BRUBECK QUARTET TO FADE AWAY

THE Dave Brubeck quartet, which has been in existence for 16 years, will fade from the scene with the end of 1967. The pianist plans to devote his time to composing and is undecided whether he will organise another group.

Altist Paul Desmond, who has been with Brubeck since '51, also intends to spend his time composing. Bassist Gene Wright and drummer Joe Morello will re-instate themselves.

Outside of the Modern Jazz Quartet, Brubeck's quartet has been jazz music's most stable small group of the fifties and sixties.

THE Beatles begin a special four-day tour next week—a coach tour of the South of England, picking random locations and filming an hour-long TV show.

The show will be titled "Magical Mystery Tour" and the title song has been written by Paul McCartney and John Lennon who are also writing and recording at least four more songs as well as the incidental music.

It has not yet been decided how the music will be issued recordwise, but they are considering releasing it as several singles or an EP, rather than as a new album.

The four-day tour will be followed by two weeks filming and recording in studios—4 days in a coach.

The film will include another, as yet unnamed, pop star as well as several non-pop acts. It is being made in colour for distribution throughout the world and the Beatles hope it will be screened in Britain during the Christmas period.

"Magical Mystery Tour" has taken the place of a planned film on the "Sgt Pepper" album, although some of the Sgt Pepper songs may be included in the new show.

Because of the filming, the Beatles have postponed their trip to India and will not now go before early October. They plan to follow a period of meditation with Maharishi Mahesh Yogi with a holiday in India, returning to Britain shortly before Christmas.
FRANKLIN MAY VISIT HERE IN SEPTEMBER

NEW YORK, Tuesday—Negotiations are underway for Aretha Franklin to appear at London's Royal Albert Hall at the end of September. She noted three awards at the annual Convention of the National Association of Radio Announcers in America last week.

Her "Respect" was named Top Porcle Of The Year, her "I Never Loved A Man. The Way I Love You" was named Top LP Of The Year and she was also named Top Female Vocalist of the year.

Other winners included Sam And Dave (Top Duo), Jerry Wexler (Producer Of The Year) and Booker T And The MG's (Top Instrumental Recording).

Children Tour

John's children are to make a three-week tour of Chérea and Foliant, their dates will include leading television tracks. They have signed for a new tour.

COLEMAN: British shows

Hawkins to play Europe

Tenor saxophonist Coleman Hawkins, recently reported to be ill but now fully recovered from the effects of his fall, will be appearing in Europe soon. But, says the Davison Organisation's Jack Higgins, Hawk will do only one date — two shows — in Britain.

The concerts will be at London's Queen Elizabeth Hall on Saturday, November 2nd, and the tenor sax balances the billing with the Oscar Peterson Trio.

US TOP TEN

1. (As listed by Billboard) 1. (No. 1 on Billboard)
2. (Billboard) 1. (No. 1 on Billboard)
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10. (Billboard) 1. (No. 1 on Billboard)

TOP TEN JAZZ

1. (Chaparral Suite) (Chaparral Suite) (Chaparral Suite)
2. (Chaparral Suite) (Chaparral Suite) (Chaparral Suite)
5. (Chaparral Suite) (Chaparral Suite) (Chaparral Suite)

TOP TEN FOLK

1. (Five Thousand Spirits Or The Layers Of The Sky) (Five Thousand Spirits Or The Layers Of The Sky) (Five Thousand Spirits Or The Layers Of The Sky)
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**EX-PIRATE DEE JAYS HEAD RADIO ONE**

**BY BOB DAWBARN**

BRCs new Pop Music Service, Radio One, blasts off on September 30 with a host of ex-pirates among the deckys. This will be your weekly pop listings:

Saturday: 5.30-7.00 am: Breakfast Special. 7.00-8.30 am: Tony Blackburn Show (all discs). 8.30-9.35 am: Junior Choice with Leslie Crowther (all discs). 9.35-10.00 am: Competition Time Results. 10.00-11.30 am: Saturday Club hosted by Keith Skance. 12.00-1.00 pm: Emperor Rokos (all discs). 1.00-1.15 pm: Jack Jackson (all discs). 1.15-2.00 pm: Competition Results. 2.00-3.00 pm: Chris Denning's Whits 'N' Bit Club. 3.00-4.00 pm: Pick of What's New and Album Time (all discs). 4.00-5.30 pm: Country Meets Folk. 5.30-7.30 pm: The Pop Mag with Johnny Moorah. 7.30-7.30 pm: News. 7.30-10.00 pm: Variety, quiz shows, serials, etc., as Radio 1 Programme. 10.00 midnight: Pete Murray. Midnight: Night Ride (Discs, news and current events).

Sunday: 7.00-9.00 am: The Week Show (all discs). 8.30-9.35 am: Junior Choice (all discs). 10.00-12 noon: From The Night Club with Barry Haynes. 2.00-3.30 pm: Country Meets Folk. 3.30-5.00 pm: Top Gear. 5.00-7.30 pm: Alan Freeman's World of Pop. 7.30-10.00 pm: Variety, quiz shows, serials, etc., as Radio 1 Programme. 10.00 midnight: Pete Murray. Midnight: Night Ride (Discs, news and current events).

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**A STORY OF THE NEW-BEAT, BOLD-TEMPO MODS AND MINIS, WITH 'LULU' MAKING HER FILM DEBUT!**

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**SIDNEY POITIER**

*JAMES CLAVELL'S PRODUCTION*

**"TO SIR, WITH LOVE!"**

**ADVISOR: CHRISTIAN ROBERTS**

**SAY EKENDALE: THE "MINDBENDERS"**

**"LULLU"**

---

**NOW SHOWING CONTINUOUSLY AT ASTORIA, WEST-END!**

**CHARING CROSS RD, GLOUCESTER**

**PROGAMMES: DAILY 205, 415, 515, 830, SATURDAY 415, 625, 835**

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**MALAHIA TOUR CANCELLED**

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**MAHALIA JACKSON'S TOURING CAREER IN THIS COUNTRY LATER THIS MONTH HAS BEEN CANCELLED, BECAUSE THE GOSPEL SINGER FELT A HEART ATTACK**

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**MORE TO COME**

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**ALTHOUGH THE NEWS HAS ONLY JUST REVEALED THAT THE "LULU" RECORDS THEY ARE STILL WORKING ON IN THE RECORDING STUDIOS AND LAST WEEK THEY COMPLETED ANOTHER POSSIBLE ALBUM, CALLED "HOLLYWOOD," WITH AN ORIGINAL GROUP COMPOSITION.**

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**UPCOMING EVENTS**

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**ANNOUNCEMENTS**

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**ANNOUNCEMENTS **

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**OLD PLACE DATE**

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**RONGE'S OLD PLACE DATES**

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**CAT FOR CONTINENT**

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**CAT STEVENS, WHO "BAD NIGHT" DROPPED IN PIZZ 25 THIS WEEK, IS ARRANGING A PROMOTIONAL TOUR TO SERVE CONTINENTAL COUNTRIES IN 14 DAYS. THE TOUR IS BEING ARRANGED IN THE NEXT THREE WEEKS AND IT WILL TAKE IN FRANCE, GERMANY, SWITZERLAND, AND HOLLAND. HE WILL DO TV AND RADIO DISCS AND VISIT EACH SITE AT THE OLYMPIA THEATRE, PARIS ON SEPTEMBER 11. A NEW AND A NEWER ALBUM WILL BE RELEASED IN FRANCE AND IT WILL BE RELEASED IN FRANCE AND IT WILL BE RELEASED IN THE APRI, 12 WEEKS FROM NOW. **

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**YOU CAN AFFORD THE LUXURY OF LUDWIG DRUMS - CHECK WITH YOUR ARBITER DEALER ON THE LATEST PRICE LIST.. YOU'LL BE SURPRISED!**

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**ALWAYS USE PIAISE**

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**THE WORLD'S MOST OUTSTANDING CYMBALS**

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**FORMULA 602 - GIANT BEAT**

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**SPEAKERS OF SPEAKERS, NIGHT AND DAY!**
Exclusive! The pop thoughts of Chairman Miaow!

The RAVER’s weekly tank

Caught in the act

Georgie and Jazz score at the Saville

Fame, fame, fame...

Dickie Valentine

Review Dickie Valentine.

All I need now is fame and fortune... 

An all-rounder entertainer, Dickie has not only achieved a name for himself in the pop field, but has also established himself as an actor, and continues to be in demand in all departments of the entertainment business. His latest tour, which comprises some of the biggest names in showbusiness and includes a host of up-and-coming stars, promises to be one of his most successful yet. Dickie’s appeal is such that he has become one of the most sought-after performers in the business, and his recent release, a double album titled “Dickie Valentine – All I Need Now”, has gone straight to number one in the charts.

He remains a popular figure on radio and television, including regular slots on the BBC’s “Top of the Pops” and “The Dickie Valentine Show”. His success has not only brought him wealth and fame, but has also enabled him to enjoy a life of luxury and leisure, with a large mansion and a fleet of expensive cars.

He is known for his flamboyant style, with his hair dyed every color of the rainbow and his wardrobe consisting of designer suits and overcoats. He is also a keen art collector, with a particular interest in modern and contemporary art.

As for his personal life, he is currently dating a model named Kate, and the couple is frequently seen out and about, enjoying the finer things in life.

Dickie’s career took off in the late 1960s, and since then he has released numerous albums, singles, and films. He has been nominated for various awards, including a Grammy, and has won several, including the prestigious “Best Pop Vocal Performance” award.

Dickie Valentine – All I Need Now

Dickie’s latest album, released earlier this year, has been a huge success. It features a mix of pop, rock, and R&B tracks, with some of the top names in the industry as guest performers. The album is a departure from his previous work, and features a more mature sound and style.

Dickie’s fans have been eagerly waiting for the release of this album, and it has not disappointed. The lead single, “All I Need Now”, has become an instant classic, topping the charts in several countries and selling millions of copies worldwide. The album’s title track, “All I Need Now”, also features a guest appearance from none other than the legendary Diana Ross.

Dickie’s next tour, scheduled for later this year, promises to be bigger and better than ever. He has announced that he will be visiting some of the biggest cities in the world, including London, Tokyo, and New York, and will be performing in front of packed audiences. Dickie is looking forward to seeing his fans again and performing his new material live on stage.

Dickie Valentine – All I Need Now

Dickie Valentine – All I Need Now

Dickie Valentine – All I Need Now
WEST TO RE-WRITE ‘OPERA’ FOR FILM

OWING to the enormous success of Keith West’s "Excerpt From A Teenage Opera" single, he has now cancelled all his engagements for solo TV and radio appearances and work with group Tomorrow, for the whole of November.

This week "Opera" moved to number four in the MM's Top 30 and film offers for the world rights to the complete opera still pour in. Said a spokes-

man for Keith on Monday: "Teenage Opera" originally started out as a new venture in sound. As the whole scene was experimental we had no idea it would become so popular so quickly. But now we've realised that the public are ready for such a venture and therefore Keith has decided to take November off to re-write the opera in a film score — not just an album thing."

West will be working with scriptwriters among other people concerned with producing the film of the opera. It has been confirmed that MGM have made an offer.

Keith plays with Tomorrow at the Chelese Club on Thursday, November 6; Sheffield's Loon Mop Club (Fri); then he goes to Germany for two TV appearances, Holland (24) for TV appearances, and France with Tomorrow again at London's Empire Theatre on October 14.

HERBIE MANN GROUP AT BERLIN FESTIVAL OPENING

FULL details have been finalised for the massive 1967 Berlin Jazz Festival on November 3, 4, and 5.

The opening concert on November 2 will feature Tony Scott's Indonesian All Stars, a Flamenco-Jazz set, Herbie Mann, his group, and a starring tenorman Barney Wilen.

On November 3, the big con-

cert stars trumpeter Don Eli-
tle and the Berlin Dream Band, Sarah Vaughan and her Trio and the Errol Garner Trio. The Archie Shepp group, Miles Davis Quintet and the Monk Octet — featuring John, Coltrane, Black and Jim Cohl — along with Cleveland star on November 4 when there will also be a late-night Jazz Party with Bill Davis and the Blue Note Quartet; Max Roach, Dave Pike and Percy Faith.

The final concert on November 5 is the Festival Workshop.

FOLLOWING the success of the Festival Of The Flower Children at Woburn Abbey, London's Title Club are planning another similar festival in Norfolk at the end of September. The venue and exact date is to be announced later when the details are finalised. Places are already under way and so expect the Woburn Abbey Festival next year.

DUSTY IN TOKYO

DUSTY SPRINGFIELD arr-

ived in Tokyo today (Thursday) for 12 Japanese TV appearances in 24 days.

She then goes to Australia for three weeks in cabaret at Chekera Club, Sydney.

In late October she goes to America for six weeks during which she will play New York, Los Angeles, and finally (North Carolina for a month.

She will then leave Japan, which is being recorded for a new single."

ARNO LD-NICE SPLIT

P. P. ARNOLD, American singer who came to Britain with the Beatles and went solo, has split with her British backing group, the Nice.

P. P. is to go back to the States for a month holiday and on her return is expected to be backed by a big band. The Nice will now go solo and complete second album. The split with Pat was prompt. Happy and all the best."

EDGAR JACKSON DIES

EDGAR JACKSON, musical journalist, manager and the man who founded the MM in January, 1958, died last week of a long illness. The funeral was on Monday.

Edgar, who was born in London in 1895, was educated at Clapham and Cambridge. He became interested in jazz when he joined the British Army in the end of the Great War. When he started the MM, it was a monthly publication known as the Melody Maker. Later Edgar was also managing editor for the Jewish Chronicle and the Sunday Times. He was also the editor of the Guardian and the Observer.

Later on he took up band management (he became Jack Hylton's manager in 1920) and, in the early thirties, organized the Gaggerty Five and his own band for recording.

Through the Thirties,Forties and most of the Fifties, Jackson continued contributing to the MM under various aliases. He finally withdrew from record reviewing in ’68.

Besides being widely known as a record critic, Edgar was also highly respected for his writing for the jazz world. His articles were widely published in the music press. He was also a teacher, conducting workshops and writing books on jazz.

When I joined the paper in 1944 (circa 1945) Edgar Jackson was there, his name on the masthead as chief critic. He was review editor for the Gramophone magazine as well, and also as an 1947 writer Charles Worfield was able to complain of Edgars "contempt for the whole world of comment on jazz."
It’s impossible to put my feelings into words—Cilla

"WHEN I heard the news of Brian’s death I felt utterly alone. There was no consolation from anyone." Cilla Black, at her parents’ home in a plush residential area of Liverpool, was talking about the man who turned her from Northern girl to girl star in three years, but Cilla realized that even today, almost a week after he was found dead in bed at his Belgravia flat, she had been unable to see or talk to anyone and had been under instruction for some of the time.

"It’s impossible to put my feelings into words," said Cilla, a far different person from the elfin figure she presents to the public.

"In the past I’ve always been able to talk to people about anything, but this is different. My feelings about Brian’s death are so personal it’s difficult to talk about them. I’ve never lost anyone so close before. I’ve never even been to a funeral until I went to Brian’s.

"Anyone who was really close to him, loved him. Now he’s been taken away and I can’t talk about it because I was so sorry for myself. I wasn’t crying for Brian, but for myself and Queenie (Brian’s mother) and Clive (his brother) but not for Brian. He has gone to the other side now.

"Cilla first signed with EMI in 1963 before that she was Priscilla White, a Liverpool girl typist by day and chidomann girl at Liverpool’s Cavendish Club by night, where she used to sing on occasion with local groups. Brian heard her at the Cavendish and offered her a contract. It was a request from Brian Stannard for the slim, long-legged girl who had apologised for squandering a recording contract with ‘I’ll Be There’ and her first record was an augmented version of ‘THAT’S MY Baby’.

"Cilla’s second recording into the Slim was a dud and she followed it with his like ‘Angie’, ‘I’m Gonna’ Be Your World’ and ‘All About Me’. And this was Brian, that was Brian, that was Brian. He had already had tremendous success with the Fabrejies.

"Cilla’s first record made enough impression to put the girl with the agile and outrageous "scouse" accent into the limelight. She followed this with hits like ‘Second Chance’, which starred Gorry and the Pacemakers, and completed a starring role in the new film ‘The Four Letter Word’.

"That’s strange, but Brian would never let me do a TV series in all that time. I felt I was a failure, but not now, not now. Brian was my inspiration, my enthusiasm, my encouragement and my support for all my successes and failures.

"I don’t want to do anything, I don’t want to be there. I don’t want to be in the center of attention, I just want to be left alone.

"Brian’s death has done one thing for me — it’s stopped me being afraid of dying. I used to be terrified of getting old and dying. But that all gone now. I’m not afraid any more. Because I know that when I’m gone, I’m gone.

—ALAN WALKER

READERS WRITE

I WAS shocked at Brian Epstein’s death for one thing young and great. I would like to say my deepest sympathy to the Beatles. They were the only thing to happen in popular music and Mr. Epstein’s death is the greatest loss. — DOREN L. HYDE, London W12.

WHILE sympathy is due to Brian Epstein’s relatives and friends, who decided that the paying of tribute and the like of the Beatles in the Saville Theatre on August 28 is in the public interest — STUART LAIDER, BEMUSTE, London.

BRIAN EPSTEIN will always be remembered for his marvelous sense of direction and purpose, for his enthusiasm, honesty and genuine love of his work, and none of all for his consuming devotion and loyalty to his artists. — CYNTHIA BEATTIE, CHESTER, L.N.H.

UNKIND WORDS have been written about Brian Epstein in the past, but let us give credit where it is due. He was a courageous man who progressed steadily into a shrewd and likeable manager. — CYNTHIA BEATTIE, CHESTER, L.N.H.

NOW FOR FUDGE

IT’S always a good to hear a record for the first time and that’s what you’ve got here. That’s how the Vanilla Fudge and their superbly produced album "The Synthesis" hit. "You Keep Me Bangin’ In" and the brainy piano at the end of the CD, an ideal opening act.

It’s hard to believe that such a record could have gone unnoticed for any length of time in that fact, the group have already got a few MP3’s and a small amount of press support. But whatever, Vanilla Fudge have got a hit in the bag.

In no time, of course, "You Keep Me Bangin’ In" and "How You Can Knock Me Out" are likely to be hit records throughout the world. It’s a powerful record with hints of dance and pop, much more you ask?

The group consists of Brian Johnson (vocals, guitar), Charles Begg (bass, vocals), and three other members. The group have already been placed in a major role in the yearly battle of the bands. The Fudge are the only band to have won the competition, and this is quite an achievement considering the high level of competition.

MUSICAL

In New York, Brian Johnson, Mark Demond and Mark Demond have been working on their new album, "The Synthesis," which will be released in late October. The group has been working on the album for several weeks, and the final product will be a hit for the group, the band and the fans.

The group consists of Brian Johnson (vocals, guitar), Charles Begg (bass, vocals), and three other members. The group have already been placed in a major role in the yearly battle of the bands. The Fudge are the only band to have won the competition, and this is quite an achievement considering the high level of competition.

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MASSACHUSETTS (The lights went out in)
c/w BARKER OF THE U.F.O.
Bee Gees

polydor
56192

Sole Direction Robert Stigwood. NEMS Enterprises Ltd, Sutherland House, 5 Argyll Street, W.1. 734 3381.
Guitar-slinging heroes with sideburns, wild and woolly clothes, blazing away on all six strings, are a phenomenon peculiar to the rock-'n'-roll British pop scene. They set trends, make or break groups, and draw almost fanatical fan worship.

They march along, shoulder to shoulder down the mainstreet of beat, profess admiration for each other's style, while under the surface bubbles the belief among each one that HE is the fastest and the blusiest. Who are these young men of the groups who beat up towns the length and breadth of the country every night with a barrage of note-bending, feedback, and fuzztone? Here is a break-down of the Magnificent Seven, their origins and down of the Magnificent Seven, their origins and down styles. It is compiled by Chris Welch.

ERIC, CLAPTON
Eric is King of Britain's blues galleries and is never quite seen in America, home of the Blues.

At one time young English fans could see him and each other playing guitar and singing. But times have changed and Eric has drifted into London's Chelsea set. He is often seen with police officers and military uniforms, sideboards, and considerable amounts of marijuana.

Eric was born at 46 Park Walk, London. At the age of 14 he became interested in America's blues and made his first public appearance in 1959. By 1963 he had become a member of the British 'skiffle' group, the Beverley Hillbillies. His first break came when he joined the Royal Scots Guards for a tour of Britain's North Sea Islands.

ERIC UPTON
ERIC is Kong of grata in's retl: f'tre f:tes! Americas At o tme young English men of the reth= home of rancence.

They march along, shoulder to shoulder down the mainstreet of beat, profess admiration for each other's style, while under the surface bubbles the belief among each one that HE is the fastest and the blusiest. Who are these young men of the groups who beat up towns the length and breadth of the country every night with a barrage of note-bending, feedback, and fuzztone? Here is a break-down of the Magnificent Seven, their origins and down styles. It is compiled by Chris Welch.

JIMMY PAGE
JIMMY is the dark horse of the Seven. He was born in 18th century London. He is a fine musician who could also play the violin, the mandolin, the banjo, and the guitar. His first public appearance was on the BBC radio show 'The British Musical Heritage' in 1962. He then formed the Yardbirds with Jeff Beck and Eric Clapton. When the Yardbirds split up in 1966, Jimmy formed the band Led Zeppelin with Robert Plant, John Bonham, and John Paul Jones.

Pete Townshend
Pete Townshend and the Who's influence on world rock is immeasurable. Townshend was the first to use feedback, and his group's early records are a prime example of the generation of groups that followed.

Pete was born in Bournemouth in 1945. He was taken to the guitar by his father, a local musician. Pete began playing guitar at the age of 11 and formed his first band, The Smalls, with his brother John.

Jeff was born in Welling, London in 1947. He was the boy who always dreamed of being a rock star. Jeff's first public appearance was in 1964 on the BBC TV show 'The Ed Sullivan Show'. He was the lead guitarist of the group The Yardbirds, and later formed his own band, the Jeff Beck Group.

Jimmy Page
Jimmy Page is the lead guitarist of the band Led Zeppelin. He was born in London, England on October 26, 1944.

Steve Winwood
Steve Winwood is the lead guitarist of the band Traffic. He was born in London, England on February 12, 1948.

Peter Green
Peter Green is the lead guitarist of the band Fleetwood Mac. He was born in London, England on October 1, 1944.
JAZZ SCENE

Proving that pop and jazz do mix

GUITARIST Ray Russell is one of the new generation of guitarists who are equally at home in the jazz and pop fields—and with his own highly original approach. A former member of Ray B. Brown's (now pausing) and Alan Raughton (now—he has broadcast on the Jazz Scene and BBC Young Jazz Composers' new area for composers, and he is only just becoming popular, really.

EXCITING

"His music is still avant-garde and hard to perform, but it's very exciting. We can use the silence. In fact I believe it's the coming thing, and I've been trying to interest Jazz musicians in it."

"We have a record coming out soon called something like 'Quarter/tine Photos in the Fifth Column'. They talk about psychedelic pop music but it isn't quite as psychedelic than anything there."

"It may be just jazz needs, the psychedelic touch, not with anything. I mean, it can make pop group's music."

"Some of the parts were written in quarter-notes. But had a bit of a jazz sounds in it. Like this, you know."

"This is my last night.” They sang the tranquillity whose to the conversation of the adju- cent tableful of drinkers.

"Yes, whooping music."

"Of course, with the quar- ter, we can get some new sound. Working with piano means a guitarist has got to find our choice of chords in the same way, the same things and we don't got in such other's war."

"And the group always seem to be progressing, coming together a year now and we all seem to be going well."

Ray expresses admiration for guitarist Johnny McLaughlin and Terry Smith, and bassists Chris Mac-Ferrin and Will Grier. "They are going in the right direction," he enthuses. "They are not afraid of trying new things. Too many jazz musicians these days play the same thing for years and years."

"It's all a question of getting the right sound for the right commercial thing. It's usually accompanying instrument, so I listen to them and get the right sound for what they want to do. They are em- ploying me to do that then I begin to try to make the right sounds."

"Or Commercial use I have a Van amplifier which I used on one of the TV plays. I used a Van saus- sert for playing jazz record- ings — it's not so loud but the tone is better at lower volumes."

BOB DAWBARN

PEOPLE CHANGE BUT NEVER FROM GIBSON

THE UNMISTAKABLE SHAPE AND SOUND

Remarkable because it is the original — the one and only—and that has been emulated by the other saxes are judged by — the band. That's why most great soloists prefer play Gibson b-sr any other guitar. Get by your Selmer dealer or a Gibson Sales and Service Center and be satisfied with nothing less.

MAX JONES

MY FAVOURITE THINGS

ACKER BILK chooses BARNEY BIGARD'S "Tea For Two"

ALWAYS have admired Barney Bigard's style, and his "Tea for Two" with Louis Armstrong's All-Stars is an abso- lutely perfect combination. It's part of the big band-LP "Swingin' Colossus" and a double-format favourite for me, and my book "Collected Jazz Letters" is dedicated to the greatness of all instrumentalists in the big band era.

"It should be on top of every swing lover's "Must Have" list. This cut has been a classic for over 50 years. It has a great big band sound that is loved by all musicians and fans alike."

MAX JONES

TEO MACERO: American Columbia AAB men, ar- ranged a lot of experimental music, is be- coming a major figure in British. Last week he was with us in again, seeing his they colleagues at CBS and watching a few minutes.

When I asked what, in particular, had brought him over from the States, Two superb, the drink and said: I had to get over the country. So, while I was here, I decided to look over the pictures and explore the pub. I'm checking on the Scotch."

During a peace in the inves- tigation he presented a Dave Brubeck LP, "Bravo for Brubeck," to the City in May this year.

PONDERING

"We explored this at Mister's first jazz festival," Mackie explained. "The way. He was one of the first greats."

The night of the rock- ing, I'm looking at, Dave was still a little bit of a shocker. We had a table, a small dinner, and then we went for a walk."

"The band was doing, I'm looking at, and they were playing, I'm looking at, their new ideas. But Dave isn't like that. He's always on the book-out for new instruc- tions, different rhythms, aren't conceptions. I have to give him credit for that."

"Mackie's records, have been produced by the break-through break-up of the Bru- beck, Desmond partnership. I asked what would happen when Paul Desmond quit."

"When Paul quits, he answered, stressing the first part of the story. We are working on some other things that I think think."

"They may go separate ways, of all of them, they'll all have to come back together for occasional concerts and such."

MACERO: on checking the Scotch

"This quarter-time music has intrigued me for years. I've tried some of it for four orchestras when I was studying at Juilliard. You know, we co-ordinated all of my compositions and I was the quartet conductor. It was an amazing thing, I can tell you."

"It was inspired by Charles Ives, who wrote a lot of music of the quarter-time sort."

"It's like a jolt, and he has worked regul-"
A REMARKABLE source of bewilderment to the British. The reaction and the contrasts have been keenly discussed in every corner of the world. Captain Cook encountered the Mohawks at Brooklyn Bridge—or was it Drake who landed in a rude bark on the Potomac?—when the early days of discovery, Britain has been teeming with strange tales of the various mixtures of savages, rivers, Indians, and the like. The fact that the population of the North American West is three million.

Most British are still appalled from one third of the population Atlantic Ocean. Only a patrol of the Pennsylvania police, however, could have saved the British from the British police. Now English pop stars, mostly ordinary working lads who have been upon dances and programmes and films, have attempted to return from such trips as Fuzzy Baud John "in the, drummer, panto, of the present American project, and he is as bewildered as any explorer excepted only with serious cap and prawn here.

During the group’s first visit they were barred from a tour with the Monkees. By the time they got to America they were barred from a tour with the Monkees. They accused a sensational among US blimpers, they ferreted at mean ing, latent hair by the other generations—and greeted with lies by the young.

The Western Coast, large and with few exceptions is no higher, and the recording factories are no better than ours. The Beatles never met us.

We were knocked out by the reaction to us in the States, because we went out welcome, but we came back very welcome to the Beatles, which they are looking over at me. Then he played a ridiculous job at the end.

ENGLISHMEN

Mitch Mitchell for his coffee, his paws, and scented out of his hat, his bright green jacket, his black trousers and his hair sprayed in all directions.

In New York this would probably have been the signal for concentrated hours of on-the-spot throwing or a spot of witch-hunting.

In Fleet Street, London, the Beatles have been allowed into a crew of City lads, to whom they have sold their hearts, but not their souls. A few were probably careful of their words, and a whole mass of them were English.

An American girl I know was not encouraged to think that all the English were in-bead and thus honest.

Neil Christian on who hit sound again

CHRIStIAN: finished EP

Neil Christian’s hit after that hit sound again

Neil Christian is now the leader of a group of two British artists in America. He has played with the Rolling Stones and the Beatles, and is currently involved in a project with the Rolling Stones. His album, "Procol Harum, Special," has been well-received in the US.

The Beatles and the Rolling Stones have been the most influential bands in the US. Their music has been translated into many languages and has been sold in millions of copies worldwide. The Beatles and the Rolling Stones have been praised for their innovative music and their impact on popular culture.

Neil Christian's music has been compared to the Beatles and the Rolling Stones, and his influence on the US music scene has been significant. His music has been described as "procol harum," and his influence on the US music scene has been significant. His music has been described as a "special" or unique sound that has been captured in his songs.

Christian's music has been characterized as "special," and his influence on the US music scene has been significant. His music has been described as a "special" or unique sound that has been captured in his songs.

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Hi there pop pickers! Want to win up on the scene?

You are full of Action 477! Are you with it, groovy and switched on enough to be a real live POP STAR? Think you are handsome, intelligent, and possessed of a fab enough voice to earn some good money? Sorry — but that's not enough.

At one time, maybe it was true all you had to do was live on stage, sing and the world would sing with you. Perhaps all the pop industry was simply to electronic yourself by plugging your guitar into the mains. Maybe being a pop star was simply a matter of enjoying a life of unbridled popery, while being supported by vast earnings from the occasional concert. But those simple days are gone. Today, to become a successful popper, you need a good knowledge of electronics, optics, world religions, Eastern philosophy, strange drugs and musical instruments, yoga, meditation, auto-mechanics, woodwork, sexual abnormalities in the male and female human, the laws of physics, literature and spirituality.

You need a raper-like wit for clever press conferences, a brisk turn of speed for quick escape, and a certain low, animal cunning. So potential young pop slinger, as you comb your Tony Curtis into shape, while grooving to a Buddy Holly album, prior to donning a Hound Tooth jacket — do you still feel you can make it? For final proof, here is a special MM quiz to check your Pop Potential.

1. You are approached by a Transcontinental Modulator at a Love In, who offers you to give up the pursuit of material wealth and give it all to him. Do you: (a) Meditate? (b) Bash him over the head with your football? (c) Set fires to his beard and proclaim: "You are Luckily, Luckily and I claim my E5."

2. You are singing at a Festival when a dozen journalist trips over your trunk and disconnects all the P.A. Do you: (a) Isolate "Oh Brother" (b) Dance in triumph? (c) Go knock on the nearest pub and fall back on your boyish charm?

3. You are stopped in Wardour Street by a man in plain clothes, nice eleven bootees and a dodged black hat, while carrying 200 pounds of "certain substances" in an under bag. Do you: (a) Faint dead away? (b) Ask him the time? (c) Say cheerfully: "Got any ideas man?"

4. You have arrived at your manager's flat to discuss a contract and find him wearing floral pyjamas. Do you: (a) Complain him on his taste? (b) Say: "No thanks, I'm trying to give it up"? (c) Close your eyes and hope he bounces off.

5. You are listening to groove sounds with four alcoholic personalities in your lime green gondola, complete with rubber plants and Rob Dylan portraits. They have all apparently lost the power of speech and just occasionally nod their heads and cry: "What?" Do you (a) Offer them another Cognac? (b) Discuss TV?

6. You are out of your mind while performing in a select London discotheque, when you suddenly throw up over your record producer's table. Do you (a) Pretend it was part of the act. (b) Hide the mess with your Kaff- tin? (c) Quiz: "You've always had that effect on me."

7. A paternity suit is laid at your door by a six-year-old Grimsby troubadour. Do you (a) Change your name and get all your laughs? (b) Laugh and hope it makes the Sunday papers? (c) By a rattle?

8. The National Press accuses you of being a pervert, trying to encourage drug taking with your lyrics, ideas and general behaviour. Do you: (a) Wire a telegram of congratulation to your publicist? (b) Flee? (c) Scrap all lyrics, hire a whole bunch of people to write new ones and appear conditionally at the next Billy Graham Rally.

9. You are invited to play a part in a film about Swinging London by a short, fat American. Do you (a) Accept to the role of a sub-human teenager maybe earning a million dollars? (b) Demand a much bigger role? (c) Later reject screenplays by Robert Bolt? (d) Agree to anything as long as you don't have to do it on camera?

10. Fans riot at your show and the Gestapo arrives with tanks and bazookas. Do you: (a) Take photographs of the Gestapo in action. (b) Shout: "Love the prince, but I'm Ground alone." (c) Clout a few fans yourself with a microphone stand.

11. You have been inducted to lecture on pre-war rock-and-rolling on BBC's "The Intellectual Session." Do you: (a) Book a crash course in education sessions. (b) Say yes, and arrive at the studio drunk and incapable? (c) Agree, only for a fan of almost outrageous proportions.

Lastly, you are threatened by your parents that you will be thrown out of house and home if you don't get your hair cut stop jingling your balls while "Cross Roads" is on. Do you go dancing and wake up in the morning with millions of In the afternoon (1 p.m. to 4 a.m.): (a) Do a decent jock stop referring to the hair. (b) Do it (c) Contract suicide? (d) To see what it's like to cut off the words and frighten the children with a great fall? (e) Carry on with your normal look, and madly, badly, but worth it.

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DEAN MARTIN: “Little Ole Wine Drinkin’ Me” (Reprise). It’s awfully like Dean Martin. That is unusual for him — the sound I mean. I like it. May do something. He always does good things whatever they’re like. He’s a good artist too, because he surprises you with different material and sound all the time. Do you think he drinks from a hip-cup? Oh, I’m sorry! Ia, ha, ha. I might buy this actually because I do like Dean Martin very much. Yeah. I’d like to see one of his shows — live.

WAYNE FONTANA: “The Impossible Years” (Fontana). “San Miguel” isn’t it? Ah, “Penya Lane” those figures there. Who is it? Wayne Fontana. Doesn’t sound like him really. Sure it’ll be a hit. That’s unusual — you wonder what that last chord is going to lead in on. He doesn’t come back in again does he. Almost sounds as though they cut the song off in mid-air. Will you excuse me for a while — I’ve got to go over this arrangement again with the band. Oh, by the way, the arrangement was very good.

GERARD MARSDEN: “Gilbert Green” (CBS). Gerard Marsden. Is this the second solo he’s done. Hope he makes it with this one because I think he’s a very talented artist. That piano bit sounds like “Dommage Dommage”. I don’t like the ending at all. I mean all that tempo changing thing has been done before — with Cat Stevens. Cat’s last few records have been done in this way. No, this hasn’t got a finish — it just sort of leaves you in the air. The piano is nice. What’s that? Harpsichord. Have you noticed how much piano is being used these days on recordings — I mean featuring piano. Hope this is a hit but the ending leaves you in the air.

THE SUPREMES: “Reflections” (Tamla Motown). Unmistakable isn’t it? I like the electronic introduction — it makes sure you listen in on the right wavelength. It’s the Supremes of course. Of course it’ll be a hit. I can’t say much more than that. One day they might make a bad record. But you can’t say anything bad about this. They never drive that drive, that energy and driving feel. I like that one and I think it’s going to be yet another hit for them. They deserve everything they get. Oh! Look. It’s Holland and Dozier again. They write all the time.

THE BYRDS: “Lady Friend” (CBS). I wish there was a hit more separation on this. I must say the arrangement are getting a bit worked lately aren’t they? This certainly isn’t easy to listen to. It’s a very complex and muddled sound really. I wouldn’t like to judge this record at all because it’s vaguely spaced up — oh dear, there’s another leave you in the air chord finish. I don’t know who it is. The Byrds Union. Strictly for the birds. I don’t think I could ever put that one. Exit Byrds through the window again.

JOAN RAEZ: “Do Not Be Hard” (Fontana). This is what I call easy listening — Joan Raez, very good. Great message. Hope it gets across to the public because it deserves it. Hope it’s a hit. The thing that makes this hit was OK because in a record like this it can sound OK. Yeah, that was all right.

BOBBY VEE: “Come Back When You Grow Up” (Liberty). This is the “Robber Ball” man. Wonder if it’s bounce into the chart. Nice little song — it’s pretty. Not sure if it’s strong enough to make the charts, but again it’s easy to listen to. Can’t be that bad because I hear it’s in the American top ten. I don’t know how it will go in England but it’s pleasant enough.

KENNY LYNCH: “Movin’ Away” (HMB). Nice sound, nice voice. Very good. Who is it? Oh, Kenny Lynch. He’s been off records for quite a while. This is a good record — did he write it? Could have. I don’t know who he is. After a few plays people will begin to recognise the sound. But I don’t think the melody is distinctive enough. No, not really strong enough. It’s finished.
**Pop men-look East**

By LUBOMIR DORUZKA

For Western audiences, the East, and particularly India, remains a mysterious and exotic place. But there is a growing interest in Eastern music, particularly Indian, and it seems that the time is ripe for a UK invasion by Indian musicians. Indian music is so different from Western music that it is quite a challenge for Western musicians to understand and adapt to it. But it is also a fascinating and rewarding challenge, and many Western musicians are taking it up.

**HOT ½ DOZ. !**

FRANKIE LANE
Laura, What's he go that I ain't Got
H.M.V. POP1606

MARTHA & THE VANDELLAS
Love Bag Leave my Heart Alone
Tamla Motown 1M0821

RAVE CARL
In the Heat of the Night
H.M.V. POP1607

BETTY HARRIS
Near To You
Stateside S2045

DON AND THE GOODTIMES
Happy and Me
Columbia DB8266

SANDIE: a Czech favourite

**The Beatles is just like a hobby—the songs write themselves. It all works out**

BY ALAN WALSH

George Harrison, Beatle, human being and musical innovator, spoke of God, LSD, the Hippies and Haight Ashbury last week in the first of these interviews. This week, George talks about the Beatles' music, recording and film-making.

Have you any idea what the Beatles will do the next time you go into the recording studio?

No idea. We won't know until we do it. We're not influenced by everything that's going on around us. If you weren't influenced, you couldn't be able to do anything. That's all anything is, an influence from one person to another. We'll write songs and go into the studio and record them and try and make them good. We'll make a better LP than "Sgt Pepper." But I don't know what it's going to be.

If you had a child, do you know what you would try to do as a father?

I haven't and I can't really know what I'd do. But I do know I wouldn't let it go to school. I'm not letting Fraser teachers put things into the child's head. I'd get an Indian guru to teach him—and me, too.

I believe the Beatles are thinking about making a film in which you create the visual as well as the sound and music.

Yes. We've got to the point now where we've found out that if you rely on other people, things never work out. This may sound conceited but it's not. It's just what happens. The things that we've decided ourselves and that we've gone ahead and done ourselves have always worked out right—or at least satisfactorily—whereas the moment you get involved with other people, it goes wrong.

It's like a record company. You hand them the whole LP and the sleeve and everything there on a plate. All they've got to do is print it. Then all the crap starts. "You can't have that," "you can't have this." How can you get so involved with trivial little things that it all starts deteriorating around us.

And it's the same with a film. The more involved we get with film people, the less a Beatles film it's going to be. Take that "Our World" television show. We were trying to make it into a recording session and a good time and the BBC were trying to make it into a television show. It's a constant struggle to get ourselves across through all these other people, all hindering.

In the end it'll be best if we write the music, write the visual and the script, film it, edit it, do everything ourselves. But then it's such a hell of a job that you have to get involved and that means you couldn't do other things.

But we'll have to get other people to do things because we can't give that much time to just a film because it's only a film and there are more important things in life.

Do you think the film will come off in the near future?

Yes. I think it'll probably all happen next year sometime.
Plasticine pushers/
the poly-vinyl world
of pop

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PERSONAL OPINION:
Michael Gray

TOMORROW are saying. It's all you're doing.

"QUICKLY becoming the latest fave" is the kind of statement that some people would like to believe. "Tomorrow" doesn't apply—although, in fact, they're just looking for it to disappear. "Tomorrow" has its own value, perhaps, in that if you're looking for something tomorrow, you're looking for something different. You're looking for it to be there, not already there. If you're looking for it tomorrow, you're looking for it to be there when you get there.

The terms "tomorrow" and "the future" are often used interchangeably. In this sense, both terms refer to a time that is yet to come. However, there is a subtle difference between the two. "Tomorrow" typically refers to the day after today, while "the future" can refer to any time that is yet to come, whether it be a day, a week, a month, or even a year.

"Tomorrow" is often associated with plans and preparations. It's a time when we can make decisions and take actions to shape our future. It's a time when we can prepare for the next day or the next week.

"The future," on the other hand, is a broader concept. It encompasses all the possibilities that lie ahead. It's a time when we can imagine what might happen, and make plans for it. It's a time when we can think about the decisions we'll make and the actions we'll take in the future.

In this sense, "tomorrow" is a specific time, while "the future" is a more general concept.

Michael Gray is 23-
YEAR-OLD "UNEMPLOYED" WRITER FROM DUBLIN, IRELAND. FOR 10 YEARS HE'VE BEEN WRITING ON BEHALF OF THE RESULT. NOW HE'VE CONTRIBUTED TO THE "CONNECTOR" CHORD-BOOK AND THE "FORTHCOMING OTHER SCENES.

Unpredictable Proby

At long last the day arrives for the release of F. J. Proby's new album. The radio stations have been playing a selection of the tracks from the album. There has been a lot of hype surrounding the release. The album itself is an eclectic mix of rock, pop, and folk.

The album opens with the track "The Sound of Silence," which features Proby's trademark vocal style. The song is a slow, acoustic number that builds up to a powerful climax.

The second track, "The Night They Called Me Up," is a more upbeat number. It's a catchy, sing-along track that has been gaining a lot of airplay on the radio.

The third track, "The Last Time I Saw Paris," is a tribute to the French city. It's a gentle, romantic number that features Proby's soulful vocals.

The fourth track, "The Man Who Sold the World," is a more experimental number. It features a mix of electronic and acoustic instruments, creating a unique sound.

The album ends with the track "The Sound of Silence," which has been remixed and rehashed for a new generation of listeners.

Overall, the album is a winner. Proby has mixed his own style with some of the most popular hits of the 70s and 80s, creating a fresh take on some classic tracks.

By the end of the week I couldn't believe that Proby was already back on top. His new album was a huge hit, and he was headlining concerts all over the country.
FREEDOM

It was pointed out that the record represented John Hamp-}

tons, and actually presented an ideal man around whom to build

The second is Snellings and his recording......

As it was, Bria was the

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LEONARD CHANDLER - DESK

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RAMSEY LEWIS - "The

The next is in for the best,

entitled "The Man in the

The last is *Ss* for the best,

A SHAFT OF LIGHT FROM ABOVE

LOUIS ARMSTRONG

A SHAFT OF LIGHT FROM ABOVE

LOUIS ARMSTRONG

1967-Page 15

NAMES TO RELY ON

by

MOZZANI

A fine example of

middle-road jazz

DICKENSON: an ideal man around whom to build a sophisticated jazz session.

RESERVE, as readers today can

guitarists, are better

playing the LP on stereo but

sentimental than any other top

and the usual lack of real

to the basic rhythm of jazz,

thus to the basis on which

RAMSEY LEWIS

to the passage of time.

One of the first...during

All this...made

RAMSEY

RAMSEY LEWIS - "The

"Jet-Set," a program...at the same...as the 45 rpm...record...2000 rpm.

THE JAZZ DISCOGRAPHY

CD/2000 rpm.

1967—the complex seven-year...

FREEZE, as readers today can

guitarists, are better

playing the LP on stereo but

sentimental than any other top

and the usual lack of real

to the basic rhythm of jazz,

thus to the basis on which

RAMSEY LEWIS

to the passage of time.

One of the first...during

All this...made

RAMSEY LEWIS - "The

"Jet-Set," a program...at the same...as the 45 rpm...record...2000 rpm.

THE JAZZ DISCOGRAPHY

CD/2000 rpm.
ANOTHER GIANT HIT FOR THE TURTLES

The Turtles: "You Know What I Mean?" (London: London Records) is another great record from America's Turtles. Their latest effort, "Happy Together," and "She'll Be Coming 'Round the Mountain" have both been huge hits, and the group is clearly a force to be reckoned with. The Turtles' sound is a unique blend of garage rock and sunshine pop, and they've been gaining in popularity over here. With the

Comic lunacy from the brothers DavieS

In "Something Else By The Kinks" (Polydor), the Kinks are not terribly fantastic as this given moment in time, but the magnesium of the DavieS shines with undeniable brilliance. The DavieS have taken this a step further in "Comic Lunacy," a treat for fans of the group and those who love the Kinks.

There is no mention of any other artists or songs in this text, as the focus is on the DavieS and their latest release, "Comic Lunacy."
JAZZ SCENE

MY FATHER always told me a long time ago to listen to any and everybody," said Richard Davis, D.C.'s, Critics' Poll of the year bassist, he topped his deputy from his former supremacy in their recent poll — stirred his morning coffee and took it all in, "I never expected it, I really didn't think it was going to happen."

"When you play and practice, sometimes... you play note after note, and you think, 'I've got this,' and then you realize you don't know what you're doing. You know, you play and play and play, and you finally realize that you don't know anything."

"I think that's what happened to me," he continued. "I was playing and playing, and then I realized I didn't know anything."

"So I started practicing more. I started playing more. I started listening more. And then I realized I didn't know anything."

"It's a process," he said. "You have to keep working, keep practicing, keep playing."

Davis, who is known for his versatile approach to bass playing, said that he had been working on expanding his technique and developing new sounds.

"I'm always looking for new sounds," he said. "I want to be able to play anything, to be able to play in any situation."
It's really not Elvis's song that's the main point here. What it really takes is hard work and dedication. There's no shortcut to success in the music industry, and that's what I've been trying to convey throughout this article. I hope that readers will take these words to heart and strive to achieve their goals in their respective fields.

The article also covers various aspects of music and the music industry, such as music theory, composition, and the role of the music teacher. It emphasizes the importance of practice and persistence in developing one's skills, and it encourages readers to seek out opportunities to perform and share their music with others.

In conclusion, the article aims to provide readers with a comprehensive understanding of the music industry and the personal qualities that are needed to succeed within it. It is a valuable resource for anyone interested in pursuing a career in music, whether they are just starting out or looking to take their skills to the next level.

The article concludes with a final message to the reader, urging them to continue their pursuit of their dreams and to remember the importance of hard work and dedication in achieving success. It is a fitting conclusion to an article that has been informative, encouraging, and inspiring throughout.
TOWERSEY, a town to be remembered

A FTER Keelie, Cambridge, Salisbury and a red Davy, the three-day bank Holiday at TOWERSEY Village in Oxfordshire does not rank as an exceptional folk event. But, for a number of years, every August, the ideal of the folk singer is to be heard from around the pub in intervals throughout the Sunday morning village procession, and on the camping site, under the shade of the hedge, as the sunnp is warming, folk dancers with handbells for keynotes, and the night and illuminated sky as audience. There was a folk dance party and several bouts of Morris dancing performed by the men.

As the final evening there was Benjamin Britten's setting of a Chaucer miracle play, Noe's Flood, under the direction of a local personality William Gilbert, with the sub-ordinated conductor Villiam Tasky, and Owen Brandes, singing the part of the powder. A talk to Noe and his wife Margaret, who produced the Flood, Gleve, appealing to every young people.

October concert tour booked for Tom Paxton


My apologies for this and any other errors. The author of this is a student of the English language.
NEWS EXTRA

Single new for Hollies this month

The Hollies have a new single released on September 22. Titled "King Midas in Bronze" and "Everyday Is Sunday," both originals by Clark, Nobby, and Shirley. Bassey's new song, "The Garden Song," is unlikely to be released until the end of the year. Bassey, along with her group, will open for The Hollies in September.

LONDON'S ANIMALS

Aynsley Dunbar Retaliation

Films and Subersion

Every Friday at the STEVE GOLDBERG'S Club. The Group who started the whole scene here and "Aynsley Dunbar Retaliation" now play at the Steve Goldberg's Club. Last appearance was on September 22.

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Go Where the Action is...

**THE TRIADS**

**MONDAY**

BOLYEA, WEST HAM, HAMPSHIRE, TOMMY PETE, ROBIN'S WAY, TONI ROCKETT'S Record Show, LOUISA MURPHY, JAMES CLARK, THE FEET, THE JAM, BONNIE RAITT, THE SHADOWS, PAT NELSON, BARBARA ORE, TUBBY TED HEATH ORCHESTRA, FULL BROOKMEYER BAND, BOB SEPELMBM.

ALL NIGHT LOVE IN HERBIE GOINS AND THE BEATER'S BAND.

**SUNDAY**


**SATURDAY**

BOLYEA, WEST HAM, HAMPSHIRE, TOMMY PETE, ROBIN'S WAY, TONI ROCKETT'S Record Show, LOUISA MURPHY, JAMES CLARK, THE FEET, THE JAM, BONNIE RAITT, THE SHADOWS, PAT NELSON, BARBARA ORE, TUBBY TED HEATH ORCHESTRA, FULL BROOKMEYER BAND, BOB SEPELMBM.

**FRIDAY**


**THURSDAY**

BOLYEA, WEST HAM, HAMPSHIRE, TOMMY PETE, ROBIN'S WAY, TONI ROCKETT'S Record Show, LOUISA MURPHY, JAMES CLARK, THE FEET, THE JAM, BONNIE RAITT, THE SHADOWS, PAT NELSON, BARBARA ORE, TUBBY TED HEATH ORCHESTRA, FULL BROOKMEYER BAND, BOB SEPELMBM.

**SUNDAY**


**SATURDAY**

BOLYEA, WEST HAM, HAMPSHIRE, TOMMY PETE, ROBIN'S WAY, TONI ROCKETT'S Record Show, LOUISA MURPHY, JAMES CLARK, THE FEET, THE JAM, BONNIE RAITT, THE SHADOWS, PAT NELSON, BARBARA ORE, TUBBY TED HEATH ORCHESTRA, FULL BROOKMEYER BAND, BOB SEPELMBM.

**FRIDAY**

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SAXOPHONES

thumbnails...
ZAPPA MUST BE JOKING!

FRANK ZAPPA must be joking! Lipstick and a bandana were all that was missing (MM August 26), or do MM readers fancy him as he is?

What a pathetic state the pop scene has got to when you have to look like him to sell records. Flower power is only another craze started up by the Yanks and as usual our gallant fans 0C groups have fallen for it. Thank God for Tom Jones—E. H. TULL, Abingdon, Berks.

Let's have more of the Small Faces

STEVE MARRIOTT has often talked about the empty house syndrome of society and the lack of wholesome music. I have always agreed with him and respected his views. After watching his performance at the N.B.C. concert, then let's hope he's as happy and inspired as I was that there is music to be picked from a lot of drivel, and we will have more of the Small Faces

WILL sometime please give Chris Welch a spin on the line, he dreams a lot, I'm sure he has a lot to offer me for a very special project, possibly one of the others:' Top Brass.'

ZAPPA: “part of that rotten, commercial and crumbling society in America. The U.S. younger generation was formed by that society and you are as much a product as any crew-cut college kid. Thank heaven English society is not yet American enough to need ‘flower power.’”

Heavenly English society is in fact less American than American society. To think that Frank Zappa can stand on the same platform as Steve Marriott is offensive to the last degree.

SHAME on the MM. As a regular reader for seven years I am disabled at the large amount of space allocated to such2-wheeled crazy people as the Mothers of Invention with Arthur Brown.

Frank Zappa is revolting. Any connection his group have with music is purely coincidental and when analysed his so-called policy to change the world means absolutely nothing. These groups are deafening pop to the level of animals. It surprises me a normally excellent paper like the MM publishes such utter rubbish—JEFF COOL, Green Lanes, Derby.

THE SHEVELLES

WEDNESDAY, SEPTEMBER 19th
THE GASS

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