washboard, fiddle, bangs and string bass, it's easy to see why it is impossible to label the group.

We must be about the only band who made a TV



PIGSTY HILL LIGHT ORCHESTRA

film as a demo tape," Barry told MM. "We rely very much on each other and the comedy is usually spontaneous, went on describing the band's zany act.

But it is wrong to underestimate their musical potential. Their latest range from Clarence Williams and Johnny Dodds to Ralph McTell, and their vaudeville and ragtime classics include "Sadie Green," "Sweet Little Emeline" "On The Sunny Side Of The Street" and "Mississippi Mud."

The group are starting to write their own material and could make it really big in the new year.

"We really like playing folk clubs," Barry went on, "it's the kind of music anyone can enjoy, and all the audiences seem to be enjoying it."

The band have been booked to appear alongside Adge Cutler at Bournemouth in May and make the London Scene later this year when they play the Cousins all night. — J.G.

folk news

ONE of the nicest versions of Leonard Cohen's "Hey That's No Way To Say Goodbye" has been recorded by Contrast on the new Orange label.

The husband and wife team of Roger and Christine Jeffery take their name from the wide range of folk material which they cover. In addition, guitarist Roger writes a good deal of material for the pair, and his "We Can Make It If We Try" is featured on the "B" side of the disc.

Both Christine and Roger had been singing with separate partners before meeting through an advert in the MM eighteen months ago.

After only three weeks together they were auditioning for the BBC, and they subsequently appeared as guests of Redd Sullivan and Martin Winsor on "My Kinds Folk" in January.

The duo are currently playing folk clubs in Hertfordshire and Buckinghamshire, but aim to reach a wider audience with their mainly contemporary material.

The Grass Roots Folk Club, Halifax, present a folk and



CONTRAST: Cohen song

blues concert at Shay Social Club on December 11. Artists include Ralph McTell, Mike Cooper and Jo-Ann Kelly.

Gerry Lockran and Cliff Augier have teamed up for large club and concert work, and will be in London (December 10). They move on to Bournemouth (11), Ashington (12), Sheffield (13), Lichfield (16), Coventry (19), Barwell (20), Downe (21) and Putney (22). The average attendance at

the Putney Club, run by Gerry and Cliff, now exceeds 200, and future guests are Johnny Joyce and Paul Brett (December 1) Ralph McTell (8), and The Straws (15).

The Singing Jenny Folk Club in Huddersfield celebrated its fifth birthday yesterday (Wednesday) with Hamish Imlach. Forthcoming guests are Ewan MacColl and Peggy Seeger (December 3), Jon Rennard, Sam Bracken and Dave Shannon (10) and Ralph McTell (17).

Stanford Arms Folk Club in Brighton are holding a Christmas hoedown on December 21 with Pete Stanley, Brian Golbey, Nick Strutt and Roger Knowles. The club will be transformed into an Old West scene for the occasion, and the evening will culminate in a country supperession. Miles Wootton, Tim Broadbent and Allan Taylor, resident singers, will also be introducing Martin Carthy and Royston Wood during December.

Country singer Malcolm Price has a heavy schedule ahead of him, and on December 13, he records Country Meets Folk, before dashing down to Guildford where he appears in concert, and then on to the Troubadour the same evening. Other dates include Buckhaven and Methil tonight (Thursday), Dundee University (28), Dundee Folk Club (30), Redhill (December 3), Salford (7), Oldham (9), Warrington (10) — JEREMY GILBERT.

CONCERT



JEREMY TAYLOR

LIVERPOOL SCENE

and just back from the U.S.A.

(Special Guest appearance)

SYNANTHESIA
KEITH CHRISTMAS
AL JONES
ROBIN SCOTT & TIM RICE

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folk albums

ROY HARPER: "Fla, Baroque and Berserk" (Harvest SHVL 766). "The content is equal to the other records but the recordings are, thank goodness, better than anything I have ever done." Is Roy's opinion of his first album on the label. As usual he is full of the unpredictable, and spans a wide range of sounds. All things considered, it is his best album, which makes it very good listening.

Harper starts with what sounds like a take off of Buddy Holly; he then gives a long explanation of the popular "I Hate the White Man" before embarking on this kind of tragicomedy. The brilliant continues in an entirely different vein with "Feeling All The Saturday" which is short, brisk and humorous, and runs straight into the solid "How Does It Feel To Be Completely Unreal" in which Harper, mocking and self-inflicting, produces some lovely phrases: "Goodbye," which closes side one, is again typical Harper, and the song winds to a clamorous climax.

Harper brings in strings and quavens things down on "Another Day," while side two builds to the up-tempo "Hell's Angels," which features three very well known musicians about whom Harper writes that they turned me into one and I turned them onto the Karibian.

Finally, the words of all songs with the exception of "Feeling All The Saturday" are reproduced on the sleeve; which is yet another reason why this album should find its way into the collections of all mad contemporary Harperian folk singers. JEREMY GILBERT.

BILLIE JOE BECOAT: Reflections From A Tangled Mirror" (Liberty LBS5280). Mr Becoat should keep his problems to himself, for this is surely the worst record to come into my possession for many a millen. Becoat plays 12-string guitar, harmonica and sings some disastrous songs. And if we needed a reminding, all the lyrics (every Goddam one) are reproduced on the sleeve. "I've Got Everything I Need To Drive Me Out Of My Mind" seems to summarise the album and my reaction towards it.—J.G.

FOLK FORUM

THURSDAY

AT FOX, ISLINGTON GREEN, N1
COME ALL YE

AT PRINCE OF WALES
14 Little Road, SW6. Almost facing West Brompton station.
THURSDAY NIGHT IS FOLK NIGHT

DECEMBER 4
THE PUNCH BOWL
Tonight Come All Ye to the New Club.

BLACK BULL, High Road, Nzo, Orange Blossom Sound 1 1 1 DENNIS O'BRIEN with GUY HEWLETT.

BRICKLAYERS' ARMS, Lower Morlake Road, Richmond.
DAVE LIPSON
Folkport Ade and friends.

FOLK CENTRE HAMMERSMITH
COME ALL YE

with THE HAMMERFOLK, DON SHEPHERD, JILL DABBY, THE TIPPENS. Your host ROD HAMILTON. Prince of Wales, Reading Road (2 mins. Ravenscourt Park tube).

MELIUS CONTEMPORARY CLUB, North Street, Clapham.
RAY AUSTIN, MIKE DEIGHAM, MARC ELLINGTON, BO IDLE, LEVER.

KINGSTON COLLEGE of Technology, 8 p.m. S.U.
JOHN FOREMAN

QUEEN MARY COLLEGE, 8 p.m.
JOHN MARTYN

WHITE BEAR, Kingsley Road, Hounslow.
RON CHESTERMAN'S BIRTHDAY PARTY

JOHN TOWNSEND KEITH CLARK
Dave Cousins, Clas Upton

FRIDAY

ALEX CAMPBELL at the City University, St. John Street, E.C1, 8 p.m.

AN EVENING AT THE AULD TRIANGLE (The Eton Hotel, Adelaide Road, Swiss Cottage, NW3, 8 p.m.)

AT COUSINS, 49 Greek Street, 7.30-11

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AT COUSINS, 49 Greek Street, 7.30-11

SATURDAY

ANGLERS, TEDDINGTON. THE MOUNTAIN DEW SKYPORT ADE TUCKER

AT COUSINS, 49 Greek Street, 7.30-11

DAVY GRAHAM
All nighter 12-7

MIKE CHAPMAN
PLUS MANY GUESTS AND FRIENDS

AT THE CELLAR, CLOSED.
Folk Camps Central.

HORNSEY TOWN HALL, SATURDAY NIGHT, DECEMBER 13.

RALPH McTELL
IN CONCERT WITH

BONNIE GIBSON
(SPECIAL GUEST APPEARANCE) AND

ROY BAILEY
(RETURNING TO LONDON).

TICKETS: COLETS, RECORDS, LUNCH END RECORDS, ENFIELD STUDENTS UNION. 7s 6d, 10s, 12s 6d.

NORTHERN IRELAND CIVIL RIGHTS ASSOCIATION Highgate Branch: Folk Night

THE BELLEMMEN THE WILD GESE FLOOR SINGERS WELCOME

Sat Nov 29, 1969 8.12pm St Joseph's Hall, Highgate Hill, N49 (Archway Station). Licensed bar. Light refreshments. Adm. 4s.

THE PO'CSLE at the CASTLE, Fairfield, West Kingston.

FRANK TAYLOR

THE GREENWICH THEATRE FOLK CLUB, The Milne, Greenwich High Road, SE10, opp. Crooms Hill.

CLIFF AUNGIER
8 p.m. Singers welcome.

THE LCS PRESENTS THE SINGERS' CLUB, Bobby Campbell, with Ewan and Peggy. ULMU JAVEN, 22 Lord Haker Street, London, WC1.

THE PEELERS, Kings Stores, Widgate Street (off Middlesex Street), near Liverpool Street Station.

THE PEELERS introduce

RALPH McTELL PLUS GUESTS

TRUABOUR, 10.30. 265 Old Brompton Road.

NOEL MURPHY AND SHAGGIS

WHITE RAY, COLLIER ROW ROYFORD.

HELEN AND DAVID MARTIN CARTHY

SUNDAY

BARLEY MOW, Horseterry Road, S.W.1. Start 7.30. STAN ARNOLD & FRANK TAYLOR introduce.

BARRY SKINNER

BOUNDS GREEN FOLK CLUB, Springfield Park Tavern, Bounds Green Road, 811

RALPH McTELL ALMANAC.

EALING ARTS LAB

GREEN MAN Uxbridge Road W Ealing

ACCOLADE

A NEW SOUND FEATURING GORDON GILTRAP MALCOLM POOLE DON PARTRIDGE BRIAN CRESSWELL IAN HOLT PLUS GUEST SINGERS

MARTIN WINDSOR AND REDD SULLIVAN, St. Martin, in the Fields 2.30. Admission free

NACS HEAD, 2nd York Road, Battersea

JOHNNY JOYCE PAUL BRETT host JOHN TIMPANY

RAILWAY HOTEL, DARTFORD

YETTIES
Residents: CRAYFOLK

SUNDAY cont.

RED HOUSE NORTH HILL DRIVE HAROLD HILL, ESSEX. FOLK NIGHT

REV KENNETH LOVELESS, TOWER HOTEL, opposite Walthamstow Central.

TRUABOUR 9.30. **JON RENNARD**

THE ENTERPRISE, Hampstead, LEON ROSSELSOON plus residents The Folk Enterprise and Terry Gould opposite Chalk Farm Stn, 7.30 pm

MONDAY

BRICKLAYERS ARMS, Lower Morlake Road, Richmond.

JOHN AND WINKLE SKYPORT ADE

CLAN FOLK: Marquis of Clanricarde, Southwick Street, Paddington.

MARTIN CARTHY PETER CHARLTON & GEORGE HARRISON

ENFIELD FOLK CLUB Hop Poles, Baker Street, Enfield.

FINBAR & EDDIE FUREY BRIAN HARRISON

HAMPSTEAD RUGBY CLUB Club, Redhill Street (off Albany Street), NW1. 8 p.m.

ALEX CAMPBELL

plus residents: Bar PUTNEY "HALF MOON," Lower Richmond Road.

RALPH McTELL CLIFF AUNGIER, ROYD RIVERS, GERRY LOCKRAN, NEXT WEEK: LONG JOHN BALDY

"THE ESSENTIAL GERRY LOCKRAN" 's on Spark SRP 104

WALTON-ON-THAMES, 185 Church Street.

STAN ARNOLD SOUTHERN RAMBLERS

TUESDAY

CONTRAST & CROX Peartree pub folk club, Welwyn Garden City 8 p.m.

CROWN, TWICKENHAM. DIZ Dibley presents the Hammer-folk, John Townsend, Keith Clark, Rod Hamilton.

TUESDAY cont.

HAYES FOLK CLUB **JOHN MARTYN** AND GUESTS THE ANGEL, UXBRIDGE Road, Hayes End.

HOUNSLOW ARTS LAB, TEA & SYMPHONY & GOOD EARTH, WHITE BEAR, KINGSLEY ROAD, HOUNSLOW.

MOTHERS, High St., Erdington, Birmingham.

MAGNA CARTA

IAN HIGHFIELD, compeere 8-late. 6s Bar. Tuesdays now definite.

RALPH McTELL Barking College Bar, Tube Park (ing. Busse 21, 97, 103, 102, 238

THE RED LION, BRACKNELL NICK HARRISON THE URBAN CLEARWAY BOB LIPSON

THREE HORSESHOES Folk Club, Heath Street, NW Hampstead (ing. present).

EDDIE AND FINBAR FURY and your hosts, THE EXILES.

WATFORD COLLEGE OF TECHNOLOGY (Hempstead Road) presents

JOHN MARTYN 8 o'clock. Singers welcome.

WEDNESDAY

CROYDON FOLKSOD Club, Waddon Hotel, Stafford Road, Croydon, presents

A SINGERS NIGHT All singers welcome at 8 pm

HIGH BARNET FOLK CLUB, Salisbury Hotel, High Street, Barnet.

HUMBLEBUMS BIFOCAL.

IAN ANDERSON permanent address, 5 Watling Street, Clifton, Bristol 8. Tel 38545. Enquires there or Sandy Glenham (01-552-8933) or Barry Myers (01-589-4872).

IMPERIAL COLLEGE FOLK Club present

MAUREN KENNEDY-MARTIN MIKE AND CLAIRE at 7.30 pm in Imperial College Union, Prince Consort Road, SW7 (behind the Albert Hall).

KINGS HEAD, Upper Street, Bedfordshire.

RED HOUSE, NORTH HILL DRIVE, HAROLD HILL, ESSEX. FOLK AND C/W

SURBITON Assembly Rooms. DEREK SARJEANT FOLK TRIO. DIZ DISLEY

TRUABOUR, 9.30 **CHRIS DAVIS**

FAIRFIELD HALL CROYDON

MANAGER: Thomas J. Pyper, M.I.M. Ent.

FRIDAY, DECEMBER 5th, at 7.45 p.m.

JOHN & TONY SMITH PRESENT AN EVENING WITH

JULIE FELIX

SEATS: 17/-, 15/-, 13/-, 10/-, 8/-. Bookable in advance from BOX OFFICE, FAIRFIELD HALL, CROYDON, TEL. CRO 9291. Open 10 a.m. to 8 p.m.

THE STRAWS

wish to apologise to their friends, Hadley Artists, Coventry College of Education, the Magic Villago, Manchester, and the Kingston Hotel for their non-appearance due to illness.

PURCELL ROOM

General Manager John Denison, C.B.E. Friday, December 5th, at 7.30 p.m.

BLACKHILL ENTERPRISES LIMITED PRESENT

STEFAN GROSSMAN

an evening with

Tickets: 15/-, 11/-, 8/- From Royal Festival Hall (01-928 3191), London, S.E.1 and usual ticket agents

BEET ROOT
 (opposite Brentwood Station, Essex)
 Open Monday-Saturday, 8 p.m.
 December 1st and 2nd
D.J.s & ELECTRIC RAINBOW
 Wednesday, December 3rd
TARA'S HARP
 (Progressive)
 Thursday, December 4th
CABARET
 (Over 21's night)
 Licensed Bar
 Friday, December 5th
DESMOND DEKKER & ACES
 Saturday, December 6th
EPISODE SIX
 with
SHEILA CARTER
 (Progressive)

WOLVERHAMPTON POLYTECHNIC
 (in association with Astra Associates Ltd)
 present in Concert
 on Tuesday, December 9th, at the
WOLVERHAMPTON CIVIC HALL
GEORGIE FAME
THE FAMILY
 BARCLAY JAMES • HARVEST
 Compered by: **ANDY ARCHER**
 Admission: Tickets £1. 15/-, 12/6 — doors open 7.30 — available from Wolverhampton Civic Hall

OPEN EVERY NIGHT
WHISKY A' GO GO
 PRESENTS
 Thursday, November 27th

 Saturday, November 29th
MOUSE AND THE TRAPS
 Sunday, November 30th
BLACK VELVET
 Monday, December 1st
THE PIONEERS
 33-37 WARDOUR STREET, W.1 01-437 7676

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PINEAPPLE RECORDS
 proudly presents
DESMOND DEKKER
 in a grand
REGGAE SOUL CONCERT
 and
DANCE
 at
ACTON HALL
 Acton, Friday, December 12th, 1969
 plus
LAUREL AITKEN AND THE NIYHA SHUFFLE
 Tickets 1 gn. Licensed bar available. For advance tickets apply to Cramon's Enterprises, 40 Church Street, N.W.8. Telephone 262 7800

THE DRUMBEAT DISCOTHEQUE
 at the TOWN HOUSE
 WELLINGTON, SHROPSHIRE
 Tel. 4103
 The Luxury out-of-town SOUL SHOWCASE OF THE STARS and FABULOUS SEEBURG SOUNDS. On Sats. and Sun.
 Half-price membership this Sunday, Nov. 30th, at 5/- to members from Midland Clubs.
 Fully licensed... Ample parking
 Sunday, Dec. 7th 10/-

UCL
GOWER STREET, LONDON, W.C.1
NOVEMBER 29th, at 8 p.m.
QUINTESSANCE • OCTOPUS
EIRE APPARENT
 Tube: Euston Sq. S.U. cards only

S.E. LONDON COLLEGE FOR FURTHER EDUCATION
 LEWISHAM WAY, NEW CROSS, S.E.4
EAST OF EDEN
 AND
VILLAGE
 29th NOV. 7.30 till 11.30 S.U. CARDS
7/6, 10/- on door

NATION-WIDE CONCERT TOUR OF THE LEGENDARY JOHN MAYALL
 presented by JOHN & TONY SMITH
 Appearing November
 Thurs., 27th CIVIC HALL, GUILDFORD at 7.45 p.m.
 Fri., 28th ADELPHI, SLOUGH at 8 p.m.
 Sat., 29th GRANADA, EAST HAM at 6 p.m.
 Sun., 30th REGAL, CAMBRIDGE at 5.15 & 7.45 p.m.
THE KEEF HARTLEY BAND
 will be guests of JOHN MAYALL at CAMBRIDGE

PERCY SLEDGE
 Wednesday, Dec. 24th 10/-
THE INVITATIONS
 Sunday, Dec. 28th 12/-
JIMMY JAMES
 Terry Heath, your host director, says thank-you very much to our November stars ARTHUR CONLEY AND THE BANDWAGONS FOR TWO EXCITING SHOWS
BOOKED FOR JAN.: JIMMY CLIFF... ONYX
 Cut out and keep this advert.

GAS ENTERTAINMENTS WITH AQUARIUS presents
AHEADS GATHERING
 with RADHA KRISHNA TEMPLE
 QUINTESSANCE RUBBER TITANIC
 TERRY WILLIAMS MICHAEL LORD
 ALCHEMICAL ORGASM LIGHTS
 and Environment by Merlin
 at Hammersmith Town Hall, King Street, London, W.4
 on Friday, 5th December
 8 p.m. until 12 Midnight
 Tickets: 10/- each. Available on night at door or in advance from: MUSICLAND, 230 Portobello Road, London, W.11; 44 Berwick Street, London, W.1; High Street, Hounslow, or send S.A.E. and Money to G. & S. Entertainments, 125 Torrington Park, Finchley, London, N.12.

Watford College Union on their British Tour
 presents on
 Saturday 29th November
 for 10s (Ladies 8s)
 with
 Lights, Licensed Bar, Refreshments
 at Watford College Hempstead Rd.
 Watford
 at 7.30 pm
daddy long legs
 and Screw

CLUSTERS TRACK
 Joint Management
 Roger Bolcombe Laurie Stanbridge
 4 Theydon Crescent & 50a Sheen Lane
 Bosidon, Essex East Sheen, London, S.W.14
 All enquiries to LAURIE STANBRIDGE, 01-876 2131 (day)
 01-669 5868 (eve)

ALBERT HALL, NOTTINGHAM
 John Carter presents a tribute to **GLENN MILLER**
 with
SYD LAWRENCE ORCHESTRA
 AND HIS
 Re-creating the Miller Sound
 Featuring **KEVIN KENT**
 Tuesday, Dec. 16th, 8 p.m.-11 p.m. Seats 15/-, 12/6, 10/-, 7/6, unreserved 6/-. Tickets from Clement Pianos, 21 Derby Road, Nottingham. Phone 47912. Postal bookings enclose P.O. and S.A.E.

Come and chant in aid of the **KRISHNA TEMPLE**
 at Queen Mary College, Mile End Road, E.1
RADHA KRISHNA TEMPLE + AUDIENCE
WEDNESDAY, 3rd DECEMBER, 8-11.30 p.m.
 Tube: Mile End or Stepney Green
 Admission 4/- (charter week programmes must be shown on sale of the door)

CONCERT ST. GEORGE'S HALL BRADFORD 1
 Sunday, 7th December
 featuring
FAMILY
 with EMILY MUFF
 and
DEEP PURPLE
 Tickets: 7/6, 10/-, 12/6, 15/-
 Cheque/P.O. with s.a.e. to
PEARSON'S RECORDS, KIRKGATE BRADFORD
 (Presented by T.J. Promotions)

'TOO BEAUTIFUL TO MISS'
TINY TIM
 ONLY LONDON CLUB APPEARANCE
SPEAKEASY, SUNDAY, NOV. 30th
 48 MARGARET STREET, W.1 580 8810
 (MEMBERS ONLY)

A REM ENTERPRISE PROMOTION AT LAST
AFRO-BEAT
 In Concert and Dance by the
CAT'S PAW
 (All-African Line-up)
 at the
AFRICA CENTRE
 38 King Street, Covent Garden, W.C.2
 Saturday, November 29th, 1969, 8 p.m.-1 a.m.
 Tickets from Africa Centre in advance and at the door. Admission 20/-
 Licensed Bar — Don't Be Told — See For Yourself

A Christmas Package from the RCA

 Featuring in Concert style:
PENTANGLE
 (Bert Jansch, John Renbourn, Jacqui McShee, Danny Thompson, Terry Cox)
GARY FARR STRAWBS

BLAISES
 121 QUEENSGATE, S.W.7
 Sunday, November 30th
PERCY SLEDGE
 KENsington 6228

McARTHUR PARK
 20th Nov. RECORDING
 21st Nov. MAERDY, GLAMORGAN
 22nd Nov. SHAFTESBURY HALL, CHELTENHAM
 23rd Nov. CLUB CAMELOT, TAUNTON
 24th Nov. THORNGATE HALL, PORTSMOUTH
 25th Nov. H.M.S. COLLINGWOOD, FAREHAM
 26th Nov. TOP RANK, BRISTOL
 27th Nov. H.M.S. EXCELLENT, PORTSMOUTH
 28th Nov. H.M.S. SUTAN, GOSPORT
 29th Nov. PALAIS DE DANSE, BRIDGEND
 30th Nov. TREDGAR
 EXCLUSIVE MANAGEMENT LTD. 0272 293291
 Sale Agency: Vincent, Rudman & Haimes, Tower House, Fairfax Street, Bristol, 1

UNIVERSITY OF ESSEX, COLCHESTER
 presents in concert
THE LIVERPOOL SCENE
DUSTER BENNETT
TEA and SYMPHONY
 Fri., Nov. 28, - 8 p.m. - Admission 8/6

Dance to:
GRAHAM BOND INITIATION
 From U.S.A.
DADDY LONG LEGS
BRAM STOKER
 O.J. JEFF DEXTER
ROYAL COLLEGE OF ART
 Next Door to The Royal Albert Hall, Kensington Gore, S.W.7
 December 3th, 8.30-3.00 p.m.
 Advance Tickets 20/- Door 25/-
 from One Stop Records, 97-99 Dean Street, W.1

SOUL
 100-1000

COLOSSEUM
EDGAR BROUGHTON BAND
OCCASIONAL WORD
JOHN PEEL
 watford town hall monday 8th december
 Doors open 7.30. Tickets 20/-, 15/-, 10/-
 Tickets at door, or send S.A.E. to H.A.A. (Tickets), 1 Hall Place Gardens, St. Albans, or from Watford Travel, 69 The Parade, Watford

THE ORIGINAL DRIFTERS
 AT HARLOW
 WEDNESDAY, DECEMBER 3rd
 THE BIRDCAGE, TOWN CENTRE, HARLOW 24204
 10% ADVANCE TICKETS 2 FOR 15/-

JOHNNY HOWARD BAND
 LAURA LEE • DANNY STREET • TONY STEVEN
 Sales Agency: 28 Charter House, Cambridge Court, London, W.C.2 01-838 2816

IN NEXT WEEK'S MELODY MAKER

LP supplement

Christmas gift ideas

Duke Ellington

Deep Purple

Kenny Rodgers

more pop albums

DEAN MARTIN: "I Take A Lot Of Pride In What I Am" (Reprise). There's a great version of "Little Green Apples" on this album. So good, in fact, that the studio audience burst out into spontaneous applause. Dean has a knack of keeping his style and approach in vogue by singing the right songs, getting the right producers and musicians. This is very entertaining. Songs include "Make It Rain," "Do You Believe In This Town," "One Cup Of

Happiness," and "Crying Time."
HAIR RAVE-UP (Pye). After each performance of Hair at London's Shaftesbury Theatre, the audience is invited on stage for a rave-up. This is a recording of such a rave-up that went on all through the night. It's exciting and the musicians sound as though they are having a ball. Includes "El Pasa," "Cat," "Candy," and "Birthday."

DIONNE WARWICK: "Greatest Motion Picture Hits" (Pye International). Though she's been a bit quiet lately, Dionne sang some beautiful stuff a few years ago. Among the titles were "Affie," "A House Is Not A Home," "As Long As He Needs Me," without having too much personality.
GET TOGETHER WITH ANDY WILLIAMS (CBS). Andy divides this album into Ballads and Not So Ballads.

The ballads contain songs like "My Cherie Amour," "You Are," and "Yesterday When I Was Young." The reverse includes "Good Morning Starshine," "More Today Than Yesterday," and "Aquarius." Let The Sunshine In" with a little help from the Osmond Brothers and Loudstone apart from Girls and Friends. It's all very professional and smooth and will no doubt delight his followers.

FORD THEATRE: "Time Changes" (Stateside). "Okay, you guys, now there's this group over in England — let me see, what's their name? Oh yeah, the Who — and they did a pop opera album that sold a helluva lotta copies. So were gonna do the same thing, right? Only this time, it's gonna be BIGGER and BETTER. I wanna loads strings, horns, a pretty treasy story and some big production numbers. It's gotta be BIG, right?"

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AVAILABLE for group, vocal and instrumental practice. — New rate. — Tel. 791 1919.
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SOUNDPROOFED STUDIOS. Bell Music Studios. 472-7983.

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JAMES FRANCIS McDERMOTT, intend to apply to the Hounslow Council for a Licence to carry on an Employment Agency for theatrical and variety artists and musicians in dance bands at 47 Eastborough Avenue, Isleworth, Middlesex; such agency to be known as the James McDermott Agency.
OBJECTIONS, and the grounds therefor, must be submitted in writing to the Chief Inspector, Joint Theatrical and Measures Office, Hounslow Borough Office, Great West Road, Brentford, Middlesex, within seven days from the date of publication of this advertisement.

SPECIAL NOTICES

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ACKNOWLEDGED as the best **IVOR MAIRANTS' POSTAL COUPONS** for **PLECTRUM** and **FINGERSTYLE GUITAR**. Largest selection of guitars in stock. — Particulars: **IVOR MAIRANTS MUSIC CENTRE**, 58 Rathbone Place, London. W1P-1AB.
EXPERIENCED PARTNER required, genuine interest management. — Box No. 5768.

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1/- per word
DISC JOCKEY wanted immediately for exclusive club in Swiss ski resort. Attractive girl. Free accommodation and travel. £80 Tax free per month. — Details and photograph to Cass Antica, 7250 Kluster, Switzerland.

I AM looking for someone with a general interest in entertainment and jazz in particular. To take charge of entertainment in my bar about two or three evenings a week. Age is not important but good personality and showmanship are essential. — The Goal Inn, Soppell Lane, St. Albans, Herts. — Write to Ken Lindsay or Tel. St. Albans 5118.

MAKE THE SCENE, book our artists in your area and earn commission. — Detail Box 7114.
YOUNG LADY required with a knowledge of musical instruments, able to type. — Box 8801.

VOCALISTS

1/- per word
ATTRACTIVE VOCALIST, 33, experienced. England, Europe, seeks hard work, part time, London, Essex. — Box 8806.
DARRIN WELLS, experienced young versatile vocalist, good looking, magnetic personality, bands available if required. Phone anytime. — 01223 4812.

EXPERIENCED SINGER seeks recording contracts, good management, a real golden voice that inspires. Sam Cooke would be successful. — Call Monday to Friday, 9 am to 3.30 (Eugene) 01-466 2853.

FEMALE VOCALIST. — 880 1251.
MALE VOCALIST SEEMS RESIDENCY. Phone WELbeck 0272 after 6.30 pm. Ask for Jim Conaghan (Flat Five).

ARTISTS WANTED

1/- per word
AGENCY REQUIRES London-based Go-Go dancers. — 91-333 3923.

GO-GO DANCERS wanted immediately for Switzerland. Must be attractive. Salary £100 net tax free per month. Free accommodation and travel. Apply with photos and birthday information to European Booking Agency, 100 Mythenquai, Zurich, Switzerland.

ROGER SQUIRE DISCOTHEQUES have opportunities for talented DJ's to join their successful team. Car owners resident in London only. — Tel 01-722 8111 (day).

HOTELS

1/4 per word
STONEHALL HOUSE HOTEL (28 bedrooms) West End. First-class room and breakfast hotel. Terms from 22s 6d daily. Hot and cold, fully centrally heated all rooms. Showers/baths inclusive. TV/Bathrooms. SA/RAC recommended. 37 Wottonville Park Road, Stonehall, London, SE3. 01-855 1885.

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KENNY BALL Appreciation Society. — S.A.C. to Miss Pat South. 209, 18 Carlisle Street, W.1.

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1/- per word
KANGAROO CLOTHES assembled from your ideas and any materials. — Box 8801.

LOOK GOOD & FEEL GOOD IN Lewis Leathers

RAWHIDE JACKET
No. 431. Good wool SUEDER LEATHER in rich donkey brown, with HAND-OUT, type Plaxman, type Rings, Side pockets and wide safety pocket. 38-44. £14.19. P.A.P.S. 6 or 80/- DEP. & six weekly pmts. 4s/3. (Credit price £16.16.6)

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VERSATILE PIANIST required for lounge bar. Fri, Sat, Sun evenings. Please apply — "Ship", Plumstead Common. Phone: 854 0774.

VOCALIST, DRUMMER and organist wanted for top soul and funk group. Must be able to travel. — Phone 731-6434 after 6 pm. Ask for Venice.

WANTED Second guitarist or organist for progressive, type band in E. London. — Tibby 2917.

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BASS AVAILABLE. Fender. Impact average reader. Contract ending. Wanted interesting resident local gig. Consider

REGGAE—RIVAL TO ROCK OR RHYTHMIC ROT?

REGGAE — is it a rival to rock, or rhythmic rot? This is the question pop fans must be asking themselves as we see yesterday's joke music taking over the chart.

While I have nothing against West Indian pop — a lot of it is fun and good dance music — it's "skinhead" associations are odious to any half-educated mind, and the sudden fantastic lowering of musical standards, after such a long fight to improve them, can only be a disappointment.

But perhaps Reggae will get better — that tenor solo on "Return Of Django" and the cellos on Jimmy Cliff's hit are good omens for the future! — ERIC WENTWORTH, Oldham, Lancs.

WHY MUST a few people at concerts burst into a ripple of applause after a few bars of almost every number as they did at Judy Collins concert.

It ruins the mood, beauty and feeling of these songs. They are not clapping the singer, merely the fact that they themselves are so clever in recognising the songs.

A little more consideration should be shown not only for others but for the artist—GRAHAM RITCHIE, Guildford, Surrey.

THE STANDARD of groups in Scotland in general and in Glasgow in particular is abnormally high and we have also produced the best, most exciting and dynamic live group in Britain, namely Trash.

Don't be surprised if Glasgow turns out to be another Liverpool, only much better. — JOHN BURNS, Glasgow, Scotland.

LISTEN TO Blue Mink's "Melting Pot" and hear Madeline Bell's superb voice. It's a wonder all Madeline's other records weren't smash hits. It can't be choice of material — the Supremes got "I'm Gonna Make You Love Me" into the charts after Madeline had recorded a marvellous — and in my opinion — superior version of the song.

Some of the world's top singers choose Madeline to help provide the backing on their discs. The only answer to why she hasn't had the hits is lack of promotion especially on television. — SUE CHISHOLM, Whetstone, Leicester.

PRaise MUST surely be given to what must be John Mayall's greatest band to date. At last someone is producing good, acoustic, authentic sounds that don't deafen the listener with a barrage of amplified distortion. It is nice to see some real music on the scene for a change — ROGER CLITHEROW, Brentford, Middx.

HOW REFRESHING to read the letter from H. Morris of Wales who feels very strongly about the lack of credit given to songwriters. It seems that the success of some records in the charts is attributed solely to the groups without a thought for the talented mind that initially creates the hit sounds. What about a top twenty of songwriters? — LYNETTE YEOMAN, London W11.

MAILBAG

Write to Melody Maker, 161 Fleet Street, E.C.4. You could win your favourite album.



MAYALL: greatest band

London Evening Standard, make strange bedfellows. Yet we find both offering blanket disapproval of various factors in the Royal Variety Performance and its performers. Are they right to do so?

Does the outburst of His Highness The Royal Mouthpiece show discourtesy to the Queen, for this is, ostensibly, her show — under her patronage? Is it not akin to telling the hostess that her drinks stink?

Should Connolly treat this annual event as a normal vehicle for a critique, ignoring the purpose, the context and reason for the gathering together of such a vast array of international talent? Would not a report, as opposed to a critique, be the more charitable attitude to a great charity occasion?

Are the stars not right at their sense of hurt at both attacks? And are they not correct in asking what contribution Connolly has made to his own profession's benevolent needs by his own writing — or whether the Prince would have been party to fund raising had he not been paid a salary for his services, however underpaid he may have felt? — LES PERRIN, London, W.1

WHATEVER Prince Philip's opinion may be, nobody can deny that Tom Jones has done more for this country's economy, dollar wise, than the majority of "small business men."

Tom's tolerance and humour over the whole incident is to his everlasting credit, obviously due to his own great talent and in the loyalty of his fans. — JUNE TUCKER, Waltham Cross, Herts.

MILLER REVIVAL

WHAT A wonderful tribute to the late Glenn Miller. Thank you MM. There has been a steady revival over the past year or so in the Miller sound and it appears to be growing stronger. There's a change on the way and this could be it. — A. SMITH, Romford, Essex.



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SUN., NOV. 30th	SUNDERLAND EMPIRE THEATRE
MON., DEC. 1st	BRIGHTON THE DOME
TUES., DEC. 2nd	SHEFFIELD OVAL HALL
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DOLLS. Our Ladies' section has everything, Guys to work on you. Hundreds of Hair Pieces and Wigs to try on without obligation.

HAIR TROUBLE. L. Pountney (A.L.C.F., I.J.M.), Harley St. Specialist, in attendance Thursdays and Saturdays, guaranteed results.

TOP POP STARS smarten themselves up with success, that's why many come to Pountneys for their hairdos.

BAR LOUNGE. Wait in the comfort of our Bar Lounge, Lunches, Teas, etc., served at your convenience.

POUNTNEY INTERNATIONAL HAIRDRESSERS
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7 mins. London Airport. Nearest station: Hounslow Central. Possibly late.