STARS HEAD FOR BRIGHTON - Caroline airs event

THE Small Faces, high in the MM Pop 50, R&B star George Fame, the Overlanders, Dave Berry, Wayne Fontana, Pinkerton's Animated Colours, Hedgehoppers Anonymous and David and Jonathan will be some of the stars making personal appearances at the Grand Gala Opening of the MM's National Beat Contest at Brighton's Regency Ballroom on Sunday.

And in addition to these top stars, the show will be compered by two of Britain's leading DJs from Radio Caroline - Guy Blackburn and Tom Lodge. So roll up and see the stars of the present, and some of the stars of the future, they appear at the Grand Gala Opening of the National Beat Contest at Brighton's Regency Ballroom on Sunday.

LAUNCHING PAD

Last year's winners St. Louis Union will vouch for the value of the contest as a launching pad for pop fame. They won last year's contest and hit the Pop 50 hard with their first release.

And this year's winners will take the same golden path with a one week recording contract with Decca, plus £500 in cash donated by the NM and Britain's musical instrument manufacturers. But this isn't all, there are many other prizes including Marley transistor radios for every member of the group and a free radio given away to a lucky member of the audience at every beat-club appearance on radio and TV. Radio Caroline will be recording the whole of the Gala Opening on Sunday. This recording will be edited into a programme to go out later and the station will be playing groups of the best numbers from the contest until the finals.

Walker Bros jump to one

ECLIPSING all other chart stars, America's (and Britain's) Walker Brothers snatched Number One with "The Sun Ain't Gonna Shine Anymore" this week.

Said Scott on Monday, "I'm knocked out," and Gary Leeds told the MM: "We're really excited. It's such a great feeling you can't describe it. Scott came bustling into my room this morning shouting, 'We've made it, we're number one!' and we all started jumping about the room. We are especially pleased to have a hit with a song we really like."

A new single by the Walker Brothers is expected to be released in June, meanwhile Scott, Gary and John start their British tour with Roy Orbison and Lulu at Finsbury Park Astoria on March 25.

Offers for the boys include three weeks at the Paris Olympia, and for shows in America, Scandinavia and Holland.

They appear on BBC TV's Top Of The Pops tonight (Thursday).

Footnote: The Walker Brothers came to Britain in March 1965 and their first number one was "Make It Easy On Yourself" in September.

WESTERN BAPTIST CHAPEL

"All the other groups will be heard this week at the Regency Ballroom on Sunday. The prize of the competition - the Grossman part of the biggest beat contest ever to hit Britain.
**MOODY BLUES CUT SINGLE IN PARIS**

THE Moody Blues next single was cut last week in Paris. The group decided to stay in the French capital to "cook up the atmosphere," after appearing in France's entry to the Golden Rose of Montreux contest last week.

Herschel changed a few words on Sunday night—magically—since the Moody Blues' first single with Odeon amplification raised Niki's act. Stars not coughing up for Liverpool's Cavern.

**NEWTOWN JAZZ FESTIVAL**

George Bassie
Bob Hoppings
Bud Freeman

Hollies will be on the last American Mallie, also playing at the Hammersmith Odeon. Stars not coughing up for Liverpool's Cavern.

**NEW ARRANGEMENTS**

(Ray to Full Orchestra) S.S. each T.D.

Tape record.

RCA VICTOR

**BRON'S CURRENT ORCHESTRATIONS**


Any recording artist or group member who can ride a Rocky bike and tour Britain's top road racing circuit, contact Keith Halling, P.O. Box 80, Ralston.

Robinouan, "ONE WAY OR ANOTHER," was over shadowed by Jimmy Band's "Cold Steel." Andy Williams at "Together Again".

Ray Charles has cut his own single on his tour, "Together Again." Andy Williams at "Cold Steel." Andy Williams at "Together Again."

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Ray Charles has cut his own single on his tour, "Together Again."

**GO VOTE IN THE POP ELECTION! IN DISC WEEKLY OUT NOW 6d.**

George Chisholm is not only one of the best trombonists in the world—he's also the dandy. He was one of the first to "lock in" the saxophone, and Chisholm is the dandy in his own business. Past-winner George Chisholm doesn't really care—he is doing great at both careers.
If you think "Barbara Ann" is indicative of the real Beach Boys scene today, you can forget it. It's not. "It wasn't even a produced record," Brian Wilson, Beach Boys leader told me on the phone from his elaborate Beverly Hills home.

"We were just goofing around for a party type album and that was just an old rock and roll hit. Somebody in Boston started playing the track in the album and it just sort of bloomed it all off so they had to put out a single. I don't know how to explain it. That kind of rock and roll is just timeless I guess.

But that's not the Beach Boys. It's not where we've at at all. Personally, I think the group has evolved another 500 per cent in the last year. We have a more conscious, arty production now that's more polished. It's all been like an explosion for us.

Album

"For myself, I don't go out on the tours at all now. I just work on production. I've spent five months working on this new album and the batch of new singles I've been working on, well, it's like I'm right in the golden era of what it's all about. It's all just coming out like breathing now.

"I give a lot of credit, a lot of it, for everybody's success, to the Beatles. They've had a tremendous universal influence. That 'Rubber Soul' album was a great new contribution. It helped them reach a new plateau. The Byrds, well, they represent a certain projected attitude. They've got a place too, no doubt of that. I still give Phil Specter credit for being the single most influential producer. He's timeless. He makes a milestone wherever he goes into a studio.

Romantic

"The folk thing has been important. I think it has opened up a whole new intellectual bag for the kids. They're making thinking records now. That's really what it is. Everybody is saying something. We got into a romantic rut. It was all boy-girl, crying records with everybody kind of screwed up.

"Suddenly, Dylan comes along with a cold, intellectual, philosophical thing. He's a protestor and his message permits to society in general.

"I predict all this protest ing will become highly personal and pertaining to a person's own hang-up and his ego. The lyrics will be more introspective. There'll always be love records, of course. There's no stronger single theme. But you'll find plenty of thinking records too.

"Sure, all this has helped the Beach Boys evolve. We listen to what's happening and it affects what we do too. The trends have influenced my work, but so has my own scene. I've got this terrific house in the hills with a tremendous view. It's stimulating and it helped me mature. I may even get married.

Image

"I remember when I used to think marriage was a hang-up to the image. That's no more. The Beatles have brought so many things to the industry, like Lennon's being married right along.

"He being married was so perfect, so beautiful, because it enabled so many artists to be married and still be considered an artist. Marriage has no bearing on a girl fan's adoration for an artist anymore. Two of our guys, Mike Love and Al Jardine are already married.

"They live down on the ocean at Manhattan Beach (California). They both have houses there. My brothers, Carl and Dennis, also have their own houses, here in the hills above Hollywood.

"I've been working on this especially, since I'm here at home. Bruce Johnston takes my place with the boys. A lot of new things are already recorded, including our next single, "Sloop John B." so we're turning our attention to the movies.

"I think we've done great on the personal appearance trail and the boys have done terrifically overseas, especially just recently in Japan and Hong Kong, and we think now the obvious next step is pictures.

Giannini

Classical & Fingerstyle Guitars

A new standard is brought to classical and fingerstyle guitars by this new range from Tranquillo Giannini, guitar makers since 1900. Designed and built by dedicated craftsmen, each model is currently exclusive and will produce an outstanding tone. The super overall finish includes lightwood woods, sleekly arched back. Seven models from 10 to 39 lbs. - there is a Giannini to suit the requirements of every player from beginner to professional.

Visit your local dealer and play a Giannini today.
Who's record row still rages

The pop world is evenly split over the promotion of the two new singles, 'Hello, Darlin" and 'I'm Only Sleeping', which are due to clash in the charts. The labels are fighting bitterly over who should do what in the UK, and the many other countries where the songs are to be released. The companies are now to decide between two songs which are best for their own artists - and how they might affect sales of their other music.

Petey numbers under fire

THE Musicians Union, who are out to stop pop stars mentioning on television, is waiting for the announcement of the above decision. They have been having difficulty in persuading their programmes of their own opinion.

Mr. Handie, who is general secretary, took the Union's stance on Monday: "We are waiting for the TV companies to decide."

Our relations with the BBC and the Independent companies are such that the question of pressure to stop them doing it is decided by them, and we think we must await their decision to decide what we should do in the meantime.

"We expect the companies to reach a decision on the subject and we shall act from then on with that decision in mind."

Marty's tour times

MARTY'S new single, 'Hello, Darlin", has already sold out in America. A contract to film the singer's new tour, beginning in London around 6.30 a.m. on Monday (17), was sealed last night.

This is the first time the Union has sold out any of its tours in the UK.

Marty is expected to arrive in London in time to sign to an American booking agent on Tuesday (18), and to film the tour, which will be held in London next week.

Irma tours

FILMS Thomas, American R and B star and currently touring Britain for Roy Tempo, appears on Ready, Steady, Go next week, and is due to be in London's Flamingo (9) on Saturday (13).

Jazz trip of the year!

FAIRYTALE THREE nights in Berlin hearing some of the world's top jazzmen - and a few surprises - is the story of an exciting tour which will be given to the BBC this week. The tour is part of a European jazz festival which has been arranged by the BBC in collaboration with the German Cultural Exchange Society for the Arts and will be held on the BBC's Third Programme on Friday (16).

On November 8 there will be an All Stars big band, featuring Cornell University, the New World and the Hearst Bands. The All Stars are led by the famous American jazzman, Jack Teagarden, and a group of leading American jazzmen will be present.

On November 9 there will be an international jazz festival featuring Jack Teagarden and the New World Bands, and on November 10 there will be a special programme featuring the famous German jazzman, Helmut Lienau.

The tour is part of a general scheme to promote the festival and to encourage the development of jazz in Germany.

So far for November 8 are the Stan Getz Quartet, with Astral Gilberto and Cheo Feliciano, and Neo All Stars, led by Joe Harriott.

The Sun Ain't Gonna Shine Anymore

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MILLWARD DIES AF TER ILLNESS

MAY MILLWARD, founder member of the Fourmost, has died after a long illness. He was 30 and had been seriously ill for some time and in fact had been in hospital several times over past months.

Pitney returns

NEW YORK, Tuesday - Gene Pitney, back from his drenching in the States, is already in fine form, including a possible country music festival being discussed for Britain. Mr. Pitney is due to return direct from a South American tour and would be in the UK in time to meet other American stars at the BBC Tour, which is due to start out from Holland, Scandinavia, Italy, and New Zealand before returning to the UK in October.

No help for the Cavern Club yet

ROLLINS late

A MERICAN tenor star Sonny Rollins missed his opening of the London Jazz Club on Monday because of illness. He is expected to arrive in London by Monday afternoon, and the Club's manager, Peter King, is expected to announce his arrival.

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Martha tour

New York, Tuesday - Joan Baez will be back in Europe in April. The folk singer has been touring Europe for the past two years and has been in demand there, and she is expected to return to Britain in the spring.

She will sing in Manchester (March 25), London (April 1), Edinburgh (April 2), and a number of other cities.

Arnold back

ROY ARNOLD will be back in Britain in April. He is due to record for the Melody Makers label, and will be in London in mid-March.

So far, TV appearances have been booked in Paris and Croydon, and he is in touch with other producers in Germany. He is expected to be in London by April 10.

THE WALKER BROTHERS

THANK EVERYONE FOR ANOTHER NUMBER ONE HIT

The Sun Ain't Gonna Shine Anymore
Matthew sticks to his guns on 'Green Beret'

Drums winner!

DAVE CLARK will be presenting his drums at London’s Palladium Theatre on Thursday night (14), followed by the group’s performance of ‘Green Beret’ on Saturday night (16). The event is to raise money for the blind and is supported by several well-known musicians. 

THE HIDEAWAY CLUB, London's Palladium, tomorrow (Sat.

Mr. Tillet is the winner of the Mike-Mike London concert to win Dave's drum kit, donated by Carol Offield, of 14, Dale Avenue, London. 

The runner-up, who will receive a Phillips transistor radio, with courtesy of the new Mike-Mike's, is Larry Smith, Rigby's, Fell's Wharf, London, N.1. Mr. B. Newman, Expressionists, Hammersmith, and Mr. E. Davurse, Rugby, Essex. 

Sunshine tour

The Merry Sunshine band starts a tour of Germany and Scandinavia on Monday, with dates in London and Paris. 

Hollies to star in final hallucinoid

The Hollies are to star in the final edition of the New Year's Eve concert at the Palladium, on March 31. During their American tour they will play on both the West End's new club in Long Island, ‘Moby Dick,’ and at the Kraftwerk in New York. 

THE CONCERT TOUR

B.B. King will tour on ‘Green Beret’ in his show at the London Palladium. 

Cilla trip

CILLA BLACK makes a new start as a pop star in New York on March 29. She will appear on the Ed Sullivan show on March 29. She will appear on the Ed Sullivan show on March 29. 

Cilla and George are a couple with a winning smile! 

Judy Collins-Crewe: Scott opening on April 12.

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Whole Scene going to jazz

PC TELEVISIONS pop programme A Whole Scene Going to Jazz will include extracts from some of its forthcoming shows. Producer of the programme Elizabeth Coulter told the new programme includes a film shot of the programme's concert and a feature on the mushrooms of the group, whose new single, 'Somebody Help Me', is out tomorrow (Friday), for sale in record shops.

SPENCER TOUR OFFERS

AUSTRIA and New Zealand offers have been made for Britain’s Spencer Davis Group, and they are to tour there in July.

The group, whose new single, 'Somebody Help Me', is out tomorrow (Friday), for sale in record shops.

NAMES IN THE NEWS

LEN DARRY's proposed trip to Britain this weekend has been cancelled because of uncertainty in America. He had been due to do TV and radio interviews.

Nina Simone is to be invited to a state dinner atcribublue.

Peter and Gordon leave America on March 26th, and guest in the Earl Hardman TV show on April 2nd. They will then go to Germany and France, and from there to Britain on April 13th. Then they plan to tour Britain.

The Fairfus Compact Minor weighs only 49 lbs in its carry case, and the sound can be as big as you like, depending on the amplifier. And what a sound! Wonderful! Here colour rendering through the complete range of the colors (4, F, 6) and the voice quality (5) is achieved by the fantastic Multi-Form Baffle. The instrument controls both overall volume and the Multi-Form Baffle. The top are fitted in the bottom of the integrated carry case. And you can use the Fairfus Compact Minor in a table without assembling the top. Ideal for the coupon in the fair fair brochure on the full range of Fairfus Organs and the name of your nearest dealer. Then go play and see 100% gas.
After Dylan Thomas

Tracey tackles Alice

the Mad Hatter, and

all that team...

The composer: pianist Stan Tracey works out a difficult part.

The bones: Chris Smith and Keith Christie on action.

The saxes: Ronnie Scott, Bobby Wellins, Harry Klein, Alan Branscombe, and (not in picture) Ronnie Baker.

Earl Hines: a new career at sixty for the reluctant soloist

London

I’M NOT everyone who carves out a new career at sixty, but Earl Hines, the "Father," has done that. And he is relishing the experience of touring Europe regularly, of appearing on a wide all-black bill, and of recording an album against the competition of tenors. He has been co-leading a band with trumpeter Lee Morgan, trombonist and singer Dollar Brand. His new quartet features Charles Mingus (double bass), Ray Brown, who has made Hollywood his permanent home since leaving Dixieland, and playing on the radio, has been working on a busy jazz band recording schedule. Last week in London's top jazz club, The VAve, he and his quartet had a sold-out engagement.

Earl Hines, who was born on July 20, 1888, in Chicago, became a vaudeville circus violinist at the age of ten. He formed his own band and was playing in New Orleans in 1910. He was also a pianist and composer, and one of his compositions, "A Trip to the Market," became a hit. He moved to New York City in 1918 and began his career as a jazz musician there. He played in the bands of James P. Johnson and Fletcher Henderson, and formed his own band in 1923. He recorded his first album in 1927, and has continued recording ever since.

Earl Hines is now considered one of the jazz greats, and his influence can be heard in the playing of many modern jazz musicians. He has recorded over 50 albums, and has won numerous awards for his work. He is also a composer, and has written numerous songs, including "I'm In the Mood for Love," "Jumpin' at the Woodchopper's Hop," and "Runnin' Wild.

Earl Hines is a living legend in the world of jazz, and his new career at sixty is a testament to his enduring talent and passion for the music.
I'm cheeched off we haven't got the status we should have. People take us for granted too much.
JOHNNY GRIFFIN:
cooling his heels in a Paris flat

I Johnny Griffin has gone to Paris to

... looks at the dynamos in the Woody Herman herd and finds a tenor giant idling in Paris

Johnny Griffin

... looks at the dynamos in the Woody Herman herd and finds a tenor giant idling in Paris

JOHNNY GRIFFIN:
cooling his heels in a Paris flat

... looks at the dynamos in the Woody Herman herd and finds a tenor giant idling in Paris

JOHNNY GRIFFIN:
cooling his heels in a Paris flat
Ravi Shankar seems to be becoming a terribly in thing. I don't understand Indian music but I love its moods and atmosphere.

"YOU'RE looking for Paul McCartney-Smith? He's the shy chap with the Yardbirds isn't he?"

This snippy description was the bass-playing brain behind the Yardbirds, a helpful lady general officer at Redhill's Ready Steady Go studios. Sam was on hand at the James Brown edition of this year's pop conference, a typical move by a Yardbird who can produce the groups' further and further out records, and the Yardbirds who encourage their fans into following Sam, who was still a struggling R&B group.

Sam is tremendously self-conscious about the way he has to dress and act, and the Yardbirds' music is very satisfying to him. He's still don't understand Indian music very well, and he's very interested in modern Yardbird thinking, and he's very interested in being established and the Yardbirds.

A group of experimental music and sound, and the Yardbirds, have for our Sam, Sam thought they can be.

We are lucky at the moment, but I don't think we can be. We are lucky at the moment, but I don't think we can.

"They have shown the guitarist a great deal of love and atmosphere."

Here are some questions and who is who, and what's what, and what's what, and what's what.

1. What nationality was the guitarist who produced many hit records under the name of Sam the Sham?
2. Where was the band's home base?
3. What is the group's name, and who is the lead singer?
4. Where is the band's home base?
5. Where did the band record its earliest hits?
6. Who is the lead singer of the group?
7. What is the band's name, and who is the leader of the group?
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30. What is the band's name, and who is the leader of the group?
WHAT DOES A KINK DO IN THE DAYTIME?

Every musician is asked at some time, or another, to say what he is doing. The question is typical of the many misunderstandings that are rife in the industry. To the average person, a musician is forever just 'doing a gig.' This is a great mistake. It's more like the life of a racing driver, once he arrives at the track, and the car is put into the garage, than anything else. If you want to know what a living musician is doing, ask him about his record business. The biggest and the best and the most creative is who he believes is the best in the business. This is the reason for the question. It's not that a musician is just 'doing a gig,' it's that he's looking for a new one.
AYS THAT SHOOK THE BRITISH POP WORLD

BY CHRISS WELCH

James Brown brought something that has been missing...

...the way tonight. British auditors seem to be more warm and bor-derable than they have been in the past. James Brown has come from South Carolina.

James was expected to record a further number, but his change of mind and decision to leave at his current stage, "I Got You." 

FITS

She was due to tour the UK in October. Her appearance in the UK was fortunate. James had disappeared, and her concert was advertised.

But nowhere, not even for James's alleged fits and stardom, had there been an exception to this. Nobody had ever seen her perform. She was expected to come back next year.

The studio audience of young birds had been ban-ished from the show. It was expected to give them a chance to hear more of the Beatle story. 

FITS

however, was not the only one to have been exceptionally cold.

James had been seen to holler, and he was expected to come back. 

The audience was now at its lowest level ever, and the show was expected to be a failure. 

So much of Brown's music was in jazz and how much in rock and roll?

It's not either. You can't categorise it, even if you want to. The music is not rock or roll. It's a new kind of music, one that is almost a mystery. But it is a mystery that is exciting.

Brown's music is a mystery, and it is exciting. You need to know what makes a good band. And what Brown is doing is exciting.

I'm basically a jazz musician, not a rock musician. I'm not a rock musician, I'm not a jazz musician. I'm a performer and I play the guitar. But even then it's not as good as what I'm doing on stage today.

The music has to stay with the beat and not just go off the beat. They aren't able to play the beat and jazz, only offer technicalities. You can never serve a new band.

I'd like you to hear the music. And I'll still have a smile when I'm done. I've got a little smile. It's hard. It's not easy.

On stage all was trembling. Trembling with the beat. Trembling with the beat.

The audience kept up a long spell of Classic Brown, which Brown done done done. The audience was expected to beasonry.

There was none of the music. There was none of the music. There was none of the music.

Now James Brown has appeared in Britain, and all keep quiet on the subject of rock and roll. And then A&R, Brown is everywhere.

BOB LIND'S RECORD "ELUSIVE BUTTERFLY" IS AUTHENTIC ORIGINAL AND VALID

SIGNED

THE YARDBIRDS

GIOREGIO GOMELSKY

LARRY PAGE
HOLYDAY—a little too resigned by 1944

BILLIE HOLIDAY: Strange Fruit; She's Funny That Way; Fine & Mellow; Embraceable You; I'll Get By; Lover Come Back To Me; I Cover The Waterfront; Yesterdays; I Gotta Right To Sing The Blues; The Scarecrow (Fontana TLS287). HOLIDAY (voc) with various accompanists. 1939 and 44.

BILLIE: lacks intensity of feeling.

Hancock the composer has plenty to say

These five Hancock compositions are really in the nature of a suite with the saxophonist Bobby Watson and a band of ten. Bill Evans has already shown that Hancock is not only one of the greatest improvisers but also one of the most interesting composers to emerge in the last five years, but also a composer with a rather strikingly original and highly fertile imagination. There is a wide range of moods and styles, from the gentle and folksy "Madame Butterfly" to the edgy and picturesque "Dolphin." Hancock composition and Hancock are on top of their game. The transcription fail of Hancock's "A Child in Time" is highly recommended. Hancock is a real master at the piano and his work reveals a great deal of technical skill and musical understanding. He is one of the greatest pianists of his generation. Hancock has a real sense of rhythm and his playing is both technically and musically exquisite. He is one of the most innovative and original pianists of our time.

Buy Signature Reeds by "Stevy Maier"

FOR RELIABILITY WITH LONG LIFE

Get them from your Arbiter Dealer today!

TWO HARPS PROVE JAZZ IS FOR ALL COMERS

DAVID SNELL: "Miss Ashby Is American, the Daughter of a Jazz Gentleman, has also worked in the film field and according to the liner note, is front of a real motor cycling enthusiast on a Detroit radio station. "Take Five!" and "Whippin' Lovers" come from this latest recording, but he couldn't help the tension in "Jazzin' Things". The" music of "Elect" is the sort of tune that you'd expect to hear on a music show outside the liner note, it's not all of which the disc reveals. For Billie Holiday they are just a little short of perfection, to songs.

PEW are the instruments that haven't been pressed into jazz service, and quite short however, and suddenly two of this genre appear—both from the same record company in the same month.

Hancock's composition and technique is admired in the same recital as other names of Detroit, Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps. The bass saxophone, perhaps the other name of Detroit. Wayne Johnson, and Billie Holiday. A sense of rhythm and musical understanding, a shade more brittle than Miss Holiday's perhaps.
JOAN BAEZ A NEW EP AS "RECORD OF THE MONTH"
FOR FOLK FANS

JUDY—A FOLK SINGING SUCCESS STORY

HERE'S some advice for any young girl who wants to make it as a professional folk singer: study Judy Collins, the lovely 26-year-old American girl who arrived in London on Monday this week. I can think of no other commercial singer who illustrates so well that there is no need to sacrifice all standards of artistry and musicianship in order to be a folk success. This is a lesson some established singers could study, too.

Judy is quite obviously not trying to be a traditional folk singer. There is no point in pointing out her singing in that light. Just look at her, she says. Her voice is a fine musical instrument by itself, unadorned, as a pure musical form. She doesn't want to renounce her technique, her musicianship, to be a folk singer, but she is following them on the road to folk success, of her own, in her own, style.

"We need songs like 'Eve of Destruction.' Young people have the need some roots in a world full of such turmoil, trip and trash.

"But real folk music won't last the world in every sense of the word. The really strange thing is that Judy Collins isn't interested in the war or politics. She said: "I don't think I can do anything to help but to sing.

Judy seems to avoid most of the industry's quieter, more soothing ballads and corny stuff, and introduces topical songs that have a high popularly and then fades. "But real folk music won't ever fade. There always will be a need for it, because there are always people to believe in the folk tradition and heritage alive." The path of the commercial folk singer is littered with many pitfalls, and though she has said she will do most of them, nothing-sings—pops others in her way.

Some of Judy's performances are unceasingly clever, 'musically entertaining' without contriving anything real to the song. She sings her ballads, like the 'Donovan' style, with great seriousness, with the highest of artistic intentions. I see more, but the result is good. This is a play, and Judy is probably unique among her peers in having the sort of voice that could carry a ballad like this more definitely unaccompanied. She is a natural violinist, Parsley, Herbs and Garlic, and it is possible that you have been heard in some public appearances. There are certain connections with the music of the Middle Ages.

This is where Judy is probably unique among her peers. She is a ballad singer in the true sense of the word. Her voice is natural and simple, unadorned. She doesn't want to renounce her technique, her musicianship, to be a folk singer, but she is following them on the road to folk success, of her own, in her own, style.

'Ve need songs like 'Eve of Destruction.' Young people have the need some roots in a world full of such turmoil, trip and trash.

"One Meat Ball and the 'Third stream' needs some memorable music!"

JUDY—A FOLK SINGING SUCCESS STORY

BY KARL DALLAS

For the next three years she studied hard to become a concert pianist—until she heard of folk music. She studied hard to become a concert pianist—until she heard of folk music. She studied hard to become a concert pianist—until she heard of folk music. She studied hard to become a concert pianist—until she heard of folk music.

She found the same thing in America, too, and that she has worked hard to achieve world-wide fame. She studied hard to become a concert pianist—until she heard of folk music. She studied hard to become a concert pianist—until she heard of folk music.

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She found the same thing in America, too, and that she has worked hard to achieve world-wide fame.
"Tracy Ann"

Of course, there are white singers, like the Brothers Four, that you can't tell what colour they are but it works the other way around. If you want to make these kids sound coloured, but it doesn't work, I just sing with my natural voice, it's too much trouble to do anything else.

"The trouble is, most groups now are digging back too far, they play the blues that were done even now, before R&B and jazz, taking old styles and putting a modern twist on it. For me, that's a bit like singing with your eyes,FOUR."

MEL DEE MAKER, March 19, 1966—Page 15

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JIM PROBY

The Jimi Hendrix version has passed with the wind, but the original Jimi was a wild animal, a man of the world. On a recent night at the Forum, the audience was in for a treat when Jimi walked on stage to an outburst of thunderous applause. He took the microphone and said, "Hello, everyone. I'm Jimi "("Jimi who?" asked the audience). "I'm Jimi Hendrix," he replied, "and I'm here to play some music for you." The audience roared with delight as Jimi launched into a series of his greatest hits, including "Purple Haze" and "Hey Joe." The night was filled with excitement and energy, and the crowd was left wanting more of the legendary Jimi Hendrix.

EXPERT ADVICE

When did Buddy Rich and Gene Krupa play with the Tommy Dorsey Orchestra and which was known for its double drumset? Buddy Rich played with the Tommy Dorsey Orchestra on "One O'Clock Jump" in Hollywood, on 14/12/1944. Rich is noted for being the first person to play a multiple drumset in his drumming style which often included a snare, hi-hat, and bass drum. This style was later known as the "Tommy Dorsey Outfit." The Tommy Dorsey Orchestra, led by the legendary trumpeter and bandleader Tommy Dorsey, was well-known for its double drumset featuring Rich and Gene Krupa. They were both known for their innovative and virtuosic drumming styles, which added a unique element to the band's sound. The band's success was further enhanced by the presence of other legendary musicians such as Count Basie and Duke Ellington. The Tommy Dorsey Orchestra's drum duo is considered to be one of the greatest in jazz history, and their performances continue to be celebrated and remembered to this day.
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