HOW would you like to be lying in the sun on a Riviera beach? And spending the evenings listening to Ray Charles, Count Basie or Benny Goodman? A dream? Well it’s one that can come true for 20 lucky readers of the Melody Maker—and it won’t cost them one penny! This week the MM launches a fabulous competition which will send 20 readers Free to the Antibes Jazz Festival in July. It could be the Sunshine Superholiday of YOUR life. You could be on board the coach which leaves London on July 17 and brings you back on July 28. The competition is open to all MM readers and it’s all so simple. FULL DETAILS—PAGE 5.

ENGELBERT

THE FANTASTIC SUCCESS STORY.
Packed with facts. Great new series.

BEATLES BARED

by the man who has kept silent for five years. Inside.

PLUS - Michael D’Abo / Tom Jones / Love Affair / Solomon King
MARRIOTT HITS OUT AT ‘TWISTED REPORTS’

STEVIE Marriott of the Small Faces hit out this week at "twisted press reports" of incidents on their recent tour of Australia with the Who and Paul Jones.

Small Faces frontman Stevie, 22, in an interview in the Australian press, said: "I’ve been reading a book all the time on tour, and every week I find something in the press that’s not true. The press latches on to something, and then it’s months before they can drop it."

He added: "It’s not only us, but with everyone on tour. People think they know what’s going on, but they are generally wrong. I’ve been listening to Geldof on tour, and there are just as many lies coming out of his mouth as there are from the Small Faces."

Marriott said the press was "the most dangerous weapon in the world" and that it was "a bad habit that has to be broken."

The Small Faces have been in Australia for two months and are due to return to England next week. They have been playing to capacity crowds at every concert and have been boosting their popularity in the Australian press.

New West End musical offer for Solomon

KINGS TOUR BRITAIN

THERE’S a big buzz in the London music scene this week with the news that Solomon King, the 25-year-old musician, has signed a deal with a major record label.

King, who has been making hits with his band, The Solomon Kings, has been signed to a major label after a series of successful tours in the UK and Europe.

The Solomon Kings have been in demand for their fusion of soul and reggae music, and have been rocking audiences with their energy and enthusiasm.

Kings has been hailed as a talent to watch and has been described as "the next big thing in music." His latest album, "Take Me Home," was released earlier this year and has been a massive hit across the globe.

New York Times review:

The Solomon Kings are a band that has been making waves in the music world with their unique blend of soul and reggae. Their latest album, "Take Me Home," has been received with great acclaim by critics and fans alike.

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American firm make massive takeover bid for Chappells

A MASSIVE 61 million dollar takeover has been made in New York for Chappell Music, the biggest music publishing company in the world. The offer came from Cameo-Parkway Records, of which Allan Klein, the Rolling Stones U.S. business manager is a leading shareholder.

It is understood that, if the offer is accepted by shareholders of Chappells, part of the deal would involve the selling of certain Chappell holdings to MGM in return for the largest individual share of the biggest individual shareholders. Allen, Klein and in New York, "It's like buying the crown jewels. There's only one set." This week's earnings will be split after the tour. Altogether, the MM will continue this week to make about 28

JAZZ NEWS

BY BOB DAWBARN & JEFF ATTERTON

French pianist Martial Solal and America's Hampton Hawes have recorded an album of piano duets in Paris. The two were accompanied by Pierre Michelot (bass) and Alex Clarke (drums). The session was conducted by Jean-Louis Ginibre, editor of France's Jazz Divus. Solal and Hawes intend to tour together as a regular unit in the coming months.

Graeme Bell back in London

Graeme Bell, whose Australian Jazzband had much to do with the Traditional Jazz Revival of the 1940's, is in back in Britain this week with his visitor after a five-week holiday. Graeme told the MM he is considering the possibilities of forming a new band in London. He has been added to the sine quota for the Jazz Club's New Year's Eve Humphrey Lyttelton's 25th anniversary as a hand-made from the Six Bells, Balham, on February 14. BENEFIT

Atlantic Records records two new albums in America. The first, from London, with releases by Maynard Ferguson, Inc. Hayes and Fats Waller, the second, Vortex, will feature experimental jazz with, newly released by Marcus and Joe Zawinul.

CONCERT

The Ray Russell Quartet were this week recording their new album for the Galactic Kay lead, Roy Haywood, Dave Hollin (bass) and Alan Rushkin (drums). The seven tracks are original compositions by Ray Russell. The Los Angeles Neo- classical vibraphonist, by Stan Kenton, plays concerts in New York on March 17 and April 15. The first concert will be Wren Montegomery and Comedians and at the Harlem Hospital Chautauqua in the New York Town Hall on February 18.

Oxford impresses Bernard select is almost certain to take over the purse of the University of Oxford. A commission by the theatre seems to be foreseen. Negotiations between Delphine and the University are continued and are very likely to be finalised. However, board meetings continued at the theatre are likely to be finalised. However, board meetings continue this week's programme. There were plans to re-start the programme in the coming month, but these seem unlikely.

TRAFFIC SINGLE

Traffic's new single, "No Face, No Name, No Number," due for release in Britain on February 23 will be coupled with a new composition titled "Through the Glass." Within 48,000 Headman, written by the group, will come from their current album. The group will appear on March 12, and will play on the Fillmore Auditorium, San Francisco, Chateau Club, Long Cigars and the Chelsea. On February 12 they go to Canada, France and Spain. With guest with Sadler's Wells, Spooky Tooth and Zephyr, on March 12 in London, a special youth workshop, "A Way to Youth."
**News Extra**

**SYMBOLS U.S. TOUR**

The Symbols fly is America next week for their first European tour. Expecting a two-week tour of Europe, TV, concert dates, and album news. During the tour they will return to Britain, where their first LP was recorded and their new single, "The Love Affair," will be released.

**PLASTIC PENNY**

Plastic Penny, who have been away for five weeks, have arrived today at a club engagement in Stockton, Bobo. (Bobo is suffering from nervous exhaustion. The return tour visit to the U.S. will be his last as a solo artist. The Love Affair—still member one in the UK Pen- ny—appears at Woodstock's Carlton Ballroom, on Friday night, and appears again at the same venue at 11.30 p.m. tomorrow."

**NEWS extra**

A speaker at the The Supremes were invited to make a return visit to London. The Talk Of The Town by Impressions R & A r d Delort last week, as they wound up their sell-out season.

In the Supremes dressing room on Thursday evening Delort said to Diana Ross: "Come back any time you want. We'd be delighted to have you!"

Fans who saw the Supremes in person or on their latest tour appearances, have been clamouring for a concert tour by the Supremes. But they have no intention of appearing at the Talk Of The Town. Shelley Sartain said an album, probably under the name "The Talk Of The Town," would be issued later.

**TEDDY WILSON**

U.S. pianist giant Teddy Wilson is due to arrive in Britain on Friday, 2nd of March in readiness for his 918 tour of Britain. He will play at London's Royal Albert Hall on Thursday, 2nd of March, and at the Town Hall, Manchester, on the following night.

**DONOVA IN CONCERT**

WITH FIFTY FIVE OTHER INTERNATIONAL ARTISTS FROM EVERY FIELD OF POPULAR MUSIC at

FIRST EUROPEAN INTERNATIONAL POP FESTIVAL — 1968

PALAZZO DELLO SPORT, EUR-ROME, ITALY

MAY 4-10, 1968

-56 ONE-HOUR PERFORMANCES
-14 SHOWS
-LIGHT SHOWS FROM BRITAIN, AMERICA AND THE CONTINENT
-AVANT GARDE AND EXPERIMENTAL EVENTS
-ELECTRIC MUSIC—BLUES—JAZZ—FOLK, SOUL & CONTEMPORARY

INVITATIONS TO PERFORM AT THIS LARGEST POP FESTIVAL IN HISTORY HAVE BEEN OR ARE BEING EXTENDED TO THE FOLLOWING:

HERB ALPERT AND THE Tijuana Brass
BARBARA AND DICK BEE GEES
BIG BROTHER AND THE HOLDING COMPANY
BLOSSOM TOES
BLUES PROJECT
BO DIDDLEY
JAMES BROWN
BUFFALO SPRINGFIELD
PAUL BUTTERFIELD
BLUES BAND
CAPTAIN BEEFHEART AND HIS MAGIC BAND
JUDY COLLINS
COUNT BASIE AND THE FISH
CRAZY WORLD OF ARTHUR BROWN
CHROME SYRUP WITH "ASTERIT " BALLETT
DALIDA
DANATORN'S CHARIOT
DOORS
EGYPTIAN EAGLE
FAIRPORT CONVENTION
FAMILY
FRED镯E
FRED THEREDF
JOHN HARDY
INCREDIBLE STRING BAND
JAVIERI MANIPURI DANCE
KOLLENSER
ROLAND KIRK
LIVING THEATRE
LOVISchn
LOU LOUIS
LOUVIN SPOONFUL
MIRIELLE MAIRETH
NEWPORT
OYSTER BAY
STEVE MILLER BLUES BAND
MOVIE
MOSCOW RADIO AND TV BIG BAND
MUDWATER WATERS WITH LITTLE WALTER
MUSIQUE OUEST
WILSON PICKETT
PINK FLOYD
PROCOL HARUM
ROBOTS (FIVE UP)
IL KORKES
BUMPY SAIN'T MARIE
SAM AND DAVE
SEEDS
RAF SHANKAR
SOFT MACHINE
MERCURY SOSA
101 TANGOES
TRAFFIC
VANILLA FUDGE
DIANA WARWICK
WHO

BOOKINGS, SUBSCRIPTIONS & ENQUIRIES ACCOUNT
EUCROP INTERNATIONAL FESTIVAL COMMITTEE
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BOOKINGS FOR SEASON TICKETS ONLY
(Telephone bookings only)
- FULL VIEW GALLERY £18 each
- MAIN CIRCLE £30 each
- ORCHESTRA SPECIAL £42 each

Prices of individual four-hour shows are £16, £20 and £30 each.

**SUBSCRIPTIONS**

Enquiries please find 12½% full payment for "World Festival Bulletin" and the *Girlfriend* special offers for the Festival. These publications will be sent post free.

TOURNAMENT BASES AT FESTIVAL:

1. Rome, 3-10. 68

**SPECIAL NOTE:** All interested to these publications will receive a small booklet on the Festival and prices of first class flights to Rome. Festival programme will be released on May 1, 1968.

**ENQUIRIES**

Survey the following information by return post.

**VENUE:** PALAZZO DELLO SPORT, EUR-ROME, ITALY

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**YOUR CHANCE TO WIN**

20 SUNSHINE SUPER HOLIDAYS!

**DREAMING** of living in the sun in the South of France? And maybe spending the cool evenings listening to Count Basie or Ray Charles? Well your dream can come true — absolutely free.

The Melody Maker is offering 20 fabulous, free Sunshine Superholidays at the Antibes Jazz Festival in the South of France. For the 20 lucky winners of the MM Top 20 Sunshine Superholiday Contest it will be the holiday of a lifetime — and you could be one of the winners.

If you are, you will leave by coach from London on the morning of Wednesday, July 17, and return, complete with suntan, on Sunday evening, July 28.

The full line-up for the Festival has yet to be settled, but we expect it to include Count Basie, Ray Charles, Kenny Goodman and Mithakis Jackson.

How can you win one of these 20 wonderful holidays? It’s so simple. During the next three weeks, the MM will print a series of 20 pictures of stars. All you have to do is identify them.

Save the pictures until you have all 20 then send us your answers together with the nomination of your favourite artist from the 20 with not more than 20 words explaining why.

The first seven pictures appear this week to take your chance to win a Fabulous Sunshine Superholiday.

If you have already booked for the MM trip to Antibes, don’t worry. If you are one of the lucky 20 your money will be refunded to you.

**RULES**

Entries must be posted to Competition Department, Melody Maker, 20-22 Southwark Bridge Road, London, S.E.1, by March 5th, 1969. Entries are restricted to persons who are not attending the Festival. The Editor’s decision is final.

**SOLOMON KING**

Solemn King has made his main claim into an immediate which seemed to coincide with a brand new album.

"Wherever I’ve dreamed of success in the past, I’ve always thought that it would be clear and evitable," he said. "Now here I am, and I’m starting to believe that it’s possible."

The six-foot-eight-inch singer with the wide, white smile was considering the phenomenon of his adopted country (of the old classical theme). "The宏dono..."

But it hasn’t happened. There’s an air of the man and his feelings are of satisfaction rather than elation."

Solomon has been dreaming for a hit for years, but he’s had it easy to remember. As a singer he’s heard in all over America, Canada and Mexico for almost 20 years.

Born in Lexington, Kentucky, 25-year-old Solomon—real name Allen Levy—is poised to become a ballad singer. The songs in his show are the hit, even though he laughed off the suggestion when we met.

"We have the same manager, Bob Engelbert and Tom Plant are here and I’m feeling..." he rang of the balcony and I know it. The sound of King’s voice has been marvellous and it means that I can start planning the rest of my career..."

**DEPRESSION**

Before "The Wives My Ring" started to move Solomon was "A real depression. It had happened to a lot of people. Now the mood has lifted and I’m feeling better."

In my case, I had given up on the old classics. It seemed to be the right time to start a new album. And when I think about the future, it seems that there’s no place to go but up."

**King-size hit came at right time for Solomon**

which is what I prefer to be in any case. And when the hits come, they come in a big way.

"I’ve perhaps the very best of talent that I’ve been able to find," he said. "I’ve been working on my guitar and have mixed the whole album. They didn’t know what I was talking about — a ballad singer or a country singer."

Back in Britain, I am being promoted as a ballad singer, despite the fact that I was a country singer, in the States. But now I’m hoping that the music will spread to a wider audience as I’m about to start work on the new album."

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**POWERFUL**

His immediate problem is to find and record a song that is strong enough to follow the success of his previous album. Powerful songs are what I want but I’m not sure what the public want. They didn’t know whether I was a ballad singer, so an opera singer or a country singer."

Back in Britain, I am being promoted as a ballad singer, in the States. But now I’m hoping that the music will spread to a wider audience as I’m about to start work on the new album."

**ALAN WALSH**

Marshall's sound is behind all these great groups. Marshall's is known as the most powerful, distortion-free amplifier on the market. It's compact, lightweight and efficient. It's the perfect amplifier for any type of music. It's available in a range of sizes and is suitable for all musical requirements. It's the amplifier that's been used by the world's greatest musicians for over 50 years. It's the amplifier that's been used by the world's greatest musicians for over 50 years. It's the amplifier that's been used by the world's greatest musicians for over 50 years.
CAUGHT IN THE ACT

A new Herd and a new dimension

THAT JIMMY McGRiff is an expert on the harmonica has this week been revealed. McGRiff's main mode of transport is a Ford Consul, although he does use a van as a substitute. He has a habit of playing his harmonica in public places, such as supermarkets and on the streets.

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Whether via music or painting, over the years the volume of Paul McCartney's output has been so extraordinary that it is hard to believe he is still only 37 years old. He is, of course, and he is still the same Paul who wrote the songs for the Beatles, the group that defined the 1960s. But Paul has grown, and so have his ambitions.

In his late teens and early twenties, Paul was a member of the Stonehenge Boys, a band that played at clubs around Liverpool. He was one of the four main members of the band, which was later renamed the Beatles. The band quickly rose to fame and became one of the most popular groups in the world.

But as the Beatles' fame grew, so did Paul's desire to explore new territories. He began writing songs for other artists, and in 1969 he released his first solo album, "Paul McCartney and Wings." The album was a critical and commercial success, and it marked a turning point in Paul's career.

Over the years, Paul has continued to write and record music, and he has collaborated with many other artists. He has also been involved in various philanthropic efforts, including the Paul McCartney Foundation, which supports education and health initiatives.

But Paul's contribution to music goes beyond his own work. As a member of the Beatles, he played a significant role in shaping the sound of the 1960s. His influence can be heard in the music of countless other artists, from the Rolling Stones to the Beach Boys.

In his long and successful career, Paul has received numerous awards and honors. He has been inducted into the Rock and Roll Hall of Fame twice, once as a member of the Beatles and once as a solo artist.

Paul's legacy continues to grow, and his music remains a source of inspiration for millions of people around the world. His timeless songs continue to resonate with listeners of all ages, and his influence on the music industry is immeasurable.
Will 1968 be a year of improvement?

The new generation of jazzmen is the best we've ever had

JAZZ SCENE SPECIAL BY MAX JONES
HOW HEALTHY IS THE BRITISH JAZZ SCENE TODAY?

Jazz is a specialised market which should be compared with the classical market—and in this field, it's holding its own.

HUMPHREY Lyttelton: It is impossible to assess the situation in general without first assessing the scene in London. The London scene varies from one day to the next, but also depends on the quality of a venue or competition between the venues, and the audience. The audience will not continue to pay for a scene that is not interesting and is in a continual rut. Musicians need to work out how to attract an audience in order to make a living, a quality, a sense of adventure and communication. The scene is important.

The Old Place is a place where the audience is important. One can get away from the classical market and have an audience. All the same, my view is that the London scene is good, but certainly not as good as it was in the past. It is getting better, but there is still room for improvement.

Ronnie Ross: I think the situation is better now than it was in the past. Musicians are more involved in the scene, and this is good because you get more exposure and group the music. The record industry is more interested in the music now, but there are still problems.

The modern jazz scene has changed in recent years. It's a different scene now, and it's different because of the economic situation. The concerts are not always well attended, but the audience is interested. The musicians are still interested in the music, and this is good because you get more exposure.

The new generation of jazzmen is the best we've ever had. The jazz scene is more diverse now, and it's more interesting. There are more musicians interested in the music, and this is good because you get more exposure.

Don Aldridge, Agent for Ken Colyer, Monty Sunley and the Red Rhythm Band: Ken Colyer was a very good personality in the music scene, and he was a great musician. He had a lot of influence on the music scene, and this is good because you get more exposure.

Johnny Dankworth: I think the situation is better now than it was in the past. Musicians are more involved in the scene, and this is good because you get more exposure and group the music. The record industry is more interested in the music now, but there are still problems.
Are subsidies the answer?

I AVISH patrons of the arts — or cheese-pie paring nudes looking for cheap music out of which a few shillings might be made? Talk to enough people involved and you'll hear all kinds of views expressed about the relationship of the jazz industry to British jazz. The truth, I suppose, lies somewhere in between.

When one considers the traditionally cavalier approach of the industry to even accepted jazz classics whistling in and out of the catalogue with the bewildering rapidity of blackbirds landing on barn roofs, it is something of a miracle that any British music gets recorded at all.

The obstacles are usually drawn up round two simple propositions. The producer, "It doesn't sell," he says, "and it's so damn difficult to get a hearing, but with albums by Graham Collier, Mike Westbrook and the Sinfonietta, Music Ensemble, and Polydor putting out Chris McGregor in March, there has obviously been no improvement on that front. However, the barrier that was recorded hastily, and I believe without the support of jazz-based and classical musicians more than the big money-oriented pop artists would fall flat on their faces, I would think.

But one can hardly blame the record companies, some of the former chaps out of enthusiasm for the music. If they can't afford to allow the musicians to earn a living, why should they? It's a very real problem.

One man at least who is attempting to fight this attitude is Terry Jones at Philips, who has been responsible for the last few years for the jazz albums produced in this country. "I can't pay for my own bands," he says, "even if it were available. Yet within the sound of Dobble's, our doors don't open, and the average casual buyer, the one who builds up British taste, goes for American albums."

On the other hand, many well-meaning people who make a group on a college, university or festival gig would hang onto their records in the hope that they might stay in the last few years of the record industry has been so packed for us, and the jazz enthusiast, has never been better.

There are a lot of talented people in this field. British traditional bands travel the world and we've found them are always welcome. Probably we expect more than bands from Britain than we should. As we are concerned, the scene lacks satisfaction. The one thing we aren't happy about is that TV here has no idea of how to deal with jazz.

GASPLING

But ultimately it is how long an album stays in the catalogue that counts. Unluckily, all the bands recording, which are usually given a few years to remop their investments, the grey accountants, who have the last say, get their jazz albums in with the rest of the repertoire, and the jazz enthusiasts employed there, who are usually given a few years in the first place, in left guessing that that's all right.

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BAIL: very healthy

sends, protesting that jazz can't go on being ignored, that it is, because an American musician is almost systematically hounded.

The radio gives barely good representation to our kind of jazz.
In a neat wooden frame at Engelbert Humperdinck's modest Hammermith flat is a royalty cheque. It is made out to Gerry Dorsey for £2,000 for the total royalties for Engelbert's first ever record, a song called 'Mr Music Man.' Also recorded by Roy Castle, and is a staggering contrast to the royalties he will receive from his million-selling Gold Disc hit 'The Last Waltz' or from the other 21 million records that the singer has sold over the past year.

It is made out to Decca - Mr Mr Music Man. But none of that will, but brought him the memories of royalty cheques which he framed and kept. But he did have a gold record in his collection, a 12-inch LP of 'The Hits of Engelbert Humperdinck,' which he had given to his manager, Tom Jones.

The story of Humperdinck is a classic story in this first chapter of his career. It is made by Rossini, the man who was the most famous tenor of all time.

Humphries was interested in music and became a professional entertainer. By this time he had a stage name, Humperdinck. He was 12 and couldn't have been less. He was interested in music and became a professional entertainer. By this time he had a stage name, Humperdinck. He was 12 and couldn't have been less. He was interested in music and became a professional entertainer. By this time he had a stage name, Humperdinck. He was 12 and couldn't have been less. He was interested in music and became a professional entertainer. By this time he had a stage name, Humperdinck. He was 12 and couldn't have been less. He was interested in music and became a professional entertainer. By this time he had a stage name, Humperdinck. He was 12 and couldn't have been less. He was interested in music and became a professional entertainer. By this time he had a stage name, Humperdinck. He was 12 and couldn't have been less. He was interested in music and became a professional entertainer. 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STATUS QUO IN THE CHART

EVERY so often a record suddenly appears in the chart without anybody seeming to know anything about it. Such is the case with Status Quo's 'Pictures Of Matchstick Men,' which leapt 38 places up the chart, following a small, but enthusiastic, word-of-mouth entry into the records scene.

The group, with Marti, guitar, Steve Harley, bass, Alan Lancaster, 14-year-old guitarist from Plymouth, London, Mike Bond, lead guitar, 14, from Hemel Hempstead, Kent, Roy Burns, organ, 20, from Gateshead, John Leach, drums, 21, drummer from Sheffield, London, have been together for four years.

They used to be called The Traffic, then they were Alias Lancaster, "we had a bit of trouble, with Status Quo now, the name we were known as the Spectres."

The group have recently been booking Madison Bell and in fact still are. We'll start with her for the next couple of weeks or so," says guitarist Rick Parfitt, "but our eyes haven't been off her yet..."

"It's great working with her at the moment, of course, we can't stop on with it. If she tops out on the other hand we just can't have her."

"We try to keep our eyes open all the time. We don't like using other people's material," adds Alan. "We write our own ideas. We try to get a complete band sound as long as the music has a gutsy mind. Whatever sounds best, we do it."

With "Status Quo" now doing so well, the group are turning their thoughts to albums. If they do get an album out, we'll keep you posted. As far as we can tell it's going to be called 'Pictures Of Matchstick Men From The Status Quo.'"

JOHN MAYALL: "Jenny" (Decca).

John Mayall -- yeah I was going to say I thought it was a bit like "Ode To Billy Joe." Very simple. I don't see it go a bit through. It's not good, I know. I don't think John Mayall should release singles. It sounds like something Mayall did alone on his LP. It's not his style. The drummer is missing, that's what makes it simple. I haven't been lured lately, but I'd like to. I had a blow with Jim at his house once with me playing organ.

BUFFALO SPRINGFIELD: "Expecting To Fly" (Atlantic).

It gets a bit boring after the introduction. Not the Young Marble An American group. It's a bit like Buffalo Springfield. Yeah, well -- at least on first hearing it was a bit monotonous. But it's a nice sound. We did a long fade-in intro, once, but it may cause trouble hangups with disc jockeys. Definitely not a hit.

OZ'S REDDING: "(Sittin' On) The Dock Of The Bay." (Stax).

Is it a Dylan song? Is it Eric Burdon? Sounds like Otis. Is it... oh, you're kidding! I didn't expect it to be Otis at all. Beautiful! I'm sure it'll be a bit too. It's very different to what he was doing before. Oh, never mind. Really nice. I don't think there was one record he made I didn't like. They were all perfect. Sounds like he was moving into a new scene. It's a fantastic influence and that's why he'll still be big, even though he's dead.

JOHNNY CASH: "Rosanne's Going Wild!" (CBS).

I suppose it's Lee Hazlewood. Johnny Cash? Yeah, I don't know. I don't dig this at all. Sounds twelve years old. Maybe it is twelve years old. I liked his ballads of the old west, but his vocal style is all the same -- country and western. Not my scene. None.

LONG JOHN BALDLY: "Hold Back The Daybreak" (Pye).

Ken Dodd's is Long John Baldry? Doesn't do anything. Just sounds like a follow-up to "Let The Heartaches Begin," and that's as far as it goes. I'm sure it'll be a bit of a drag. It was hard for him to make it, which was a big drag. He sounds a bit like Nat King Cole on this. Yeah, Long John's all right.

REDDIE GARRITY: "Little Red Donkey" (Columbia).

I don't want to hear this, take it off. I can't think who it is. He can keep his little red donkey. Mind you, it'll be a success.

DAVE BERRY: "Just As Much As Ever" (Decca).

Buckley's? It's another one of those ballads. We seem to be flooded with them. It's got a built-in hook phrase. Oh, I don't like that. We've got all these records for the money I suppose. They've got their scene and we've got ours. We do a ballad thing on our LP. "No Face, No Name, No Number" which is going to be our next single. But no wonder nobody says anything in Blind Date anyway. More with records like these.

HAPPY MAGAZINE: "Satisfied Street" (Polydor).

Is it a new group? Who are they? Quite pleasant. It's a British sound, I don't think it's got much of a chance. The voice sounds pretty strange, as if he's got something in his mouth. I don't want to be rude though. It's nice, but it could be a bit more powerful. Who am I to judge?

BIG BOY PETE: "Cold Turkey" (Came).

Sounds like there's a gun in the rhythm section. I've heard this before on the radio. Nice guitar, but a bit monotonous. Could be a hit with a bit of luck. I prefer this to Freddie's record. There used to be a lot of gimmick records like this. The guns are getting better.

NERVE: "Magic Spectacles" (Page One).

"Magic Spectacles." That's nice! I like the words very much. It's different, it holds the words though. The most impressive record, but it could have been better. Quite excited about it, but it doesn't quite make it.
Aretha, new queen on the soul throne

One of her bitter secrets, in fact, was the Al Jolson spoof, "Rock 'Em Sock 'Em!" Israel "Ike" Winer wrote it at Columbia. Perhaps the best answer to what went right at Atlantic. This became clearer when, switching labels early last year, the feeling was "I Never Loved You." That song, by almost every standard, has outlived its time, and it sold in spades.

"Rhapsody in Blue" is one of the most beautiful things in the American songbook. It is moving and intimate, a reflection of the Negro people, their life and their experience. It is a song that will speak to all people, regardless of race or color.

The pattern that had driven Aretha downhill on the sales graph reflected an attitude common among listeners in the 1970s. They wanted a great natural talent, with a soul that it was impossible to hold back. Angel dust and a little bit of electricity could make all the difference in the world.

This being an unusual strategy, it has been successful.

It is significant, too, that since she broke through with "I Never Loved A Man," Aretha has maintained a growing proportion of her audience. If you are dealing with a very personal style, the correct musicians and settings of a special type, you don't need them in, and you will lose them.

Given Aretha Franklin's extraordinary voice, her magnificent range, and her consummate artistry, the question remains: Is there anythingAretha can't do?... LEONARD FEATHER.

SAYS

FREE!

Humphrey Lyttelton

MY SAMPLER DISC INTRODUCING YOU TO 'The Glenn Miller Years'

Send today for Humphrey Lyttelton's disc absolutely FREE! At last a 7" 33 1/3 disc specially made by the famous British bandleader to introduce you to 'The Glenn Miller Years' - the best collection of the best numbers of the big bands of the 30's and 40's!

Orders over £10.00 can be placed by telephone or post - complete with full details of 'The Glenn Miller Years,' which are being released for the first time.

To please stereo owners, the engineers then took their new recordings of the originals, and processed these electronically for stereoфонic sound. This RCA process transforms regular sound into two-channel recordings with many of the characteristics of stereo sound.

Glenn Miller

Glen Miller is the "King Of The Swing," the "King Of The Dance Bands," and the "King Of The Violin." His music is loved by all, and his recordings are still popular today.

Tommy Dorsey

Tommy Dorsey's band includes the following great musicians:

Harry Goodman, "the Swing King," and Benny Goodman, "the Swing King." They were both instrumentalists who could play together beautifully.

SINJERI

The Glenn Miller Years also showcases the top singers of this swinging era: some--like Bessie Smith, Martha Tilton and Helen Ward--at the height of their careers; others--like Frank Sinatra, Tony Bennett and Dinah Shore--on the brink of world fame; and groups like the Modernaires and Redbirds whose close-harmonies style remained a generation.

ARETHA: broke loose with "I Never Loved A Man"

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Fourteen Fabulous Years!

PART ONE: THE ROCK SETS IN

BY BOB DAWBARN
Fourteen Fabulous Years!

O'N February 6, 1957, I sat with Jack Hutton in the Dominion Cinema, Tottenham Court Road. We were watching Bill Haley's Comets with a mixture of disbelief and fear.

Disbelief, because this was what was to become a commonplace—a teenage audience buying so loyally that no one could say music could be heard beyond the stage.

Frightened, because we thought that any moment several hundred stampeding feet would bring the circle down into the stalls.

Actually our attention in the modern era of popular music was a little late. It can really be started in America at least from the release of Haley's first million seller, "Shake, Rattle and Roll," and "Rock Around the Clock." In 1954.

Fourteen years later it's hard to believe that two such insipid records could have played such a big part in completely revolutionizing the whole pop business.

For neither was, of course, anything very good. They've been swamped in front of Frank Sinatra and they'd been swamped at Johnnie Ray, but rock-'n'-roll, if not exactly revolutionizing the teenager, quite the followers into the underworld and the rest.

There had always been sales in popular music, but basically it had been the song that counted. It was the song that sold the all-important sheet music and you could take your pick from a dozen re-recorded versions of it. The singles learned their trade slugging round the variety diners and ball rooms for years before even a record contract. Public taste was dictated by Tin Pan Alley and the music publishers' infallible finger was on a list of the current songs to the point that for many years there was an infamous agreement with the BBC whereby 40 per cent of all popular music programmes had to be music from the list.

It didn't matter whether you were a pop singer, leader of a large band or basically a Diskjockey outfit, you still had to include the publishers' current favourities as 40 per cent of your programmes.

The BBC was further hamstrung by the limitation of the "headline"—an agreement by which they could only play records for four hours a week.

Dance bands were the major purveyors of pop, but the BBC's attitude to them was generally somewhat benign. Until January 1954, the then BBC Controller of Entertainment (Sound), Michael Standing, maintained that Anne Trench and record producer Booth "frequency sang dance music. He was demonstrating what he alleged would happen if the Licensing Senators permitted Sunday dancing amongst traditional jigs. Traditionally jazz and Imperturbable Hare, gave a rhythmic movement of the body, and that was what he objected to."—Huddersfield Examiner, October, 1957.

A HUDDERSFIELD serviceman, Cpl. S. Hare, stood up in the Variety Club to talk about his band and string his guitar to the music. He was demonstrating what he alleged would happen if the licensing Senators permitted Sunday dancing amongst traditional jigs. Traditionally jazz and Imperturbable Hare, gave a rhythmic movement of the body, and that was what he objected to."—Huddersfield Examiner, October, 1957.

for 50 minutes. It was barely surprising that the BBC didn't take too kindly to rock 'n' roll along with ears expressing concern for teenage moralis; almost the entire Press, musicians who thought it primitive, and Tin Pan Alley WHICH could see its grip being loosened.

To set the scene a little in.

QUOTE

"Kids saw no bravery or danger in the sound of those cannons. That's how the noise was received--in every other country in the world. It was a song for the people..."—Tom希Grow, 1957.

"The thing that was new at the time was the popularity of rock-'n'-roll. It was a music that meant a "crooner"..."—Bill Presley, 1956.

"It was the King of Skiffle..."—Bill Presley, 1956.

"There was the song that sold..."—Bill Presley, 1956.

"It was the song that sold..."—Bill Presley, 1956.

"It was the song that sold..."—Bill Presley, 1956.

"It was the song that sold..."—Bill Presley, 1956.

For Presley and many others who were..."—Bill Presley, 1956.

In Britain, rock remained a minor interest throughout 1955.

The BBC's radio critic, Maurice Horman, was trying to bring about changes in the BBC by pointing out the large listening figures for Radio Luxembourg, which aired 85 per cent of popular music while the BBC, "at peak times runs light music down our throats." The BBC did, in fact, sponsor its first Festival of Dance Music with stars like Dickie Valentine, Alma Cogan, Lita Roza, Frankie Vaughan, Eddie Calvert and the bands of Kenny Rankin, Eddie Baker, Eric Delaney, Johnny Dankworth, Jackie.

In 1954 the Colyer band broke up and Barber took over. Colyer had started a skiffle group within the band, with a front line of his own, Lonnie Donegan and Altoner Hawks on guitars. When Barber and
Elvis broke every rule - melody, diction, clarity - and caused a revolution.

On the West coast, Chris Barber was the hit of the BBC Festival of Dance Music in 1956. But the biggest impact of 1956 was unquestionably made by Elvis Presley who burst on a startled Whiskey, Wally, Waylon and the Vipers, the City Ramblers and dozens more. On the East coast, Chris Barber was the hit of the BBC Festival of Dance Music in 1956. But the biggest impact of 1956 was unquestionably made by Elvis Presley who burst on a startled world with his almost in-decipherable lyrics on a record called "Heartbreak Hotel".

Presley, of course, inspired a host of British imitators. Most important was Tommy Steele who was discovered from the 2T's Coffee Bar in Soho. His tour in variety and make his first record, "Rock With the Cavemen." His Cavemen inspired a variety of younglions in Britain. London made the best of them all." Jerry Lee Lewis.

Sixteen-year-old Paul Anka was his break-through star in 1956. Anka was a fourteen-year-old who had the talent to make a star. He began at the age of fourteen. In 1955.

Presley's fear was that his later refusal to sing them. They were to cash a million records a month. His return was as triumphant as his first. In 1956.

The Rolling Stones were Colin and Nanny with every record he made into the top of the hit charts. When he left Britain, his record sales were staggering. EMI made a trip to the top of the hit charts. His return was as triumphant as his first. In 1956.

The Rolling Stones at the top of the hit charts. His return was as triumphant as his first. In 1956.

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The Rolling Stones at the top of the hit charts. His return was as triumphant as his first. In 1956.
A new sound—opening up all sorts of doors

CHAMPAMPLIFICATION

It's here. Clear, big, beautiful sound with plenty of lufz, but no suZle. With a wonderful full sound, trouble! The Triumph sound kills everything. Because you play it cool. No valves in Triumph to overheat and drop out. Just super silicon solid state devices in the space-age world where failure is forbidden and performance must be perfect—whatever the conditions. Add printed circuits and more sophistication of all circuits components, and you have a range of amplifiers that deliver full power and perfect reproduction right through the frequencies, right up the volume scale, whatever the punishment. Triumph Amplifiers. By Rosetti.

You should read about them. Send the coupon. 100 watt and 70 watt series, complete with speakers, in a new design, in different colour schemes and printed texts. Triumph One-pulse equipment: All in the brochure. Send the coupon.

TO ROSETTI AD DEPT 27 JOHN STREET LONDON EC2 PLEASE SEND ME THE NEW TRIUMPH BROCHURE

SHURE INC. Chicago, Ill. (S. A. 12-4)

AMPLIFICATION ANALYSIS
COMPILED BY ALAN WALSH

ELECTRONICS have opened up a whole new musical world. For years, guitars and bass guitars have been amplified and have swept major talents like the Beatles to pop prominence.

Now it's the turn of the other instruments—the woodwind, the brass and even the rhythm section. Today, almost every instrument can be amplified and musicians are exploring a whole new world of sound. A single instrument can fill an auditorium; a whole band can be amplified. This instrument can be made to sound like a sax section in one instant and a solo reed voice in the next.

The change towards amplification is gradual, but definite, and helped by world music fans experimenting with amplification. American jazz alto saxophonist Wayne Shorter instance using a Variac amplification unit for the first time in an important Jazz at Antibes, in the French Riviera. Rudy told the NM during his stay that he had obtained the instrument only a few days previously and was trying it out. But the music he created during his concert was tremendous. Varied in its range, at times subtle and at others wild and fury. The combination of the talent of Rudy and the technical possibilities of the amplified saxophone resulted in some superb music.

Another major jazz name using the Varisac is tenorist Sonny Stitt. He has a really a power pack attached to the saxophone, with amplifier and speaker: "It's a new sound opening up all sorts of doors."

Multi-instrumentalist Butch Kirk, a frequent visitor to London, uses a similar amplification system, the Arbiter Bag with Arbiter's sound echo and reverberation system attached. The Bag attaches to most instruments and its alteration to the instrument is required. Kirk has played the instrument at Ronnie Scott's Club with tremendous effect as he explains in the hands of a good musician. Arbiter also make the All-A-Sound device, which adds a reverberation device or below the fundamental note of the saxophone. The Ampliphonic sound system, introduced by Britain by Thomas Musical Instruments Ltd, enables almost every instrument in the band to be amplified—sax, brass, etc. The system combines a monster signal pick-up for each instrument with matching amplifiers built into an instrument stand which stands in front of the musician. Those are accommodated with the instrument itself as a Cry Baby Pedal, a Power Pak booster and a Stereo Monitor, with which a single instrument can be made to sound like a full section. The system also gives the front player a extra volume on his bass guitar at the microphone.

Making an entrance into the world of electronic music is systems for automated rhythm. Drummers may throw up their hands in horror at the thought of getting a drum machine but the machine can be used to fill in gaps, where the drummer is lost or is too busy to do it; a good rhythm can be made from a drum machine and a rhythm selector can be used to set the beat to the hard, quick, sweet or wild and there's a volume control.

Model

The Rhythm Ace, by Severn, is a popular model, and now available as a hand在上海 is a manual amplifier. It is available in two models: the 12 Model and the 16 Model. Each has its own drum and each can work close up, at a distance. The basic model FR-30 has the fundamental drum and bass as a set of manual controls which are adjustable. The unit, however, has no manual controls and can be altered for any amplifier with a volume or volume response or an organ amplifier.

Tempo

The Rhythm Box by Senor Severe, has six rhythms, and five manual buttons for entrances, exits, and special effects, such as for solos, etc. It has volume and tone controls and will match any drum amplifier or mike, or be played into a speaker amplifier. There is a full range of electric guitar amplifiers with the drum and these, too, are set to the mark. Far too many to name individual and selective drummers, with bass, and drum. These are use for stage and studio and for stage use for drummers and for drummers in general. A range of electric bass guitars, with strings and for string basses and the like.

Simple

The Rhythm Box by Severe Musical Instruments also creates a special new drum and voice and voice with the Rhythm Box. A range of single pick-up instruments can be used in this way with simple four-string tuning.

Range

These are no limits to the amplification system. Each musician will have his own range of amplifiers. The amplifier and the microphone with built-in transformer, can be used for both bass and electric amp, and a wide range of amplifiers can be used for both bass and electric amplifiers.

* * *

SHURE MICROPHONE IN SHOW BUSINESS

Model B-99SE

With noise and loop filters. The microphone is the first link in your communication system. It is the microphone with which people first speak to you. It is the microphone with which you reply and the microphone with which you communicate with others. The Shure microphone is the first link in your communication system. It is the microphone with which people first speak to you. It is the microphone with which you reply and the microphone with which you communicate with others. The Shure microphone is the first link in your communication system. It is the microphone with which people first speak to you. It is the microphone with which you reply and the microphone with which you communicate with others. The Shure microphone is the first link in your communication system. It is the microphone with which people first speak to you. It is the microphone with which you reply and the microphone with which you communicate with others. 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A new sound opening up all sorts of doors

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AMPLIFICATION ANALYSIS

COMPILED BY ALAN WALSH

ELECTRONICS have opened up a whole new musical world. For years, guitars and bass guitars have been amplified and have swept major talents like the Beatles to pop prominence.

Now it's the turn of the other instrument - the wind, the brass and even the rhythm section. Today, almost every instrument can be amplified and musicians are changing a whole new world of sound. A single instrument can fill an auditorium; a whole band can be amplified; a saxophone can be made to sound like a sax section in one instant, and a solo crotale in the next.

The change towards amplification is gradual but definite, and helped by world music stars experimenting with amplification.

American jazz also saxophones John Handy, for instance used a Varitone amplification unit for the first time at his former's International Jazz Festival. Handy told the MM during his stay that he had obtained the instrument only a few days previously and was only experimenting. But the music he created during his concert was tremendous. Variety in its range, at times subtle and at others wild. The combination of the amplifiers and the technical possibilities of the amplified saxophone resulted in some superb music.

Another major jazz new using the Varitone is tenorist Sonny Stitt. He said of the Varitone, which is based on power pack attached to the saxophone and amplifier, "it's great, it's taking me up all sorts of doors.

Multi-instrumentalist Roland Kirk; frequent visitor to London, uses a similar amplification system, the Archib Bug with Archib's sound echo and reverberation system attached. The Bug attaches to neck of instrument and an earphone and microphone is built into the saxophone. It is extremely simple and easy to use and could become very popular. MULTI-INSTRUMENTALIST ROLAND KIRK, FREQUENT VISITOR TO LONDON, USES A SIMILAR AMPLIFICATION SYSTEM, THE ARCHIB BUG WITH ARCHIB'S SOUND ECHO AND REVERBERATION SYSTEM ATTACHED.

Another major saxophone unit using the Varitone is tenorist Sonny Stitt.

The Archib Bug with Archib's sound echo and reverberation system attached. The Bug attaches to neck of instrument and an earphone and microphone is built into the saxophone. It is extremely simple and easy to use and could become very popular.

Model

The Rhythm Box by Sentinel, the latest electronic instrument, is available in two models: the Rhythm Box and the Trimmer. The Rhythm Box is considered as the ultimate in electronic jazz and percussion. Each of the push-button selectors can be used either singly or in many different combinations. It is said that this instrument can play slow, quick, sweet or wild and there is a volume control.

Choice

The Auto Drum, by Rosetti and Co., is plugged into an organ or amplifier and provides a choice of eight percussor patterns. Each of the push-button selectors can be used either singly or in many different combinations. It is reported that the result is to slow, quick, sweet or wild and there is a volume control.

Tempo

The Rhythm Box has ten unique rhythms that can be added to drum patterns, and speed control buttons for added effects. Such as bass drum patterns, electric guitar patterns, and tempo changes and will match any high speed amplification to be played into a speaker. Each of the push-button selectors can be used either singly or in many different combinations. A separate rhythm box is available for each setting.

Simple

The Auto Drum, by Rosetti and Co., is plugged into an organ or amplifier and provides a choice of eight percussion patterns. Each of the push-button selectors can be used either singly or in many different combinations. It is reported that the result is to slow, quick, sweet or wild and there is a volume control.

Range

The Rhythm Box has ten unique rhythms that can be added to drum patterns, and speed control buttons for added effects. Such as bass drum patterns, electric guitar patterns, and tempo changes and will match any high speed amplification to be played into a speaker. Each of the push-button selectors can be used either singly or in many different combinations. A separate rhythm box is available for each setting.

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Starting a group? If you are, you’ll be thinking about the instruments and amplifiers you’ll need to get your individual style. Here is a break-down of the equipment used by some of the top dynamic groups in Britain today. Naturally, they have the best equipment available, but their ideas; combinations of instruments and amps and hit-making sound techniques can be useful to a new group striving for a future in pop.

The Beatles no longer make personal appearances as a group, but concentrate on recording. The instruments used by George, John, and Paul are:

GEORGE - Stellar guitar
Made by Electronic Music Service at Dartford, Kent, and uses a Conqueror amplifier.

JOHN - Gibson guitar and a Computer amplifier.

PAUL - Hofner bass guitar, with a Defiant amplifier with a 1100 speaker cabinet.

Other effects are obtained with a Continental two-manual organ and a Vox Wah Wah pedal.

Manchester, Liverpool, and Leeds, Great Britain.

NATURAL EFFECTS: Alan Blakley, a Fender Telecaster talk-box player, uses a Vox Wah Wah pedal.

Ricky West (lead guitar), dito amplifier and Fender Stratocaster guitar, also a Fender 12-string guitar.

Chip Haines (bass guitar) Fender Dual Showman Amplifier and Fender Precision four-string basses.

Hendrix: Manfred plays a Hound 1160 organ put through a Vox 108-watt amplifier and Leslie Speaker.

Tom McGuinness plays a six-string Fender Telecaster guitar put through a 200-watt Marshall setup using two speaker columns of four speakers each. Sometimes he also uses a Vox and a Vox Wah Wah pedal.

Klaus Voormann plays a four-string Fender Precision bass guitar, through a Marshall 200-watt amplifier. Sometimes he also uses a Vox amplifier.

In the recording sessions, every instrument and amplifier is used at its best.

Lennon, John, Paul, and George. Here is a break-down of the equipment you'll need to get your own personal style. Here is is.

PETE TOWNSHEND: Clive Taylor (bass guitar) Fender Telecaster four-string linked to two Tri- umph cabinets each with four twelve-inch Goodman speakers. 100-watt Selmer amplifier.

Blue Weaver (Hammond organist) Model L, Hammond going through to Leslie tone cabinet, then picked up by Shure mikes, then through Triumph cabinet with four twelve-inch Goodman speakers.

Tenor saxist Mike Smith and baritone saxist Alan Jones each have their own miles linked to two Triumph cabinets each with four twelve-inch Goodman speakers. Selmer amplifiers.

P.A. system is Selmer amplifiers, four twelve-inch Goodman speakers, 100-watt Selmer amplifier.

WHO: Pete Townshend (lead guitar) Gibson Les Paul model. Two Sound City cabinets with four twelve-inch speakers each. And he really amazes them up.

John Entwistle (bass guitar) Fender Precision, two 100-watt Sound City amps, four cabinets with four twelve-inch Goodman speakers each.

Each player has four cabinets, each with four twelve-inch speakers.

P.A. System - Marshall speakers, two cabinets with six speakers in each. Share microphone.

JIMI HENDRIX EXPERIENCE: Jimi plays a Fender Stratocaster and Noel Redding plays a Fender Jazz bass guitar. The Experience use one set of Marshall 100-watt amplifiers and a set of Sound City 100-watt amplifiers. Each player has four cabinets, each with four twelve-inch speakers.

TRENTOLO: Alan Blakley - Fender Dual Showman amplifier and Fender Jaguar six-string guitar.

PLASTIC PENNY: Plastic Penny use a Sound City P.A. system. Lead singer uses Shure mike.

Other effects are obtained from the echo chamber.

Stereomaster - every effect is different from each other - every effect is different from each other.

Other equally magnificent amplifiers in the Selmer range include the New Thunderbird 100 and the New Thunderbird Twins 50, the New Zodiac 100, the New Treble 'n' base 100, the New Treble 'n' base 50, the unrivaled Stereomaster with twin 50 watt amplifiers and the inexpensive Corvette - every one on an outstanding amplifier in its class.

When it comes to buying the best amplifiers in the world - SELMER CERTAINLY KNOW WATTS WATT.
Hendrix uses Mellotron on 'The Midnight Lamp'

WHAT electronic equipment was used by the Jimi Hendrix Experience on "Burn, baby, burn" and "Manic Depression"? According to John Skeug, Showman fags employed Noble and his for expert advice.

WHAT expert advice did John Skeug, Showman fags, give to Jimi Hendrix? John Skeug, Showman fags, advised Jimi Hendrix to use a Mellotron on "The Midnight Lamp".

For expert advice on purchasing and playing—see your local dealer.

**Advice**

**Dealers**

**Bargains**

**What instrument did Jimi Hendrix use on "The Midnight Lamp"?**

Jimi Hendrix used the Mellotron on "The Midnight Lamp". The Mellotron is a keyboard instrument that produces polyphonic sounds by playing back magnetic tape recordings. It was a popular instrument in the late 1960s and early 1970s, and was used by many rock and pop bands to create distinctive sound effects and textures.

**Why did Jimi Hendrix use the Mellotron on "The Midnight Lamp"?**

Jimi Hendrix used the Mellotron on "The Midnight Lamp" because it could add a unique, tape-based sound to the track, which complemented the other instruments and vocals. The Mellotron's distinctive sound provided a contrast to the guitar and bass lines, and added to the overall atmospheric feel of the song.

**Where can I find more information about the Mellotron?**

You can find more information about the Mellotron in music history books, online articles, and websites dedicated to the instrument. Many websites also provide reviews, tutorials, and sound samples to help you learn more about the Mellotron and its capabilities.
curious

Michael leads a happy, well-ordered existence, producing Spindrift, writing songs, and occasionally singing with Manfreds when that curious entity is notall that is on offer.

Michael's family life is rather astringent, his wife, Barbara, and their two young daughters, Lizzie and Emma, who are quite young, keep him very happy, and he enjoys living with them. The house in which they live is in a small village near the sea, and Michael often spends time there with his family, especially during the summer months. He also enjoys spending time with his friends, who are all musicians and artists, and he often accompanies them on their various tours and recording sessions.

Michael is a very private person, and he is not often seen in public. He prefers to keep his personal life to himself, and he tries to avoid any press attention that might disrupt his family life. However, he is also a very kind and generous person, and he often helps out his friends and colleagues in any way he can.
A reminder of true Coltrane artistry

This doesn't detract from the fact that he is an accomplished musician, blessed with a big, beautiful sound which makes fine albums, and who is capable of only one type of playing: that is, his own. Coltrane's Quartet is a brilliant group of musicians, all of whom have played together for several years, and they play with an ease and understanding that is rarely found in jazz groups today.

The Quartet's most recent album, "A Love Supreme," is an outstanding collection of four works that demonstrate Coltrane's artistry at its best. Each piece is carefully crafted and each performance is a masterpiece. The quartet's playing is virtuosic, yet never flashy or showy. They convey a sense of emotion and drama that is truly remarkable.

The title track, "A Love Supreme," is a timeless classic. It is a meditation on love and loss, and it is a testament to Coltrane's ability to express profound feelings through music. The other three tracks, "My Favorite Things," "Blue Train," and "Giant Steps," are also masterpieces. Each one is a showcase of Coltrane's technical ability and his emotional range.

In conclusion, "A Love Supreme" is an album that must be heard to be fully appreciated. It is a testament to Coltrane's artistry and his ability to create music that is both beautiful and moving. It is an album that will be enjoyed by jazz fans for generations to come.

Lee Morgan

Lee Morgan was a significant figure in the world of jazz, particularly as a trumpeter and composer. He was known for his technical virtuosity and his ability to convey intense emotions through his playing. His music was characterized by a blend of hard bop and modal jazz, and he was associated with the hard bop movement of the late 1950s and early 1960s.

Morgan's music was characterized by a sense of urgency and a willingness to experiment. He was a prolific composer, and his albums often featured original compositions. He was also known for his collaborations with other musicians, including Coltrane, who was a close friend and colleague.

Morgan's music continues to influence jazz musicians today, and his legacy as a trumpeter and composer is secure. He was a pioneer in the world of jazz, and his contributions to the genre will be remembered for generations to come.

Charlie Parker

Charlie Parker was one of the most influential jazz musicians of the 20th century, and his music has had a lasting impact on the genre. He was known for his technical virtuosity and his ability to convey intense emotions through his playing.

Parker's music was characterized by a blend of bebop and modal jazz, and he was associated with the bebop movement of the 1940s and early 1950s. His music was characterized by a sense of urgency and a willingness to experiment. He was a prolific composer, and his albums often featured original compositions. He was also known for his collaborations with other musicians, including Dizzy Gillespie.

Parker's music continues to influence jazz musicians today, and his legacy as a composer and performer is secure. He was a pioneer in the world of jazz, and his contributions to the genre will be remembered for generations to come.

Johnnie Hodges

Johnnie Hodges was a significant figure in the world of jazz, particularly as a saxophonist and composer. He was known for his technical virtuosity and his ability to convey intense emotions through his playing. His music was characterized by a blend of bop and modal jazz, and he was associated with the bop movement of the 1940s and early 1950s.

Hodges's music was characterized by a sense of urgency and a willingness to experiment. He was a prolific composer, and his albums often featured original compositions. He was also known for his collaborations with other musicians, including Duke Ellington.

Hodges's music continues to influence jazz musicians today, and his legacy as a saxophonist and composer is secure. He was a pioneer in the world of jazz, and his contributions to the genre will be remembered for generations to come.
Alex Campbell has joined the swing to strings. This month he becomes Saga Record's new single label, Opp, with Tom Paxton's composition, "Vivien Dunn Alone."

Backed by the late Richard Farmer's "Pick Up Your Shoes," it is Alex's first attempt to go out and cut a live session. The producer of his first and last session, Chris Blackwell, has now returned.

The band was formed in February and features vocalist Alex Campbell, guitar and piano, and David Money, mandolin and bass. They appear at several London clubs, and have performed at the London Academy of Music.

Their repertoire includes songs by such artists as Frank Sinatra, Nat King Cole, Dean Martin, and other swing artists.

**NEW ALBUMS**

- **Mike Chapman**'s new album is due out this month. It features guest appearances by such artists as John Mayall, Eric Clapton, and Van Morrison.
- **Ralph McTell and Ron Geesin**'s new album, "The Meeting," is due out in March. It features guest appearances by such artists as John Lennon, Paul McCartney, and Ringo Starr.
- **The Waterboys**' new album, "Thetech," is due out in April. It features guest appearances by such artists as Van Morrison, John Lennon, and Paul McCartney.
- **The Peepers**' new album, "Saffron," is due out in May. It features guest appearances by such artists as John Lennon, Paul McCartney, and Ringo Starr.
- **The Scaffold**'s new album, "Songs Poems, Satire, Happenings," is due out in June. It features guest appearances by such artists as John Lennon, Paul McCartney, and Ringo Starr.

**FOLK WEEKEND**

- **The Flock**
- **The Troubadours**
- **The Folk Club**
- **The Folk Session**
- **The Folk Workshop**

**FOLK FESTIVAL '68**

- **The Waterboys**
- **The Peepers**
- **The Scaffold**
- **The Troubadours**

**ROYAL ALBERT HALL**

- **Saturday, February 10, at 7:30**

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As the Empire sinks, another tear-stained hit

DAVE CLARK
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D.A.V.E. CLARK FIVE: "No One Can Break A Heart Like You" (Columbia). Has Britain stopped singing? A wave of sadness and despair is sweeping the nation.

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"The soul brothers are currently working hard, spreading the gospel of Dave's popular ballad-ridden gospel."

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CRIS AND DENY: "Dee Dee's "Daydream" (Pyramid). Faced by an upbeat and bright, happy, healthy, in-the-moment atmosphere and regularity.

British resistance to this vision must inevitably find itself in a losing battle.

"A Love Like Yours" (Jimmy Mack) "Knows On Your Love" (Bobby Goldsboro) "My Love For You" (Phil Barlow), "It's A Good Feeling" (The decorate.

GENO WASHINGTON
And the RAM JAM BAND. "Make a Tail End Baby" (Columbia). Better recording than the first album, but chaotic scenes as typified by Funky-Bob Live. The matter of soul harmonies, "The One You Love" (Bobby Goldsboro)." (Columbia). The band has a fine edge, full of power, energy and tone. Much in the manner of "The Best Little Thing" (Phil Barlow)".

Edward: "Lover" (Philo). "More Than You Ever Knew" (Mickie Most). A lot of the songs are decent, but it's a bit too padded with the audience. Included: "I Love You" (Tina Maysono), "You're The One I Idolize" (Bobby Goldsboro), "You're The One I Idolize" (Bobby Goldsboro).

JAMES BROWN
"The Hell With The Blues" (Begin). A rare, orginal, soulful freeform jazz. Brown is all the more interesting as he is not as well known as his American counterparts, and the energy is just as hot.

"The Hell With The Blues" (Begin). A rare, orginal, soulful freeform jazz. Brown is all the more interesting as he is not as well known as his American counterparts, and the energy is just as hot.
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Telephone No. 792-1126

HOPINE u, N. Woolley Street

DON RENDELL TOMMY WHITTLE QUARTET
WITH BARRACKS, W.2
THIS THURSDAY, FEBRUARY 8th
6 p.m.

STRAWBERRY HUSKERS
for details call of Office.

PANTRIES CLUB & RESTAURANT
LONDON ROAD, BARGOD
Telephone No. 792-1126

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THE ACTION THE CHICKEN SHACK
HAMMERSMITH COLLEGE S.U.
5 BUCKGREEN, W.9
FRIDAY, FEBRUARY 9th, 7.30 p.m.
N.S.U. 5/-
Visitors £1

THE DELOHY GOOD GOBY BAND
19TH BIRTHDAY CELEBRATION
SATURDAY, FEBRUARY 4th

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MUSICIANS WANTED

**ALL STRUMMERS WANTED **

Guitarists, bassists, banjoists, pedal steel players and also Mandolinists (who are good harmony players) are urgently required.

**INSTRUMENTS WANTED **

Any mandolin is required and no instrument need be in the best condition.

**GUITAR CLASSIFIEDS **

For the benefit of all our members, there is a new classified section in the Classifieds section of the magazine. This section is devoted to the sale and purchase of second-hand guitars, amplifiers, and other guitar-related items. Any guitarist interested in placing an advertisement in this section should contact the Classifieds department.

**CLASSIFIEDS **

In order to make use of this new classified section, guitars and amplifiers must be in good working condition. Any advertisement that includes pictures of guitars or amplifiers in a disrepair will not be accepted.

**ADVERTISER'S REMARKS **

The classified section is open to anyone interested in buying or selling second-hand guitars, amplifiers, or other guitar-related items. The advertisement must be submitted in writing and must include the name of the person or company interested in buying or selling the item, as well as the terms of the sale or purchase.

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**Why Knock the Buddy Rich Band?**

*Buddy Rich returns with a mediocre band. Woody Herman comes back for the unprofitable time. As From A Swingin' Era drew the smallest crowds. Surely capacity crowds at Hammer smith proved there is no audience for progressive jazz-A. ZIANTS, Odense*