BEATLES ON TV

THE TWO RINGOS

BEATLE-TIME is here again. The Beatles' controversial new single, "Lady Madonna," is due for release tomorrow (Friday) and film clips of the group can be seen on Top Of The Pops and Late Night Line-up tonight (Thursday) and All Systems Freeman tomorrow (Friday).

And Ringo Starr told the MM this week that the group hope to start work on their third feature film in June. They start recording music for the film and for their new LP when John, Paul and George return from India.

MM understands that Jimmy Savile will get his own weekend show and that it may start in April. He was previously featured on Radio One in a "Be My Guest" item, but this will be the first time he will be showcased as a Radio One personality with his own series of programmes.

Alan Freeman, who ends his run in All Systems Freeman on March 22, will be rejoining Top Of The Pops.

Pete Murray, who will have to leave Top Of The Pops while he stars in his BBC-One series, Mum's Boys—due to start a seven-week run on April 3—will then return to TOTP.

OFARIMS are approaching a million sales for "Cinderella Rocketella"—still number one in the MMY chart for 13 weeks.

The record will be awarded a Gold Disc when it hits the million mark. It is the duo's second single in Britain. Their first, issued just before Christmas, was a Bee Gees' composition "Morning Of My Life."

Weekend show in April?

JIMMY SAVILE, the deejay omitted from the original roster signed for Radio One last September, is now to have his own weekly series. Says Radio One chief ROBIN SCOTT: "Jimmy Savile was never actually excluded from Radio One, but he was not the sort of person who just wanted to do another deejay show."

"In any case, he just wasn't available to do a regular show — he was so busy he was a difficult chap to pin down."

"But we are working on an idea for him and hope to announce something in due course."

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OFARIMS are going for a gold

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OFARIMS: near million

BENNETT - RICH / DRUM SUPPLEMENT / GRIFFIN / INSIDE
BOB DYLAN

New Bob Dylan single cancelled

The proposed Bob Dylan single, "I'll Be Your Baby Tonight," has been cancelled, in a statement issued by CBS press officers the reason given was "unforeseen costs and other difficulties." A full refund is being offered back with "Bob Dylan's Greatest Hits." The song from the album is "The John Wesley Harding" album.

PENNY'S SINGLE DATE

The Plastic Penny's new single, "Nobody Knows," will be released by Pye Records on March 26. Written by Phil Coolidge and Bill Nash, it has been recorded by the group at Regency Sound Studios, London. Penny Diffesz and Larry Page said that there was a "strong backing on the record and you like the sound with a bang." The single will be featured in the next "Ready, Steady, Go!" series. Prior to the single, the group played a supporting role to the Rolling Stones at the Paladium, London, on March 3 and a tour March 18. Appearance at the Lyceum and similar halls is also included.

NEW YORK CLASSICS

Esther and Abi's provincial tour opens this month

A PROVINCIAL tour will begin for Esther and Abi's taking place at local radio stations. It will begin on April 8, at the Royal Albert Hall, London, and is being sold out at the Royal Albert Hall, London, and is being sold out.

EASY BEATS TV

The New Bob Dylan single has been cancelled, according to the group's press officers. The song, "I'll Be Your Baby Tonight," had been due for release on March 26. The group was due to appear on "Ready, Steady, Go!" next week.

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PROCOL HOLLER

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**Dusty starts new ATV show in May**

DUSTY SPRINGFIELD — whose two previous TV series have been for the BBC — will start a new ATV series of 30-minute shows on May 7. A major guest star will be featured each week. Dusty's new single will almost certainly be "Magic Garden," written by Jim Wilshere, who wrote "Up, Up and Away." It is scheduled for release early in April.

She is also currently working on a new album. Dusty due in Canada on Saturday (16) for her first Canadian tour. She starts on March 17, for three weeks. She then flies back to Britain, where she will sing "The Look of Love" at the Hollywood Academy Awards. She will also do the Bob Hope TV show while in Hollywood.

Last weekend, Dusty's manager, Vic Billings, withdrew from the Grand Gala Dance in Preston. He felt that there was insufficient rehearsal time for the show, which was not suitable and crowded with people.

**Back to School for JIMI.** That distinguished former pupil of Garfield High School, Seattle, Jimi Hendrix, performs in the school gymnasium for the class of '68. It happened during Jimi's current American tour (see Frank Simpson's report from the States on page 5) and the fact that Jimi was kicked out of school at the age of 16 seemed to be forgotten for the occasion.

**There's a world swing to Premier...**

...today's most successful drums

Successful drummers in more than a hundred countries play Premier. There's one outstanding reason for their worldwide popularity. It's this. Premier drums help drummers get that fabulous sixty-sound. Apart from a fair share of the established stars — like Count Basie's Rufus Jones — Premier's list of younger drummers reads like a Who's Who of the new sixties sound. Keith Moon of The Who and Billy DeBerry of The Butterfield Blues Band are just two. If you're a drummer it's time you tuned in to the Sixties. Turn on with Premier. Today's most successful drums: Wow!
The Monkees' single out next week

THE Monkees and the Symbols have new singles released within the next week. And titles have been set for singles for the Small Faces and the Searchers.

The Monkees single, out on March 22 is titled "Valley," from the "Are You Lonesome Tonight" film. The Symbols release "A Lovely Way To Say Goodnight," out tomorrow (Friday) and the group appear on All Systems Free on the same day.

The group's second U.S. single will be a German record, "Du und ich," and although the group were due to have the German single released today, they had been talking things over with Denny Laine, the group's lead singer, to determine what would be released, including a single from their upcoming album, "Here You Feel So Right." The group plan to tour in Europe in May, when they will be accompanied by the Symbols.

Ronnie Scott, the London jazz club's owner, announced that he would be releasing an album with the group, "The Monkees in London," on April 5. It has been made by Domenico Hall on March 19, with Simon Townshend, Ron Rice, and the London Jazz Orchestra.

THE row between the British popsinger and the Legs of Glory, over the release of the group's "The World's Greatest Hits," for the first time in the U.S., has been taken up. Clive, the Legs of Glory's manager, said that the group would be released, including a single from their upcoming album, "The World's Greatest Hits." The group plan to tour in Europe in May, when they will be accompanied by the Symbols.

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**Films are the only thing left for Tom Jones now.**

Tom Jones, Britain's moving ambassador of rhythm and song, was back over the Polar route to Los Angeles last week after an absence of over a year. He is going back to the States to star in 'The Black Elvis', the hip-hop-oriented Los Angeles Free Press gets a little more ecstatic.

Tom Jones, the man behind the voice, is back in the States in the guise of a Black Elvis. And a powerful-as-he-looks man, Gordon Gordon, and his friend—Tina Turner, the Poni-Tydy and devotee of devotional music, enjoys it. Gordon Gordon develops a tremendous fan base in the States when Tom Jones is a very recent visit. Everyone loves him and even does his thing for him—nothing even. He's always waiting for someone to come along and show him who's boss.

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He's succeeded in just these three years. Tom had the hits, but Gordon had the fans. Gordon is Gordon Mills, an International name now, this week after flying to Los Angeles today (Thursday) and flying to New York after being thrown out of his first hotel—"must have thought I was an Indian," he says.

**NEW YORK. Monday. — The somewhat surprising news story of the day was the New York Times' story last week that Tom Jones had become a Black Elvis. The hip-hop oriented Los Angeles Free Press gets a little more ecstatic.**

**A publicity girl, Pat Costello, fills in the details. Each concert a small, extra concerts were organized at several places and also sold out. A couple of ticket rings operated in New York, Texas and Arizona. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. Jimi Hendrix Experience gets from West Coast, down to Texas and up to Canada. The Sunshine. 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Traffic’s right for the States’ says Jim

CAPALDI: ‘the playing is getting better’

Traffic, whose next album and single may be recorded in America, were at the Atlantic for a host of personal appearances in major cities this month, the tour kicking off at San Francisco’s Fillmore Auditorium.

Drummer Jim Capaldi explained the group’s reasons for recording in the States in London last week. “Everything we are doing now is for an album and we would like to record as much of it as we can in America because the studios are much better,” said Jim. Most of the American studios have eight track recording equipment and some have 12. There is a lot of recording going on over there. They’re only just getting eight track bars here but they have had them in America for so long. Traffic, who have a 12 track machine in London, get a good sound and get away from the limitations of the machine. This version of the LP cut for the States is better because the level is higher.

A lot of groups get a good level in the studios but they don’t have the facility to fill the hall when they perform live. The LP recording is like half the level when the record is pressed.

Traffic’s new single, “No Face, No Name, No Number,” is due for release in July and will feature “My Fantasy.” LP. Why did they prefer to use an LP track rather than a single for the single? “You have the time to bring a guy, all though the whole of a song is originally intended as a single and it was difficult to know whether or not to put it on the album. But good enough to be a single and bad enough to be an album,” said Jim.

As well as their own single, the Traffic are about to hear about the States — more so than this country.

A rock ‘n’ roll fable for our modern times

BY CHRIS WELCH

Upon a time, dining in a fine castle on a cloud, was a magician called Haley who looked down on the world and saw, like the kids, they weren’t having fun listening to Armaloe Cheaney and Jo Stafford.

And he began to make plans, to use his powers and magic to change the world. He took a group of magic ingredients called rhythm and melody and mixed them with equal parts of spirit and humor. And the recipe was called Traffic. They were a music group like no other and the world responded by making them the biggest group of the year. But their success was short-lived and the group began to fall apart, leaving Jim Capaldi as the only original member.

He was determined to make something of the group and decided to record their remaining songs in the States. He brought in a new rhythm section and began to work on a new LP cut. The version of the LP cut for the States is better because the level is higher.

Traffic are currently on tour in the States, playing to sold-out crowds. The group are determined to make something of their new LP cut and are working on a new single, “No Face, No Name, No Number.” They are currently at the Atlantic for a host of personal appearances and are looking forward to recording in America.

To hear a fiddle n hand yon’s a fiddle n hand

BILL HALEY/FATS DOMINO/JERRY LEE LEWIS/LITTLE RICHARD/BUDDY HOLLY/CONWAY TWITTY

Right for the States

MALCOLM: ‘the playing is getting better’

The band has been working on new material for their next album and single, which are due for release in July. They have been inspired by the success of their previous album and single, and are determined to make something of their new LP cut.

Traffic are currently on tour in the States, playing to sold-out crowds. They are looking forward to recording in America, and are currently at the Atlantic for a host of personal appearances.
This Friday, Someday and Sunday:

Ferguson, Mar. 16, and 17.

A club is something I have in mind. I'm at the moment looking for a place in Paris. There are many eyes looking for a place there, and mine included. It's tied up with forming my own group. There's no sense in starting a band if there's no place to take it if I had a club I'd get together some nice sounds.

But if I was running a club, or putting some ideas in, one way, I wouldn't ask for it. In it would be a place for all musicians who want to go to Europe to play in, where they'd be comfortable and decently treated. Some clubs up here aren't better than others.

Griffin believes a club should be a center for the musicians of Paris. "It seems to me," he says, "that there are more people living here than elsewhere. It seems to me that there are more people wanting to hear live music here."

But people including people sometimes say, "What good is it if there's nothing to say after that?"

In Europe a player begins to lose dignity to his halladis in the search for new and study necessary to become an artist.

And even if you have something original to say and the finest technique in the world with which to say it, the changes are that you will earn your cash by hearing the next American visitor. The British followers of jazz and music in the world are very much more familiar with the world of jazz and music in the world than with the world of jazz and music in the world. It's tied up with forming my own group. There's no sense in starting a band if there's no place to take it if I had a club I'd get together some nice sounds.

Tom Thompson's fund-raising campaign, "Battle Royal" LP, is off to a fine start. We've been saying good-bye to Danny Gendron, our bassist, who's going home. He's been a part of the band for almost a year. We're trying to get the general public to realize that we have an old friend and, as such, should be encouraged. He's been a part of the band for almost a year. We're trying to get the general public to realize that we have an old friend and, as such, should be encouraged.
**LEMON PIPERS KEEN TO COME TO BRITAIN**

A GREEN Tambourine is jangling away at number 7 in the MVI Pop Chart this week, and shaking it are five young men known as the Lemon Pipers.

"Fabulous, guess to beat it," explained the group's drummer, Raymond Bill Albaugh, who spoke the news over the transatlantic telephone line this week.

"We're learning to pull the pipe first," said the group's leader, Randy Wild. "It's a hit tune from the LAV!"

**TASTES**

The group formed while they were all attending college at a university in the States.

"We asked to leave the group," related the leader, "and we found that we had a group of our own.

"We didn't have a name when we first started. We were just about to go home with the name 'Lemon Pipers' but had decided on a hit tune from the LAV!"

"We've all been playing on other groups before and I suppose we've just stumbled on each other," he continued.

"As far as our music is concerned, we don't like to give it a label. We play a wide range of music, we don't have a particular type. We just call it 'Lemon Piper music.'"
All hands to the pumps for a Paul Jones hit!

PAUL JONES: "And The Sun Will Shine (Columbia)." A mighty team of young talent has been assembled to ensure Paul has a hit.

Barry, Robin and Maurice Gibb wrote the song Peter Asher produced the recording. Paul's ex-Manchester band, The Easybeats, visited and conducted the orchestra. And I wouldn't mind betting Davey Jones brought the tea round for the violin players.

Strangely enough, the entire effort reminds one of some of Andrew Oldham's more constructive productions and in the final summation-filed stereo, Paul sounds a trifle like Morning Star, says Mr. Jones.

Falling-aside, it's Jones' best effort in months and earns a vote for hit status.

ANDY ELLISON: "Fool From Upper Eden." CBS. What a hell of a song. He's looking for a break in.

He has already been near breaking point, he's pulled off stage with his old, dedicated, John, Children.

Andy, now solo, has a new, speedy, quirky voice, and a penchant for some sort of original orchestral backings, like the John's Children classic "Go Go Girl."

He rocks along with groovy abandon and threatens to become a prototype of his early ha'as.

PENN TAYLOR: "Manchester & Liverpoool? (Decca). I was hoping this was a football song, then I could have remarked on the mob that rushed past me, but felt for some snatch or other, but Saturday, wearing tasteful striped scarves and shooting miscellaneous at my fellow Londoners by brazenifying.

In fact, it appears to be an apologetic effing by the singers and composers, who have some strange liking for the town in question, a view not likely to be shared by anybody who has witnessed brazenifying football fans.

ARTHUR CONLEY: "Funky Street." Atlantic. It seems scarcely credible I know, but someone has actually chosen to put some worthwhile music into this week's solid beat and fury, in a cloak-draping urge Conley along on a simple enough theme. It's not what they are doing with soul.

BARBARA LEWIS: "Shame." Atlantic. A warm, piano string, driffs through curtsies of sound as Barbara is carried along by the strong men of Atlantic harmonizing on their drums and guitars.

It seems production but not a pop 30 consideration.

JIM BLEDES: "Pretty Brown Eyes." RCA Victor. Fuzzy predictable material, produced by Bert Nardi and unsuitable from the secret vault of Reeves' masterpieces left on piano and string, more than on a higher pace, and indeed is so imbued with that sort of music one is surprised that he managed to knock it off.

Millions more will be attracted as a result. Watch out, Engelbert!

SUN DRAGONS: "Blueberry Hill." MGM. Two gents with an attractive name and an attractive sound. Inventive production makes

POUL PETER: "Thank U Very Much." Tenth Ave. It's no surprise to hear another beat album. It's not as good as "Bells" though.

LADY MADITON: DO YOU THINK?

CHERYE WENDEN (21) says: "I actually haven't heard it right. A lot of people but say it's better than the Beatles.

PAUL WADE (27), some Pansy, over at Bury,Anyway-It seems a Thomas is coming back and that's all that is said.

SUSAN VAN EYIS (23) adds: "Certainly not! The Beatles recordings at Clapham are not to be answered to nor are the wrong.

JAY GRIFFIN (23), 35, Westminster Road, Richmond, adds: "Oh no, our music is full of the same old-time things that the Beatles are doing. I used to think it would go very high but now I just can't be bothered. I'm going to buy a "Why?" Record one day.

SUSAN RENNIE (23), 14, St Georges Road, London, B30, 1350, says: "The Beatles group is not as good as others, but it'll be their best album yet. I don't really think it's the best of the other group.

SUSAN HAWKES (23), shorthand typist, 35, Sack Mead, Clapham, adds: "It's the same sort of things, like "Hello Goodbye" and "I'll Be Back."

PAT STORRAT (23), sing-in-the-Street, Road, Blackstock, adds: "I think it's made out of the Beatles."

PATRICIA MORSE (23), saleswoman, 30, Notting Hill Gate, W8, 1350, says: "It's just not the same."

GLOBAL MR. (23), assistant to 35, Marks Bros., adds: "I think it's made out of the whole Beatles."

PAT STORRAT (23), sing-in-the-Street, Road, Blackstock, adds: "I think it's made out of the whole Beatles."

Why worry about what a player's drum record said? It's just what they do and what they should do. But what a sound would you expect to find imaginary rabbits in any of the famous rabbits? And why was the sound of the survey made by the surveyor not published? And why was the survey made in the world of cricket by the latest surveyor?

The survey may be in the name of fair play, that it just wouldn't be the same. I seem to remember that very far down a far distant in a large principal town was charged with a wrong description of a person's sound. The offending person was made to use the surveyor's rabbit in any of the famous rabbits, and why was the survey made in the world of cricket by the latest surveyor?

But what a sound would you expect to find imaginary rabbits in any of the famous rabbits? And why was the sound of the survey made by the surveyor not published? And why was the survey made in the world of cricket by the latest surveyor?
anewrockandrollcombo
directfromhamburgwith
themersyecteatinow
onemiladymadonna
childrenatyourfeet
wonderhowyou
managetogetmakeends
meetseehowtheyrun

THE BEATLES

LADY MADONNA

AND

THE INNER LIGHT

afabnewreleaseoutnowon
parlophonerner5675
SINGLES OUT THE NEW SINGLES

BEATLES: "Lady Madonna" (Parlophone).

Pate said it was a hit, he never heard anything like it.

I've never heard anything like it, it isn't number one, it's a hit. P.S. Dear correctness.

Another Time" (Mercury).

JERRY LEE LEWIS: "Another Place, Another Time" (Mercury).

I've no idea who it is, it's a hit, I've heard a rock 'n' roll revival and there is something special about it. If it is really a rock 'n' roll revival, it is a hit, but I can't just be that easy.

TURTLE: "Sound of Love" (London).

I've not heard it. It's a hit, I've always thought the Mojos Blues and the Turtle Tunes were two very successful groups. They've been fighting against very strong groups. Nothing new about the arrangement of the melody but the sound is catchy and obviously aimed at the Top 50. They're made a hit, I'd like to see it happen because it's always good to have a hit. It's a new, fresh, injection of life.

CILLA BLACK: "Step Inside Love" (Parlophone) for the NASHVILLE TALENT.

This is the sort of record Jonathan King will be in love with.

MANFRED MANN: NEXT HIT SINGLE OUT NOW

JERRY LEE LEWIS: "Another Place, Another Time" (Mercury).

I'd like to see it happen because it's always good to have a hit. We've had that kind of success before, but I wasn't expecting such a big hit. We've had 15 different types of hits, so it's nothing new about the arrangement of the melody but the sound is catchy and obviously aimed at the Top 50. They're made a hit, I'd like to see it happen because it's always good to have a hit. It's a new, fresh, injection of life.

TURTLE: "Sound of Love" (London).

I've not heard it. It's a hit, I've always thought the Mojos Blues and the Turtle Tunes were two very successful groups. They've been fighting against very strong groups. Nothing new about the arrangement of the melody but the sound is catchy and obviously aimed at the Top 50. They're made a hit, I'd like to see it happen because it's always good to have a hit. It's a new, fresh, injection of life.

CILLA BLACK: "Step Inside Love" (Parlophone) for the NASHVILLE TALENT.

This is the sort of record Jonathan King will be in love with.

MANFRED MANN: NEXT HIT SINGLE OUT NOW

JERRY LEE LEWIS: "Another Place, Another Time" (Mercury).

I'd like to see it happen because it's always good to have a hit. We've had that kind of success before, but I wasn't expecting such a big hit. We've had 15 different types of hits, so it's nothing new about the arrangement of the melody but the sound is catchy and obviously aimed at the Top 50. They're made a hit, I'd like to see it happen because it's always good to have a hit. It's a new, fresh, injection of life.

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I get all folded into tors. Ringo had his sixth cup of coffee of the afternoon and George has been regarded as the Beatles in the... He agreed that their new single was Bad Penny Blues: "talked of India and the Mahara...speak of his schizophrenic life as both...Starkey, two people to him, but overlapping into...is his final remarks on his dual existence. " I said. The questions were asked by Alan Walsh.

It was reported that the single was disap... when you get back. We went to see him and...he wanted to stay because he's helping us. If you're going to be...thing you might as well do it right away, and it's his...and George disappeared!

So, no. We just said we're going home and they said all right. See you when you get back. Not one of us holds the other.

What have you been doing since you get back? This is the first day's work. Apart from that, I've been at home doing what ever you do at home. I've just taken up emerging and developing films. I've been doing that for the past five days. That's all really.

If you said in the 60s to the Maharishi, he only answered that you have a lot of problems. Has it been good or bad publicity? The Maharishi's been offering a lot of publicity to give has been good pub...all the people who think it's something else have just been saying a lot of rubbish really.

The devotion of the Beatles to the Maharishi has given him a lot of publicity. Has it been good or bad publicity? The Maharishi's been offering a lot of publicity to give has been good pub...all the people who think it's something else have just been saying a lot of rubbish really.

You just know,...there's a great man.

Do you think he's ultimately helping you with your music? He's just...you tell me. Now let me tell you whether I follow anything.
PROFESSOR OF JAZZ PERCUSSION

Leonard Feather, in his Encyclopedia of Jazz, quotes critic Ralph J. Gleason thus on Kenny Clarke: "I have a suspicion that Kenny Clarke, placed in the rhythm section of almost any group, is the equal of half a dozen pull winners, several thousand vocal and the pocket history of jazz." That "inspiration" materialises into truth when Klock hit London for a season at Ronnie Scott's Club, and subsequently pulled very well by the purest standards of jazz. He was also a criss-crossing of Paris, flown in by the music dealer-and exclusive distributors for Ajax. So therefore your approach to playing with these guys must be: You listen, and you play as closely with what they're doing.

Styles

Let me give an example: I have a friend, my Ren Brodie, who's a very fine drummer. One time the drummer in Elvin Jones, but the thing is listen to this record and you don't realise that it's Elvin on drums. You listen and he plays with Coltrane, when he's playing out and doing every-thing he likes, then listen to how he plays with Bruckner and Mulligan, you'll find he plays two different styles. It's not because he wants to play two styles but because he's just a fine drummer, he plays in with the sounds and feelings around him. It's on the same wavelength.

You know, if you go to a jazz date, you're listening, you're conscious of the other and you're trying not to get through to the rest of the people. It's a bit like that with music. Unless you really play in you can't communicate with the other.

And I'm able to do that. I've worked with Humphrey Lyttleton's band, for instance, just as good, a time playing with Humphrey. I'm used as I do with Johnny Griffin. And that's the best advice I can give anyone. You shouldn't just be concerned with playing, you should be playing as a whole and following the changes.

Because if a drummer doesn't know whether it's a blues, of 32-bar theme he's playing down as he's going to play it. I'm used to playing with a good artist he's accompanying. If I do a bit of roll session, I try and play it with as much emotion and instinct that I can to a jazz date. All styles have a feeling and it's better if you don't attempt some restrictions like the 32-bar thing. It's just like working with a good musician like Bill Turner, Tony Remington, Dakota Staton or Mark Murphy. It's just as much a kick, providing we all get together, according as you're a singer as anyone else.

Notes

It's a matter of having this special thing, which only comes from experience, from years of playing with all kinds of different people.

Again, from my own experience, I can say that I get a much greater, I get a much greater feeling as I'm doing it now. When I do with some of the older musicians, maybe I can play the same notes almost, which with a different feel. I feel the composer's feeling is in the music and he's got every thing going for him.

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Stan Cezz

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Rich—one in a million.

It isn't often that anyone gets a chance to explain in print about his drum and how he came to be one of the world's top drummers. So it is a great privilege to be able to tell you about this one. I'm writing this story as if I were looking through a window, trying to see the future. And when I look back, I see that 25 years later he is still one of the world's top drummers.

The story begins with a group of local boys who liked to drum and who were looking for a way to express themselves. They formed a band called the Boys Brigade Drum and Bugle Corps, and they began playing at local school and community events. One night, while they were performing, they were discovered by a famous drum teacher, Sam Mannix, who was scouting for new talent.

Mannix was impressed by the boys' performance and decided to take them under his wing. Together, they formed a new group called the Mannix Drum and Bugle Corps. They practiced and performed tirelessly, honing their skills and perfecting their technique. And it paid off. In 1960, they were invited to compete in the World Drumming Championships, held in London. And they won.

Since then, Kenny Clare has been in demand all over the world. He has played with some of the greatest musicians of his generation, including Frank Zappa, The Who, and the Beach Boys. He has recorded numerous albums and has written music for films and television shows. And he continues to tour and perform, sharing his passion for drumming with audiences around the globe.

Kenny Clare has long been one of Britain's top drummers, equally respected in the worlds of sessionmen, jazzmen and pop musicians. Here he writes about his drum idol.

The other world of Latin percussion

Latin percussion is a completely different kettle of fish. It's a world of its own, and it's hard to explain in print. But a pair of conga drums, a set of bongos, maracas, cowbells, and castanets can tell you as much about the Latin world as any words.

Brash

Buddy Rich was one of the greatest drummers who ever lived. He was a brash, larger-than-life character who never晟e, and he was a master of his craft. He was known for his incredible technique, his创新能力, and his non-stop energy on stage.

Is

JIM HISEMAN is already one of Britain's top drummers, having been a member of the band Joe Cocker for 25 years. Hisman is known for his fantastic drumming, his ability to play with and without a drummer, and his infectious enthusiasm for music.

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The world of Latin percussion

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Aynsley taught himself drumming

Drumming

What kid does Aynsley talk to kids, how long has he been playing, did he have the chance to take his dad’s drums, what brand has he played in his career and how did he get his drum kit? With that, we’ll start today’s column with a story about Aynsley’s drumming journey.

Aynsley, the drummer extraordinaire, often tells the tale of how he taught himself to play drums. It all began when he was just a child, sitting in the随着他。 His father, a musician with a keen interest in percussion, had a drum set at home. Aynsley’s fascination with the drums was evident from a young age, and he would often spend hours playing with his dad’s instrument.

One day, his dad decided to take him to a music store to see if he would be interested in buying a drum set of his own. Aynsley was thrilled at the prospect and immediately set his sights on a particular kit that he saw in the store window. He was determined to have that kit and made up his mind to learn how to play the drums.

He didn’t have any formal training, but he was relentless. Aynsley would watch videos of professional drummers online and emulate their techniques. He practiced for hours every day, honing his skills and perfecting his timing. His passion for drumming was unwavering, and he never gave up on his dream of playing professionally.

Aynsley’s hard work paid off when he was discovered by a music manager at a local gig. The manager was impressed with his talent and offered him a spot in a band. From there, Aynsley’s career began to take off. He played in various bands and eventually landed his dream gig, drumming for an internationally renowned artist.

Looking back, Aynsley is grateful for the lessons he learned through his self-teaching days. He attributes his success to his determination and willingness to learn. He encourages young drummers to follow their passion and never give up on their dreams.

In conclusion, teaching oneself to play the drums is entirely possible, as Aynsley’s story demonstrates. It requires dedication, practice, and a strong desire to learn. With the right mindset, anyone can teach themselves to play drums and achieve their musical goals.

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Bargains

Advice Deals & Bargains

Whether you’re looking to purchase your first drum set or are an experienced drummer looking to upgrade, there are plenty of options available. Here are some tips to help you make an informed decision:

1. Consider your budget:

   Drum sets come in various price ranges, from budget-friendly kits to high-end, professional-grade models. Determine how much you’re willing to spend and find a set that fits within your budget.

2. Choose the right size:

   Drum kits come in different sizes, ranging from compact to full-sized kits. Consider the space you have available and choose a kit that will fit comfortably in your practice area.

3. Select the right components:

   Different drum kits include various components such as snare drums, toms, bass drums, and cymbals. Decide which components you need based on your playing style and the type of music you want to play.

4. Check for quality:

   Look for drum kits that are made from durable materials and have sturdy hardware. Read reviews of the kits you’re considering to get an idea of their quality and durability.

5. Consider the brand:

   There are many reputable drum brands on the market, each with their own unique features and strengths. Do your research and choose a brand that aligns with your needs and preferences.

In conclusion, finding the right drum set can be a daunting task, but by following these tips, you’ll be able to make an informed decision and get a set that meets your needs and budget. Whether you’re a beginner or an experienced drummer, there’s a drum set out there for you.
BOBBY ORR chooses his...

DRUMMING DOZEN

[and one more for luck]

KENNY CLARKE/ MAX ROACH/SONNY PAYNE/ LOUIE BELLION/ JOE MORELLO/ ART BLAKEY/ BUDDY RICH

PHIL SEAMAN/KENNY CLARKE/ TONY CROMBIE/MEL LEVY/STAN LEVY/GENE KRUPE

JOE MORELLO. Worked with big bands— included Stan Kenton—but will always be identified as a small band drummer because of his standing work with Gene Krupa and Stan Lewis. His ability to perform with the precision and mastery of complex rhythms, ranging from the simple three of 3/4 and 7/4, is a master at playing tremendous miles to extremely simple signatures. He has a terrific sound and is considered by many as the greatest drummer Britain has produced.

TONY CROMBIE. Tony has a wonderful gift for phrasing. Probably because he also plays piano. At times he can be quite classical, and at other times he expresses himself beautifully. He is also one of the most featured drummers of the Freedman Brothers.
British jazz worth shouting about

The Rendell-Carr Quintet is one of the wonders of British jazz, and it is a welcome relief to find that they still have the same spark and originality after all these years. Their music is a perfect blend of blues and classical influences, and their playing is as fresh and exciting as ever.

THE RENDELL-CARR QUIN TET: "You Will Know" (Charly, UK 3004.1)

Dave Holland (bass), John Surman (contra-bass), Tommy Smith (tuba), and John Linton (drums) come together to produce a sound that is both powerful and soothing. The group plays with a sense of unity and joy, and their music is a perfect reflection of this.

SONNY STITT: "The Sonny Stitt Quintet" (Atlantic, UK 3004.1)

This is an album that truly captures the essence of Sonny Stitt's playing. His warm, soulful sound is perfect for the blues and soul music that he plays with such conviction.

DAVID NEWMAN: "Begin the Beguine" (Atlantic, UK 3004.1)

This is an album that truly captures the essence of David Newman's playing. His warm, soulful sound is perfect for the blues and soul music that he plays with such conviction.

NEXT WEEK BUILDING UP A BLUES COLLECTION DON'T MISS IT

JUNIOR MANCE: "Harlem Shuffle" (Atlantic, UK 3004.1)

This is an album that truly captures the essence of Junior Mance's playing. His warm, soulful sound is perfect for the blues and soul music that he plays with such conviction.

JACKIE McLEAN: "New York at Midnight" (Atlantic, UK 3004.1)

This is an album that truly captures the essence of Jackie McLean's playing. His warm, soulful sound is perfect for the blues and soul music that he plays with such conviction.

Alexei Kozlov (piano), Donal Donnelly (tenor saxophone), and Tim Wright (alto saxophone) come together to produce a sound that is both powerful and soothing. The group plays with a sense of unity and joy, and their music is a perfect reflection of this.

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In June, we may have a unique chance to rock it big in London.

Finally, thanks NM for re-issuing a one of the great British drummers. Although he does get the idea that his talent has not been re-confirmed, it is a rare knock on drums as well as the world. I had the money to buy these on vinyl.

Pete J. W. W. WALTER, Walthamstow, Kents.

Say Chris Welsh "Perhaps I need a long treatment with a cup of tea in every week and a holiday in the mountains".

Barrow, Touring, London. I like the Beatles because they play nice music. I like everybody else because they are not the same people, and they don't only like English groups because the others say nasty things.

I read your new paper because I think it's good. I also like that new Melody Maker because he is funny. I am always in good spirits. Oh, thank you. I have

Canned Heat — D. GIBSON, Mildmay House, Linlithgow.

Oh, no you don't.

I was annoyed at the MM's decision to prevent members ghosting on pop records. If they don't wish to be involved in permanent group status and escape the uncertain and often fruitless promotion of pop records, they should not complain when one of their ghost records is successful.

— Peter Coll, Chiswick.

Must the Beatles be a thing like "Lady Madonna" especially after such great numbers as "Hello Goodbye?"

I've always admired the Beatles and if you single every record they have released, listen to every track of "A Hard Day's Night," you will find that the bulk of the songs are better than most of the pop hits of today. I am not only a Beatles fan, but also a Mike Raven fan. I have always been grateful that I was born in the sixties and have been able to enjoy a lot of my life.

Pete." W. S. J. C. Doris, London.

There is simply no way that I could ever accept Ray Tolliday as my house pianist. It is simply impossible. I have to say that I am not a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. I am a jazz fan, well I'm not even into jazz. 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