Gillespie, Duke big bands in Expo '68

by MAX JONES

TWO big bands will take part in the eight-day Jazz Expo '68, this year's edition of the Newport Jazz Festival which opens in London on October 19. They are Duke Ellington's and Dizzy Gillespie's and the latter will be a hand-picked ensemble which is expected to include Phil Woods, James Moody, Lucky Thompson, Harold Land and Sahib Shihab (saxes), Melba Liston and Frank Shihab (tuba) and what Gillespie calls "all the bass trumpets in New York." Ellington's will be his regular line-up, but the Duke is going to present a "Historically Speaking" programme featuring himself at the piano, the small group which recently appeared at New York's Rainbow Room, and the full orchestra.

WORKSHOP

Roland Kirk's quartet will appear on the same evening as Dizzy's band. Another festival attraction will be a drum workshop, starring Art Blakey, Eric Lewis, Lance Ballou and Max Roach. There may also be a workshop featuring Gary Burton, Red Norvo and Bobby Hutcherson.

Other bookings are the Gary Burton Quartet (including Jimmy Cleveland, Frank Johnson and Buddy Tate), a workshop with Buddy Tate, Benny Carter, Bunny Jones and Big Sam Thompson and singer Marian McPartland. Jazz Expo '68 is to devote one evening to "The Soul of Jazz," and this will present the Horace Silver Quintet, Muddy Waters/Blues Band and Stan's Of Park's gospel group and, as last year, there will be one programme devoted to the American Folk Blues Festival.
MEET THE STARS! 
AT THE POP EVENT OF 1968!

DISC

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Dusty to record LP in America

DUSTY SPRINGFIELD plans to record an album in America during a busy 1968 when she will make several overseas tours, a return to London's Talk Of The Town and a U.S. tour.

She starts recording a new single on January 26 and it is planned to release the results in early March. She returns to Britain early in March and, on March 13, she arrives at Grand Trunk Du Dauphin. On March 17, she goes to Canada for three weeks and returns in early April. She returns to Britain and, in May, she records for more TV and cabaret dates before returning to Britain where her last tour of the West end opened on May 23.

She makes a further American trip in the Autumn for cabaret in Los Angeles, New York and Las Vegas and to record the album.

ART DUE AT CLUB 43

The Nice go to New York on January 29 for a three-week booking at the HI-LIGHT room which opens on February 5, and there is the possibility of a future engagement at the ED Sullivan TV show which is on tour in California. They return to Britain to appear at London Lyceum on January 31, and the Ramblin' Man on February 12. The Nice go to New York on February 6 and there is a possibility of a booking at the New York Palladium on the ED Sullivan TV show. Ferguson Coffee Club, West Hampstead, London NW6. (Tel: 01-968 3106.)

BEATLES DUEL AT CLUB 43

The Beatles, who have been touring America and America, will appear at Club 43, Manchester's Club 43, where they will be booked by Joe Fidler (pat), Ian Taylor (band) and Joe Giles (drums).

NEWS EXTRA

Paul Jones, the Small Faces and Who left London on a brief tour of Australia and New Zealand, and, when they returned to Britain, they appeared at the Royal Albert Hall on March 12, and the Manchester Free Trade Hall on April 9 and 10.

Jones, who left London on March 12, and the Manchester Free Trade Hall on April 9 and 10, are expected to play at the Royal Albert Hall on February 8 and 9 and the Manchester Free Trade Hall on February 23 and 24.

The Moody Blues, currently on a tour, are due to play at the Roundhouse, Camden Town, on February 19 and night in Wembley on February 22. The Moody Blues, currently on a tour, are due to play at the Roundhouse, Camden Town, on February 19 and night in Wembley on February 22. The Moody Blues, currently on a tour, are due to play at the Roundhouse, Camden Town, on February 19 and night in Wembley on February 22.

Newport Jazz & Blues Festival, Newport, Rhode Island. The festival is due to open on June 28 and there is a possibility that it will be held on the island of the Ed Sullivan TV show. Ferguson Coffee Club, West Hampstead, London NW6. (Tel: 01-968 3106.)

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COME WITH THE MM TO THE ANTIBES JAZZ FESTIVAL

Sunshine - Super-holiday

INTRODUCING

IN THEIR BRILLIANT NEW DOUBLE 'A' RELEASE

BACK IN TIME

THE FANTASY WORLD OF...

HARRY FAVERSHAM

The outstanding new double "A" single from the brilliant Harry Faversham,featuring the song "Back In Time" and "The Fantasy World Of Harry Faversham".

Please send details of the MM Antibles Festival trip

NAME

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Post for: Antibles Trip, Page and Moy Ltd, 221 Belgrave Gate, Leicester.

Page 4 - MELODY MAKER, January 20, 1966

COME WITH THE MM TO THE ANTIBES JAZZ FESTIVAL

'Sunshine - Super-holiday' - 'Gas guns not answer to violence'

'SUGGESTIONS that road managers should be armed with gas guns for protection were denounced by one leading road man.

Following last week's MM investigations in Violence In Penticton, Canada, road managers are being urged to consider the use of gas guns for self-defense.

The suggestions were made by J. W. Black, owner of the Black & Son Trucking Company, in a letter to the MM.

"This is not a constructive answer to the problem," he said, "and it could ruin lives for other groups not affected by the problem of road violence with violence.

Glen Farley, looking forward to Jim McGrady's visit, said: "The suggestion made by Mr. Black is not a constructive one. It would only lead to more problems if it were considered.

Yardley's offering £500 for information leading to recovery of equipment stolen from the Kalamazoo, N. M., man who was murdered last year, was reported in the Miami Herald.

The Yards are offering $500 reward for information leading to recovery of equipment stolen from their yard in St. Louis, Mo.

Many thanks to Mr. Black and his workers for their cooperation.

Geoff Harrison returned from Bombay this week after composing gas, if the sound-track music for the film Wonder Wall.

"This is not a constructive answer to the problem," he said, "and it could ruin lives for other groups not affected by the problem of road violence with violence.

' Анна Смирнова arrived in Wales by tractor after her van was stolen. The tractor was found in a field near the village of Sarn, Gwent, on February 25.

Carla Black, a 16-year-old girl, who lives in the Daily Mail Traffic office in London, was involved in a car crash on the M25. She was injured in the accident and is recovering in hospital.

One agent reckons about 12 per cent of groups books fail to show up on gigs each week. Alan Claus, a well-known agent, said: "If we could cancel all bookings two weeks before the gig, we would save a lot of money.

In my opinion, the best way to deal with such problems is to establish a central booking office for all agents."

This is not a constructive answer to the problem," he said, "and it could ruin lives for other groups not affected by the problem of road violence with violence.

A jazz gig was planned on Saturday evening in Luton, Beds, but it was cancelled at the last moment. A local radio station had promised to broadcast the gig, but the station decided not to.

Harry James tour again encountered some noise last night as the group played in the Netherlands. The group played in the Netherlands, but the noise levels were still high.

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' Observer's report on the Amsterdam jazz scene revealed that the noise levels were still high. "The noise was so loud," said one musician, "that we had to cover our ears and shout to be heard."

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KING-SIZE HIT TRAIL BEGAN IN NASHVILLE

A FEW months ago Solomon King was ready to quit a 20-year-old singing career that covered opera, country and western and jazz. Instead he took a gamble and came to Britain with a master-tape of "She Wears My Ring." It was a gamble that paid off for "She Wears My Ring." The song entered the chart last week at No. 30.

"It's been a dream," said Kentucky-born Solomon, a great giant standing six-foot-eight and weighing 20 stone. "I'm really pleased with all the excitement that the record has created."

The song "She Wears My Ring" started in Nashville, Tennessee. "I went down to Nashville to record what I felt like for the first time in 20 years. I used the musicians who I wanted but, of course, I had to pay my own money.

I listened to song after song. In fact, I heard about 400 songs from 15 publishers. Then one day I was sitting with the Atlantic Rose executives listening to demonstration records and I heard this song."

At that time Engelbert Humperdinck's "Release Me" was invading America and Solomon was amazed at how like Humperdinck's voice was to his own. He decided then to take the chance of coming to Britain and last November EMI Records issued "She Wears My Ring."

Solomon met Gordon Mills, who manages Tom Jones and Engelbert, and was impressed by him. "I thought he would be great to have Gordon manage me," said Solomon. And Gordon did become Solomon's manager.

The first thing he did was put together a record Solomon because the American manager of "She Wears My Ring" was not right for the British market. A decision that meant the withdrawal of the U.S. version "It fact was," said Gordon, "that at a time when records were coming out this record was. I think I found a way to please the popular taste here first and a record ing." — TONY WILSON.

CHRIS WELSH MEETS...

A LOVE AFFAIR TO REMEMBER...

IT'S exciting, it's fun, it's new — it's the Love Affair.

Yes, a new group has come upon us, with a smooth hit "Everlasting Love," and they threaten to become one of the rave groups of the year.

Why? Because they are young, good-looking, talented and aren't trying to change the world. It's a simple formula, but it works and Steve, just 25, is happy, smiling and straight-eared from famous band... "Oh, a Fleetwood Mac," said E.

"How did you bear about them?" and before, highly indis- trupted. "Yeah, that's right — the Fleetwood Mac formula is very much in evidence, and Steve isn't as confident about their presence over the Notre Dame, and there are four of us, and we all remember it's a change-

But Love Affair group a is in compereance with the Fleetwood Marat. A decision that made the withdrawal of the U.S. version "It fact was," said Gordon, "that at a time when records were coming out this record was. I think I found a way to please the popular taste here first and a record ing." — TONY WILSON.

The world is hearing the voice of the young, the free, the new, the exciting... and Steve is happy about it all.

Mick, aged 18, and singer Steve Ellis, aged 17, were singing together in a local pub, they were speaking to a local record company that heard the group's sound and wanted to sign them. They wanted to be part of the new generation, the new sound, the new look, the new style... and Steve was happy about it all.

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"Whereas the world is hearing the voice of the young, the free, the new, the exciting... and Steve is happy about it all.
The rise and fall of the Basie band

The fight for survival among America's few remaining big jazz bands

By Leonard Feather

The band almost never played in New York, despite the efforts of Tony Breaux, chairman of the New York Jazz Council. The Council had been formed to promote the big bands and help them make ends meet. But the Council had no money to spend on advertising, and the bands had no money to spend on recording. The result was a cycle of declining popularity and financial ruin.

But there was hope. In 1951, the Council sponsored a campaign to raise money for the bands through the sale of special stamps. The stamps were designed by notable artists, and each stamp featured a different band.

The campaign was a success. Over $50,000 was raised, and the bands were able to get back on their feet. The Council continued to support the bands, and the bands began to perform more frequently in New York. The Council also helped the bands to get bookings in other cities, and the bands began to tour more frequently.

By the mid-1950s, the bands were able to make a living playing in New York, and the Council was able to close down. The bands had found a new audience, and the Council had proven that it was possible to support the big bands.

But the Council's success was short-lived. In 1957, the Council was forced to close down due to financial difficulties. The bands were once again on their own, and the Council was forced to disband.

The bands continued to perform, but they were no longer able to make a living. Many of the bands went bankrupt, and the musicians were forced to take jobs in other fields.

Today, the big bands are a thing of the past. The Council's campaign to save the big bands was a success, but the Council was unable to sustain it. The bands were able to make a living for a brief period, but they could not sustain the success.

The Council's legacy lives on, however. The stamps it produced are now collectors' items, and the Council's campaign is remembered as a triumph of community spirit.

The bands are gone, but the music lives on. The Council's campaign was a success, and it did what it set out to do. The bands were saved, and the music was remembered.
DEAR DELILAH
FIRST RELEASE
BY GRAPEFRUIT
ON RCA VICTOR
MEET THEM ALL AT MIDEM!

SANDIE SHAW/LOUISE BALDY/GEORGE FAME/JUDY COLLINS/ESTHER GEARIN/KARI DEL/CJUDE BRIDGES/JOHNNY WALLER/LELIA

OVERT the past year, Dusty Springfield has become a full international star as much of her time overseas — in America, Australia, Japan and the Continent — as at home.

Success, however, breeds its own problems. I don’t know where I’m going, she says. I’m not certain of my success — you get that past. Of course, it’s important to have records in the chart as long as you can — it’s very good for the morale for one thing. But you can’t make it in the centre of everything.

It was a pity after my last single, What’s It Gonna Be? Of course, I wasn’t at liberty to plug it, but I wasn’t too happy about the promotion, all that sort of thing.

For example, you have to be careful not to upset the LP — and that really upset me because I’d worked really hard on it.

STANDARDS

“One thing I’m waiting for is a decent film offer. I’m going out films now. It would suit me to do something. It would have to be something that was right for me, Charles found out that was right for her. It’s right for me. The trouble is I’m not a film star. If I’m a singer, I have to sing. So I don’t want that to be the reason I’m in the film business...”

“I’m a bit wanting to be an actress and I’m still waiting, I suppose. But before they give me a part,” she suggested. “I’d be just as happy to make a remake of The Whistlers. We get back to the past.”

“From the personal point of view it does have its disadvantages,” she said. “I hate having to see my friends being hit. But most of my work centres on Britain and I’ve got to get the necessaries in Britain where I spend the most biggest amount of time.”

ORCHESTRA

“Orchestra,” she said. “I think I’m now doing a lot of orchestras. But it’s quite pleasant, it’s not too serious. It’s just a lot of fun.”

“Thank goodness, it’s all fantastic. It’s like you’ve always been waiting for. But if you like to have a bit of fun in it.”

Screen Gems - Columbia Music

and

Colgems Records

welcome you to

THE MIDEM

and cordially invite you to

Suite No. 103/104

THOUSANDS of music business people from all the top record labels from more than 30 countries and dozens of top-line stars will meet at the Midem in Cannes when the Sound and International Record and Music Publishing Market opens on Sunday, January 21.

In addition to more than 500 artists, music publishing and recording companies, whose participation at Cannes is being supervised by the Board of Trade, Britain will be strongly represented by a star contingent including Sandie Shaw, Lulu, John Baldry, the Procol Harum Group, Faye, Roger Whittaker, the Moody Blues, the Spooky Tooth, Kenny Ball, Bill Cronin, Nils Landgren, Billie Davis and John Dankworth with the Brian Auger Trinity.

INTERNATIONAL MUSIC

Sandle Shaw will appear in the opening international gala at the Palais des Festivals on Sunday along with the Supremes, Judy Collins, Esther and Abi Ofarim, Little Tony, Los Angeles, Ray Black, Jane and Jan and other top stars from Brazil, Portugal, Poland, Yugoslavie, France, Greece, Austria, Italy and Spain.

The record and sound market itself will be staked in the Hard Hotels where five floors of rooms have been converted into offices and auditoria for exhibitions.

The Midem will become a song-pluggers place for a week, for it is anticipated that a total of 4000 song will be presented to the biggest gathering of international music business executives ever assembled under one roof.

For the first time MIDEM will strongly feature clinical reports and there will be classical results in the Cannes Municipal Casino by distinguished concert artists from France, Germany, Hungry, Czechoslovakia and Poland.

East European participation in the MIDEM is particularly strong this year, starting with such minor countries as Hungary, Bulgaria and the Soviet Union.

Although MIDEM was initially conceived by producers and record market, it is becoming increasingly important to the music business. As MIDEM grows, the chance of being seen by radio and TV producers from more than 50 coun-

UNIQUE EVENT

Another innovation at MIDEM ’68 will be the on-strap shows staged in the Salie Joan Cornet in the Palais des Festivals between 10am and 1pm each day.

These shows provide a worldwide shop for all the world's music industry as far as the latest talent is concerned.

The seven-day MIDEM will culminate on Saturday on the Midem stage with the gala covered by Europop, whose trophies will be presented to the record companies.

The awards are based on the top market sales achieved between July 1, 1967 and June 30, 1967. A group whose total annual record sales was more than 100 million, the top female solo singer, the top female singer and the top group. Whatever country the top annual record sales belongs to 25 million and 100 million, will be presented to the top male soloist and the top female singer.

For countries whose total annual record sales belong to 25 million, one trophy will be presented to the top female soloist or to the group. Indication of the growing importance of MIDEM in all branches of the music industry, is the fact that the awards in this year's events total run of last year.

To accelerate the evolution and multichannel music in TV and radio, after the performance of the unique event, Bernard Chevry is now preparing the program of the MIDEM in the different world music centres each year. — STEVEN HOLROYD.
I just hope to have enough boots to be able to change them.

Well, I'm not embarrassed, I swear, I know — well, what do you want exactly. me to say. You want me to jump up and say "Hallelujah!" and crack the camera and everything? Tell me, dear, or I'll go along with you. It's too bad we're not together, but I'll go along with you. I'll try and find something to say with you. I'll try and find something to go along with.

You really have no idea as to why you are popular, and as to why you are popular?

I think I've never really even looked at it. I just took the song, and if someone made a record, someone said, well I think this is a good song, and I don't think there's any reason why it should be popular, but that's the way it's come to me.

You don't think your composition popular?

You don't know, I'm not a reporter, I'm not a songwriter or anything, I'm not even a photographer, so I have no idea.

I would think other people who had records, would think whether or not it was popular, but I don't think that I have that feeling. I don't know when you get too many people talking about something, it tends to clutter the picture. Everybody wants to hear what you say. Every once in a while they must be talking about it. I'd rather stay out of it and make it easier for them. Then, when they get famous, we'll tell it.

Where is Revolution Now?

Where? Oh, that's somewhere in Mexico. It's across the border. It's not for its own sake, it's not for its own sake. It's a certain band and it's a certain group of people, and it's a certain group of songs. It's about what you are.

Why do you think your songs are popular?

I don't know. I'm not at all. I'm not a reporter. I'm not a songwriter. I don't even know what they're saying. I just do it. I just go along with it. I think it's all right. I don't know why people like it. I don't know what it is. I don't know where it's going. I just do it. I just go along with it. I don't know what it's going to be like. I don't know what it's going to be like. I just do it.

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You think about being subjected to what you are popular?

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THE OTHER SIDE OF THE PLASTIC PENNY

Mystery. Who are the Plastic Penny?

Answer. Five nice blouses for biggest things in 1968.

Individually they are Brian Keith, lead singer from Glasgow; Nigel Olsson, drums, from Wallasey, Cheshire; Paul Raymond, guitarist from St Albans, Hertfordshire; Mike Graham, lead guitarist from Sunderland; and Tony Murray, bass guitar, from Dublin.

In groups, the Plastic Penny are a band of roughhewns who sneaked into the No 2 spot in the charts last week with "Everything I Am," and have now reached the Top 10.

The record was originally made as a speculative single for Page One Records and Brian Keith, Tony Murray and Paul Raymond were on the sessions. Mike and Nigel joined shortly after having come down to London from Sunderland. The Plastic Penny is a band on the devolved path.

"Our manager Lionel Comely suggested that we get a group together as the record was getting some notice. People were saying, 'Who are the Plastic Penny?' When we told them it was the Plastic Penny they knew who we were on the recommendation of Brian Keith. We went to see Jonathan King's Show on television and he was the one who suggested the "Plastic Penny." We even had to return from the first few dates as we were not used to playing live.

With the record showing signs of life, we began to get offers at the demand for the Plastic Penny. We were going to get away from the image of being just another group and finding a way to express ourselves.

"We're trying to get away from the image that we're just another group and finding a way to express ourselves.

The Plastic Penny are already preparing an LP, 'We're doing a lot of work on our next LP,' said Brian. "We're like Feel Of The ..." -TONY WILSON

P. J. PROBY

IF Britain is going to the dogs, it is obviously a large section of the (older) community who are convinced that sinful pop stars are prime movers in sending us all to beggary perdition.

"Original pop stars," I can almost hear wreathed crosses creaking into their small hearts. "Making only they're long hair, fancy fric- tions and England ways. They and the trade unions are a pack of wicked bodies whom' II see us all on the dark- door and beggy nest to bed- den and moonfall.

But who is this coming from? It's coming from the house of God. Who is this in the frontrow of the Rock Britain, fear upon the nation? Why 'your much- minded but friendly Pop Stars.'

Let the church bells sound! Hear the trumpets growl! Listen to the pop stars have to say!

HERMAN

"Just think how much the country would benefit if—say—The Beatles devoted their next single to the cause. Their world wide fame would probably bring in something like £1,000,000. Not much to ask when you consider that our fathers had to give up five years of their lives fighting a war for us.

Surely the country's top groups would be prepared to record just a few lines of their song for this cause of great national economic survival."

"Mickie and I wouldn't be at the foundation of a British National Debt Fund. If every man, woman and child in Britain were to donate 1 cent we could at least raise £3,000,000. 00."

"We don't all the leading groups get together and present a series of concerts, and all groups proceed to go to the poorhouses to record the numbers. That's the way it's done in the country. If everyone—everybody—gave an hour of their time, our nation would be in debt.

We could go on to build a plastic lair. Hell, we could start a million a lair..."

KEITH: lead singer.

KEITH: by the record. It was slow and moody but that'll re- present only five per cent of our programme.

"Mickie is very good on the Hendrix stuff. We'll be doing some Hendrix numbers and some of our own material and some ballads.

"It's all very experimental. We won't know what we're going to do first of all. It's entirely different sell- ing some records from playing in a ballroom."

"You know the Traffic and Precedent Harum, these groups are different. We'd like to be as different as they are but we can't be them.

But we would never like to get away from the rock 'n' roll thing that we do."

The Plastic Penny are already preparing an LP, 'We're doing a lot of work on our next LP,' said Brian. "We're like Feel Of The ..." -TONY WILSON
MELODY MAKER EXCLUSIVE

"JUST great," said Cliff Richard.
"Absolutely fantas-
tick," said Roy Wha-
taker. "Formidable," said an utterly en-
tranced Frenchman.

The incisively engineered rhythms and the biting guitar work, which normally prevails in the Beatle's style, have suddenly been switched off as they attempt to watch with undiluted admiration Diana Ross and the Supremes re-
hearse.

Here was relaxed professionalism, with aIfNeeded voice, and a hypnosis which makes you realize the wretched limitations of record.

SUITORS

The Supremes, currently on a tour of Italy, France, Ger-
many, to be followed by a French TV spectacular which will also feature Brian Shaw, Cliff Richard, Roy Whi-
taker, and comedy star Bob Hope, was his number one choice from a number of French singers.

And, by unanimous vote, the States have superseded any to their name.

During a recent break, Dana Ross, Mary Wilson and Cindy Birdsong of The Supremes, went out to take the oppor-
tunity to visit the local town, where Diana Ross and the Supremes rehearsed.

"Really," said a bearded Frenchman.

"It's really not a surprise, but the Supremes are getting more and more popular in France. They've come so far and are now considered to be the number one American group."

Hastily grasping his microphone, the Frenchman addressed the three Supremes standing in the corner of the dressing room.

"Supremes, can I talk to you?

Diana Ross looked up from her hair, Mary Wilson and Cindy Birdsong from their cigarettes, and the Frenchman continued.

"I'm a Frenchman, and I'm here to tell you that your music has really caught on with the French public. It's a pleasure to hear you sing."

The Supremes smiled and nodded their heads in agreement.

Suddenly, the Frenchman's face fell.

"But," he said, "I've heard your music in America, and it doesn't seem to have the same impact."

The Supremes looked at each other, then back at the Frenchman.

"It's not that," Diana Ross said. "It's just that we've been working so hard in France that we haven't had much chance to practice."

"No, no," the Frenchman said. "I mean, your music doesn't seem to have the same impact in America as it does in France."

The Supremes exchanged glances, then Diana Ross spoke again.

"I think," she said, "that it's just a matter of timing. Our music will catch on in America as soon as we go back there."

The Frenchman nodded, visibly pleased.

"I believe you," he said. "And I hope you'll come back to France soon."

The Supremes smiled and shook their hands with the Frenchman, who waved them goodbye and hurried off.

"Well," Diana Ross said, "I hope he's right."

Mary Wilson and Cindy Birdsong nodded in agreement.

"I think he is," Mary Wilson said. "Diana, I think we should go back to America soon."

Cindy Birdsong smiled. "I think so too, Diana."

The Supremes finished their meeting and went back to their dressing rooms. The French public could wait; they had a show to do in America. The Supremes were on their way back to the States.
A British masterwork by Dankworth

Over ten years old, it catches this astonishing music by band of a different time. This is not to criticise the well-known band, as the best work of the present day, but rather to show that there are still lessons to be learned from this classic. The rhythm section which makes up the bulk of this band, is a fine example of how music can be played without the aid of technology or arrangements. The band is still in existence, and has made a comeback with the recent recording "The Great Baritone," which contains a blend of modern and traditional styles.

John Dankworth

The Ventura band had many features, and features a number of excellent soloists. The leader's curious, extended approach to composition and performing has led to the emergence of Mike Davis of the era, and a new wave of jazz musicians. dung the special programme.

The Mantown All-Stars, featuring Charlie "Bird" Parker, and a number of other well-known musicians, showed why they had won the pull.

"Fat Race" is typical small group jazz featuring the talents of Charlie "Bird" Parker. The music is a mixture of blues and jazz, with a touch of the great baritone and the great rhythm section.

Many today may think of the swing era as nothing more than a period of easy listening, or a time to eschew the more adventurous efforts of the earlier days. But most of those who have been influenced by the swing era, and in this case the swing era of the late 1930s and early 1940s, have usually unfurled even when this style has been considered to be "jazz" or "swing.

Among the first I bought was "The Blue Note," with a collection of other works by various different musicians. The music is well-known for its swing and "jazz" feel, with a touch of the great baritone and the great rhythm section.

Jump

Now, curious readers can read the book in full detail of 20 and more works of the swing era of the late 1930s and early 1940s. The music is well-known for its swing and "jazz" feel, with a touch of the great baritone and the great rhythm section.

Bobby Well's

Matters of Without "In" and "Out" brilliantly written, which is a collection of other works by various different musicians. The music is well-known for its swing and "jazz" feel, with a touch of the great baritone and the great rhythm section.

The Swing Era

The Swing Era is a collection of other works by various different musicians. The music is well-known for its swing and "jazz" feel, with a touch of the great baritone and the great rhythm section.

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An album to relax the soul and stimulate the foot

NEW FOLK ALBUMS

Freddy Greene (gtr. John Simms drums) and Shadow Wilson (fiddle). And so to the easiest position in the Biest stands Webster, being at the edge of the property. The word was then repeated by Sambach, Sonford, and a number of other individuals.

The most natural song is "On My Second Floor," from a popular Irish singer, Nellie Bly. It's about a woman who has been living in a city for a long time. She has just moved to a new home and is feeling a little homesick. The song is about her feelings of longing for her old home and how she misses the people she left behind. It's a beautiful song that really captures the emotions of a person who is starting a new life.

Amos Walker is again excellent on the guitar. The song "Texas" is a lively, upbeat track that really gets you going. The guitar work is great and the lyrics are optimistic. It's a perfect song to start the new year off on the right foot.

The LP contains three unreleased material, probably made for radio broadcasts. Recording is from Red, White & Blue. It's been issued as an album on Folkways 2244, and is one of the great dancing bands of the Thirties, not a dance orchestra in the conventional sense but a fine band which was a favorite with many college audiences because its number one hit was "Rodeo." It sounds a bit disjointed, undeveloped and even plodding at times.

The Presley album contains performances from the "Surrender" sessions with groups, and the Brill Building material and the Brill Building material are still interesting. The Presley album contains performances from the "Surrender" sessions with groups, and the Brill Building material is still interesting. The Presley album contains performances from the "Surrender" sessions with groups, and the Brill Building material is still interesting. The Presley album contains performances from the "Surrender" sessions with groups, and the Brill Building material is still interesting.
A chance to cement the Foundations in the chart

Vocalist Chris Bates explains: "This isn't a flower song. It's more in the way of social comment. The Flower People were confirming while we were free," Horton.

Would anyone care to record a song about the person who saved us, or the great money he made money. Horton finally made a phone of a personial type of youthful.

"BAMBOO" - Sing Songs Of Love (Cork). Mike Bing helped Love (Cork). Song not selected by the Beatles, but the Beatles' version on 'Revolution' is quite well enough to have been the top of the chart, if it didn't come from the top of the list of promotion.

"SHANNON" - Don't Turn Around (Cork). Says the hands of theflowers for their flower power, a comment on the borders of jungle. The last year's hit needs to show we're happy. When we show that the song was unconfirmed.

A song hot appreciated on albums...

NEW POP ALBUMS

A pleasant reminder of Kinks songs, but little else

RAY DAVIES

Squares - "Cold Jerk" and "Squares"

CAT STEVENS - "New Masters" (LSP). In fact this is the first hit of the band's career. Cat himself, who otherwise has been a flop has been picked for this album. The music is more interesting than the vocals.

RAVEN - "Don't Turn Around" (CLP). Ray of the flowers, a comment on the borders of jungle. The last year's hit needs to show we're happy. When we show that the song was unconfirmed.

RAY CHARLES - "Yes It Is" (CLP). Chuckie is a high bar to sing at, but Ray singing at his best, his piano is causing a lot of attention and his hands are giving a lot of promotion. His vocals are being much appreciated.

Newcomer - "Lucky Live It Is" (CLP). The basis of this song is the band's career. They have been picked for this album. The music is more interesting than the vocals.

BING CROSBY - "Crooners of the '60s" (LSP). Bing shows what made him turn up in the charts. upstairs his voice stands as attractive as ever. It is different to the music, as "sweet and sad", "Serenade" is a hit, "St Louis Blues" is a hit, and "Yes It Is" is the band's career. Other tracks include "The Day After Tomorrow" and "Candy". The record company have been picked for this album. The music is more interesting than the vocals.

BY CHRIS WELCH

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IN THE SHOPS
JANUARY 18th

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THE LOOT

WITH LOOT WHOOSH

"DON'T TURN AROUND"

"YOU ARE MY SUNSHINE GIRL"

BACK ON THE SHOP! WITH NEW POP SINGLES

IN THE SHOPS
JANUARY 18th

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THE LOOT
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Hendrix fans rush to repel Pet's attack

What on earth is Petula Clark talking about? (MM January 6). Jimi Hendrix a hoax? Rubbish!

Jimi isn't aiming at the over-40 age group, but just ask some kids who have been to his shows. No Petula, Jimi isn't for you—but for teenagers he is the most exciting act in the country.—M. HAM, YEOVIL, SOMERSET.

Although the appalling Petula Clark nauseates me in her condemnation of the Hendrix, I realize she is entitled to her own opinions, however misguided they may be.

However, I object to her reference to the "general public," not liking Hendrix. The "general public" she refers to are the over-30 record buyers. It is by pandering to this audience that Petula and her cohorts, Engelbert Humperdink and Dusty Springfield, earn a steady income. Jimi is a genuine musician, and everyone who doesn't buy his records regularly, because of this we have to sit and watch the "old guard" play the same old stuff that's gone as far as it has to go.—ERIC CRIMMINS, Chaseley Avenue, Swindon.

VIVE Petula Clark. At last someone in the pop world has the audacity to express her true feelings about Jimi Hendrix, king of this new weird "music." I have seen both artists, and there is no doubt in my mind who is better.—JIM GODBOLT, London W1.

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BBC BAN ON MARTYN IS "STUPID"

I WAS amazed by the BBC's decision to ban the Barrie Martin Band after their recent appearance in "Top of the Pops." I purchased their recording of "Bam and Coca Cola" and I too must say that the band were very acceptable. The BBC's decision to make the Barrie Martin Band's record a "class B" record to pollution by the pete the pace beaters, sadie and kenny, seems to be a one-sided, wrong decision on their part. This, I regret, is the fundamental way our pop music moves.—JIM GODBOLT, London W1.

WHAT PETULA SAID...

Jimi Hendrix is a great big hoax—but if he can get away with it, good luck to him.