









DUSTER BENNETT

-the do-it-yourself

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.





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

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.

### ELLINGTON HERE

DUKE ELLINGTON and his orchestra were due to arrive in Britain from France on Tuesday 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 Odeon, 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

TO TOUR

Ellington, Money Johnson and Rolf Ericson (tpt), Lawrence Brown, Chuck Connors and Ambrose Jackson (tmbs), Johnny Hodges, Russell Procope, Harold Ashby, Paul Gonsalves, 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.

Other friends too—Al Kooper who adds plano, 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 New man adding bell-like TO PAGE 2

JAGGER

PAGE 8

EXCLUSIVE

Page 2 MELODY MAKER, November 28, 1960

7	(1)	SUGAR, SUGAR
2	(3)	(CALL ME) NUMBER ONE Tremeloes, CBS
3	(2)	OH WELL Fleetwood Mac. Reprise
4	(5)	SOMETHING Readles Apple
5	(0)	WUNDERFUL WORLD, BEAUTIFUL REOPLE Jimmy Cliff Train
6	(18)	TESTER-IVIE, YESTER-YOU, YESTERDAY
7	19.43	Stevie Wonder, Tamla Motows
1	(14)	RUBY DON'T TAKE YOUR LOVE TO TOWN
0	(0)	Kenny Rodgers and the 1st Edition, Reprise
8	(8)	SWEET DREAM Jethro Tull, Chrysalis
9	(4)	REIURN OF DJANGO Upsetters Upsette
10	(10)	WHAT DOES IT TAKE

# 7FPPFI

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," & track from their current album, is likely to be delayed here.

Already in the American chart, the single was scheduled for release here on Desem ber 5 but the group are now considering

releasing a number they specially wrote for the market. Manager singles currently Peter Grant 18 negotiating for the group to appear in a full-colour 26 in Boston followed by four



#### LED ZEPPELIN: first single

Nice. It is titled "Sleepless southe final details of his new Night" Also out is the American tour with the Tringroup's first album, which takes it's title from the hit

The tour offens on February aingle. national hotel in Las Vegas But the clibb brothers are not credited on the label as having written the number Indicad the names my or and Hart appear, B is claimed. so far the miniate

coonned to the next American pressing and the bea trees have been told that it will be corrected in the Inclush Inbut.

#### MATTRESS TOUR

FAT MATTRESS open their first American thur in Detroit comorrow (Friday) on the same day that their second British aingle "Magic Forme is released in Britain

The single, a track off their first album, was written by Landon and Junmy Lewarton The B-side was written by Nell and former Jimi Hendrix Experience drummer Noel Redding

#### BROX BAND

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

The group, which makes its debut at London's Marquee on December i includes Jim

2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Temla Motown 3 (3) JOHNNY CASH AT SAN QUENTIN Johnny Cesh, CBS 4 (4) LED ZEPPELIN II Led Zeppelin, Atlantic 5 (10) IN THE COUNT OF THE COUNT OF MUSIC Cream, Polydor 12 (12) OLIVER 13 (5) SSSSH 14 (8) HAIR 14 (8) HAIR 15 (2) THE SOUND OF MUSIC 15 (2) THE SOUND OF MUSIC 15 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 (3) JOHNNY CASH AT SAN QUENTIN Johnny Cesh, CBS 5 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 (3) JOHNNY CASH AT SAN QUENTIN 14 (8) HAIR 15 (2) THE SOUND OF MUSIC 15 (2) THE SOUND OF MUSIC 15 (2) THE SOUND OF MUSIC		Jnr. Walker and the All Stars, Tamla Motown   11 (9) LOVE'S BEEN GOOD TO ME Frank Sinatra, Reprise   2 (13) COLD TURKEY Plastic Ono Band, Apple   13 (7) HE ALIN'T HEAVY HE'S MY BROTHER Holies, 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 Dolen, Pye   21 (15) I'M GONNA MAKE YOU MINE Lou Christie, Buddah   21 (1) LONG SHOT (KICK THE BUCKET) Pioneers, Trojan   24 (27) IMISS 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	<text><text><text><text><text></text></text></text></text></text>	<text><section-header><text><text><text><text><text></text></text></text></text></text></section-header></text>	<text><text><text><text><text><text><text><text></text></text></text></text></text></text></text></text>	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 feat- ures 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 Stew- art, 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	
	and the second	2 (2) TAMLA MOTOWN CHARTBUSTERS Vol 3 Various Artists, Tamla Motown 12 (12) OLIVER Soundtrack, RCA 3 (3) JOHNNY CASH AT SAN QUENTIN 13 (5) SSSSH	next single and album. All the material on the new album will be written by guitarist Stan Webb. The	single to "Love At First Sight" is released by Sounds	Bee Gee song "Words" on a live album from the Inter-	album.	



PHUL SEAMEN and Ghrget Bakes are to star by a new kind of drum. clink: within a big hand specialcular at Cesar's Palace, Luton, on Sunday, November 30.

Staged by Dallas Arbiver to promote their Hayman drums, the show is intended to be the first of a monthly series at Baker-Seamen drum shows

with the band and doing Cesar's Palace and will ducts with Phil. Future mark the debut dif a 13presentations might also piece band formed for feature other big bands, the puppese by Phil Seaand if the venture at Luton is a success the Conger will appear as guest star, drumming

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. lickets are 75 6d and can be obtained from

main desiers in the Greater London area and selected dealers as far north as Birmfrigham. D-A are negotiating for the Phil Seamon hand

to brondeget in Jazz. Club and to lovies shorting Phil and Lingsy will be combining on a twodrum album in December and January.



JOHNNY CASH is in line for a Spring tour of Britain, beginning with two nights at the Wentkey 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.





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 Lanchester Arts Festival, Coventry on January 24. Bruce's band will include musicians who worked with him on his recent "Songs For A Tailor" album, and hiseman and Dick Heckstall-Smith.

STAFFICEN Max Jones Cons Haves Royston Eldndge Alam Lewis Richard Williams STERN GOOD ADVERTISEMENT D RECTOR PENET IN A SUT ADVERTISEMENT VUS SIJEAN John Jones PROVINCIAL NEWS ED TOR

NEW S BOTTOR

CHIEF SUB EDITOR

S WERE

Jerry Dawson Stat ham House Talbot Read Stretford Vanchester WAR OFF Tel 051 372 4211



East New York. in December.

The first, at Newcastle City Hall on December 13 also stars the Edgar Broughton Band. The second is a charity



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

This will be their only performance in Britain prior to their 16 concert Americam tour which starts on January 30, at Fillmore

#### **BOND CONCERTS**

GRAHAM BOND is scheduled for three major concert dates

**PURPLE CONCERT** THE LIVE recording of Jon Lords "Concerto For Group And Ochestra " premiered by

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

Purple play the Civil Hall, Guildford.

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), Lunda University (29), Save Rave at the London Palladium (30), Cambridge (December 3). London's Lyceum Ballroom (4) and the Royal College of Art (5)

Deep Purple and the Royal

Continental tour which starts in mid-January. Tomorrow (Friday), Deep

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

Artists confirmed for the festival are Roy Drusky, Tex Ritler, Roy Acuff, George Hamilton IV. Loretta Lynn, John Wealey Ryles, Charlie Walker, Lynn Anderson, David Housson, and the Tompall and Ghaser Brothers

Waiting to be confirmed are Cash, Cari Perkins, Jeannie C. Riley, and Hank Williams Jr. A documentary on Johnny Cash's life is due to be screened on BBC-2 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 wells as solo stints.

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).

MUDDY: fractured pelvis



### INJURED

#### 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 teemage pas-SELECT.

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

by followed Imperial College London's (29), the Roundhouse (30), Sunderland Polytechnic (De-

#### **BUSHKIN HERE**

NEW YORK planist 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 pre-sent him here "in a unique fashion." If plans materialise, this would be the first time the planist 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 Dusly Springfield, Dave Cash. David Bowie, Ed Stewart, Equals, Gojo's, Grahum Bond Initiation, Grapefruit, Karen Young. Magna Carta, Settlers, and the Tony Evans Orchestra Tickets from 126 Buckingham Palace Road, London S.W.1 (Phone: 01-730 2620).

**BRUCE: American tour** 

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and Basildon (20).





E.M.I. Records (The Gramophone Co. Ltd.) E.M.I. House, 20 Manchester Speare Landen WIA 155 and the same and the

Page 4-MELODY MAKER, November 29, 1969



# BENNE TONY 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



Plymouth\_

HEATH

**BACK TO** WORK FOR LOUIS

> LOUIS ARM THORICS has perturated to the powerter Ing atsisting where he lagreet (for meneral thank is eat at the course merean the a new larger Hered mavie, On Her Majosly's SPECIAL FARTYLES Lenth gang, wills "tul alle confemporations less nand I cathor, but almo did a little playing Laula has recovered from a long illRean which hept him from playing for

many months

Plana to relibrate tatch

mo'w 70th bithday are

BRITAIN'S R. B. H. H. Whenley (lingely, Alam este folorouge in (Conp 7. Confort Plang man (leath, wap) and longy (Duley (dra) have been and teny fer Deregnelt in Wonnfestenet tot tree days in paden Digeftert, Community, freier Deaufpelbene 12 cor 14 abthurn lerweilumit will for

Alligert Michen elbeluriff (190312), Louis Barwie (1get), Instead Impression, Blange and Wille Doell, Hender Bur elestanar, WILLEN I have be be south Courel 141111 (annoh) anil Darre Phillips (linka)

Fill Mererele fifteett Chebs has dropped its jave pulley in the Upstales Reserves becommence of lack of aupport fuf the piternist to give new pivel emperisentel REDREPH is allowed the those The Club will be reverting to a discottingues policy Us states wears while the Bill Lyngs Irlo and Housom Dearle open in the main room nost Minday (Decompler ()

MODIAN Jags Quarted and their wives wire invited to a recont state dinner at the White House Ra guesta of Proaldent and Min Nixon After the dinnor the NJQ played for the musute who included the shah of tran.

# her first

### album

CHRISTINE PERFECT. voted top female vocalist in the MM Poll, goes into the recording studlos 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 MeVie.

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, Groydon (14).

#### **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



AMERICAN SINGER and jazz-blues planist Sam Price will play only three public dates on his mini-tour of

#### **BENNETT: here in May**

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

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, Ameraham His final date is on Friday (5) at London's Queen Elizabeth College, Kensington.



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, plug Sam Gopal and the Grope, and will be featured from 9pm to 6am. Other bookings: Graham Bond, Good Earth and Screw (December 5), Julcy Lucy, Trader Horne and Grope (12), Quintessence, Mott the Hoople and Bronco



FLAMING YOUTH are to appear at a pop feetival in Paris on December 6 and

Moling attend A major concart will take place. either on his birthday, July 1 at the Hullywensil nowl, or on the provious colour French TV show filmed

day at the Shrine at London's Marquea Auditorium, Ion An The group is currently Ecles A tribute to Louis planning a series of provincial at the Newport Festival, appearances to perform their "Ark 2" album with various around the same date, Youth Orchestran. The album is being considered. is set for December release in Moanwhile, donations con-America and on the Continthoug to come in for the ont. This Saturday (30) the Armationa Statua Fund, group play their first club of which lienny Cartor date, at the Van Dyke Club, la chairman

Bandleader Ted dies, aged 67

100

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

He died after a long tilness in hospital at Virginia Water, Surrey - not far from his £13,000 home on the 18th fairway of Wentworth golf course. He was

I'ULL datebook for Mike Weathrouk, the Second plays the Old Grandey. Bristol, tonight (Imraday). followed by a concert at Strept, SomeFact (tomor row), London's Cruelble Brunol University (29), (10), Palmouth (December and 3) and Hoaford, Dovon (4). He has datas with a tempinen at the Torbay Arts Testival (5) and Dartington College (6)

DON Rendoll-Stan Robinson Quintet share billing with the Spontaneous Music Encemble at London's 100 Club naxt Monday (1) . . trumpeter Ray Crane guests with the the Bowen-Henry Quantat 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 Janudry and will pold Paul Rutherford (tmb), Manfred

Bobby Ritern CINCH I plays his first sis at London's Konsington Hotel with the Brian Longon Irig on Docember 3 Other dites for Bobby Include the Dolphin, Maidenhead (ii) and the Pamadour Jazz Club, St Heller, Jersey (17).

Jazz

azz

news

Wheeler,

Skidmore,

Surman,

tree

Till new Michael Carlick

Senter plays the Goat, St Albung, on December 8 Planiat Michael leads lan Care (tpt, fluggel), Art The man (thr), Coleridge Goode (base) and Trevor Tomking (drs), unlig Norma Winatone's voice as part of the front Hnc.

ILUE NOTE this week recorded the second LP by the Kenny Cox Quintet in Detroit. Set by the label for Decambar roleans in Britain are LPs by Duke Pegesop, Art Blakey, Donald Hyrd and Blue Mitchell

Till Ches Chesterman Jacoband is resident. on a new Thursday diale land night at the Rieskel lor, North Ind, Croydon. The band is also realdent on fucedays at the Blue Anchor, South Ind, Cray don.

IONARD HATHK TE

Britain. Tomorrow (Friday) he have completed a 20-minute long illness

#### **JOHN & TONY SMITH PRESENT**

#### In association with THE ROBERT STIGWOOD ORGANISATION



The functal 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 alx, Tod was taught the tenut harn

#### 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 atrents immediately after the First World War until Jack Hylton gave him a job at the Queon's Hall Root Garden The same year, he went to Vienna with a band called the Southern Syncopaters

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

H. Joined Geraldo as first trombonist in 1940, then, with his wife Moira, he composed "That Lovely Weekend" and "I'm Gonna Love That Guy," which brought him enough money to form his own hand in 1944

#### Fame

Ted Heath's Sunday Swins Sessions became a feature for 10 years at the London Pattadium, and he won equal fame in America, where he was the only British dence band to have played at Caencere Hall. He was there in 1956, 1957 and 1958, initially going over on an exchange basis for Stan Kenton He also extensively toured America on many or astons Test Heath was a perennial MM poliwinger, and many of Britain's most famous music ians played with his band Only recently. Decen issued -on their Lolipsy lubel-an album by the Heath Crohestra entitled "Test Breath Recalls. The Fabulous Dorseys" Is includes the furnish Dorsey speciality "Open 1." with which Ted always opposed has

Palladum Summ Seasons

School (tpt), Gord Dudek (tnr) and Michel Pils (bass olt).

MAX COLLIE'S band has a Tuesday Restdency at the Lard Nelson in Choisea's Kings Road ... The London Jace Four plays the Ash Tree at Chatham tomorrow (Artday) and Cambridge University Footlights Club on Sunday (30).

THE Dave Brubeck Irlo and Gerry Mulligan play their first new York concept together at Philharmonic Hall, tomorrow (Friday) ... Bill De Arange, pleneer bop guitas rist of the 1940, has reappeared in Cleveland leading a quarter at the Village Last in Mentur, Ohlos

Borty that a new violinist, Don Harris, is caus ling a big stir at the H Club, Los Angeles soul star Jumps Brown has recorded a jazz alburg with the Louis Hellion Onhe tra and arrangements by Oliver Nelton Benna regular tenor sakist, Macro Parker, was added as leafured sololat

171 VIN JONIS onlarged his comba trans a tria to a septet for a new Blue Note recording session in addition to doe Farrell (the) and Wilbur Little (Dass), he AIScol George Coleman (Ing), Tompkint treat (Blaste), Pepaper Adams (barl) and Comfide (conga (175).



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

# Plastic Ono Band to make first live Return

JOHN LENNON, Yoko Ono, and the Plastic Ono Band may make their first "live" appearance in Britain on De-cember 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 this concert is due to be had time to decide" issued by Apple this week. whether or not they would

before an auchence at Toron-FARREN LP to's Varsity Stadium in September. An LP recording of

MICK FARREN starts re-

on December 19. Chicago open in Britain with a press conference and playing date at London's Revolution Club on December 2. They play hearsing for his forthcoming Royal Albert Hall on Decem-

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

# The best in Sound alound

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 34" high. The front of the cabinet is covered in an attractive hardwearing material.

accept.

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

Currently at number 12 in the MM chart with their single "Cold Turkey," the Plastic One Band have made only one previous appearance 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. lands area is being negotiated

album next week. It will feature a variety of musicians and run as one long set.

CHICAGO DATE CHICAGO - formerly Chi-

cago 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 Midber 4, plus two shows at Granada, Kingston (5) and Lyceum, London, December

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),



BLUE HORIZON Record have leased an album by veteran blues guitarist Earl Hooker cousin of John Lee Hooker from America's Blue Thumb

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

Hall, London Town (Saturday) and Round House, Chalk Farm, Lonion (Sunday).

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

News in

brief

of the

Scene

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 (tnr), John Warren (Bari), Harry Beckett (tpt) 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 milliondollars-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.



### 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 Talks have already

action.

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" has been completed. It is titled "Yellow River."

Records and have released it this week.



The 2000 and 2000 de luxe models are designed to



Page 6-MELUDY MAKER, November 29, 1969

#### caught in the act

# GENE VINCENT COULD DO

A TOILET roll streamed out onto the stage to cries of "gerroff" from drape-jacketed youths who later indulged in a spot of jiving in the aisles. All part of the fun when rock and roll came to the London Palladium ca Sunday.

Object of the rockers' disapproval prior to Gene Vincent's appearance, were the Nashville Teens, who reformed 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 Renatssance, played some nice plano. Gene Vincent, of course, could do no wrong. He even got wild applause for a slow country number and a version of the Delaney and Bonnie hit " Get Ourselves Together." Backed by the excellent Wild Angels, highspat of the night beforehand in their own spot which included "Mean Woman Blues" played by the planists feet, he rocked his way through Eddle Cochran's "Pistol Packin' Mama" and Jerry Lee Lewis's "Good Golly Miss Molly." A roaring version of "Be-Bop-A-Lula" ended Gene's appearance and before the first shout of "more" was heard, the curtain was falling and the management played "God Save The Queen." - ROYSTON ELDRIDGE

#### emerged.

A great deal of hard listening was going on, but unfortunately Dyani'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.

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 Muzak. But, one has to report, the devoted army of Surbiton 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, twitched into enough life to remind us what a master Smith is under the bland externals, and Eddie McFadden's unsentimental guitar statements were always

worth listening to, - CHRIST-

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 would never have dreamed of tackling.

"illegal" A NOTHER 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 pirate White " Great album, double Wonder," it's a 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 Moog Synthesiser, VC 3, made in London by Electronic Music Studios, was demonstrated by clarinettist Alan Hacker recently ... Sun Radio, a Sussex land-based pirate broadcasts each station Sunday ... Lowrey organs have been installed aboard the QE2.

### CABLE FROM JOHN AND YOKO

A FORTNIGHT AGO, MM's Richard Williams reviewed "Wedding Album" by John and Yoko Lennon, commenting in particular on two sides of the "double album" which, in fact, consisted throughout of an engineer'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 A CRITIC TOPPED THE ARTIST STOP WE ARE NOT JOKING STOP LOVE AND PEACE STOP JOHN AND YOKO LENNON.



#### MAYALL/HARTLEY

TONM MAYALL must have felt like the father figure of British blues at the Albert Hall on Thursday as he surveyed Henry Lowther and Keel Hartley, prodigies of his own band, who are now branching off in a different direction. In a different formal.

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

But even with three potential frant liners the group could

#### TASTE

THERE Bren'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 few. On Friday they played an interesting combination of rock and blues to two wet, but quee.

Rory Gallagher leads the group on guitar and vocals, Their music varies from simple rythmic 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 (drs) are pefect partners for Gallagher's guitar work. - ROYSTON EL-DRIDGE

#### OPHER BIRD PETE SEEGER

DETE SEEGER spoke of the oceans that still exist between races throughout the world, when he continued his fight for freedom at the Albert Hail 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 quest. The widely contrasting material made the concert all the more interesting

on a night when informality and sincerity mattered most. They alternated, duetted, and sometimes, Lou would get up with concertina or pipe, and Rete 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 - an 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,

"You Can True.

Have Music," " Kisses Sweeter Than Wine," "Angel Of The Morning," plus a medley of the old Seekers' hits 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 Hair.

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 quitars. - JOHN GIBSON

#### OSTERLEY

"LIONEY TRAIN BLUES I roared into Osterley on Friday last week for a trad'n' boogle 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 plano, who played some sensational boogie including the Meade Lux Lewis standard.

He swung like the clappers and by gritting my teeth and forgetting the coplous flagons of mead that had been consumed during the evening, I managed to keep abreast of events. -

Rare Bird and Griffin blew much good music at the Lyceum Sunday, Mr. Bell outfreaking the Idiot Dancers . . . Viv Prince amazed the MM office one Monday morning with his gifts 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 Moon" the latest single by George Formby impersonator Alan Randall, awaits astronauts Bean, Conrad and Gordon when they get back to Cape Kennedy. New Tom Jones single out tomorrow (Friday) called "Without Love"... Robert Stigwood hosted a party at his Stanmore home to welcome Delaney and Bonnie to London. Among the guests were Eric Clapton, Ginger Baker,

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 P. 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 Adcock, Jack Bruce's roadie has brought a Brabham 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

Jensen. Ron Geesin writing music for the British Pavilion at Expo '70 in Osaka ... PR Hugh Nolan has a second

12.30 Friday night by Kid

son, to be known as Boy II Jimmy Page busy buying antiques, while the rest of Zeppelin busy buying farmhouses and Which mansions guitarist is known as Led Wallet?

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

Mick Jagger on Regrae "I like it. Anyway, Its been going for years, down the old Roaring at Twenties, when it was bluebeat and ska" Solo album coming from Blood, Sweat and Tears David Claytor singer Thomas. Gene Vincent a riot at the Speakeasy, and on the following night all lights fused and sound off, which came as quite a reliel Alternative name for Ginger Baker's group is "Died Trying Squad." Harold Robbins, author of "The Carpetbaggers has formed a record company with Quincey Jones.

have been no tighter or precise, and the acclaim given to them was both loud and justified. Jon Mack (acoustic guitar) abandoned his rhythmic role to join in some nice exchanges with Johnny Almond (tenor sax), the former's playing in octaves being particularly effective.

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

Earlier in the evening Kcef Hartley got the concert away to a good start with some beaus tiful progressions, culminating in the mighty "Rock Me Baby." Again, "Hartley seems to have the sound he wants, and the band's interpretation of the Henry Lowther arrangements was most encouraging.

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 Drifun'." The band featured Hartley (drs), Lowther (tpt, violin). Jimmy Jewell (inr), Gary Thain (bass) and Hiller Anderson (lead and slide gtr). - JERENY GILBERT.

#### AMALGAM

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

Amalgam is Watts' group formed to play his composi-



**SEEGER: fight for freedom** 

#### JOHNSTONS

WHAT an incredible group Johnstons are becoming! They have developed a long way from the tub-thumping image of so many Irish groups into a versatile, musicianly, exciting quartet, who are equally at home with the most ancient traditional material as with the latest contemporary songs.

One reason for this is that whatever the song, it is treated on its merits. Traditional songs are treated with respect, but now with awe. Contemporary songs like Leonard Cohen's " Story of Isaac " are given the same sort of opportunity to make their own statement in their own way.

In fact, all their material is contemporary - for if a traditional song has no contemporary meaning then there's little point in singing it.

Similarly eclectic is Canada's Bonnie Dobson, a lovely singer whose reputation is smaller than some transatiantic lasses whose reputation is less deserved. It was a nice touch for her to finish with an unaccompanied song in Irish. --KARL DALLAS

#### SMITH

As redundant as a fridge in an igloo; that's the feeling this reviewer got at Jimmy Smith's Festival Hall concert on

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 Malvina Reynolds). "Worried Man Blues," "Old Joe Clark," "The Water Is Wide'' and "Guantanamera." - JEREMY GILBERT

#### **NEW SEEKERS**

'D BEEN warned. Before the New Seekers made their Scottish debut at the Usher Edinburgh, original Hall, Seeker, Keith Potger, who has

#### CHRIS WELCH



DAVY CLINTON, now at the D Rooftop Restaugant 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 Hutand sounds good. - JACK HUTTON.

doubt at all are numbered. 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

# **GINGER** joins Airforce



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 Lour, 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 strange band together. The musicians include Phil Seamen, 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.

Relax, that's his new group

"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 poll winning jazz drummer 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 drum duet on 'Sing-Sing it to be totally different Sing' Phil's really been from past things. getting things together "No we haven't had a recently and doing very rehearsal yet - Christ, well. we've only just thought of "I haven't played drums it. I don't think Eric will be for weeks, until last night in the band, he's more or when I had a studio jam less joined Delaney and with Rick. Music is the big Bonnie and he'll be busy thing with me now, after a with their tour. long rest "

have all got the chance 10 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 planum another collaboration with Seamen. "Phil's Big Bind playing at Cesar's Palace, Dunstäble on November 34 and we're going to do a

FOOTNOTE: Also on the

bill with Airforce at the

Theatre Royal Drury Lane

will be Mighty Baby and

Atomic Rooster.



tions. Their long set began rather loosely but when the four men got their heads in the same place, some lovely sounds Saturday last. Whatever the "Incredible" Jimmy Smith may once have been about, nowadays it's all

#### The Only Concert Appearance in London of HENRY MANCINI with his Orchestra and Singers

#### LONDON PALLADIUM

Sun., December 7th, at 6 p.m. and 8.30 p.m. Tickets: 42/-, 35/-, 21/-, 17/6, 12/6, available from the London Palladium Box Office.

Only other United Kingdom appearances: Birmingham, Town Holl, Friday, Dec. 5th, 8 p.m.; Manchester, Palace Theatre, Saturday, Dec. 6th, 8.30 p.m.

BAKER: feeling good

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



# a group... rare bird



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A LL'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 in-

'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.

P Rockett 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.

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

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

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

some domestic problems. Did I wake you up? I'm in Beverley Hills, Los

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

sea, and its a beautiful longer if things go really day. I'm completely re-"Sorry — just having laxed because the tour has been really good fun - and the travelling has been easy.

well. We're been playing well. Mick Taylor is doing fine.

fast rock and rollers then

"Yes, they really have a lot of energy here. I SAID THEY HAVE A LOT OF ENERGY HERE! "We start off with five 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 English the Musicians' Union won't let Americans record in England. We talked to Union the American 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 Mick's was 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.

opera

Had there been much Kinks trouble riot-wise on the How were our other "There have been a British groups doing in few punch ups in San the States? Diego. But we managed "Very well. The Kinks to get the police outside of the concerts which are opening here tonight with their "Chicago was incred-Arthur' in fact the ible. The people there Rolling Stones are going have so much energy, to do a pop opera now It's called 'Albert' - all they are into doing so many things. You someabout the sex life of a times think it is all hapwhite blues singer." pening in England, then "Great," I snored you realise it's mostly druggily. "Okay, that's enough - sleep tight baby!"

AT PRINTED MONTH WE HAVE DEED TO BE AND DESCRIPTION OF THE AVAILABLE AVAILAB



Bome of the Nashville men who made Area Code 616 - Buddy Spicher, Bobby Thompson, Kenny Buttrey and Charlie McCoy,

JOHN SEBASTIAN iayed 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 thic 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 "Nashvillo 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-harp-1st 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

THE ALBUM

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 "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 Like "Big Pink," "Area Code 615" could prove to be an historic album, because it reemphasises 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."

and "Nashville Skyline."

RICHARD WILLIAMS

### DELANEY & BONNIE

#### 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

### 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



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# 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.



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 sated, "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



Strong

here I slept down at the Old

Place with Ohris who used

to play there all night. It

was fine then but all of a

sudden things began to

change and the music scene

"Why? Because those

who were organising the

scene had no idea. If they'd

allowed some of the more

groups to play there oc-

casionally, 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."

American

started to disintegrate.

avant garde

London was back at square one. "Here pop is alive and jazz is dead," declared Selwyn "It's go to bed at 8 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 Parts 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 Africans Mongesi Fezz, Ronnie Beer and Harry Miller.

"With that group we played every day for three weeks, just played and played and played. But we only had three gigs so 1 took Ronnie and Ken Terroade to Paris where they joined Sunny Murray's group and that was the end

#### **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 planist who spend some of his time writing "straight" music as well as jazz and who received a Master Music degree at Indiana University (under Dave Baker), stold 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 hip 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.

"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 baiance be-

Outlook

tween the two."

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

"Well, 1 was thinking about it and working out which individual musicians

couple of years ago. We lot more critics who are takhaven't worked together reging the trouble to go out and listen to some of the new ularly since that time, but his outlook on jazz broadly coinmusic, and they're finding cides with mine. that there's more to it than they thought at first."

Let's hope there are planty

of critics at the Purcell

Room on Monday, for what

promises to be a most excit-

RICHARD

WILLIAMS

ing event.

#### Notation

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

Apart from "Convolution" which lost 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."

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.

this American "Like plano player who was staying 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 you can't explain."

Lissack, who worked with a trio led by Berklee-trained bassist Midge Poke in South Africa, used to sit in frequently with Chris McGregor and Dollar Brand at home. Pike's combo later joined guitarist Johnny Fourie to back up singer Mark Murphy on a nationwide tour.

When Lissack arrived in London in July, 1967, he was hoping to make the Stateside scene, but visa difficulties kept him in London. Here he was to become a familiar face who seldom played through lack of opportunity.

And so, when the Old "The first night I was Place closed, sleepy old

words of that." trom

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 piand) 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



#### 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.

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



#### 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 1 are doing a London Jazz Centre Society concert at the LSE in February.

### JOH JALL FUL

IT'S JAZZ POLL TIME AGAIN - time for you to vote in the annual, world-famous Melody Maker Readers' Poll. Make sure your favourite musicians, bands and singers get their full share of votes by filling in the coupon now and sending it to Jazz Poll, Melody Maker, 161 Fleet Street, London, E.C.4. Past winners in the New Star category are not eligible for votes in that category They are Britain - Peter King, Brian Dee Dick Morrisey Alan Haven, Brian Auger, Ernest Ranglin, Roy Budd & John Surman and Dave Holland World — Benny Golson, Ray Bryant, Leo Wright, Roland Kirk, Freddie Hubbard, Tony Williams, Albert Ayler, Archie Shepp, Gary Burton and Joe Farrell. Every MM reader is entitled to fill in one coupon

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Big band			Guitar		
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Male singer			Drums		
Female singer			Vibes		
Blues artist			Misc. Inst.		
Trumpot					and the second states of the s









# COLOSSEUM's new album "VALENTYNE SUITE"

# BUT THEN SO WAS THEIR FIRST-THOSE WHO ARE ABOUT TO DIE SALUTE YOU'STLESSE TRY THEM AND SEE

Produced by Tony Reeves and Gerry Bron for Hit Record Productions Ltd Sole Representation: Bron Artistes Management Ltd 29/31 Oxford Street London W1

Page 12-MELODY MAKER, November 29, 1969





# Surman's house in the country

JOHN SURMAN, Melody Maker and Downbeat pollwinner, 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 booed, 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.

#### 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.



"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 Pederson, Francy Boland and Daniel

GOYKOVICH:

Dusko's

in Munich

new

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 Febra ary.

#### Peace

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

# Kenton talking.

HAROLD DAVISON PRESENTS SONNY LESTER'S "JAZZ WAVE"

featuring

### THAD JONES -MEL LEWIS BIG BAND

JIMMY MCGRIFF QUINTET

with STANLEY TURRENTINE, KENNY BURRELL LOUIS HAYES, RON CARTER

FREDDIE HUBBARD GROUP

KENTON, who STAN 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

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

"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 1'm





#### 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. Not long ago, we were at the Lugano Festival, where we did a thing written by Slide Hampton for six brass and rhythm."



WELDER MARER, MOTORARY 29, 1955-Page 13

## The many sides of Mr. Lowther

LIENRY 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 hands as well as doing arrangements for singer Elaine Delmar (on her last album), and The End, a group who are the proleges of Stone Bill Wyman "I also did some arrangements for violas and cellos for the most authenticsounding 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





AN UNLIKELY aggrega tion of a hairdresser, four students, a schooleaver, 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 Entertainmonts. They won their way



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

"When I was a freelance I was on the go all the time, and it got to he 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

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 Keel's band. The music's very tight, but the solos are guite free and on one number we can just blow, which is nice.

"I don't think they're like "I don't know how you'd that in the States. They classify the music We've don't expect anything in got a rock drummer, a particular - thye just come soul bass player, a counand listen to the music, and try rock guitarist, and two jazz horns - so work that one oul."

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 nineman Jazz-rock hands 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/finte), Stephen Crisp (tpt), Stan Milton (organ), Mike Anscombe (drs), Ron Crisp (bass), Dick Wells (tmb), Dave Dowsett (gtr) and Roger Calms (vcis) had an original and refrshing approach to their music. And what a welcome change it made to the four bands that preceded them on stago.

### **Rubber Duck**—first winners in MM's college contest

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 overamplification, 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. Even Central Heating, a seven-plece soul band, included "Badge" and "Sunshine Of Your Love."

Fagin, the Kingston entry, were very powerful . . . too powerful in fact. Vocals were lost, 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 band to feature some

original material. Their opening number "Brenkthrough 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

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

He still enjoys the occasional jazz Rig. 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 planist Brian Miller's sextet. "It was really nice to play jazz again, although l didn't feel I played very well. It takes you a bit of

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

they don't try and put it in a bag. If they dig it, they let you know "I think the Fillmore in

fantastic Pople had heard

the first album already, and

so they had an idea of what

Did some people come to

hear the band expecting to

hear blues, because of

Hartley's association iwth

we're all about "

John Mayall?

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

RICHARD

PECTACULA This is truly a must they reat Frank Sinatraathis perfect best backed by the cream of Hollywood's mustelans, under such conductors as Nelson Riddle and Billy May. On this 6 LP Collection, available now here else in Great Britain, are original tracks recorded phrough Sinatra's golden

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#### Page 14 MELODY MAKIE, November 20, 1989 THEBLUES

IDERHAPS 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 dolt-yourself one man

blues band, fitted with all mod cons, gets deep into the Urban blues sound by blowing lead on hormonics on top of the rhythmic patterns created by guitar, bass and eymbal.

#### Authentic

And not only is Duster unchallenged in the field of one man bands, but by going it alone, he has probably ventured dupper 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 newlyamplified bass drums before rushing down to the Angel in Godaiming, 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 ausault on 350 pairs of care. and Gibson Les Paul guitar, "The world revolves which he was given by Peter around this club. This is Green. So he muffled a small realty home - it's just something else. I can get good mike inside his bass drum and receptions at other clubs but fltted an external mike to his It's never quite the same," cymbal. Duster certainly hasn't Duster explained with a regretted the decision to puzzled grin. record an album at his home "I'm interested in singing club. "Although it's a long to people about people. Everything depends on the crowd, time since I heard the album, the sound is excellent - far and I reckon I'm just learning better than on "Smiling Like how to turn a crowd of I'm Happy." people into a good audience. "I think I've managed to Every time I play I seem to be a bit more honest on this learn about people. album. In the studio you tend Duster, as well as being a to think technically, but this very accomplished musician, is exactly me on stage, also produces his own mateworking with the audience. I rial. In the past he has found just hope that it is received in that for all his pounding and the spirit in which it's been thumping on bass drum and hi-hat cymbal, the sound is given." I asked Duster why this loat against his harmonica



band. I'm a serious musician, and always have been. Whereas most people want to join or form a mand. I never had the time when I was at art school. I played harmonica and guitar at home for fun, and them became more and more incrested in he 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 Clennan, 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.



COME albums look more ex-I ciffing than they sound because the lineup is strong on paper but not entirely suc-cessful in practice. Such a set, in my view, is JAMMED TOGETHER (SLAX SXATS 1020). which features Albert King. Steve Cropper and Pop Stables singing one each and picking more or less non-stop. Albert kicks off the LP with a vocal what'd I Say." not his best groove, and Pup follows with a sympathetic talking blues job on Hooker's " Tupelo." This contains pretty fair guitar outings by King and Cropper. "Opus De Soui," To Do, " Sig Bird, " Homer's Theme," " Trashy Dog," " Don't Turn Your Heater "Knock On Down " and 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 vocal (on "Water") on side two, leads to near-fatal monotony. King and Cropper hit some good duct things on " and " Wood," and " Dog Albert's guitar whines viclously. It took a lot of men to produce this mick-in: Al Bell, Isaac Hayes, Al Jackson, M. Thomas, B. T. Jones, Homer Banks, Raymond Jackson, Terry Maaning, 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! Of, the cover design (by Apple Graphics) is cute. I'd say this is one for blues guitar players and lovers. -



DUSTER: influenced by Bland, Benton, Charles and McCracklin

Duster's blues

new album contained none of hig own material.

"I dld some of my own songs on the night, but either they weren't as good as the others, or I decided I would mave 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 me 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

"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 1 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



MJ.

CROPPER duats with King

"It's About Time " [Graven-Ites) and " Carmelita Skillie." Drummer Bob Jones is got too impressive on the "Love Got Me " vocals, but Bleemfield's guilar (on an East-West kick) is commanding. "Oh Mama" features Mike's curious deadpan singing: " Blues On A Westside " has N.G. singlag and is slow stone blues almospherically performed. The final "Skille" is a surging blues instremental with tenor sax sole, building organ and some dominating guitar. The record suggests it wouldn't have been a bad night to go visiting up at Fillmore West. - N.I.







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.



IN their various ways, like the groups 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.



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: 1 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. Erio 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" wag our best single. We're very pleased this one has been a hit - we

#### 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 weve taken from rock is the chythm, 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 **IVANHOE: Steen Claesson and Kim Menzer.** 



when we play very loud, Denmark recently he was then I love it." very impressed by the band, Their record, on the Sonet and their friend Walter label, is the first double-Klaebel told me that the album to be released in normally reserved Peel was Denmark. Called "M 144" jumping on tables, scream-(the musical pulse of the ing with joy at the sound. I group), lt's an impressive can well believe it. display of the talents of They also have plans to Vogel plus Kim Menzer visit Britain soon (Vogel and (vocals, trombone, flute, and Menzer came over last year mouth-harp), Steen Claesson for a Cadentia Nova Danica (gtr), and Thomas Bo Thrige concert at the Wigmore Andersen (drs). Hall), and are looking for a Their current bassist, Jess suitable recording company Stachr, is not on the album, to issue their output in this and his prodecessor, Steffen country. Andersen, is featured along If all their plans come off, with guests John Tchical a wind of change could blow (alto), Hugh Steinmetz (tpt), through the British scene: and several other former the hot, roaring wind of members of the group. In fact four of the group Burnin' Red Ivanhoe.

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 radio! 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 roadie in case of attack! Before I joined the band, they had a bit

DANNY Fleetwood Mac of trouble up in New-FLEETWOOD MAC: I'll castle. stay in the band as long as it stays together and

SOCKS: I used to wear they wan't me. I want to Mick Fleetwood's socks. write more songs. To me, It's not so much the being in a group isn't my whole life. I love being smell, it's the colour. with the band, and I like the travelling around, but JOHN PEEL: I find him very interesting to listen as far as the future is concerned I'd like to do a to. He's helped a great solo album one day. I'm many groups, and he's helped us tremendously.

very pleased with our

new album. As far as my playing on it goes, I feel it is fair. But I am a very nervous player. I just can't relax. I suppose I am highly strung. But I enjoy what I do. When I joined the group I wasn't very experienced. I hadn't really played in many bands.

LEMONADE: Yes please.

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 too 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 if 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. It's 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

have played or are playing with Tchicai's jazz group, Cadentia Nova Danica, and Vogel in particular has a long and interesting background with many units. When John Peel was in

RICHARD WILLIAMS



Page 19-MELODY MAKER, November 29, 1969



KENNY ROGERS and the First Edition, nding 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-sexequals-success" formula with this record which was penned by singer Mel Tillis, and has already reached the



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.



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

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

659

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 l 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 boogiewoogie 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

e l 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 snogging 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 hand 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 soundwayes " Spirit Of John 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 Marquer helped us in that it got us heard and because most of the clubs up and down the country regard the Marquee as the Merca 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

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 bannedwagon?

A spokesman for Warner-Reprise, 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 Rogers and the great gre

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 " Crass

Feeling" He later

played bass with the

Bobby Doyle the before

joining the New Christy

form the First Edition,

taking several members

of the group with him

The current line up is

Kenny Rogers (bass.

(rhythm gtr), Terry Wi-

liams (lead gtr). Micky

Jones (drums) and Man

Catchy

Mike Settle

A year later he left to

Minstrels in 1966



threatens "If I could move I'd get my gun and put her in the ground," and the emotion changes from pas sive 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

NEXT WEEK

PIG

PERCY

SLEDGE



vell

Arnold (vel)



SOLE REPRESENTATION: RIK AND JOHN GUNNELL IN ASSOCIATION WITH THE ROBERT STIGWOOD ORGANISATION LTD., 67 BROOK ST., LONDON, W1. 01-629 9121

"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 unitate you "Instead of letting if get sou down it becomes the subject of laughter in the van we alve this problem by being completely mad. There is so much raving about that nobody has time to relapse into being miserable human beings The only time it stops is when we are so thread we fall asleep."



and the second of the second o

# 5 good reasons to use an Ampex MM-1000 recorder.

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#### 3. It's versatile.

MELODY MAKER, November 29, 1969-Page 17

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#### 5. Its applications are totally unrestricted.

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equipment.

PARE IN-MELODY MAKER, November 29, 1969



THIS time Thelma Houston did make

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



**ROMEO: I like Beethoven** 

# ...on the current Reggae boom

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

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

finding acceptance from quarters who would have frowned on him before. "I'm the only reggae art-

and they're just noticing

ist who'll be appearing on me. 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

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

"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 con-

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

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.

THELMA Jim Webb songs

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

"I'm very plea-

sed with the way

the record has

sold in the States.

It started off

Meet Thelma,



ack

Thelma Houston is hoping that "Jumpin' Jack

public prosecutor is now this new one. All that fuss fusion as to what reggae



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. 1 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 diffrent 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.

includes soul in his stage

act and likes jazz and

I like all music. You've got

music to suit all sorts of

different moods. I stick to

reggae on record, though, 1

don't think you could mix

reggae and classical music

ROYSTON

ELDRIDGE

as easy as you can pop."

"I like Beethoven, in fact,

classical music.

"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 a solo career Far, Far Away.' 1 wrote all the songs on the album." Although Max only records reggae numbers, he

Flash," which is backed by "This Is Your Life," will be a late starter in this country. too.

up."

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

Flash But Thelma is by no means despondent. She is very pleased with " Sunshower," and all tracks except for the single were penned by Jimm'y 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

Nevertheless, despite her influences Thelma Houston is a great individualist and a great stylist. Her Stateside 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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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

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



Great balls of Keynsham

# 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 red corpuscles are the musical strength of Andy Roberts superb acoustic guitar playing. Mike Evans exploratory saxophone and the sympathetic rhythm section of Bryan Dodson (drums) and Percy



LIVERPOOL SCENE

AMEN CORNER



JANIS JOPLIN

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, given that 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 has more guts than many of the old stars that are currently being revived, and his genuine Texan studio musicians, including, believe it or not a girl drummer, Linda Waring, smash out a grooving rock beat that has all the best Chuck Berry type drive. There is a Jerry Lee Lewis country feel to some of his vocals, as on "Joe" while "Hound Dog" is given a choppy backbeat.

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

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 producer John Walters, present an interesting selection by the phantom Scots planist, Ron Geesin, Bridget St. John, a group called Welfare State and Sweet Company. Geesin is the most entertaining on his "Agitatios," 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 sopranino) over a rhythm 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.

Jones (bass).

Instrumental ability is leatured 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 Fail Blues," complete with Cream type guitar and naughty Henri send-up type lyrics.

AMEN CORNER: "Farewell 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 sleadily 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 on his own interesting compositions "Mr. Sanitation" and "Mr. Nonchalent," with the band giving a highly modern rock 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 GJt 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 beaut-Iful guitar work by Sam Andrew. Snooky Flowers' sax "Maybe" and Luis on 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 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," "Angle Girl," and "I've Got You."

RENAISSANCE: (Island). A superh debut album by a fine group, born like Led Zeppelin 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.

TOM JONES: "Live In Las Vegas" (Decca). Recorded live 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 — "I Can't Stop Loving You," "It's Not Unusual," "I'll Never Fall in Love Again" etc plus a few 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 Keys and Rudy Robinson have come up with some excellent backings for Bank's warm voice which relies on subtley rather than screaming for effect. 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 relaxed but heavy atmosphere pick of his releases up to this year with "Mother Popcorn." Brown's uncompromising voice rasps its way through "Say 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. Trere is quite a bit of John Coltrane influence in their approach, rhythmically if not melodically, with heavy use of modal

prevails and they have some nice tunes to play with poetic titles like "At A Point Between Fate And Destiny." Roger Powell is a steady, unpretentious drummer, and the vocals by Alan King, and Ian Whiteman have an American folk rock flavour especially noted on numbers like "I'm From The Country."

SYNANTHESIA: (RCA Victor). Whatever else one says about them — they try. Three youngsters, Dennis Homes (vibes, guitar), Jimmy Fraser (reeds, flute), and Leslie Cook (guitar, bongoes, violin, mandolin) indulge in a mass of influences, from Donovan and the String Band to jazz, and poetry. The singing is their weakest point and the hypics are rather

GRAPEFRUIT: "Deep Water" (RCA). It is strange that Grapefruit never really made it. Perhaps they didn't or couldn't establish a strong enough image. Certainly they have some original musical ideas and their vocal harmonies as displayed here 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.

JASPER: "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 Payn (vocals) and Chico Greenwood (drums). They use some attractive string arrangements as part of the "Liberation" theme which runs through the

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 their 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 fine album, possibly deriving 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.

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, Blodyn Pig. Heavy Jelly, Molt The Hoople, Spooky Tooth, Nick Drake, Free and Quintessence.

"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 bluesbased, acidy 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 sleevenote. 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

twee, but they have nice moments, especially with the vibes and acoustic guitar backing.

BLUES LEFT OVERS: (Immediate). Once again Immediate dip back into their stock of early British blues band tapes and issue them with suitably funky cover (a mess O'beans). While the music is generally on the same flat level, it is of some historical interest and there are good bits from underrated guitarist Albert Lee, plus snippets from Jeremy Spencer before he was with Fleetwood Mac, and the inevitable Chris Farlowe remnants people are always finding in their catalogue. Jo Ann Kelly and Rod Stewart are also to be heard.

SALVATION: (United Artists). Rather nicely, this album has a dedication to "All English groups in general" as well as to Captain Marvel and Frank Zappa. A West Coast band, they sound nice and tasty with a good lead guitar in Joe Tate, and vocals by Al Linde. Production is by Bob

album.

CIRCUS: (Transatlantic). It is rather unfortunate that the group chose to open their recorded 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 Sonny Rollins riff "St. Thomas," which features Mel 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 show sparks 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). Njerogi from Kenya is a good

TARANTULA: (A and M). Strikingly original cover. strikingly unoriginal music. 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 effects. 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 appeal. This should ring up big sales. Includes " Ribbon Of Darkness," " Allentown Jain," "My Elusive Dreams" (with Jon Hamilton), "I Need Your Hand In Mine," and "Send Me The Pillow You Dream On."



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# 

TT 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 hoilow 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 en-tertainment by a highly trained ruffian.

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

And speaking as an innocuous sheep one can



told me, wearing full evening dress, with a slightly

"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



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 paté. "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 proferred a drink, a minder might indulge in discussion of his role.

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

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 tree 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

"No, we don't go looking for trouble, but if they me. 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 fisticuffs 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 knuckle sandwich — chief.







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45 rpm record

ROGER COOK: success again

known M.G.'s were solely for their work with other Stax stars until they recorded "Green Onlons" seven years ago. And Alunlic's Sweet Inspirations were at one time just the backing voices for Aretha Herbie Mann, Nina Summe and others until their own stepped into their own imelight with "Sweet in" spiration." Now it's happened Britain as "Melting Pot, debut disc from the "unknown" Blue Mink come into the chart. two of its Madeline Bell Cook - it's success the second time around. For a

# Madeline Bell on the latest sounds

BUNDDATE

DOBIN GIBB: "One Years " Million (Polydor). Thank you, I've heard

break, that inevitable drum break that everybody has that let's you know that the chorus is enough. What terrible coming. Sorry Mary, lyrics to come out with she'll never have me - "I Am Dead." You back on another session.

like 14 year-old schoolgirls.

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

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.

DRINCE OF DARKNESS: Meeting Over Yonder" (Downtown).



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.

SLEDGE; DERCY "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.

NUSTY SPRING-FIELD: "A Brand New Me" (Philips). I thought it was, it's Mary! That's funny the backing sounds like Motown, it doesn't sound

TAT MATTRESS: "Bright New Way" (Polydor).

That sounds like John Paul Jones . . . no, I don't know who this is. It's a but it nice record doesn't knock me out. Who is it? Fat Mattress! ... they're going to love me.

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.

Roll" (Columbia). EORGIE FAME: I've heard it. It's a record U "Seventh Son " that could be a big hit for (CBS). them. They're rockers, Mike Smith is lovely, he's such a Georgie Fame. Can you rocker, and this is some-

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

(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

much better than mine, I

love his voice, it's low

and you know it's him as

DAVE CLARK FIVE:

thing that they wanted to

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

"Play Rock and

His version was so

To Phoenix."

do.

soon as it starts.

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.

#### TILLA BLACK: "If ] 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.



#### 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

### -and Madeline finds herself in a group

Blue Mink's rhythm section. of Roger Chailman (organ), Herble Flowers (bass), Alan Parker (guitar) and Barry Morgan (drums) it's their taste of public acclaim. Madeline Bell, one of Britain's most respected session vocalists since she came here dix years ago as a star in the Black Nativity size show, explained how Blue Mink came about: "The group were just and to be an instrumental They're all session musicians who got logether make an alount. Then they decided to add some incals and Roger and wint down to do the nession. "Roger and I had just rome down to put some was on but it was

decided there and then that we were to become fully fledged members of Blue Mink. me into "We went studios at the beginning of September. 'Melting Pot' is one of the tracks on the album. As soon as it was finished, we thought 'tt'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 McCariney's "Michelle." Although they've stopped appearing as David and Jonathan, Roger still writes songs with his former vocal getting a lot of bread and partner Roger Greensway. staying in a big hotel but if They in fact wrote "Melt-

he: Imnelight

ing 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'd 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

you're in digs or something it's not so good.

"After I stopped doing cabaret I did some backing for Dutiy. People lound 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" 15 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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Page 22-MELODY MAKER, November 29, 1969

HHKMIN

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 bandleading 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 nëed for something else — a big band playing new and different things."







At an early stage in the talking, J 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 slage

"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 "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 beheaviour 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

**RICH: drumming demonstrations at the Dorchester.** 

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 arm and wrist right up to the need for versatility mixed with a personal style. Reducing them to what

might call his fundamentals, I list these cardinal points in

cussed by us over tea. That a beginner should start by learning the correct way to play - this definitely including the orthodox method of holding the sticks - and develop control by practice, eschewing all short cuts to achieving speed by incorrect means.

Rich

• That a drummer, whether he plays small-band jazz, bigband jazz, rock or any other rhythmic popular music, should regard himself first and foremost as a timekeeper. • That a drummer once proficiency has been attained, should strive to improve hours to perform it," said technique and artistry by broadening his scope to take in all types of work, instead of seeking specialisation. • That he should try to be inventive and acquire individuality; and that once he has a personal style he should stick to it. That rock drumming is and undemanding, simple lacking in technique and variety, and is something that can be picked up quickly by 16 or 17 year olds. The last point, naturally. was of special interest to Bill Bruford, who did his best to defend the young drummer of today. His reactions to the talk-in are printed alongside, so I'll concentrate on Buddy's. "What is the technique of a pop drummer?" he demanded, adding that he wasn't getting at Bill personally in any of his observations. "Anybody ... you, Max, the waiter ... I could have him ready in about 15 minutes to do what's required to take his place as a rock drummer. But to take his place in a jazz band he'd have to know much more "He'd need to be able to play the time figures on a hihat, not just four to the bar on top cymbal; to be able to keep going with just the left hand, also to keep maybe 16 guys in line; and a lot more. "Unless you have the knowledge, you can't step from your kind of group into mine. But I can step into yours because it is simple, and I can do it and do it good. "Isn't it bad, too, that the young rock drummers all play alike? In the days when I was coming up there were so many styles of music, Everybody had a different concept of jazz, and all the good drummers - Chick Webb, Sid Catlett, Cozy Cole, Zutty. O'Neil Spencer and the rest - they all had different styles. "You could listen to all these guys, each one different. and be inspired by them. You learned something but you didn't have to play like them. "Now, most groups play method, to develop your the same style and so do the hands to be able to do drummers. It's as though one anything you want with those drummer starts a little somesticks. But that is the only thing a younger kid takes it

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 drummers 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



man's table

want it to sound.

#### the leader doesn't play at the Rich philosophy as dis-



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 would be beneficial for me to be able to say there were a lot of great drummers around today. Unfortunately 1 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

way to do it "

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HINKIN

European jazz circles at the moment is the collective of musicians led by American vibiat Dave Pike The group, formed just a year ago. 16 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

**ONE** of the most talked

about groups m

MAKE MUSIC-PART SIX

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

Gary Burton quartet. But this was answered by goaarist Kriegel before the cumcert 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, Srvelops out of the pieces that we play, not from any preconceived 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 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

In fars, if you believe that it is a tree world in which everyone is anused to his own opinion, then really there is nothing wrong with Rich he's near pertuct

And yst against that, as a player he's decidedly oldfashloned; which could be complimentary or derogatory, depending on which alds of the fance you're an I find myself on the same aide as Buiddy.

When he was young he obviously soplied high standards to himself, and these same standarde he now scolles to the new young gine of predominantly rock **YES drummer BILL BRUFORD reports** players. And to Huddy, the new young genra don't Michaule OD.

#### Problems

trag of the problems, he feels, is that there is the great an acceptance of specialleation.

We'll use this guy because he's a post-bopper, or

DEGAL TIP

DRUM STICKS

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

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

FISM

lack of sheer hard work and an atmosphere of study, and challenges the assumption he believes to be prevalent that

on his meeting with BUDDY

one just acquires the ability to play well as a matter of right.



especially in stick control, naturally felt opinion. before they've bothered to But Buddy Rich has sweat at the real thing. He complains about the

LETS

thought out his views on drums and drumming time and again, and they are immonsely 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.

RICH

his appearance at Berlin. "It was a freak sort of

accident how we met I'd been touring around hurope

and even wally 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.

" Hans and were on tour in Germany with Tony Scott and were going through Frankfurt. We went to the Frankfurt Jazz Cave where Volker Kriegel (guttar )and Peter Baumeister were playing

"Hans and 1 jammed with them and it just clicked I stopped being a tourist. 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

Good

vibes

Dave

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



"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, Retsenbacher and Pike have three individual styles of writing and some times collaborate together

Individually the other members of the Set are highly talented and experlenced musicians. Hans R. t. tenbacher 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 over all sound, was chosen Best Soloist at the Dusselgorf Festival in 1964 Drummer Peter Baumeister was in a number of bands, including those of Envi Mangelsdorff and Joki Freund

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



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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 allke.

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 deferice.

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 carly 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, Aynsley Dunbar, Hiseman and Baker - players who are all, essentially, after the same thing.



On matters of fact, then, Rich is undoubtedly right. The

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Part 2: Modern Style Playing

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 fuss and the maximum of restraint, then Buddy Rich may not be your favourite drummer. If you feel, at 1 do, there is something amazing about the way Charlle Persip puts stick to cymbal, you have every right to believe in your











MELODY MAKER, November 29, Horse 25



# Drum clinic with

110W does the beginner start a drum kit. What are the minimum requirements? What are the pitfalls? To start with, the beginner needs a bass drum, hi-hat cymbals, snare drum naturally and snare-drum stand, bass drum and hi-hat pedals and ride cymbal. He should try to buy the best drum outfit possiblethe best he can afford. If you'll excuse the commercial, I think Ludwig is good. Not just because Juse it myself. In my position, for the last 18-19 years, I could go to any drum company in the world, thank God. But I truthfully feel that the Ludwigs are the best. I have told the people at the factory that whoever makes the best, I'll use the dam thing. Whoever makes a better one, I'm going to have it The budding professional needs the same basic set. He might add a couple of cymbals for different colour tone - if he's a professional he'll know how to use these things. And tom-toms for additional colour. As for the fellow who's just going to start and isn't really sure what he's going to do, well this is the cheapest instrument in the world to begin with. I suppose all he needs really is a practice pad and a pair of sticks. If someone isn't certain but wants to try his hand at it, he should just get a practice pad, a couple of books . . and a decent teacher.



LETS MAKE MUSIC-PART SIX

MAN who has the Hollywood rock ses sion drumming scene sewn up is young veteran Jimmy Gordon, who is currently taking time out of the studios to join Bonnie & Delaney on their tour of Britain with Eric Clapton.

Jimmy has a great list of hit singles he helped on their way with a driving beat, and has recently completed his first solo sibum. "The Jazz 'n' Pops Band" produced by Bob Thiele

Touring with Delaney and Bonnie is a bit of a busman's holiday for Jim who talked this week about his career and thoughts on modern rock drumming

"I plarted my career playing with the Everly Brothers and I came to Britain with them a few years ago on a tour that Included the Rolling Stones and Bo Diddley. "I started doing sessions in Los Angeles about four years ago and I have been on many hit records. Let me see - I've worked with Campbell, Gary Glen Puckett and the Union Gap. My first hit was Nancy Sinatra's "These Boots Are Made For Walking!" "I played on 'Cassical Gas,' the Judy Collins albums, and with Arlo Guthrie — he's a nice little guy. I did an album with Gene Vincent, and some Tom Jones sessions,

#### A/HAT kind of bass drum VV do you recommend? and why?

1 wouldn't recommend anything smaller than 14 by 22. 1 even like the 14 by 24s. When you get into the 20 inch basedrum or the 18-inch basedrum, in my opinion, you are into the tom-tom range,

With the smaller drums, you can only tune high and higher because of the diameter. When you have a larger drum, you can also tune it, if you choose, to make it sound like a 20 or 18, by tuning higher.

On the other hand, you can

Sur. fudwig

# JOE NORELLO

#### A rock'n'roll player, if he decided to go into jazz and spent hours listening to jazz records and jazz musicians, and surrounded himself with it, he certainly could make a success of it — if he had the ability and was prepared to apply himself to it.

And vice versa . . . sure. No problem.

kids ask me. Louis Bellson, who's a close personal friend of mine, does a tremendous job with two bass drums. I think that the more drums you have, the easier it is to

play — you simply have more sounds to play with.

WHAT method of holding sticks do you recom-

There's one thing I want to say. There are a lot of people from America doing clinics in this country who say "I don't practice, I don't read, I never study ... I was born this way." This is nonsense. It's an insult to anyone who believes this. Anybody who does something well has to work at

I'm not going to mention

the drum set to, experiment and perform. The more development, the better facility you have, the better performer you're going to be on the instrument.

WHAT do you list as alltime favourite drum records for would-be drummers to listen to and learn



GORDON with Delaney and Bonnie

Hollywood session

#### Freedom

"I've played in a lot of symphony orchestras in the States. I was percussionist with the Burbeck Symphony and I write a lot of music as well.

"But I found being a symphony percussionist was a little unrewarding and I wanted more freedom for expression, at least play my own licks!

"For that reason also I decided to join this tour. I was getting tired of being in the studios and it was a chance to get on the road again — and play with Eric.

"This band plays Southern rock n' roll and there's not a lot of authentic

drives a band. I like Tomy Williams for his freedom . I like a lot of drummers. Ginger Baker sure is a powerhouse, Shelly Manne never stays still, he changes and adapts to today's music "Rock drumming has

grown up a lot. It's been through the infant stage in the fifties and early 'sixties

"There are still a lot of bad drummers in rock, but that's because they don't understand enough different

tune it lower because you have the bigger drum. I prefer depth in a drum. I don't like these high-pitched bass drum's.

#### A/HAT type of side drum and why?

use the Ludwig 400 Model It's a metal-shell snare drum, I am being completely unbiased when I say that I feel it's the greatest snaredrum on the market today.

Now then, differentiating between the metal-shell and the wooden . . . I think the metal-shell doesn't absorb molsture like the wooden drum. It has a clearer sound and a sharper sound — and it has more ring to it.

'AN a rock'n'roll drummer play jazz and vice versa?

It all depends I think that in order to play jazz or any type of music, you have to be 'around" it. Part of jazz music is the environment. If you were brought up listening to jazz, it was part of your environment



RE there fashions in style A Gan a drummer successfully adapt or change his style?

Oh yes, I think so. First of all, if he has the facility, he clinics. I can play equally can A lot of drummers have well both ways. the mental structure — in other words, the ideas. But

they do not have the facility TTOW long should a drum-I mer practice? with which to perform these ideas, or express them be-

mend?

Let's put it this way. If you cause of a lack of technical put in 10 minutes a week, all you'll get is 40 minutes a If a drummer has the month. If you do two hours a facility I am talking about, he week, you get eight hours a can play any style. I don't month. What you put in you'll get out of it. drummer, after several years

names but I think it's a I use the classical approach or the basic orthodox holds. I feel that a drummer should be able to play timpani style like a lot of the English drummers do. I demonstrate this at my

shame to get up a vaudevillian kind of foolish thing like this out of what is a great art. form. It requires work and hard work to do this properly. I don't care who it is.

A word about the actual practice session. It should be diversified. It shouldn't all be devoted to the drum-chord rudiments. Your development should be done on the practice pad — like a punching bag or parallel bars for a dancer.

Maybe an hour or so on the practice pad for lossening-up and development. Then go to Irom?

I'll mention my own if I may. I don't know if this may sound egotistical. But we did one at Carnegie Hall --Brubeck at Carnegie Hall. I did a drum thing on it which I thought was quite interesting.

As far as ll-time drum records go, I like Louis Bellson's "Skindeep." I think this is a marvellous recording. I think the recording is beautiful and I think Louis plays well on it ....

Gee. I don't know. You could listen to a drum record - there's a lot out. It's really a matter of taste.

rock and roll being played in Hollywood."

"Jazz playing on the West Coast got too cool. It was very subtle, and very boring.

"There are a lot of good technical things in rock drumming now, and while jazz drumming is more free. rock is becoming more exciting and interesting. Rock drummers were looked down upon for a long time, but now they are coming into their own.

"When I started playing my favourites were drummers like Buddy Rich and I still dig him for the way he

types of music.

"I think a sense of time is the most important thing for a drummer to bear in mind — and taste. Stick control and reading ability are really important. If you develop a good technique, you play a lot more things there are musical.

"I studied percussion for eight years, everything from the practice pad to playing along with records.

"When I play. I like to play for band and think myself part of a unit The Band (Bob Dylan's band), is a perfect example of playing together."-CHRIS WELCH



LIOW can a drummer learn your unusual time signatures?

think it's a good idea for a

of study, to strive to copy -

although he may have idols

- one particular drummer and live that all through his

ability.

life.

Well ... This is something have been doing for years and I enjoy it. Even before 1 joined Brubeck, I used to play in this way in my home town. It's something I just had the knack for and I enjoyed

As far as learning these things is concerned, I have written a book which explains the 5-4 and 5-3. Again it's just a question of listening to this and working on it

AN you advise on studio

techniques? Are there different techniques required? All I can say here is that each recording set-up is different Each engineer has a different way of setting-up your group Thing is to hear the balance and listen to what the producer or engineer will suggest for that particular recording, and then just go along with what they have to say. On records, you have to alter for the sake of balance and the situation you are in.

ATHAT is your opinion of VV the two bass drum setup? think it's fine. I always make a joke and say I haven't learnt to play one yet, if the

BELLSON friend of Joe's Pake 26-MELODY MAKER, November 29, 1969

# PAKHKI BUHS

## a monthly series by RUSSELL UNWIN

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 steren).

DICHARD STRAUSS was





OF all the composers who should be reviewed in this column, Darius Mil-haud 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 avantgarde 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-Ameri-Latin-American and can. Indeed the comrhythms. position of "Desir" was directly inspired by a prolonged stay in Brazil. When he composed it Milhaud used as his theme the primeaval 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.

(Comp.) - STRING QUAR-TET No 1 Op. 43; SONATA FOR CLARINET AND PIANO, Op. 50: UNIVER-SITY ENSEMBLE OF CAR-DIFF, with Gervase De Peyer (Clarinet) and Eric Harrison (Piano). (Pye Golden Guinea Collector Series Stereo GSGC 14107).

A N 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 Alun 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 the 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 Charinet 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 glarinet! As I say, the Rawsthorne side is a bit disappointing. although you may disagree with me, but the Hoddinott pieces make up for a lot.

1 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 makes 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 sensuous and leasing as all good striptease music should be.

STRAUSS: exhilarating

**RAWSTHORNE:** monotonous

Strauss-the greatest orchestrator

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

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

Recently, however, certain

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 espechally the Stockhausen work which contains a beautifully distorted vérsion of the German national anthem.

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 siyle at this time are displayed particularly well In these pieces. Stravinsky's music is concerned mainly 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 planists 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

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 deep introspective music. This was a direct reaction against the nineteenth cenlury, as indeed was jazz and to a greater extent pop today.

RAWSTHORNE (Comp.)

SONATA FOR CELLO AND

PIANO; HODDINOTT

PIANO QUINTET;

"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. 1934). " Discours II Pour Cinq Trombones (1967/68). Luciano Berio, "Sequenze V For Trombone Karlheinz (1966). Stockhausen (b. 1928). "Solo Fur Melodie-Instrument Mit Ruckkopplung" (1966). Carlos Roque Alsina (b. 1931), " Consecuenza Op 17 For Solo

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 feed-back tape which allows the performer to play ducts with his own recorded sound either straight or distorted. All this may be pretty hard to take in one lot because the

" Pet-STRAVINSKY Suite. Firebird rushka; L'Orchestra De La Suisse Romande," conducted by Ernest Ansermet (Eclipse ECM 508 Mono, ECS 508 stereo, price 17s 6d). DEBUSSY - "La Mer; Nocturnes; Claire de Luno, Marche Eccossalse. L'Orchestra De La Suisse Romande, conducted by Ernest Ansermet. (Eclipse ECM 515 mono, ECS 515 stereo, price 17s 6d). No 1 in D Major (Titan),

MAHLER - "Symphony Vienna Philharmonic Orchestra, conducted by Rafael Kubelik (Eclipse ECM 503 mono, ECS 503 stereo, price 17s 6d).

THESE are three records from the new Decca

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. "Petnushka" 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 Strayinsky 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

sentimental but never slushy It is often programmatic, ie. takes as its starting point an extfa-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 sounds give an impression of an atmospherre 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 sides 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 sym-phony. It is in other words almost pure sick humour.



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### BUMPER CHRISTMAS EDITION

#### dated 20th December

Final copy date for advertisements will be 10th December

DARIUS MILHAUD-Siz Symphonies "Le'Homme Et Son Desir" for Soprano, Contralto, Tenor, Buss and Orchestra (1918). Josette Doemer, Soprano, Marie Jeanne Klein, Contralto, Venent Arend, Tenor, Raymod Koster, Bass, Norbert Matern, Oboe, George Mallach, Cello, Orchestra Ol Radio Luxembourg conducted by Darius Milhaud (WOX STGBY 626 steres)

Larry Aitken (Talk of London) Jamaica Jubilee Stompers (in full Reggae mood) From 7 p.m. to 1 a.m. Admission £1.1.0 at the door Compered by: Steve Maxted Connections: 20, 2b, 137 buses, or trains to Herne Hill/ Norwood Licensed Bar from 7 p.m. 1 a.m. Tickets obtained in advance only 18/-, from: 40 Church Street, N.W.8. Telephone 262 7800; or 92 Londor Road, S.W.9. Telephone 274 0817; or Nat Cole School of Hairdressing, 17 Atlantic Road, S.W.9.

# NEW POP SINGLES



DIANA ROSS AND THE SU-PREMES: "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.

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.



Herbert on Blot label in though I could never quite fairly unknown quantity to GEORGIE FAME: "Seventh

master the art of manufacturing small Christmas trees out of cotton reels, I learned

British fans despite Eric's involvement

let

Tr.

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.

Cal Mother and the All Night Newsboys recently put this rock medley 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 Thighs 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

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 MARROW: "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

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). Quity 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 singles 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

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** 





# 

#### by laurie henshaw

tribute to-

Age might have more in common that they think bandleader Ted with 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 wellwishers 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.

## GROUPS who regard the big-band era of the Thirties and Forties as something vaguely. From busker to world famous bandleader





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 Baker, Eddie Blair, Bobby band," he told Ted. But that Pratt, Bert Courtley and good fortune lasted pre- StanRoderick tpts), Johnnie cisely a year — the time Gray, Don Rendell, Red the film took to make. After that, Ted Heath and (tnrs), Jackie Armstrong, 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 highest pitch, sustained by such sidemen or star soloists as Jack Parnell and Ronnie Verrell (drs) Kenny Price and Ronnie Scott Keith Christie, Don Lusher and Harry Roche (tmbs), Les Gilbert and Ronnie Chamberlain (altos), Johnny

Hawksworth (bass) and

Pete Chilver and Dave

Goldberg (gtrs), plus many

album sales, particularly in

the states, which it toured

many times with such

American topliners as Nat

King Cole, the Four Fresh-

men, the Hi-Lo's and June

Christy. It also played two

The band enjoyed big

more.





TED HEATH: ' life would be empty without music.'

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

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 Burman aptly put it - a Buddah-like smile, was unlikely to scare anyone to death.

If they can't hear you, they can't

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The early Heath band - vocialist was the late Paul Carpenter. Jack Parnell is on drums, the late Dave Goldberg is on guitar.



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

#### What have they in common?

#### It's the cool, clear sound of Reslo

Bob Dylan and Julie Felix. ADRIAND the only girl member, I was Maker to the leading Groups throughout the world AVAILABLE FROM very susceptible to any John Hornby Skewes & Co. Ltd feelings among the fellows. A NATURAL LOOKING Salom House, Garlorth. But I was 'one of the boys' nr. Leeds. and was accepted as such." HEAD OF HAIR CAN Please send me Ted once said: "Life your free brochure **BE YOURS!** would be empty without giving full details music. Music is my life-Telephone or write for consultation blood " Name here or in your own home As a trombonist, he was without obligation "absolutely first-class," as Address ADRIAN BROOK LTD. former lead trombonist 146a BROMPTON RD. LONDON S.W.3. Harry Roche says. He was Tel: 01-589 3168 also a bandleader who won AMA the respect of the men and PLEASE SEND ME FREE BRUCHURE women with whom he came Depr. MM RESLO MIKES into contact. Both inside NAME ROMFORD, and outside the world of ESSEX ADDRESS music. Which was, in truth, the world of Ted Heath. ANDERS STATES STATES 4.0-TTAK BAR at least one blues classic. weaves a tapestry of sound !



**REVIEWERS: BOB DAWBARN, JACK HUTTON** MAX JONES, RICHARD WILLIAMS

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1000 Martin Gara Part



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 "Screamin" and "Good Time Flat" - Maggie's best-known titles and possibly her best.

Much could be written

and beat underneath. Murray's rhythm communicates more to the heart 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 Ayler 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 "Vibra(b) — as (a), but Boykins

out. (c) — as (b), but Benny Maupin (tnr) 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 avantgarde material now becoming available.

"Capricorn Moon," for instance, never leaves the ground. The two basses are used a la Coltrane, one playing a model ground-bass

John Warnen (afte-Alan Skidmore (Dhe) snan Smith (tnr), Harry the commence these with district matching with

- at (a) but Romania The states rished No Caralling Kenney shoeld (lights flugers), Griffichs, andal Tom Canellick Non For (1904) Suman and the strain games and an aborne (13 Cit), Skide unifith Ahlief, Barro not here beckson Man (213) (a)

I - as (c), but add Nisar wind Ichan (mr)

- Huldsweith, Wheeler min Reports | Griffiths, Gibbs mts) Bennellick (Fr. hom) - det) brement (tob the World only). Living te model (storate that moth Khan (ter), Warren (alm han (82). Alle Barry PRID Marshall ACCESSION. 305345

- ors (e) but George smith (mits) replaces Fry. All mark recorded London, 31/3 B. 14/68. and 10/4/63

LIHOUGH "March-A song " is ambitious in its size and breadth. is content is well withthe scope of Westmok's earlier achievements. As such it is a winding success. as vel as being further greef (if further proof needed) that the statish jazz scene has a last found its own let through the playing the current young relation.

#### 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 evolves, and the side is over.

Malcolm Griffiths intro-"Transition," and duces plays quite beautifully on both sides of a gigantic bluesy theme in 6/8. One unaccompanied passage perfectly realises the tension of a soldier who, after combat, finds solace in incessant trivial chatter



ALTO SUMMIT. Native Land; Ballad Medley (Skylark; Blue and Sentimental: Gee Baby Ain't I Good To You: Body And Soul; Prompt; The Perils Of Poda: Good Booty; Lee-O's Blues; Lee's Tribute To Bach And Bird (Polydor Special MPS545108) Lee Konitz, Leo Wright, Phil Woods, Pony Poindexter (altos) Steve Kuhn (pno), Palle Danielsson (bass), Jon Christensen (drs)

Wright and, particularly, Poindexter have found it more difficult to get out from under the Bird's shadow though both are good jazzmen and Wright is among the most fluent of alto men. All four are featured, both as a section and soloists, on "Native," "Prompt," "Poda" "Back" each gets a and section of the ballad medley; Poindexter and Woods pair off for "booty" 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. "Bach 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 "Honysuckle Rose" solo, apparently never released.

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.

tions" being good examples. And dig Murray's thrashing climaxes behind Albert on "Holy Spiritl"

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 guartets, and that should be recommendation enough. - R.W.

MARION BROWN QUARTET.

(a) Capricorn Moon; (b) 27

Cooper Square; (c) Exhibition.

(a) - Alan Shorter (tpt)

Ronnia Boykins, Reggie John-

son (basses), Rashied Ali (drs).

(Fontana ESP-DISK' SFJL 930)

Brown (alto) with:

BROWN



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 Aylerish, although without the weight.

"Exhibition" has an appealing stop-and-start melody, with a held note introducing 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.



ALBERT AYLER

ALBERT AYLER: " My Name Is Albert Ayler." (a) Introduction/Bye Bye Blackbird; Billie's Bounce; Summertime; On Green Dolphin Street; C.T. (Fontana SFJL 927) ALBERT AYLER: "Spiritual

Unity." (b) Ghosts: First Varia-The Wizard; Spirits; tion; Ghosts; Second Variation (Fontana ESP-DISK' SFJL 933) ALBERT AYLER: " Ghosts.

is very nature it is a programmatic therein he its few minesses. It sets out to proxy the euphoria, hurror, and creatually pathetic qualiand in general, and in as it succeeds entirely.

The first side opens with and anoises and a meter military band, plus The Osborne solo and represents the boyto way to war. with an abrupt change of Westy plays a moody pussage setting the bear scene on which the fee of war is to be played. side ends with Surman's dancing across the the light, lilling " a note of false opatist.

ACTES "Landscape II." World " presents a Paral Rutherford solo,

#### RADID JAZZ

(IS) YACE

Big.

(30) YACKO

Do p.m. J: Sifhowette (Relf-

a.m. J: Jazz Unlimited Men-Thurs). 6.30 p.m. T: U.M p.m. (daily except AP. LO E: Jazz Workshop. Jazz Unlimited (Fri, Mon-9.15 T: As for 12.0 mid. singers, Edwin Hawkins Grotesque

"Introduction" suffers from its programmatic outlook, and is mainly a barren collage of sounds like pianostrings being scraped and the reeds. wails from Osborne's highly individual reading of "Ballad" more than makes up for this, before we are plunged into the

full horror of "Conflict." Out of this comes a grotesque squealing-pig tuba solo by George Smith, which does its job (of conveying death) admirably, and after blasting chords we are Surman's "Tarnished," with Osborne gracefully nego-

tiating the tune's contours.

The clouds of war loom

"Memorial," and the

up again in Jackson's drums

brass lead us to a cathartic

finale as they scream out a

parody of a Remembrance

gious programme featuring pop

and jazz groups). 12.5 p.m. J:

Finch Bandwagon, 6.45 A3: Rex

Stewart (Hughes Panassie).

7.30 81: Mike Raven, 11.0 81

and 2: Best of Jazz on Records

(Humph). 12.0 T: New York,

New York (Pop, Jazz and Folk

Guests). 12.5 a.m. Bl and 2:

Day parade.-R.W.

A NOTHER in Polydor's in-A teresting 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.

Patterson Singers. 11.15 A3: R

and B. 11.30 T: Henry Mancini

and his Ork. 12.0 T: Billie Holl-

9.36 p.m. A3: R and B. 11.20

H1: Radio Jazz Magazine, 11.30

T: Hal McIntyre Big Band. 12.0

T: 1945 Small Combos (Jammin'

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): Poor House Blues (c): Anybody Here Want Try My Cabbage (c): Thunderstorm Blues (c): If I Lose Let Me Lose (c); Screamin' The Blues (c); Good Time Flat Blues (c); You May Go (d); Early Every Morn (d): Dangerous Blues (e): Suicide Blues (e): Undertaker's Blues (1); North Bound Blues (f). (VJM VLP23). Jones (vcl) with (a) -Lemuel Fowler (pno). 14/10/ 24. (b) - Charlie Green (tmb) Fletcher Henderson (pno). 13/ 11/24. (c) - Louis Armstrong (comet), Henderson. December, 27. (d) - Green and Henderson. 18/12/24. (e) - Alabama (Roy Smeck) (gtr), 1/4/ Joe 25. (f) — Green, Henderson. 10/4/25.

MAGGIE JONES was one IVL 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.

Ghosts; Children; Holy Ghosts; Vibrations; Spirit, Mothers. (Fontana SFJL 925) (a) — Ayler (tnr/sop), Niels Bronsted (pno), Niels-Henning Orsted Pedersen (bass), Ronnie Gardiner (drs). Copenhagen,

14/1/63. (b) - Aylor (tnr), Gary Pea-(bass), Sunny Murray COCK (drs). New York City, 10/7/64 (c) — as (b), but edd Don Cherry (tpt). Copenhagen, 14/ 9/64.

THESE recordings were among the first of Ayler's efforts to filter into London, and as such will be looked on by some with an emotion approaching nostalgia.

They are, however, without exception important albums, because they tell the early story of one of the most controversial and influential jazz musicians of the decade. Taking them in chronological order, "My Name" is a persectly delightful album, which opens with Albert's soft voice delineating his background.

The voice ends, and Ayler screams in on soprano, smearing through the theme of "Blackbird" as if it hardly existed except as some halfforgotten folk song. His playing on all the numbers with the important exception of "C.T." — is full of references to conventional "melody," and in retrospect it's rather hard to see why the man in Dobell's told me scornfully that Albert "couldn't play his horn"

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10.30 Q: Jazzstudie T: Nostalgia War Bands and Singers). 12.15 E: (1) Donovan Morderhood (3) Blind Falth Lale Schifrin, 1.5 J: Jazz. ATURDAY (29)

Sam. J: Finch Bandwagon. teen 83: Jazz Record Re-(Steve Race). 2.35 p.m. Padis Jazz Magazine 6.45 Bobby Troup Shew. Jazz Club (Celin Purbrook Harry South BB. 10.20 Q: (3) Inter-TUESDAY (2) Beat (6) Jazztet HR. 2.30 p.m. H1: Jazz History. Jazz Scene. 11.30 T: 5.15 H1: Jazz In Stereo. 5.45 Bands (Hal Kemp). 83: Jazz Teday in Mone and Duke Ellington, 12.3 Al. The Jazz Scene.

Just Jazz (John Dunn). 12.30 El and 2: Jazz Workshop (Mike Gibbs BB, Derek Jewell).

Steres (Charles Fox). 10.20 Q:

Jazz For Everyone. 10.30 0:

Jazz Journal, 10.30 V: Montreux

JF (Phil Woods and his Euro-

pean Rhythm Machine). 11,0 U:

MONDAY (1)

slow

into

on

S.0 p.m. A2: Get To Know

Jazz. 10.30 E: Kurt Edelhagen Ork, 10.55 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:

BB.

At Sunset). 12.15 a.m. E: Blues. THURSDAY (4)

day (Lady Love).

WEDNESDAY (3)

7.0 p.m. H1: Big Band Beat (The Skymasters). 9.30 Q: Big Band Serenade. 10.15 A3: R and B. 11.30 T: Nancy Wilson, 12.0 T: Kenny Clarke-Francy Boland

Programmes subject to change.

KEY TO STATIONS AND WAVE-LENGTHS IN METRES.

A: RTF France 1-1829, 2-348, 3-848. B: BBC 1-247, 2-1500/ VHF. 3-464/188/14/VHF. E: NDR Hamburg 309/189. H: Hilversum 1-402, 2-298, J: AFN 547/344/ 271. O: BR Munich 375/187. 0: HR Frankfurt 506. T: VOA 251. U: Radio Bremen 221. V: Radio Sireann 530.

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 duds and at least one blues classic.

when I first bought the album back in 1965.

"Summertime" is the best track, one of the great ballad performances at slow tempo. It's hard to describe its effect, but if you're in the least responsive then it'll get to you.

"Spiritual Unity" is probably the best single example of Ayer's playing, and it's good to see it available again. Here all the many facets of his playing are clearly visible: the tight, economical use of melodic and motivic development, the constantly amazing variations of timbre, the ultra-sophisticated rhythmic sense.

He is given the perfect support by Peacock, whose playing is virtuosic yet sensible, and Murray, who weaves a tapestry of sound THE REEDS WITH MUSIC IN THE GRAIN

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Page 30-MELODY MAKER, November 29, 1969



DOLAN cabarel debut



This is going to mean changes in Joe's act as he will be appearing with the Drifters. Their usual 'stage show lasts two hours but at Trto's it will be considerably less than that.

"We're going to have to get a new act together," said Joe. "It will have to suit a cabaret audience so we will change our whole way of working.

"It'll be a whole new thing. I'll have to talk in between numbers. Usually my brother Ben, who plays sax in the band, introduces the numbers. It's something I've never done, so I've got to think about getting the right things to say."

Another change will be in material, to a degree. "That will have to be different from what we do in the ballrooms because we will be playing to seated audiences.

"It will be a moulding thing to see what we can do," said Joe about the Cardiff date.

"It's like changing over from the left hand to the right hand shall be happy to take the Drifters in with me. They're a good band and there's no problem there. They are all enthusiastic about it which is a good thing for me because another band might worry so much about the act."



JOE DOLAN'S " Teresa " arrived in the Melody Maker Top Thirty last week but not without some moments of doubt for the Mullingar, Co. Westmeath, singer. "It was worrying," admitted Joe in Dublin last week, prior to taking the stage at the Olympic Ballroom.

There were too many people raving about it and I'd much rather have had them say it wasn't so good.

"Trying to find the follow-up to 'Make Me An Island' was a problem because it's the second one that really counts. The first hit might be a freak and you'd never find another one. But we were lucky."

"Teresa" is the same combination of songwriting talent the young composing duo of Hammond and Hazlewood — and Joe's strong voice that put "Make Me An Island" in the chart.

"Island" opened many new paths for Joe and the record did through in the British charts and very well in the charts throughout the world.

Referring back to " Make Me An Island," Joe told me, "We'd reformed the outfit (the Drifters) and didn't have anything out. People were getting sick of the same old stuff. Then we found 'Island,' which was the first one we found "

The success of "Make Me An island brought in offers from South Africa, Australia and European countries.

In December Joe makes his

Club, Cardiff.

On his personal appearances in Ireland Joe works exclusively with the Drifters "Television is the only time I don't work with them."

Joe's two hits have been without the band though. "They don't mind," said Joe. "They don't mind the fact that they are not on record. And it's easier to do it with the session men in the studio, than dragging the boys about. They understand this, which is a great help."

With "Teresa" away in the chart, and recorded by Joe in Spanish and Italian-"they are the only two languages you need unless you do it in French" -Joe is already thinking about the follow-up.

"We have five more numbers from Hammond and Hazlewood and we will begin recording in the third week in December after the cabaret in Cardiff. And we'll probably do another album in January."

Many bands in Ireland are thankful to Joe for breaking drawing some attention to the talents of the Irish scene. And Shaftesbury Music, who publish "Teresa" and "Make Me An Island" will tell you they now have a queue of Irish bands at their door.

"In the future, we'll be doing a lot more work outside of Ireland. If 'Teresa' follows up in Europe, we are going to spend a lot of time away from Ireland," stated Joe.

And that won't be happy news for the thousands of Joe Dolan British cabaret debut at Tito's fans in the Emerald Isle!-TONY



NICE: Why shouldn't classical music and pop mix?

**CLASSI-ROCK** — what a ghastly phrase! It stems from America and isn't really what Keith Emerson and Joseph Eger had in mind when they began collaboration on musical projects early this year.

"It's up to the journalists to label what we're doing," says Keith.

"People often ask us what kind of music the Nice are playing. It is difficult to say when the barriers between different types of music have broken down.

"Some people say mixed media doesn't work. But we play to big audience, and by work. But we play to big audiences, and by their reaction I would say it is a success.



testants don't mix or won't mix. We'll soon get to the point where people who wear brown shoes won't mix with people who wear black.

"The freedom you get in music gives everyone a form of personal utopia."

Keith has a happy, open expression, a beautiful girl friend, and the vagueness of an over worked musician.

is most contended He talking about music and has only been known to lose his temper talking about business. For him, the greatest joy, is to find a room with a plano on which he can hammer jazz, pieces, boogle classical woogle. When the Nice, Bonzos and Yes toured Ireland in the summer and ended up in a pub in Cork, the locals were amazed when Keith (long hair, freaky clothes etc) took over the proverbial battered upright and began an amazing selection ranging from Fats Waller to Bach, Dave Brubeck, Erroll Garner, Meade Lux Lewis and Keith Emerson. When Emerson takes over the organ with this henchman Brian Davison and Lee Jackson, his technique and showmanship combine to electrifying effect. It can also have a tiring effect. When asked where he had been playing the night before, Keith had to think for some minutes. "Oh yes, the Opera House, Vienna, where Beethoven once stood and played. He must have blown them up. It was a great theill for us to play there. "I used to think travelling was a good thing, but with all the changes of food and climate I'm getting into a state. I just don't have enough time to write anything. I had only a few days to write the whole score for the Five Bridges Suite which we did for the Newcastle Festival, I was commissioned

with the way our performances with orchestras have gone so far. We have got the balance right and there have been no complaints that we have drowned the orchestra.

"The group has freedom to work, but obviously in such a big concept each individual has to be sympathetic to the orchestna.

"I've written something called a "Boogie Fugie" which has bits of Pine Top Smith and Meade Lux Lewis

to hear these group-orchestra collaborations.

"We can only work with Joseph Eger because we know each other so well now. When he started getting involved in merging classical music with rock other conductors looked down on him, but a lot are now beginning to realise it is a good way to keep classical music alive among young people.

"There have been jazz and classical mixtures - 1 remember Dave Brubeck's work. And now more and more groups are doing the same thing,

"I loved Jon Lord's concert at the Albert Hall with Deep Purple. The only criticism I

had to make was that the

group playing wasn't as well

"But Jon and myself are

good friends and we're think-

ing of writing pleces together.

We had an idea to have two

groups together and two

orchestras - playing at once.

But I don't think we could

arranged as the orchestra."

WILSON.

"In Belfast, the Catholics and the Pro-



writes every week in Disc . . . his own column, exclusive, full of Peelian colour, his advice, and thoughts about the Scene.

This week's issue features Peel pictured at his home in colour, loo! A wondrous sight, not to be missed.

in it, and when I saw Frank Zappa recently, he said he wanted to write with me. But It's finding time to concentrate on writing."

"Zappa is doing a concert at the Albert Hall in April with an orchestra, and we talked seriously about collaborating on a plece.

"Yes, I think the fans like







to write a plece for the Newcastle Arts Festival which we performed with an orchestr.

"We are very knocked out



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### FIGUS ON FOLK

## Humblebums and that new album

AFTER seven months to- - the original example of bums are being accepted 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.

gether, the new Humble- opposites attracting. The Humblebums knew each not only in their native other a year and a half before coming together; when Billy knew that Tommy Harvey was leaving.

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 never strategically placed and I seldom get any time for songwriting. On top of



people," Ralph displayed his wide, boyish grin, and went on to explain that he is mercly saving 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 mince 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

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 line for American release, contains a diversity of styles, with Gerry and Billy sharing the honours for composing; the exception is "Good-bye-eee." the 1st World War song, which

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 Imlach 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 Beatle 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 "Goodbye-cee" and just about completes the gamut.

"We're not really singing folk songs any more, but are

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,"

For at the age of fifteen Ralph McTell was in the army, but quickly realising his mistake, he bought himself out. Still wildly impulsive and with an insatiable appetite for finding out, he then found himself "roughing it" with his guitar in Paris (to obtain the necessary criteria for becoming famous!). Back in England he went to teachers' training college

before parting company on a matter of principle. "I love being with kids, but I couldn't reconcile my ideals with what I had to preach on individualism." Ralph McTell started walking

the long road to the top when he met Wizz Jones in Cornwall, Wizz became a close friend, and put Ralph



McTELL: cutting down on club gigs

Ralph, the singer who's too busy

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 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 fre 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 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

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 plano, finding an ideal arrangement for a string quartet.

"I'm very pleased with the result and I think some of

NOW TRY HIS ALBUM -

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YOU'LL WANT ITH

But there is plenty of food for thought on "My Side Of Your Window." ") 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 studles.

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.



CII DEDT GILDER

closes the album

If nothing else, the Humblebums' new set provides plenty of good material for other artists to get their leeth into, and it already looks likely that Gerry's opening number "Look Over The Hills And Far Away" will he recorded elsewhere This is a slow, mouraful tune with a semi-religious lavour.

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 il comes to the end product

using woodwind instruments, piano and so 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 Humblehums, who are now as well known in the South of England as in Scotland, are set for a major concert with Jo-Ann 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.

on the right road.

already leaving their mark

PHILIPS

the songs will shock

#### 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"



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 rany set, they received no lewer than nine bookings, and promptly decided to turn professional.

Since then the group, who draw their name from an un-Tkely Bristol suburb called Pigsty Hill, have appeared on Harlech T.V. and could have an L.P. recorded shortly.

Before Barry Back, Dave Creech, John Turner and Andy sett joined forces last Christmas their styles ranged from traditional folk to New Orleans jazz. Their spon-Lincous humour and clowning on stage is balanced by polished exploitation of happy tantime music.

The band are something more than a jug band more of a ragtime band. And when they use such instrumints as an iron lung, coromium plated plughole, trampet mouthpiece, garden symbal trom (half a tromone), iln whistle Somersel auth pipes, washboard, Futtar, bange and string bass, asy to see why its im-Possible to label the group. "We must be about the maly band who made a IV

PIGSTY HILL LIGHT ORCHESTRA

film as a demo tape," Barry The group are starting to write their own material and told MM. "We rely, very could make it really big in much on each other and the the new year, comedy is usually spontaneous," went on Barry,

ACL

describing the band's 2any But it is wrong to underestimate their musical potential. Their tastes range from 11." Clarence Williams and Johnny Dodds to Ralph McTell, and their vaudeville and ragtime

J.G.

classics include "Sadie

Gren," "Sweet Little Em-

meline " " On The Sunny

Side Of The Street" and

" Mississippi Mud"

"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

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 nighter. -









Pare 34-MELODY MAKER, November 29, 1969

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MELODY MAKER November 29 1965-Page 35-

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Page 36-MELODY MAKER, November 29, 1969

### NEXT WEEK'S MELODY MAKER



#### SEND YOUR 'SMALL' ADVERTISEMENTS TO CLASSIFIED ADVERTISEMENT DEPT. MELODY MAKER 161 - 166 FLEET STREET, LONDON, E.C.4 Tel.: FLEet Street 5011, Ext. 171/176/234 PUBLIC NOTICES REHEARSAL ROOMS 1/4 per word 1/4 per word I, JANES FRANCIS

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### more pop albums

Time."

London's

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 studyo audience burst out into sponraneous applau e 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 enter-Laining Songs include " Make It Rain. "Do You Believe In This Town," "One Cup Of

"Crying Happiness," and

having a ball includes "El

Pussy Cal," "Candy," and

est Motion Picture Hits" (Pye International). Though she's been a bit quiet lately, HAIR RAVE-UP (Pye). After Dionne sang some beautiful such performance of Hair at stuff a few years ago. Among Shaftesbury the titles were "Alfie," "A Theatre, the audience is House Is Not A Home," invited on stage for a rave-up. "As Long As He Needs Me." This is a recording of such a without having too much perrave-up that went on all through the night. It's exsonality. citing and the musiciana GET sound as though they are

WITH TOGETHER ANDY WILLIAMS (CBS). Andy divides this ablum into Ballads and Not So Ballads.

DIONNE WARWICK: " Great-

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 Loadstone apart from Girls and Friends. It's all very professional and smooth and will no doubt delight his followers.

" Time FORD THEATRE: Changes " (Stateside). " Okay, you guys, now there's this PAP SIG or unt 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 BIGGFR loada strings, horns, a pretty treshy story and some big production numbers. It's gotta be BIG, right?

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MELODY MAKER, November 29, 1969-Page 37

Enquiries: 01-353 5011, Ext. 171, 176 & 234

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	CORDIANIST OR ORGANIST	C 1917 A M MAD ON A	-	ENGAGEVEN	13 WANIED	1/- per word	1/- per word
	MALL BAND, Versitile mult-	estential interesting permanent	TRUMPETER. N. London ares	Rd man word	DRUMMER PRO, well gigged,	A ABLE accomplished accept.	AMBITIOUS VOCALIST wanted
	can remained tomoration - Ring	interesting permanent	No moderne Old Seboel arder.	8d. per word	needs thinking rock group/band.	able band available 876 4542.	for Coloured Reggae Soul semi-
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	the second secon	WEITER AND CARPORA AND A LARGE	ist Full date sheet - Phone	ALTO / MARITONE / CLAR.	Sweat and Tears type), group	ABLE BANDS, groups, dis-	MALE SINGER/SONG WRITER
	es at 17) Details from - The Bandmaster, King's Division	100 0599.	Anion 400 1857 from Friday	Recent Mecca, wants residency,	DRUMMER / VOCALIST VAC.	cotheques Bob Sands Agency	wanted with Feliciano, Gibb.
	Bepol. The Royal 1711h Eangers,		onwards between 11 am and 7	- Chandler, Sandown 3319.	from December 5, work. home,	ABOUT 100 top groups and	Walker type voice for manage
	st Patrick's Barracks Ballymena.	HALV	TWO GUYS need vocal/guilar,	ALTO/TENOR available MAC	lead / harmony, ballads, stan-	dance bands immediately avail-	ment / Agency / Publishing and recording by young man in key
	CO ASIZINE CARL MOCAL (FT		TEAS BUILDI, DHES DIANISLOPPERIST	ALTO / TEMOR Cine (11)		able prices Clayman Agency.	position in entertainment or
	ATTRACTIVE GIRL VOCALIST		to form band just to play and enjoy it and make nice vibes	4811 - CLI	dards, pops — J. Butcher, 6 Blackett Street, Putney, 788 9607.	7.8 High Street E.C.3. Tel BIS	ganisation. Great opportunity for
	and hallads. Also young girl		Transit and gear acquired. Work	ALTO/TENOR CLARINET. Bead,	DRUMMER, YOUNG, seeks resi- dency. — Harlow 26289.	AN ARIE Iria available for	genuine musical talent Send photo, history, tape if possible
	mocal/guitar folk and CW, not under 18 years old - Tel 01-994	wanted for Whitein	and recording guaranteed - Phone FUL 0543	busk, Jazz, car, gigs - 203 2015.	DRUMMER, YOUNG, versatile. experienced, will travel Tel	residency 574-5746; 570-7362	Box 8818.
	stat, or write 18 Foster Road,		VERSATILE PIANIST required	Quitar - PUT 5146	experienced, will travel Tel 061-480 2138.	ARE YOU looking for a band	PRO MALE vocalist, pop, soul
	Chiswick W4.	Bing: 1111 15 629 0121	for lounge bar, Pri, Sat, Sun	AMATEUR MALE singer wishes	URUMMEN (24) SPEKS KIUUD.	that is capable of playing all types of music and handling any	per week Gear provided
	GAND REFORMING need trum-		'Ship, Please apply — 'Ship, Plumstead Common,	to join pop group or Irish	transport Phone Hornchuren	function with featured vocalist? If	Detalled letters, tapes, photo to
	ng to make the top and willing	LEAD CHITABLES AND	Phone 854 0374	showband, soon as possible, age 18, sing only Box 8804.	DRUMMER (29). gigs/residency/	so phone - 01-228 4813 any time i	A. Neumann, 8071 Interstein,
	to work need only apply Phone	LEAD GUITARIST and bass for West Indian group - 6 30-7.30, evenings 255-1478 (Kelly)	VOCALIST, DRUMMER and	BANJO, OLD-TIMEY / Country.	cellef 01-998 2165.	BANDS, GROUPS, discotheques etc to suit your requirements. —	RAVE SOUL singer. Own PA
		eveninge 284-1478 (Kelly)	reggae band. Must be willing to	Highbury NS	EXPERIENCED TENO® sax and	MACKAY-MONSON PROMOTIONS,	essential 690 1853.
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	BASS and mocalist to form men	I MUSICIANS I	pm Ask for Vennie	- 769 2522.	Smiler	CIATES LTD. Groups, bands,	London — 852 2423 (Drew)
	stm 568 0367, 5 38-8 pm.	Recording female artiste forming	WANTED	Impaci, average reader. Contract	LOK AND AURLEIGANG VIATIN	trios, disc jockeys Tel 437 0959	START IMMEDIATELY, GITI
	BASS GUITARIST, EX-	creative decisic aroun for original	BBBBBBBBBBBBB	ending. Wanted interesting resi-	/ Drums, Great future, Plenty of		singer wanted for established showband working American and
	PERIENCED AND OTUMINOT TE-	sound with Fostern Report No hand	PRUGRESSIVE	dent London gig. Consider hairy, known, London based group, only	work, - 699 9200, Ext 12, 92	young vocalist av liable for all	civilian clubs in Europe, five
	forming. Teddington area -	for rehearsing, but recording and		It immediate work, good money.	SE23		months Spain then Germany.
	Ring Peter Bell, 977 2117, 9 amp-6	work waiting. Proterably local file rubbish, please.	DOORLA	- 01-574 4967. BASS, BASS GUITAR. Harmony	GLENN MILLER style arranger.	228 4813.	other transport paid - Send
			For Established Agency All applications treated in confidence	vocals. Read, arrange, busk.	seeking astablished hand	FIRST-CLASS TRIO / QUAR	details, photo and tape if possible
-	BASS GUITARIST for coloured	Thome. Daysworer 4722	Row 8912 c/a "Malada Malada	Experienced young pro. Ex name	Peter Christopher (semi-pro), 265		TO PETER COULSON, LISTA DE Correos, Madrid, Spain.
	1015 ·····	HUSICIANS REQUIRED 10	161-186 Floor St London ECA	bands Box 8810, BASS/EASS guitar, read/busk,	Barn Mead, Harlow, Essex GUITAR, BASS GUITAR, reader,	blues, pop and soul. Big names,	TWO FEMALE 1 male (plus
	BASS GUITARIST required for			passport 866 2378	gigs, residency 359 0470.		harmonica), vocalists needed for recording Bernard Cochrane
	Polosming semi-pre group 641	Lipton, MAY 5034.	WANTED, Second suitarist or	BASS / BASS guitar, versatile,	GUITABIST - GIUS. EX.	And function Tel 01-445 4228. HAMMOND ORGAN combo play	
	HASS GUITABLIST wanted -	President and	organist for progressive type group in S.E Essex Tilbury	DAJS/DAJS GUILAN. 10 years	GUITARIST GIGS Mario, 727	and sing anything, anywhere -	vocalist, male or lemale with
1	ROB POTTER NIME, resident	New and interesting Group	2017	- Ken, TER 6517, Fiat 9, 10-4 pm.	1.01-	HOWARD BAKER Bands, Ca-	strong voice and image for heavy English band based in N. Germ
	The Bank Suite, MANLEY, UT-		YOUNG LEAD guitarist / vocals for recording group, must be	BASS/B/GTR/GIGS U1-449		baret, anywhere 69 Glenwood	any, management and financial
	YOUNG - KEEN - good reader	LEAD CHITADIST	prepared to rehearse - Ring 969	3221.	CILITADIST PDO club Anub work		backing. — Send full details with picture, also tape or record fi
	to commence immediately - In-		2315, daytime	BASS DOUBLE amplified 574 3195.	- Phone 286 3680 evenings. LEAD GUITARIST,	1st available - 01-940 2130	poss. to D. Morris, 2851 Langen
	guirtes to Bob Poller. Phone	and BASS GUITARIST		BASS, DOUBLE, experienced -	FENDER/MANSHALL EQUIP-		Sudstellenweg 38, W. Germany. VOCALIST REQUIRED, in mid-
	BRASS, REEDS 25d Indian	Must be heavy. Future is	YOUNG	BASS (DOUBLE), VOCAIS - 01-	MENT, seeks hard-working pro	JOE /	20s, for occasional work (wed
	contruments required for top	Coursed Phone 743 4567	and the second se	864 2677.	LEAD GUITARIST wants good		dings, pubs. etc) 01-363 7290
	1238/9 Work - Phone WEL		TROMBONE PLAYER	BASS GUITAR, GUITAR, ex-	group - 852 2493 (lan).		gressive blues group, PA not
-		ORGANIST, Hammond, Leslie,	doubling other instruments for	BASS GUITARIST, drummer.	LOWREY / HAMMOND organist, Leslie, Solo or Duo/Trio, Dance,		essential - Phone 428-5817, after
-	DOLLANED MULT CINA	French semi-pro gr up may live		pro, äcek creative group 672-	jazz, pop. London or season	DAND	7 pm
100	DRUMMER, MUST SING	In Paris Eric Perro 38 Rue de	Ring: 769 1938	BASS GUITARIST, EX-	Pinchley 4376. ORGAN/PIANO, RESIDENCY OR	01-904 4643	EXCELLENT
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Ser.	photo by progressive group in	ORGANIST, MAMMOND prefer-		BASS GUITARIST (EXPERIENCE	ORGANIST. Own Hammond. Leslie plano, seeks residency, five	Wembley, Middx, HA9 9TQ	Lead Vocalist
2 miles	Germany Lead, acoustic, base, Sound City gear Write	red. urgently required for		plus VERSATILITY) seeks rest-	or more sessions. Young, versa-	LOU PREAGER'S PRESENTA-	the second se
0	BERNDTISCHER 8 Munchen	brilliant, top semi-pro group,	GROUPS WANTED	dency/gigs. Transport.—472 5570. BASS GUJTARIST, Gibson,	tile, read-busk, vocals Tranport.	TIONS. Bands and Cabaret-69	wanted for semi-pro progressive
1	60 Orthstr 19, Germany West	UK./U.S.A. recording contract. Heavy progressive pop/originals.	1/- per word	transport, experienced, requires	ORGANIST WISHES to join		group. Based North London. Willing



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MUSEC-MENUS ONE	details. — Anglo French Corres- pondence Club, Faicon House	AARGH! NUBILE'S NOT me	potential	CUSTOM BUIET 100 WALL JOAO	BASS FIDDLE. UNIDENTIFIED	
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OLDS Super, new, complete \$198	sex with sincerity and thoughtful-	HAPPIES UNLIMITED, For all	N11 ENTerorise 4137.	4630, evenings 736 4586	Monzies, 181 Winchester Roso,	
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COUESNON, superb 840 LEWINGTON, new, complete 822	JOSS STICKS, Indian incense, 2	function Tel 01-445 4228.	HAM. Also postal tuition. Begin-	speaker cabinets, 1200, — Barrie	tric/acoustic single pickup, cente	
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Page 40-MELODY MAKER, November 29, 1969

# 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.

ROYAL ALBERT HALL General Manager Frank J Mundy SUNDAY, DECEMBER 7, at 3 p.m. -Robert Paterson presents EXTRA CONCERT BY PUBLIC DEMAND



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CROSBY, STILLS, NASH & YOUNG **ROYAL ALBERT HALL** LONDÔN TUESDAY, 6 JANUARY at 7.30p.m.

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 WENT-WORTH, 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.

STANDARD of THE 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



London Evening Standard, make strange bedfellows. Yet we find both offering blanket disapproved 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 slink?

Should Connolly treat this annual event as a

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# group in Britain, namely Trash.

MIGHTY BABY aren't a supergroup. They just make

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