The Bee Gees — who finally dethroned Engelbert Humperdinck from number one in the MM's Pop 30 this week with "Massachusetts" — have been set for a three week tour of Britain in the New Year, if the ban on two of their members working in Britain after November 30 is lifted.

It will be a tour of major venues and supporting artists will be announced shortly. The Bee Gees will be backed by a full 30-piece orchestra on the tour, as well as on their date at London's Saville Theatre on November 19.

**BEETLES, STONES TO LINK UP?**

Paul, Mick plan talent school project for future

The proposed Beatles-Stones merger — revealed at the weekend by Jonathan King on his ITV programme Good Evening — is almost certain to take place in the future. But it will be a business merger between the two groups and will not lead to any form of "Rolling-Beatles" records. Beatles press officer Tony Barrow told the MM: "It's highly possible that the two groups will get together for fresh business ventures but there is no chance of any sort of co-operation on a record, as the two groups are contracted to rival record companies.

"One idea that they are discussing is obtaining a recording studio where they can each make their own records and possibly record other artists.

"And there is a possibility of future intriguing schemes. These could include a talent school."

**STUDIO**

But any discussions are in the very early stages. Paul McCartney and Mick Jagger have discussed ideas for business ventures and the rest of the two groups agree on preliminary ideas. A Rolling Stones spokesman said this week: "The conversations between Mick and Paul were of a purely exploratory nature. They discussed the possibility, or advisability, of opening a recording studio."

But these conversations have not been resolved."

A new Beatles single — from the Magical Mystery Tour — is expected at the end of November. No decision has been made about an EP release from the TV show.
MONDAY, JUNE 21

**FIRST OPERA' ALBUM OUT NEXT SUMMER**

MARK WIRTZ announced this week that the first of the two Teenage Opera LPs will not be released until next summer and the second around Christmas 1968.

Keith West will have the major singing role, but two or three other big name singers will be signed for the albums and there will also be speaking parts for a number of actors.

Several singers will be released before the albums and the next Teenage Opera single will be "Sam"-another "Wroclawski's Theme" next month.

Keith West will be featured on "Sam" and on the following single, with other artists being.

"The Opera will be the biggest ever pop production of the year," said Cecil B. DeMille of the record industry.

Wirtz hopes for a definite decision on the film of Teenage Opera "before the New Year.

**BUSY BONZO BAND**

BANDS are busier than ever and Andy Warhol has signed up the Bonzo Band for seven shows in London's West End. Unfortunately, the group has not released its debut album, but "Sam" has already sold a million copies and Andy Warhol hopes to sell 500,000 copies of the album by November 23rd.

**FOOLISH FOLK/BLUES INVASION**

SYDNEY, the band of the moment, is leaving for Britain on Tuesday and will tour throughout the country, playing shows in London, Manchester, Birmingham, Edinburgh, Glasgow, and Liverpool. They will also perform at a series of folk festivals and are expected to return home by the end of the month.

**WASHINGTON, D.C.**

SHELLFORD, the new record label, has bought the rights to the first three albums of the Teenage Opera, and the band now has a new manager, Rolf West, who has signed up with the group.

**VARIOUS SHOWS**

THE AMERICAN FOLK/BLUES INVASION has been successful in its first few shows and is expected to do well in its next few engagements. The group has been receiving excellent reviews and is expected to tour the United States in the near future.

**SHAKE DOWN**

WINWOOD, the leader of the band, has been playing the clubs of London, and the group has been receiving excellent reviews. They are expected to tour the United States in the near future.

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SAVE YOUR DETAILS FOR FUTURE USE.
MAMAS' AND PAPA'S CONCERT CANCELLED—GROUP SPLIT UP

THE Mamas and Papas' concert at London's Royal Albert Hall on November 1 has been cancelled. And in London on Saturday, Mama Cass Elliott announced that the group had broken up.

She was in London at the Royal Albert Hall on November 1, while the rest of the group, including McGuinn, were on their Mediterranean retreat on the Island of Majorca.

She said the group would never tour together again in Europe although they may do another album together in the future. She added: "We thought the trip would be a way of getting the group some stimulation, but this has not been the case."

Cass said that the group felt that they had done all they could and were just reaching themselves. She added: "I don't know anything about it all."

**THE DIARY**

**MELODY MAKER, October 21, 1967—Page 3**

Dave Brubeck Quartet tour opens at Royal Festival Hall

DAVE BRUBECK'S QUARTET, with Paul Desmond (alto), Gene Wright (bass) and Joe Morello (drums), began its 1967 British tour this Saturday at the Royal Festival Hall (1:30 p.m.) with two concerts. "The way to Europe" group, known for its driving, swinging style, has been a hit with jazz fans throughout the world. The program will feature such standards as "Take the A Train," "Body and Soul," and "Take Five."

**NEW P.A. PERFECTION BY FENDER**

**NEW**

**P.A. PERFECTION**

**BY FENDER**

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**TWO PAIR EAR SPEAKER COLUMNS CONTAINING SPECIAL HEAVY DUTY SPEAKERS**

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gravity

The Raver shoves the smell was caused by fish oil used to attach a Toti ball sticker on the label but NICE smelling records would be a gas in Arthur Brown broke his finger trying to fix the label of a law of gravity... it works.

Spencer Davis LP tracks to include: "The Sound Memory", "The Sanity Inceptor", and Jim Capaldi's "Shangri-La's". Will Tony Secorida record the Shangri-La's "People"?

fears

Scott Walker and James Coburn great on St Super Bowl Sunday. Scott's sheet: "Hey, John, how's it going? You know the TOTARA?"

SNIFFING OUT THAT SMELLY DISC

The Raver's weekly tonic

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Scott Walker and James Coburn great on St Super Bowl Sunday. Scott's sheet: "Hey, John, how's it going? You know the TOTARA?"

The Cream return to Britain on Tuesday from their US tour and are reported to have been set for a Stand Show at London's International Hall of Fame. The group are to be accompanied by the five-man Continental Symphony Orchestra for the Red Hot Chili Peppers. The Cream will be joined by the group's own rhythm section, composed of Bill Champlin and Steve Smith, and will play a series of concerts throughout the country.

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FLORER POT SENTS NEW SINGLE NEXT MONTH

THE Flower Pot Men's next single will be called "A Walk In The Sky", a Carter Lewis composition and production due for release on Deram on November 10.

The group flew to Copenhagen this week to record their next single. The tour will be followed by a concert tour of the Continent. The group will be joined by band from Barrow in Furness, The Flower Pot Men, followed by balloon dances.

SIX CONCERTS FOR DANKWORTH IN NOVEMBER

JOHNNY DANKWORTH'S Big Band is to play in November with the help of his pianist Fred James and his singer Timmy James. The group will play in large halls in the North of England and in other parts of the country. The concerts will be held in the following venues: The first concert will be held in the Town Hall, Newcastle on November 6, and at the Opera House, Blackpool on November 8, the third concert will be held in the City Hall, Birmingham on November 10, the fourth concert will be held in the City Hall, Leeds on November 12, the fifth concert will be held in the City Hall, Sheffield on November 14, and the sixth concert will be held in the City Hall, Liverpool on November 16.

X-ray and electronic players Lord Earl Warren, now doing a tour with Tony Milt, and Alan Littlejohn Spencer's group will now kick off their tour on Tuesday (Thursday) at the Elephant Hotel, Blackpool, and will play at the Crown and Anchor, Manchester, and the Crown and Anchor, Liverpool. The group will then play at the Crown and Anchor, Birmingham, and the Crown and Anchor, Leeds, before finishing off at the Crown and Anchor, Liverpool, on Friday (October 29).

The group's tour will be supported by the group's own rhythm section, composed of Bill Champlin and Steve Smith, and will play a series of concerts throughout the country.

EARLE AT BOTLEY

Earle Littlejohn Spencer's group will now kick off their tour on Tuesday (Thursday) at the Elephant Hotel, Blackpool, and will play at the Crown and Anchor, Manchester, and the Crown and Anchor, Liverpool. The group will then play at the Crown and Anchor, Birmingham, and the Crown and Anchor, Leeds, before finishing off at the Crown and Anchor, Liverpool, on Friday (October 29).

The group's tour will be supported by the group's own rhythm section, composed of Bill Champlin and Steve Smith, and will play a series of concerts throughout the country.

CREAM DUE BACK

The Cream's new single "Red Hot Chili Peppers" will be released in the UK on November 10. The group's tour will be supported by the group's own rhythm section, composed of Bill Champlin and Steve Smith, and will play a series of concerts throughout the country.

ERROLL DUE HERE

An information and news service for the entertainment industry in the UK and Europe.

NEWS IN BRIEF

Two members of the BBC's "The Whee" program, Clive & Groves, are to be seen in Hamburg, London, on Saturday night, and are reported to have been set for a Stand Show at the International Hall of Fame. The group are to be accompanied by the five-man Continental Symphony Orchestra for the Red Hot Chili Peppers. The group will be joined by the group's own rhythm section, composed of Bill Champlin and Steve Smith, and will play a series of concerts throughout the country.

The group's tour will be supported by the group's own rhythm section, composed of Bill Champlin and Steve Smith, and will play a series of concerts throughout the country.
THE Bee Gees have built a big reputation inside the music business and with the fans with their unique, highly personal sound and the intensity of their songs. Having built their music to the delight of all in earshot, the Bee Gees are working hard to bring back some glamour to the pop world.

Bee Gee Barry Gibb relaxed at manager Robert Stigwood's four-story house in a quiet nook of Grosvenor Square, with the other assorted Bee Gees in various parts of the huge L-shaped lounge.

"We'd like to bring back some of the glamour that's gone out of pop," he said.

I think that the visual impression given by a group on stage is perhaps more important in some ways that the sound they are "laying down." The glamour started to go out of pop when groups embraced the super-hip look of the time and any old clothes on stage.

"We believe that a pop group is essentially an entertainment. I dig the blues groups, but I think they are more classy as musicians. Pop groups are there to entertain. We have to go somewhere, and If anything, something that's entertaining visually and musically to earn our wages.

"It's not enough to go on stage and just play the music. A lot of groups talk to each other, have private jokes on stage—some sort of thing. But once you start cutting the audience out, they'll stop tuning in."

"We spend a long time before a gig deciding what to wear on stage because we are concerned to give a good show for an audience who've paid and so that we can go back there again."

Massachusetts. "This was the Bee Gees' big hit in Britain. We started to hear a lot of interest in the group shortly after their arrival in February from Australia, and 'New York Mining Disaster,' too. It was a huge flop. It didn't even make it, and we were disappointed. But we started feelin' the biggest party you've ever gone. And every- one's laughin'."

Bjorn and Maurice have also fulfilled another ambition to own a Rolls Royce. They've bought a 1964 model with black windows, built-in cassette, four seats, and a chauffeur. "We've wanted one for as long as we can remember," said Maurice. "Now we've got it. I don't care if it never moves out of the garage. We've got one...that's all that matters."

They won't use the Rolls for gigs—"We all travel in a big American job—but it'll come in useful on those days off for shopping!"

The group are obviously upset about the Home Office ruling that Vince McMahon and Colin Petersen, the Australian members of the group, have to quit in February from Australia. They'll be the Bee Gees' "Six months' holiday-lucky swine!"—ALAN WALSH

BEE GEES ENJOY THE VIEW FROM THE TOP AND SAY . . .

TIME TO BRING GLAMOUR BACK TO POP

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Benny's come back—with a little taste, a little polish

TROMBONIST Henry (Benny) Morton is a musician with a thoroughly honourable history in the jazz world. When he came out to partner Red, he formed Top Brass show, the first time I saw it, a voice behind me said: "I've got him playing on Fletcher Henderson records made in 1924." I have, too, and this wasn't Morton's first stint with the band. He played alongside Benny Harman in the Henderson brass section of '27, and Benny's solo style—with its characteristic shake at the end of phrases—was influential in the early days by Harman.

Prior to his stay with Henderson, Morton played with Billy Fowler (from '24), later, he spent substantial periods with the Don Redman and Count Basie bands. And from here he moved into a lengthy residence in New York's two Canal Street. From then on, it has been mostly studio and theatre work, with occasional residence to five and recorded jazz.

In view of the amount of jazz importing that's been going on in Britain the last few years, particularly in the mainstream field, it is surprising that Morton didn't reach here before. I asked what took him so long.

"It has been about 40 years. I was waiting for them to construct a bridge but I couldn't wait any longer so I finally wrote a piece, long and swain; I don't think too much of the result."

What really kept me from coming to England was my father's death. Since I left Russia in December, '24, the写的bridge has always been a part of my work."

But still, Benny played a few jazz engagements. One of them was a ten-week run with Henry Red Allen at the Metropolis Cafe on 7th Ave. "Red was in a jazz mood" and once when he was happy, he remembered well. "I've been there for seven years previously, and I closed the run with him. It was Red's solo group with him and me and Barer Bailey in the front line. We were there for ten or more every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every 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every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every every ever...
OUT OF JAZZ, TAMLA, R & B COME THE FOUNDATIONS

BOBBIE GENTRY, a tall, dark-haired beauty from Chickasaw County, Mississippi, is currently in the charts with "Ode To Billie Joe" which is an eight-piece band from London.

The Foundations, creating a new chart noise with "Baby, Now That I've Found You," are an eight-piece band from Baywater with roots firmly in the jazz bag. They have been operating for about eight months, describing their music as something near R&B and Tamla with a strong jazz influence. They have been living on peanuts for six months and are still alive with few gigs and less money. "How did we make it?" said organist Tony Gomesz, a diminutive, wiry character from Colombo, Ceylon. "We didn't fare too well in the States and is nowDictating audio cassette to an FM receiver last week. She was dressed in a dark mini-dress with necklace way down low and that rolling Southern drawl warmed the MM's heart as she explained the origin of the song that made number one in the States and has topped two million in worldwide sales.

"The story is based on true events. It is a true story of my childhood in Mississippi. It's like the Tallahassee Bridge, but it's a fictional story. "There's no parallel in my own life. It's a song about the suffering of people to the plight of another human being. It's Bobbie who wrote the song in four hours flat and those few hours will bring in a fortune from royalties. How much? I've no idea of the figures, but we hope there are astronomical amounts to me. I haven't had a penny yet because royalties take a long time to come in, but these are our legal rights. The song is about the plight of another human being, and I get royalties from performance and getting the note." she smiled.

The idea for the song was born in my head for a few nights or so and it just came out. She came home one night, started working on the song and finished it completely before going to bed. The song was written five months ago when she was leading a trio called the Country Thieves, for a weekly night club work. "My words simply amounted to," she admitted. The title

ALAN WALSH meets the 'Ode to Billie Joe' girl

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JULIE TRIES TO FORGET THOSE LABELS

A master of off-the-cuff chat and smooth delivery, Julie Newmar, 31, is hitting court at Rehearsal Studio 18 in New York to record her own trio of tunes. Juliette Greco (vocals), Julia Aron (conga, vocals), and Deirdre Lang (guitar, vocals) are solid, with the latter two doing a version of Bob Dylan's "Like a Rolling Stone." Newmar's songs will be released on a label she's started with her former husband, Bob Denver, of "The Mary Tyler Moore Show" fame.

Evans, the master pianist, finds some competition

A REVOLUTION has been in suspense for a year now, but it's ready to explode. It is the repercussions of the recent successful tour by the band led by Tony Evans, the master pianist, whose recent album "Triumph" has been a sensation. Evans has been praised for his virtuoso playing and his ability to blend classical and contemporary music. "Triumph" has been called "a masterpiece of musical virtuosity." However, some critics have suggested that Evans' success may be short-lived and that the master pianist's reign may be over.

SWEET CHARITY

The best thing for a while was to earn, but I never thought about it. On a sunny day, I would stand by the bus stop, listen to the music, and feel happy.

And here is his first love in the background, talking about his music. He is a master of the piano, and his music is always full of emotion and passion. His最新作品 "Last Love" has been praised for its unique blend of classical and contemporary music. The audience is enthralled by his performance, and the concert is a sold-out success.
Don't judge a book by its cover

BY ALEXIS KORNER

Blues, dramatized form from Mississippi, and already doing quite well in Britain, being played by the band including Al. Swaddled in an old enemy, Prejudice!

Fortunately, with which you will make a more direct line, are more direct.

Let us consider the basic premise: "True blues" is all they want to play. This must have been the group's starting point, the most thoroughly bastardised form of the country blues.

My complaint is not aimed at this bastardisation — Muddy Waters was in fact using the same rhythmic and melodic elements of that very old music. But it is a fact that, unlike pop, we have it under our skin, and everybody is doing it.

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No hitches in the world of Howard and Blaikley

ON the face of it, Dave Dee, Dozy, Beaky Mick and Tich have very little in common with the herd — beyond the fact that they are the Pop 30. How do Ken and Alan see the main difference between the two groups?

"A good parallel in the sense of the "confessional" role — the lone singer with his guitar, in the form of Tom Jones, who then had his first hit with "It's Not Unusual." He was a musical journalist, and the music he made was very simple, black and white. The same is true of Ron Geesin, who is also a musical journalist. He is a lot more interested in the idea of producing a musical drama, and the two groups are going after a lot of the same things.

As far as the herd is concerned, they really are a lot more commercial. They want to sell a lot of records, and they are not really doing the same thing as we are. They are doing music in a very simple way, and we are trying to do it in a more complex way.

Actually, we took on the name of the group because we thought it was a good title for a group. We have always been interested in the idea of creating a musical drama, and we have always tried to do it in a musical way.

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SOUNSTAR XI


RON GEE SIN

Ron has a soul voice with a South American, Ron Geeein, based on the hope recorder using sounds and techniques, including many of Ron Geeein's conceptions, are improvised. Many people don't know what to do with some of the group's music. However, most of the group's music is very complex, and it is hard to appreciate the full extent of their talent.

MELODY MAKER, October 21, 1967—Page 9
Magic minstrel
Donovan’s back once again

Donovan: “There is a new Donovan (‘Psychedelic Donovan’).” After a brief absence, Donovan is back with another graceful entertainer, an album brimming with poetry and melody. “It was a time of great personal crisis,” he explains. “I’m taking a lot of intellectual nourishment and very energizing, vital energy like an internal combustion engine carefully chugging in his shell. A collection of Donovan lyrics — campfire shouts to find a better world. He was also busy working on a songwriting guide and recording, coupled with Don’s vocal expression gives this album’s features a blending of both Donovan’s "Blue Moon" and "Yellow Submarine" and the power of a thousand exploding stars.”

The Kinks: "Autumn Almanac"
Kinks: "Psychedelic Donovan" clearly following the tracks again. Another wonderful song which may not be immediately identified as a Kinks song. Donovan’s lyrics have been used in full of scoring movie soundtracks. He feels a new fire today in the context of the whole album and the situation. It is a way of speaking of the things you stopped writing about. He describes the music as "Death of a Clown."

I was Made To Love Her" must be Stevie’s. His instrumentation is quite different, and it’s really too much to ask a individual so many songs to such a block building kit. This time he is a smooth, mellow family journey, telling the tale, and it’s a package of charm. Donovan’s work with the band is a remarkable thing that has to be known. With the Kinks, the band is full of energy, and midway through the album, it is obvious that the Kinks are on to something.

I Was Made To Love Her (Variations)

Marvin Gaye: "Pony Express"

Ray Dorsey: "I Was Made To Love Her" must be Stevie’s. His instrumentation is quite different, and it’s really too much to ask a individual so many songs to such a block building kit. This time he is a smooth, mellow family journey, telling the tale, and it’s a package of charm. Donovan’s work with the band is a remarkable thing that has to be known. With the Kinks, the band is full of energy, and midway through the album, it is obvious that the Kinks are on to something.

Introducing THE SOUND OF ROY HARPON

Midsummer Gathering

Produced by Shel Talmy

CLIFF RICHARD: ‘My future’ — an important, exclusive interview in today’s DISC and MUSIC ECHO OUT NOW!

FRESHNESS
AND SPARKLE FROM ARETHA

Aretha Franklin: “I’m Thinking Of You” is her first single, and it’s a beautiful discotheque with a soft, touching melody. "I’m Thinking Of You" is a beautiful tribute to Aretha’s past and present. "I’m Thinking Of You" is a sweet, soulful number that will be a hit with fans everywhere.

Johnny Rivers: "Why I" is a powerful album except for the Kinks. The Kinks are not a very popular band, but they are good. They are full of life and energy. Their music is full of passion and emotion, and they are great at expressing themselves.

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Trouble with most deejays

The chief trouble with Radio One is that it's the right one. They've been on the air for a while now and they still don't have much of a following. It's a mystery why they bother. Radio Two, on the other hand, is a different story. They've built up a strong following and they have a good team of deejays. They play a wide variety of music, from rock to classical. It's a pity they don't have more time for talk shows.

But before the new deejays start their first week on the air, it's important to consider what they are responsible for. They are responsible for the biggest disappointment on Radio One. Before the new deejays, Radio One was the most popular station in the world. It was a station that could make you laugh or cry on the same day. But now, with the new deejays, the station has lost its magic.

The new deejays are not as good as the old ones. They don't have the same enthusiasm or the same ability to entertain. They are just trying to do the same job as the old deejays, but they don't have the same talent. They are not as good at making you laugh or cry.

The biggest disappointment is that the new deejays have not been able to do what they were trying to do. They did not do it on their first week on the air. They did it on their second week. They did it on their third week. But, with a few notable exceptions, none of the new deejays did it.

Could it be that most of them don't know how to do it? Could it be that some of them really don't want to do it? Could it be that they are more interested in promoting themselves than in making you laugh or cry? It's hard to say. It's a mystery.

The changes in personnel can be disconcerting to the record player. It's hard to know what to expect. But, with a few notable exceptions, none of the new deejays were able to deliver what we were led to expect.

Even during the rest of the day and night, whatever the percentage of the shows that carry the old Radio Programme, the same situation prevails. In fact, the sudden switch from the old deejays to the new ones is like a little taste of electronic favouritism. It can be disconcerting to the audience to say the least. The changes in personnel are sudden and radical. You can send you recollections across the room to your friends.

It's a question of timing, I am afraid. I fear the BBC has been too slow in putting the new deejays on the air. I fear that thinking that all they have to do is to be on the air between 8.15 and 10.15 is not enough. They have to do something more. The BBC has a duty to the audience to give them what they want. It has to do something more.

But then most deejays probably aren't prepared to spend the time in the studio that they should. They're just too busy recording their own programmes and writing their own scripts. They should be able to make time to do it.

Could we have short taped interviews with new deejays and ask them how it came to be? Could we find out what they are trying to do?

There is a great deal of discussion in the trade about what makes a good deejay. It is important to know what makes a good deejay. It is important to know what makes a good deejay.

I think that the new deejays are not as good as the old ones. They don't have the same enthusiasm or the same ability to entertain. They are just trying to do the same job as the old deejays, but they don't have the same talent. They are not as good at making you laugh or cry.

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STEVIE WONDER
singles out the new singles

A DECADE OF MILK

EMERSON CLARK & THE ANIMALS: "Sunflower" (LP)

Oh, cut it out! San Francisco's not all heats up yet. This is setting well in the States, but better yet it's selling in France. It's good, I like that. I like Leo Sayer's tenor sax on it. -It's an hour away by air.

LARRY JONES: "Don't worry, Baby! (LP)

Bees! Geesh! The Monkee's no use. I don't know why we're listening. This ain't no good. I'm not saying that they're not selling, but they're not setting well.

JOHN LEWIS: "Tara On Your Love Light" (Philips)

Bobby Blue Bland. Who's that? Roy, man, take this off my hands. I usually call my brother Jim Brown. But he's not doing it right. I'm going to judge the record like this one.

JOHN MAYALL: "Sugar Plum" (Part One) (Dolls)

From England, isn't it? It's a good record but not a good one. I heard this on the radio. I think it's good, because it's good. But the problem is the vocals. The vocals are good, but they're not on the same level. That might happen with any English band.

JIMI HENDRIX & THE FOUNATIONS: "Hound Dog Now" (London)

That's nice. I like it, like it. Who is that? It's a good record. I heard it on the radio. I think it's good, but it's not that good. Maybe it's the vocals. I don't know. I think it's good, but I don't know.

NEXT WEEK:
CLEM CURTIS of the Foundations reviews the singles in BLIND DATE.

KICKS

A very comfortable income, what keeps Acker on the road? -It's virtually the same. We have just a few more problems now, but we're still getting by. We're far more recognized now. -It's a jungle not for the faint-hearted.

DUNOQUI: "There Is A Mountain" (MGM)

You can't cut it off. I know it. No, I love it. I'd be happy to have it. But I don't like the way the vocals are. It's not very much. It's not very good. I'm not sure if I like it or not. I don't know. I think it's good, but I don't know.

PERRY AND MARY: "The House Song" (MGM)

It's good. It's a good record. It's good. But I don't like it. I think it's good, but I don't like it. It's good, but it's not good.

WILLIAM WARD: "I Can See For Miles" (Track)

Well, I don't know who did it. Paul Stevens and the others. But I don't know. It's only right. It's not right but it's right. I don't know. It's a good record. It's a good record. But I don't think it's good. I don't think it's good.

Merry Christmas and a Happy New Year From Melody Maker.
TOP LOCKING IN POP

Why does society want to put pop in chains?
CHRIS WELCH Investigates

Pristo Radio held on for three years, until the threats of suicide really were with us, until the group of fans, our clientele, became so enthusiastic on Tuesday night, that the licence due to police opposition was extended a month. But there is a precedent. Another affray to those who run Britain was the existence on Pierrot Radio. We had been accused of causing a riot, and it seemed unfair to single us out. We're not going to give up now.

A mossa for fans all over the country, an event most groups enjoyed playing for, a group that every teenager was at, and was a shop window for the country, and coming home, U.K. and the Middle East. It was a triumph for the responsive, reflective, probing spirit of Non-Swing-Like the Redditors fell, and the whole thing was over. It was the least surprising. It was the sort of thing that goes on all the time.

"I'm always being stopped by police, who recognise me from the 7:45 train," says one musician, "and they're questioning me because I know from TV and film about the wanted poster."

"I can remember musicians being picked up just because they hadn't shaved! And when it comes to car insurance, house purchase and dealings with the law, singers and musicians are just second-class citizens." In British-born Britain, where every new problem is accompanied by a new law, it is often thought that they should be caught up in the swing towards laws.

WHAT IS SURPRISING IS THAT SO MUCH SENSATION SHOULD BE TAKEN LYING DOWN.

Sensational Singles

Tales of Justine
Albert
H.M.V. POP6164

Lee Dorsey
Go-Go Girl
Statewide SS2065

Marvin Gaye & Tammi Terrell
Your Precious Love
Tamla Motown TMG625

Soul Survivors
Expressway to Your Heart
Statewide SS2067

Of the Command Stereo Series

Count Basie & His Orchestra
Brothers In A Day
Command SHERIE 11

All-Star Orchestra
Directed by Bobby Byrne
The Philadelphia Dance Album
Command SHERIE 1101

Don Seppi & His Orchestra
Farewell
Command SHERIE 1100

Presented in full-colour fold over sleeves

EMI

(EMI) Records (the Gramophone Co. Ltd.) S.W.1, HUNDRED, 1B, LIVERPOOL, STRAND, LONDON, W.I,

Out Now!

In the November Music Maker

Engelbert interview: what's hot in San Francisco - groups - the greatest of the latest

Why does society want to put pop in chains?
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(EMI) Records (the Gramophone Co. Ltd.) S.W.1, HUNDRED, 1B, LIVERPOOL, STRAND, LONDON, W.I,
So you want to be a musician...

You think you've got talent—you are prepared to practise, practice and practice some more. No matter how many synapses may say "don't do it," you still want a go. Look at the session man—£5,000 a year plus. Look at the pop groups—wealth and birds until. Look at the great orchestral and chamber musicians—musical and financial rewards are theirs beyond the dreams of the poor dups in the street.

PIT

Compared with clocking in at 7:30 in the morning, even the honest mechanism of palms and pit you won't find many top-class players outside of the orchestral fold. He hasn't done cut his. Life of glamour and recital is by no means necessarily a life of security. Many a musician is certainly to be saved—a man of talent in the ranks of potential prodigies.

Basic

Not there are problems in being—music and not pan the obvious ones, either. Suppose I am not ready when my teeth start to go, and in old age again in one's

At this talking about the basic point that there is just not room in the profession for the products of the many talented that are now. In the main, the products of the Major- you will be surprised to find many young in orchestral work—will be surprised by finding any success in your playing, a thing they can reasonably hope to provide a reasonable standard of life.

Fresh

The curiosc fact is— and is so important. The music business is in fact the first to get your foot down. You are asked to do so in every way. And is it to try to persuade your audience, that you can, that the Music business knows the best of your lives. At the moment the audience needs to notice or care whether it is involved in the profession, and not just the audience. And it is to be faced—and not just the public. People can, that the Music business knows the best of your lives.

Field

In the Middle East and the North, for example, there is a great club work that has been started, some of the best are involved in the field of the "famous" or "notable" musicians, particularly to young people. As a result, the music business should do its utmost to provide attractive additional music and soundcases where music can be heard or seen. Even though it may exist for the sake of the music business and not for the people.

The School of the Commonwealth arranging techniques

For the second consecutive year through Arion Pianists, the School of the Commonwealth a series of evening classes in music. The classes will be held in the School's basement, New York City. Each of the courses will be given by a professional musician. The courses will cover a wide range of subjects, from the fundamentals of music to advanced techniques. The courses will be free to all students who are interested. For further details, contact Arion Pianists at 101-106 West 136th Street, New York, N.Y. 10018.

Instrumental Teachers Wanted

Musicians with good theoretical and practical knowledge wanted for teaching in many districts. Please write briefly giving details of instruments played, teaching experience and whether free during school hours. This information will be indexed for future reference.

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The Band of the 9th/12th Royal Lancers

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BANDS!

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The Band of the 9th/12th The Queen's Royal Lancers

Experienced Pianist

Required for the Band of the 9th/12th The Queen's Royal Lancers.

Air Ministry Road, Dunsfold, Surrey.

Young for the Band of the 9th/12th The Queen's Royal Lancers.

The Band of the 9th/12th The Queen's Royal Lancers

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INSTRUMENTAL TEACHERS WANTED

Students of all instruments are encouraged to apply and to give up to 8 lessons per week. Applicants must have at least 5 years experience as a professional musician or music teacher. A good knowledge of music theory is essential. For further details please contact the Band at 101-106 West 136th Street, New York, N.Y. 10018.
Helping young musicians on to the jazz path

BY BILL ASHTON
Organiser of the London Youth Jazz Association

Last month the orchestra helped with auditions in Birmingham for a Midlands Youth Jazz Orchestra, and when opportunities can be found, it is hoped that every major city will have its own Youth Jazz Orchestra, all forming part of the National Youth Jazz Association.

Next Easter sees the second week-long jazz course.

Terrorist Bob Snyder and Peter Dance CBE, Ugandan-born are soloists worthy of national recognition.

So much for London, but what about England as a whole?

At the Queen Mary into port.

Many present members such as pianist Geoff Charity, trombonists Ken Gray and Edward Hardy-Smith, bassist Sam Fenderich, flautist Michael Townsend and Stephen Pasquale, alto Tony Rowlands and Andrew Mackintosh, drummer Terry Churchard, baritone horn David Rose have made invaluable contributions to the Army music service.

Many an Army musician has exchanged khaki for civvies and it is not uncommon to see once Army bandsmen among the personnel of the civilian music service.

Army bands can mean invaluable experience — SAYS RONNIE ROSS

JOINING the Army may mean an odd way to becoming a star instrumentalist, bandleader or jazzman.

But it has happened often enough. Ronnie Ross, Ray McVoy, John Barry and Pat Halcox are three examples of top musicians who gained invaluable experience in Army bands.

Whether you go to the Army equivalent of the Royal Academy of Music, Keiller Hall, or join one of the regimental bands, you are certain of a thoroughly musical surrounding.

Listen to Ronnie Ross: "I think the military bands give invaluable experience to young musicians. They did for me. You are playing every day, playing with new people. There's no end to the opportunities.".

SPARE TIME

I also got my first broadcasting experience in the Army with programmes like Music While You Work. We had plenty of open time for practice, too, which is a major point."

The major incentive is that the Army is paying you, feeding you and allowing you to be the best all-round musician.

At Keiller Hall, the recruit spends his extra day studying musical theory and practice. And he is encouraged to join a dance band or brass group to entertain troops during the evening.

OCCUPATIONS

Many an Army musician has a nice little gig connection going in the evenings and an Army training certainly does you good for if you decide to exchange khaki for civvies and start looking for big band work.

Not everyone fancies Army life and it is worth looking at, among other alternatives, the opportunities offered by Police or Fire Brigade bands.

Their training is similar to that of the brass bands, considered invaluable by such top brassmen as Kenny Baker and Eddie Covert.

Kenny was playing with a brass band in Hull by the time he was 11 years old, and he found it immensely valuable starting young. The brass and reed bands make the musician more technical but after you want to play music, being a goodtechnician and musician is the right basis.

17th/21st LANCERS! ("DEATH OR GLORY")

This Band has vociferously advertised WIND INSTRUMENTALISTS

This is an ideal opportunity for young, keen musicians to obtain a sound instrumental training.

A high-class DANCE/JAZZ GROUP is maintained.

Apply to; Bandmaster, 17th/21st LANCERS
B.P.O. 16
‘It’s not like any other job’

JOHNNY PATRICK, the Birmingham pianist-arranger-bandleader, once told the MMC: “I turned pro when I was 19 because I couldn’t get up in the mornings.”

It’s a good line and one that probably fits in with the general public’s idea of a musician’s life. What Johnny forgot to add was the fantastic amount of hard work he gets through once he has actually wrenched himself out of bed.

The most fact of his success proves it fast, despite the occasional stories of instant fame, no musician — pop, jazz, dancehall or symphonic — can stay in business without a capacity for hard work.

If you feel you would like to become a musician because it’s the quickest way to a fortune — the best advice is don’t. You think it’s the best way to attract the birds — don’t. If you feel you can only be happy playing music and want to put in a lot of hard work, prepared to lose every thrust of an oil — then you should give it a go.

BRIEF

One of the recurring tales in a musician’s life is when the fan comes up in the interval and wants to know: “But what do you do in the day?”

This is usually after three hours in the hardship and the prospect of another two hours in the way home with maybe a beer, a fiver for egg and chips or a Dubonnet and orange.

The musician’s life is a tough one — a four-hour session can leave a trumpet player as limp as any fact-foolish world after finishing a long day of giving the public a chance to keep up with the latest trends in his particular sphere.

Yet I often meet a musician who really wants to quit the business. The only way is that, whatever your standard, music has reached beyond almost any other job.

There is something utterly fulfilling in complete communication with an audience — whether it’s a 1,000 stereo-maniacs on a concert, a barman full of contented dedicated jazz listeners in the local pub. More important is the feeling that you have something creative to say, some great music inside you trying to get out, but is this feeling which will send a terror aside from a day of highly remunerative work in the recording studios to play a four-hour set for a living in some dingy pub.

And you don’t have to be a professional to get complete enjoyment from playing an instrument.

BOBBY DAWBARN

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A SOUR NOTE

but —

Like every other profession, MUSIC has its problems.

Here’s one... the need to resist the use of recorded music in substitution for musicians. Where? Everywhere! At weddings, in the theatre, in the Palais, the Discotheque, and even the broadcasting studios. It’s not only unreasonable, but downright stupid and shortsighted to imagine you can do without musicians for ever.

This is just one battle the Musicians’ Union fights on behalf of musicians. Month in, month out, Unspectacular... dull even. But vital.

Whether you play once a month or twice a day, you owe it to yourself and your fellow musicians to —

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Music teaching at school has a long way to go yet, but this field has improved enormously over the past few years. And there are more and more enlightened schoolmasters who are willing to relieve the tedium of five-minute exercises with something out of the Pop field.

One thing is certain. With the right attitude you can never be the other Dizzy Gillespie — you will be surpassed as the feeling of enormous satisfaction you will get when you get that right.
Stan Getz strikes out in a new direction

If you can disentangle the word "beautiful" from all those flowers and balls then it's a good word to apply to this album.

"Unforgettable" is another that seems perfectly appropriate for the contents of these three tunes, from Getz in changing its stride, however.

I've always admired the highly personal touch Getz brings to tenor, but, the reason he's on this album, he has started to probe a little deeper, dig a little further

Stan Getz "Sweet Rain" Litara, O Grande Amor, Sweet Rain, Con Alma. (Verve VLP9178).

Getz (tenor). Chick Corea (piano). Ron Carter (bass). Grady Tate (drums).

That everything he plays here extremely satisfying and it adds up to one of Getz's best LPs.

You can't ignore his co.

To say the band plays well together is a bit too much. In fact, if they move -- punching in and out of each other's lines -- there is a certain amount of insecure assurance and giving away signs of realising the scope of the material the band is working with.

The reconciliation seems to be based on the fact that the group is not as technically strong as theGetz quartet, although the general approach is lyrical and swing oriented.

The material, as you can hear, is typical of Getz's style and it is more punchy, more hard-boppish, more rhythmically intense.

"Happiness" may get a Frank Sinatra treatment; "Miss Susie" does "Happy".

And the result is right, always right.

Control

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"Make Someone" are typical bop performances full of those dancing, singing lines which even his most serious fans

In this corner at 6 lb. 8 oz. the 'one spool wonder'

COUNT BASIE

COURTESY BASIE BAND'S BASSIST RICHARD C. MURTHON, SUGAR RAY, WAS NAMED "ONE SPool WONDER" OF RECORDING WORLD DURING NEW YORK HEADQUARTERS PRESS CONFERENCE ON OCTOBER 16TH.

EVERY so often the Basie band makes a really good recording and in between it takes a big step forward, turning its phrases in some theatrically, lines, the rhythm, and the desire to get things done. The first solo on "Sweet Rain" is just that kind of solo.

The music in the whole set goes from a swinging, happy tune to a wistful, almost sad mood, and back again.

The rhythm section is tight and strong, and the sound of the band is full and clear.

The leader of the band, Count Basie, is a master of swing and jazz, and he has a real feel for the music he is playing.

It is a pleasure to listen to this album, because it is well played and well recorded.

The sound reproduction is excellent, and the selection of tunes is very good.

The album is recommended: R.B.

Radio Jazz

Sunday, October 28

3:30-4:00

Bill Evans

Bill Evans at Town Hall, New York, has been seriously,taking his trio to a place of recognition, and has come out of the New York avant-garde with a fine reputation.

There are few pianists who have had as much influence on the contemporary scene as Bill Evans, and he is probably the best of the soloists active today.

"If I Should Leave," "Song for My Father," "Make Someone Else Happy," "My Old Man," "Singular," "The Touch," and "Blues" are some of the tunes he will play.

Bill Evans is a fine pianist, it is true, but he is not the only one.

Also on the program will be the famous jazz organist Jimmy Smith.

VIBRAPHONE and XYLOPHONE MALETS

Bill Le Sage modal VIBRAPHONE and Xylophone mallets.

As used and recommended by famous instrumentalist Bill Le Sage.

Suggested retail prices inclusive of purchase tax: VIBRAPHONE. per pair 29/3 Xylophone. per pair, 22/-

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Practice Kit

Consists of four pods which simulate a normal drum outfit of Sound Drum, two Tom-Toms and Bass Drum.

Just the kit for student or professional. Dramatic solution to the problem of noise or availability prevents complete 'set-up' idea. Ideal for school, student, or home use. Touring drummers find it ideal as well. Once dismantled the kit is easily transported with its usual accessories. Suggested retail price £15 2s 6d

Drum Anchor

Keep your drum kit safe and secure. Ideal for any special uses in Studio, stage, or concert. Suggested retail price £4 4s.
Clapton’s banjo string
now available for guitar

Eric Clapton has stated that he has a strong interest in banjo strings. He has been using a set of banjo strings on his guitar, and he is reported to have been given a banjo by the manufacturer. The banjo strings are now available from a number of dealers.

**Expert Advice** by Chris Hayes

I tend to buy a brand and would love to know the price of three instruments, where to obtain them, how to get service and how long it would take. Also, I would like to know if a Vincent Bach trombone, a Yamaha alto saxophone, and a Selmer tenor saxophone are available. I want to know if I can buy a banjo from a dealer who is known for their service and quality.

**Listening to Music While You Work**

I heard the Dave Cash Quartet and would like to know a little about them. They have been playing for over 20 years and are now touring the country. I would like to know if they are performing in your area.

**What to Do with a Black- Lacquered Trumpet**

I have a black-lacquered trumpet that I would like to use for my own purposes. I am interested in learning more about the history of black-lacquered trumpets and how they are used.

**Dealers and Bargains**

For expert advice on purchasing and playing—see your local dealer.
Josh and his singing family

SOMETIMES it seems as though Josh White brings the whole family into his singing engagements. Last week, as he played at Beverley Park, there was Miss White's sister Judy, with whom Josh said they weren't yet speaking. But he had a pleasant song for her: "I said you wouldn't come back with me and I was wrong," Judy sang, "I was wrong, I was wrong, I was wrong..."

Josh's song was "A Right Good Folks-Diddle-Diddle," which he had composed for a recording contract. "It's a sweet song," Josh said, "and I wrote it for my sister Judy." Judy had been impressed by the song, and had suggested it for the forthcoming album. "It's a beautiful song," Judy said, "and I'm really looking forward to recording it." The song was about a family who had been separated and had reunited, and Judy thought it was perfect for them.

Josh and Judy were both looking forward to the upcoming recording session, and were excited about the possibilities of the new album. "I'm really hoping to do some spirituals," Josh said, "and I think Judy would be great for that." Judy agreed, and was eager to get started on the new material.

In the meantime, Josh was looking forward to a performance at the Royal Festival Hall, where he would be joined by a number of other musicians. "I'm really excited about this," Josh said, "and I think it's going to be a really special night." The concert was scheduled for Friday, November 3rd, and was expected to be a sold-out event.
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**SUNDAY cont.**
FRIDAY cont.
**FRIDAY**
KEITH SMITH,Rod Gage, Vic Ray	NIGHT  BROWN
WERT WRIGHT, GLENN WALTERS, LEN MORRISON
**WEDNESDAY**
EASTEND JAZZ BAND, HOMER COURT, CROYDON
**SATURDAY**
THE JIMMY COO REVUE
**TUESDAY**
THE JIMMY COO REVUE
**THURSDAY**
THE JIMMY COO REVUE
**SATURDAY**
THE JIMMY COO REVUE

**FREDY MACK SHOW**
APPEARING IN BELGIUM

**MELROSE MAKER, October 21, 1967—Page 21**
MUSICIANS WANTED

Pianist, Organist and Drummer required for small group. Suitable for New Year and Christmas engagements. Audition awaits. The Brothers, 74 Southwark St., London, S.E.I.

Engagements Wanted (Cont.)


Bands wanted

Any drum sounds better with

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Play safe — you get the REAL BARGAINS

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IT ALL BEGAN WITH WOODY AND DYLAN

WOODY GUTHRIE was the most brilliant song writer of the contemporary era. If any one person was responsible for starting the modern folk scene it must surely be Woody.

I know traditional singers have always been in the background for America and Britain, but it is Woody’s songs which really reached the masses.

All modern singers owe something to Guthrie.—MICHAEL WADE, Southsea, Hants.

Without Woody Guthrie there would have been no Bob Dylan, and without Bob Dylan half of today’s pop bands wouldn’t know how to play. Woody has given a lot, and not just to folk music. His influence lives on for the sake of music and people. I know an employee of the New Moon, Oxford Street, West End, Michael Townshend, Southsea, Hants.

I ENJOYED Radio Caroline and agree with the principle it stands for. If, however, the radio-people in St. Dace to destroy the good music, they surely are fools!

On October 8 he made comments about various jobs. However, many people preferred to laugh at them. It’s a good idea if Mr. Dave has a

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