SCOTT BEATS TYPHOID TO TOUR

SPELULATION that Scott Walker might not be fit to start his nationwide tour on October 4 was dispelled by manager Maurice King on Monday. Scott — winner of the Male Singer and LP categories in last week's Melody Maker Pop Poll — had been laid low but has now completely recovered.

Said Maurice King: "Scott picked up a touch of typhoid fever three weeks ago when he was on a working holiday in Tunisia. But he is now quite fit again and will definitely be able to appear on the tour as planned."

But Tommy James and the Shondells — currently riding the chart with "Mony Many"— have now bowed out of the tour because of a financial dispute. They will not now follow up with their planned promotional appearances in Britain.

Taking their place on the various dates are the chart-riding Casuals, plus Cupid's Inspiration.

Tour also includes Love Affair, Paper Dolls, singer Terry Reid, and compère Mike Quinn.

Tour opens at London's Finsbury Park Astoria on Friday, October 4. Followed by Odens, Manchester (5), Gaumont, Bradford (6), ABC, Edinburgh, City Hall, Newcastle (10), Odeon, Birmingham (11), ABC, Chesterfield (12), Empire, Liverpool (13), Colston Hall, Bristol (14), Capitol, Cardiff (15), Adelphi, Slough (17), Gaumont, Ipswich (18), Granada, Tooting, London (19) and Colston Hall, Bristol (20).

Casuals take over from Tommy James and the Shondells at Chesterfield, Slough, Ipswich and Tooting. As yet, however, it is not known whether the Beatles' original replacement, the Manchester date on October 5.
MICK TO MAKE SOLO ACTING DEBUT

Cupid's lead singer goes solo

 Sinatra to record Trent-Hatch album

TCHICAI IN CONCERT

SYMBOLS DELAY
ENGELBERT AND MARY IN TV SPECTACULAR

ENGELBERT Humperdinck — whose new single "Les Bicyclettes de Belsize" entered the #1 Pop Chart this week — is to star in an ATV spectacular with Mary Hopkin this October.

His blackpainted season ends on October 4 and he leaves two days later for America where he will guest on major TV shows including the Tonight Show and the shows of stars such as Don Nelson, Carol Burnett, and Ed Sullivan.

The Oscar Peterson Trio will visit with its new British tour and the London Queen Elizabeth Hall on September 20.

Erin's new TV series for BBC starts in January and features fourvodcasts. The series will be continued in February and March.

Butterfield and the Sun and the Blues will return to the Marquee Hotel, St Martin's Lane, starting this weekend.

Mary Hopkin will appear at the Bull's Head, Barnes, on October 4.

Embassy and the Biscuit Factory in Newcastle.


A new band plays Saturday night with guest stars Wally Fawkes, Bill Green and John Phillips.

The BBC Jazz Band recorded a farewell session at the Blue Note clubs in London and Manchester.

The Bluecoat Arts Forum will start a series of top jive jazz events on Thursday, October 11, at the Bluecoat Arts Forum, London, starting Thursday, October 11.

The London Jazz Centre Society has fixed four concerts at the London Concert Hall, Thursday, October 11.

The London Jazz Centre Society has fixed four concerts at the London Concert Hall, Thursday, October 11.
John Peel
BRITAIN'S TOP DISC JOCKEY

THE NEW BLIND DATE

Cream: "Sunshine Of Your Love" (Polydor).

Oh yeah—"Sunshine Of Your Love." It's a most
memorable track from Disraeli Gears and has
been a hit single twice in America, so that's why
they've released it as a single here. I've liked it very
much even since I first heard it. It came out. It's one of
those tunes that keeps running around in your head
and you can't remember when it was. On top of
all that, the rhythm section of the Cream generally,
and the此部分存在一些断句或错别字，可能是由于OCR识别不准确造成的。为了使内容更加流畅，我将对其进行一定的调整。希望这有助于您更好地理解文档内容。
DRAG shows are bringing shubamba stars flocking to the Theatre Royal, Stratford East London.

All male revues include the latest musical hits with old favorites. Throughout all shows drinks are served in the bar, stage and with performances as well as in the theatre bars. Cliff Lawton, resident piano-barman, as you say: "The old time atmosphere of drinks in the auditorium has given the theatre the nickname 'Poor Men's Night Club'."

Engelbert has bought a house in Brentwood—Walthamstow. He is married to the actress Celia Johnson and has one son. They live in a large house with four bedrooms and a pool. Engelbert is a tremendous supporter of the arts and has given away large sums of money to various charities.

The RAVER'S weekly tonik

Engelbert has bought a house in Brentwood—Walthamstow. He is married to the actress Celia Johnson and has one son. They live in a large house with four bedrooms and a pool. Engelbert is a tremendous supporter of the arts and has given away large sums of money to various charities.

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Jazzscene

MAX JONES REPORTS ON BRITAIN'S NEW-LOOK JAZZ CLUB SET-UP

Anything goes... within reason...

Fields or Laurel and Hardy? It's an easy question. Then, real opening night, we're already prepared. So are they. It's a great opening night, and perhaps the occasion... Anyway, the place has a more of an environment... There's a furniture, are they?... We have... what's happening... the place on... Some important point, naturally, is the price structure... King, and... Bilk Marketing Board in tycoonland

BERNARD BILK has described himself as 'a many strange things in his time.'

ACKER ACKER. Mr Acker Bilk is formidable... and recorded the band reached us. As he told us, this was the first time we heard the band. But it looks like it, for the event that has already been

The Great
BUDDY RICH IS ON
LIBERTY

BILK Marketing Board in tycoonland

ELIOT ELIOT ELIOT.

DRUMMERS!

get the best catalogue you've ever seen about the equipment you'll never play

Jazz group updates. We aim to be the guides, but we'd always be some jazz in place in the club, starting with... things for the future... and perhaps the occasional... Way back in the 1920's, there was... But they're not... and that's a sad fact, I'm afraid... with those we're going to talk about the jazz club.

HAROLD DAVISON PRESENTS
BUDDY RICH
AND HIS ORCHESTRA
THURS 26 SEPT • CROYDON FAIRFIELD HALL
SAT 28 SEPT • MANCHESTER FREE TRADE HALL
SUN 6 OCT • HAMMERSMITH ODEON

HAROLD DAVISON & NORMAN GRANZ PRESENT
OSCAR PETERSON TRIO
MON 7 OCT • CROYDON FAIRFIELD HALL

ST PAUL'S CATHEDRAL, LONDON FRIDAY, 25 OCTOBER, 8 p.m.
MICHAEL GARRICK SEXTET

'JAZZ PRAISES' by A. B. L. ELIOT

'DRUMMERS!' get the best catalogue you've ever seen about the equipment you'll never play

Bill, by Lennie

JUSS JUST before attending the funeral of guitarist Bill Brinnell last week, Lennie, the band's saxophonist, spent a few moments with us. It was quite a kick to meet the famous sax man, as we all know him, at the touch of a groovy harp Swiss music that has been so much the order of the day over here these days. We had a lovely time with the Bill Brinnell band, and we chatted about his band, his music and his life.

The Great BILK is on LIBERTY

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Introducing the Mood Matcher with a special Musicassette offer

It plays music. But it's not a radio. Or a record player. Or a tape recorder.

Philips Cassettophone is totally new. Completely different.

It plays anywhere. Instantly. But not any old music. Your own special choice to match your mood.

Hot, cool, or whatever.

The Philips Cassettophone uses musicassettes — pocket-sized pre-recorded tapes packed in one-piece cassettes.

They're much smaller than discs. Handier. Longer lasting. And available in hundreds of different EP and LP titles.

We're offering you three EP musicassettes, for only 34/6, when you buy your Mood Matcher, to help you start your collection.

Don't miss this special introductory offer. See the Cassettophone at your Philips dealer. Or write to: Philips Electrical Ltd. (Dept. E.MM.2), Century House, Shaftesbury Avenue, London, W.C.2.

The Cassettophone costs £13.13.0. (including music cassette). With a 12 month unconditional guarantee.

PHILIPS Cassettophone music to match your mood at the drop of a Musicassette
Mervyn Conn Presents ‘Live’

hearing his latest chart breaking release on CBS Records ‘At Folsom Prison’ 63308

Ray Charles, singer and pianist among other things, and his team of 16 musicians, four Railes, manager Joe Adams and sundry helpers, flew into London last Friday and went straight to the TV Centre to record a double show for the BBC.

Charles himself received the customary acclaim on this short visit and I hear there is the chance of another similar next month — and he is no more friendly with the London Press than any other shyster—he was back in the US two weeks ago.

I say 16 musicians because one, for some reason, was rejected from the Tour and Randell tells me you saw him at the Ancaster before departure. No, he happens to love the Sound of music, but he didn’t like the Tour.

As a result, Brinsley Shore, well he turned up too late for a few minutes re-recording, and did an admirable job on the TV recording and sound checks.

Organist Preston, who once came to this country and was greatly admired, took the page duties before Charles went off, then after the recording—nothing much to do as Brinsley had got the job. And behind most of Ray’s songs are the BRITS.

One or two of them also choose to drink and carouse, and I’m sorry to say Biffy has an alcohol problem, but Charles has often said that he is a musician and he has always loved the British audience, but has always found them enthralling. On Saturday, he was smiling happily after the first concert.

He has a great way of saying that I left you on the road, he was grinning there are better things to do, You know, I was going back to England, he said. When you go back to England they’re going to kill you. Yes, they’re so beautiful to me. I believe that when you audiences are dis interested in what they’re seeing, the music is not present in what he’s doing. If you people enjoy the show, you’re doing well.

Recently, the Ray Charles Show played the Coconut Grove. Los Angeles is a place where you can’t 100% work in a club. There the show averaged between hundred river charges (of five dollars) a day, never achieved before in club’s history.

What did he think about club business today? He said, professionally, the Coconut Grove is one of the clubs that they have 100% business, and it’s their way of doing that.

Charles had a different approach for different audiences, not phase.

What did he think about club business today? He said, professionally, the Coconut Grove is one of the clubs that they have 100% business, and it’s their way of doing that.

Charles, who is an individual, a real kind of controversialist, even in emphasizing points by playing his thighs or gesturing with his hands, demanded a cigarette from his voice, who sat next to him. He had asked if he could have some of his cigarettes, and he had to keep doing it. "I don’t write much music, though I sometimes tell the arrangers what I want. Maybe I’ll do more songs at a time. It’s easy and really I don’t have to write the whole thing now."

As for accompaniment he preferred, "Ray," he said, "A big band. Nothing to beat that and I’ve no plans to change it."
REMEMBER—Saturday, November 16, 9 p.m. Royal Festival Hall, London

Come to the MM Blues concert

- The Blues is happening!
- The Blues is the subject of more mail to Melody Maker every week than any other branch of popular music, jazz or folk.
- The Blues is packing them into clubs, yet still has very little concert, radio or TV exposure.
- So that Melody Maker is doing something about it. On Saturday, November 16, at London's Royal Festival Hall, the MM presents Blues Scene '68 in conjunction with the Harold Davison office.
- Britain's Boss of The Blues, John Mayall, thinks it's a great idea. "Congratulations," he told the MM, "I'm delighted that blues is getting the exposure of a Festival Hall Concert. It just has to be a memorable concert.

- Who is on the bill?
  - For a start there is, surprise surprise, John Mayall's Bluesbreakers. Despite critical acclaim, Mayall had the courage to break his highly successful brass-based group after their much-praised "Bare Wires" album.
  - He has reverted to a quartet, with Mick Taylor (gtr), Steve Thompson (bass) and Colin Allen (d) It remains, perhaps, the most purist of British blues groups.
  - Then, from America there is the superb Muddy Waters Blues Band. Muddy is the man whose Chicago blues inspired a whole generation of British R&B and blues groups and singers.
  - He remains one of the most exciting in-person singers on the scene, and his group will no doubt help to inspire yet another generation of British followers.
  - Back to Britain for the up-and-coming Aynsley Dunbar Retaliation, led by the brilliant Scots drummer and arguably the best of the lesser-known blues groups in this country. The singing and organ playing of Victor Brox is a major feature of the group.
  - Last, but certainly not least, is the great American blues singer-pianist Champion Jack Dupree who has been based in Britain for the past three years. A former boxer, this artist from New Orleans is as entertaining as he is authentic in his blues material.

This great show has been put together for just this one show — the Melody Maker's Blues Scene '68 starting at 9 pm on Saturday, November 16.

And ticket prices can only be described as reasonable — 8s. 10s. 6d., 13s. 6d., 16s. 6d. and 21s.

Write now for your tickets to: Ticket Department, Harold Davison Ltd., Regent House, 235-249 Regent Street, London, W.1.

Don't delay. Fill in the coupon at the foot of this page now. You can't afford to miss this great show.

POST THIS COUPON OFF TODAY!

Name:

Address:

Ticket prices: 8s., 10s. 6d., 13s. 6d., 16s. 6d., 21s.

Please send... Tickets at...


Another thing, the SOUND of an organ is vital. It can be at one minute throbbing and driving. The next, shrill and souring. Or crashing and dramatic. It's moods are infinite. And if you get your heart set on one of these, you'll have no problem working out a suitable amplification system. Farfisa have a complete system to match both models: an ABL, 33 system. Its three unit-amplifier, extension speaker and Sound Sphere (leslie) cabinet can be placed at random for wide diffusion, or in column fashion for high sound concentration. The Farfisa F.A.S.T. series is right for you. After all, if you are going to buy something as important as an organ, you want to get a good one. That's vital too.

The vital organs

Not so long ago, three guitars and drums made a pop group.
But to make yourself heard in the pop world right now you need something more.
The electronic organ has become vital. There are various reasons. Harpsichords and Fijian log drums might sound different but they're a bit limited and difficult to heave around to dates. But the two Farfisa models shown here, the F.A.S.T. 3—and on the right the F.A.S.T. 3—are completely portable.
And the F.A.S.T. 3 comes with a special leatherette carrying case. (F.A.S.T.—Farfisa All Silicone Transistor—new and entirely dependable.)

More importantly, an organ is versatile. There aren't many instruments that will produce flute, strings, clarinet, percussion, oboe and trumpet. These two Farfisa models do all quite admirably. And it's cheaper than hiring the Philharmonic.

John Mayall

Muddy Waters

Aynsley Dunbar

Champion Jack

Distributed by Rock Audio-Visual Limited, Widegote Road, Shepherds Bush, London, W12, Tel: 01-743 2099

Farfisa ELECTRONIC ORGANS

EIZERONIC
The Liverpool legend—

**We know we’re conning them because we know people want to be conned.**

The “authorised biography” is a tidy piece of straight journalism. It still seems a little early as the Beatles story can’t be finished yet, but this lifeless piece may help The End along.

Some interesting facts emerge, or are made clear — how they treated early Beatles Stu Sutcliffe and Pete Best, what they were like as kids, how they looked after mums and dads, how they regard their music and all the hero worship. But Hunter Davies’ research presented in a concise style, serves mainly as a wrong-ended telescope making the Beatles and their achievements seem smaller and their image focused, but reduced.

For people outside Liverpool, the Beatles story began in 1960, with The Love You,” but eventually, and the beat goes on. The Beatles’ Gyp, “stop it” image was the one the public understood and liked, almost loved. Hunter’s description of their diseases, and the group history explains the Beatles later behaviour, which is often baffled stop-top fan.

**NASTY**

Cruel language is realistically reproduced, and many scenes like John punching a pop up are faithfully re-created. They had dishevelled family background, inclined to mild painless deficiencies, were lazy at school, got into trouble with the police, and got drunk on the main-stay thousands of today’s 16-year-olds could repeat.

The most interesting parts are about the Beatles and their days on Merseyside, not about the wild effects at their shows and their songs and reputations.

CHRIS WELCH reviews the ‘authorised’ Beatles biography.

**SHOCK**

It just takes a few people to get started, and they can themselves into thinking it’s important. It all became a joke.

**BELIEF**

But that’s because all thinking people want something to believe in. And belief today, is apparently translated into “con”. I’d sooner believe in the Beatles that are musically fine and biographically innocent second.

"The Beatles. The Authorised Biography, by Hunter Davies. Published by Hamish Hamilton at 30s."
George, the A & R man, with a new discovery...

Savile Row is a rather dull side street running parallel to the curved elegance of Regent Street.

The buildings are grimed with layers of London dirt—all except number 3. The brilliant white front stands out like a newly capped tooth in a mouthful of moulding molars.

Inside, workmen are putting the finishing touches to two new rooms. In one they work in the presence of a huge blue, pin-striped suit that lays spread out on the floor as if the wearer, a man of immense girth, had suddenly dropped dead and brown leaving his suit as a fond memory.

In the other room, white with a green carpet running from wall to wall like a bowling green, that I met George Harrison last week.

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I'm not leaving—yet

THE Bee Gees have settled their differences and Barry Gibb will not be leaving— for two years anyway.

Barry phoned from Brabees to give me the news and explain the situation.

"I did say I was leaving, but I have to fulfil contracts for the next two years, so the Bee Gees won't be splitting for at least two years."

"The reason I wanted to leave was because I felt I would get more exposure working in films and I wanted to move into films before I got too old to make pop music."

"I'm now making a record with my wife to go out in the charts every week and nobody really knows where it's at, it's all very frustrating."

Barry was planning to do in films.

"I'd like to do whatever I'm doing, writing or acting," he told me. "I've always been interested in films and felt that was what I wanted to be in."

I wondered if travelling had been getting Barry down.

"It can happen."

As the summer's pop scene is very spotty. It's very strange. There are new groups in the chart every week and nobody really knows where it's at. All very frustrating."

I hope Barry is happy in his new projects.

LEAPY: "I prefer lighter comedy roles."

Leapy Lee sees his future in comedy

"They called him Leapy Lee because he was always jumping from one thing to another. But now I'm really being up to my name," he told me this week.

"They won't let me sleep. I'm used to hard work. But the last week has been marvellous. Up before nine in the morning and everywhere the whole day— recording sessions after midnight, so I'm not getting to bed until after three a.m." said I've got a Mountain To You, and I asked if they had already decided on the follow-up.

"Not yet," said Barry. "We won't decide on what will be on our next single until we have finished in the studio."

"And then we will let Robert Stigwood decide what to do, then we'll ask the band what they want."

"I want to do a lot of time over it."

The group continue to use large orchestras on personal appearances and on records, but I don't think we will ever see the orchestra now," said Barry. "As far as I am concerned that is music. Strings make a song."—BOB DARNARD.

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A TASTE OF HONEY
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Britain's Top Deejay John Peel hands over to Brian Argir, the pop for the Brightest Hope For The Future, won by the Auger Trinity and Julie Driscoll.

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In the Press:
IRVING BERLIN (50 Standards), JEROME KERN (50 Standards), GEORGE GERSHWIN (50 Standards), 50 MORRIS HITS

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YOU MAY have seen it on the Eamonn Andrews Today show or BBC-2's Late Night Line-Up. Or read about it in the National Press. But for the 200 plus who were there, it was the pop poll of the year — the Melody Maker party for the 1968 MM Pop Poll winners to receive their awards.

Adjusting our oxygen masks, we had risen to the Marlin Terrace on the 19th floor of London's New Zealand House where the view over London was almost overwhelming as the sight of rival publications竟相拥挤在耳边。其他报纸的读者也在场，其中有一份报纸看起来像是一份政治宣传品。

Radio One's Robin Scott was white-shirted-pajamaed distance of Zulas from the centre of the stage waiting for the stars to arrive. Photographed Chris Welch and anything else that came across. One of the黍米had reached around near 3,000 degrees, MM editor Jack Scott ignoring his staff's threats of being back in Arthur Maunder - 1000 degrees, the man who said he was reading The Beatles' top titles, John Peel, who did, as they say, a magnificent job.

There to collect their awards were Julie Driscoll (The Jeff Beck Group, Julie Driscoll, Brian Auger - who collected the award for the year's brightest hope on behalf of ) and Simon and Garfunkel (MGM TV Personality) and Brian Auger — who collected the award for the year's brightest hope on behalf of Simon and Garfunkel.

The ceremony concluded with Robin Scott, producer of Top of the Pops, saying: "Although we have a good record of receiving representatives from the record companies, we have a policy of not inviting the bigwigs to our show. There is no way we can manage to have a representative from each record company, but we wish to extend our thanks to those who have been helpful in the past.

Almost 250 not out!

"Top Of The Pops" was on the air on December 26 — and we made a positive decision to go on with the show even though we had been given the go-ahead to go off air. The producer who was supposed to be on the show, by the way, was not on the show.

The show has presented practically every pop group from both sides of the Atlantic. From the Beatles to the Rolling Stones, we've invited them all. And the audience who has come to see us has been very kind to us.
A lead trumpet man must communicate

WHAT ARE the qualities that go into making a lead trumpet? We put the question to Reunald Jones, Jr., during his trip to Britain to play with the London Palladium orchestra accompanying Sammy Davis Jnr. Reunald was on the staff of New York's Radio City Music Hall for three years. "What makes a lead man? I'd never really thought about that," smiled Reunald. "I guess it's mainly being aware of what goes on around you in the section and being able to communicate to the section. Illustrate how to phrase something, and see that the section phrases it the same way every time. It's not so much communicating verbally — more musically, through your horn. It's a matter of sensing, even if there are no markings in the score."

TRUMPETER ALAN BOWY is in the unusual position of heading his group, the Alan Bownes, a band that is rarely featured in a pop context. 24-year-old Alan began, at 14, playing not trumpet, but French horn with a brass band in his home town of Sutton Coldfield switching to trumpet which he really wanted to play. Alan later met Hank Snow, trumpet with the 27th Infantry, and formed the 27th Infantry Perfect. Alan something of the technique of trumpeters and then Alan joined the Danny Mitchell School (of Jazz) in Redhake, taking the trumpet seat for a year.

BARBER

Following this Alan went into the Royal Air Force, after spending some time gigging around London. He went to the Royal College of Music, gaining a GCE in music.

After 18 months he left the service and joined a group called the Lofstars, playing tenor saxophone from this got the idea of forming his own group. "The main thing behind the idea was that I wanted to have a group of my own," says Alan, "so that I could do as I wanted. It's a great idea, but I've never really thought of doing that."

Alan has never done a big trumpet thing with the group, but he's set it to give the group a farewell. He's got trumpet and trombonists with it and got the group trained. I wanted, I wasn't a singer so I had to get a singer so I had to get a singer.

"Before I formed the group I thought about it. For the months, I wasn't sure how I was going to do it but I was determined." Alan plays a big laquered trumpet with a 27 degree angled bell. "The audience was something different," he says, "and I made a lot more money than I did. We've got audiences used to it. The name of my group is in my name but it's not my group. It's an idea. It's the Manned Mars except that it's not a group and I play trumpet."

Why Alex Welsh votes for the trumpet/cornet

ALAN BOWN: laquered trumpet

Why Alex Welsh votes for the trumpet/cornet

Another Gold for the International

As virtually no automatic choice to accompany my cornet, Alex Welsh has his band have had such artists as Red Allen, Pee Wee Russell, Earl Hines, Ray Bracht and many others. Alex, unlike the vast majority of his contemporaries, plays a trumpet/cornet, rather than a trumpet or cornet, "It's a sort of cross between a cornet and a trumpet," says Alex. "The cornet is very short; a trumpet longer. By a trumpet/cornet is halfway between the two."

And just why does he favour the cornet? "Primarily because of its size. It's far more — more musical — than a trumpet," says Alex. There's no difference in the techniques used with both cornet and trumpet/cornet. Apart from the fact that the cornet is easier to play in the higer register, you've got to work much more on the trumpet/cornet in the lower register. It's harder to play."

"It also lacks the power of the trumpet, which is popular for this very reason in big band work. But my sound — my cornet — is a little softer. I don't need as much power. I'd rather sacrifice some power for tone."

Another important factor is that the trumpet/cornet is absolutely ideal. But it's really a matter of personal taste. "I know from my own experience, but it's worth noting that Ruby Bracht and Sammy Davis have played the trumpet/cornet, so I got to be reasonable."

Why Alex Welsh votes for the trumpet/cornet: it's halfway between the two."

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Create the note in your head

AS LONG as there have been trumpet players, there have been differences of opinion as to which of the many types of mouthpieces is the best.

The best for what is the obvious question. For the whole situation revolves around exactly what is required from a mouthpiece, or from a complete trumpet for that matter.

Take symphony players as an example. It is rare that they require to reach the extent of range (high or low) that one expects from a jazzman. Consequently they use a deep-cupped mouthpiece and, often enough, a small bore trumpet to complement it.

Maynard Ferguson on range/mouthpieces

As high as they go, they are primarily concerned with perfect intonation; the ability to produce a beautiful tone; and ease of playing. They all subscribe to the idea of a good quality mouthpiece.

The first step is to choose a well-made mouthpiece which will fit your instrument perfectly. This is not as easy as it seems. Properly fitted, the mouthpiece should be comfortable, yet at the same time, it should not be forced on the lips. A tight fit is uncomfortable and a loose fit is useless. A fitted mouthpiece should be secure without being tight. Remember, this is a working tool.

A properly fitted mouthpiece allows your lips to breathe. It allows you to put your lips together tightly without cramping them. This factor is very important. A properly fitted mouthpiece will give you the perfect mouthpiece/brass combination that you need.

The most important factor when selecting a mouthpiece is the size of the cup. The size of the cup is governed by the size of the player's mouth. A large mouth requires a larger cup. A small mouth requires a smaller cup. A properly fitted mouthpiece will allow your lips to reach the highest notes without straining your mouth.

The second step is to fit the mouthpiece to your instrument. This is done by measuring the distance between the reed and the mouthpiece. This distance should be approximately 1-1/2 inches. If the distance is too great, the mouthpiece will not fit your instrument. If the distance is too small, the mouthpiece will not fit your lips.

A properly fitted mouthpiece/brass combination is essential for good intonation. A properly fitted mouthpiece will allow you to play with ease and control. A properly fitted mouthpiece will allow you to reach your highest notes without straining your mouth.

The third step is to choose a quality mouthpiece. A quality mouthpiece should be made from high-quality materials and should be designed to fit your instrument perfectly. A quality mouthpiece should be able to produce a beautiful tone and should be able to withstand the rigors of daily use.

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When you first start learning to play the trumpet, it can be a bit overwhelming. There are so many things to learn and so many different techniques to master. But with practice and patience, you will get there.

The first thing you need to do is to find a good instructor. This is essential if you want to learn how to play the trumpet properly. A good instructor will teach you the basics of the instrument and give you the tools you need to progress.

The next thing you need to do is to practice regularly. This is the key to success. You need to put in the time and effort to master the instrument.

The third thing you need to do is to listen to other trumpeters. This will help you to understand what a good performance looks like and how to achieve it.

The fourth thing you need to do is to be patient. Learning to play the trumpet takes time and it's not going to happen overnight. Be patient with yourself and you will get there.

The fifth thing you need to do is to be persistent. Don't give up if you hit a wall. Keep practicing and you will break through.

The sixth thing you need to do is to be creative. There are so many different styles of trumpet playing out there, so find one that suits you and make it yours.

The seventh thing you need to do is to be versatile. The trumpet is a versatile instrument and you can use it for a wide range of different music styles.

Finally, the eighth thing you need to do is to be confident. Believe in yourself and you will achieve great things.

So there you have it, the eight things you need to do in order to become a good trumpet player. Remember, it takes time and effort, but with practice and patience, you can achieve your dreams.

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OUR FAVOURITE MEN

Who do Britain's top trumpet and trombone men regard as their top players? We asked Humphrey Lyttelton, Derek Watkins, Stan Roderick, Harry Roche, Eric Allandale, George Chisholm, Chris Pyne. They say —

KENNY WHEELER. If one includes a British-born player, then he must be Kenny Wheeler. He has done so much, and is so far in front of his art. He is a player with a wonderful technique, and he is always a supreme musician. He is always looking for new ideas, and always trying to improve. He is a great inspiration to younger players.

DEREK WATKINS. I think Derek Watkins is the best British trumpet player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

GEORGE CHISHOLM. I think George Chisholm is the best British trombone player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

ERIC ALLANDALE. I think Eric Allandale is the best British trombone player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

CHRIS PYNE. I think Chris Pyne is the best British trombone player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

MURRAY MACDONALD. I think Murray MacDonald is the best British trombone player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

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MURRAY MACDONALD. I think Murray MacDonald is the best British trombone player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

HARRY ROCHE. I think Harry Roche is the best British trumpet player. He has a great technique, and he is always looking for new ideas. He is a great inspiration to younger players. He is a great musician, and he is always looking for new ideas.

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Great-but who needs this if they have the LP?

Chris Welch on the new pop singles

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Gene Washington
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NPL 1814

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The Kinks Are The Village Green Preservation Society
NPL 1826

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Donovan In Concert
NPL 1827

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Frank Sinatra's Greatest Hits
NPL 1828

Tony Macaulay Presents
The London Pops Orchestra
NPL 1830

The Paper Dolls
Paper Dolls House
NPL 1829

Jimmy James
And The Vagabonds
Open Up Your Soul
NPL 1831

Status Quo
Picturesque Matchsticks Messages From The Status Quo
NPL 1832

Ivor Emmanuel
Sings Ivor Novello
NPL 1830

Dean Martin
Dean Martin's Greatest Hits
Volume II
NPL 1833

The Sandpipers
Softly
NPL 1834

The Secret Life Of Harpers
Munro
NPL 1835

Clinton Ford
Love A Little - Take A Little
NPL 1840

Tony Hatch Orchestra
Latin Velvet
NPL 1838

Sounds Orchestral
Words
NPL 1836

Original Soundtrack Recording
Come With The Wind
WS 1702

The City Of Westminster String Band
A Touch Of Velvet
And A String Of Brass
NPL 1831

The Grateful Dead
Anthem Of The Sun
WS 1743
Brilliant!
That's the only word for Tubby

Tubby has re-formed with a new personnel.

His instrumental command is breathtaking, and he has shown the superb technique to lead him into more versatility.

Even when playing at full speed, he is completely in control of content, and his rhythmic ideas match the speed of his fingers. And he plays with the conviction that is the mark of the master craftsmen. 

Times are automatically in his fingers, and it takes minutes of seconds of "Marching," for example. But this is not a

Munich (Jazz Yard. Pic. The Sat. Afternoon. Time: 4 p.m. Exit: 2 p.m. Free entrance)

Jazz (To the Times. Pic. The Sat. Afternoon. Time: 4 p.m. Exit: 2 p.m. Free entrance)

LENNY MORGAN: "The Ojays," "Shane" Brand Records. The Ojays are one of the best soul groups in the

Muddy Waters. Cherokee Brand Records. Muddy Waters is a giant of the blues, and his music

is a cornerstone of the blues.

This all is a hot shot-no-matching

groovy soul. Nearly everyone in the

music to listen to, and it is

Tubby's style.

Morgan plays effortlessly, with a

time and attack. Shorter seems

are not recognizable as the

Muddy Davis group. Morgan

takes one pastable

the Blue Note house rhythm

arrangements, are as

Morgan wrote all the tunes, and

except the "Ball." You could

To My Head," which is

incidentally, is the most

winning track.

It's all been done before, and

whether you care rather
depends on how often you've

heard this sort of soul jazz—or how closely

you happen to.

So what is here to add?

Well, the X factor, the magic

beauty of originality, artistry

that is the hallmark of

Tubby's sound and his

chord sequence.

If you like soul jazz, you

will be fascinated with

Morgan's new album. If you

have been disappointed with

the few soul albums that

have been released, you

will be delighted.

Tubby's music is a fusion of

the blues and the jazz idiom,

and it is a perfect blend.

Tubby's music is a fusion of

blues and jazz, and it is

perfectly combined.

If you should know the

originals, and I don't, you

may find the duplication

amusing, especially as some

of the songs are

absolutely identical. And

the old ones also are on

some songs, but I have

nothing to compare them

with. Tubby's music is

absolutely unique.

It is the white album.

Tubby is a master of

the blues.

If you want to

listen to soul jazz, you

should buy this album.

It is the white album.

Tubby is a master of

the blues.

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Tubby is a master of

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If you want to

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should buy this album.

It is the white album.
Gladys shows Tamla's staying power

NEW POP ALBUMS

**JACKIE TSAY & TONY HATCH - Like You Love Me**

(Park The Plane) The former Nolita of 1968 make a nice, tuneful job of a good range of exhilarating material, aided by the backing group. Although you may not make you want to listen too long but it's great for getting your ears a rust.

*Some of the nice things include: "Just Beyond Your Mind", "Rock and Roll Day").

**MORE STARS OF 68**

(Park The Plane) These included keyboard, bass, guitar and flute, while Richard Blackfoot, who was billed as a local talent, was also included. The cover of the album was a very nice presentation of the group's talents.

**SALLY DAVIS JR - The First Time**

(Park The Plane) Sally Davis Jr. is a very talented singer, who has a strong voice and a great sense of rhythm. Her music is very much in the style of her father, who was also a famous singer. The record is well produced and the arrangements are very good.

**TOM JONES - It's Not Unusual**

(Tom Jones) Tom Jones has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**FRED DEAN - Crying**

(Fred Dean) Fred Dean has a great sense of humor and is very good at what he does. The record is well produced and the arrangements are very good.

**BOBBY DARIN - Inside Out**

(Bobby Darin) Bobby Darin has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**GEORGE SHEARING - Soothing**

(George Shearing) George Shearing is a great musician and is very good at what he does. The record is well produced and the arrangements are very good.

**BOB McLEAN - The Beautiful Thing**

(Bob McLean) Bob McLean has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**BOBBY MCGILL - She's Not There**

(Bobby McGill) Bobby McGill has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**JOHN NOON - I'm Sorry**

(John Noon) John Noon has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**ROBERTO PIZZETTA - The First Time**

(Roberto Pizzetta) Roberto Pizzetta has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**JOHN McINTOSH - I'm Sorry**

(John McIntosh) John McIntosh has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**BILLY JOE BOWIE - The First Time**

(Billy Joe Bowie) Billy Joe Bowie has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**SID HARRIS - The First Time**

(Sid Harris) Sid Harris has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**CLARK GABLE - The First Time**

(Clark Gable) Clark Gable has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**JOHNNY CASH - She's Not There**

(Johnny Cash) Johnny Cash has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**RICK NELSON - The First Time**

(Rick Nelson) Rick Nelson has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**ROY ORBISON - The First Time**

(Roy Orbison) Roy Orbison has a unique voice and is very good at what he does. The record is well produced and the arrangements are very good.

**THE BEATLES - The First Time**

(The Beatles) The Beatles have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**THE KINKS - The First Time**

(The Kinks) The Kinks have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**THE MOODY BLUES - The First Time**

(The Moody Blues) The Moody Blues have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**THE BEACH BOYS - The First Time**

(The Beach Boys) The Beach Boys have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**TENOR+TENOR - The First Time**

(Tenor+Tenor) Tenor+Tenor have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**THE LARKS - The First Time**

(The Larks) The Larks have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**THE MOUNTAIN MEN - The First Time**

(The Mountain Men) The Mountain Men have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.

**THE ROLLING STONES - The First Time**

(The Rolling Stones) The Rolling Stones have a unique sound and are very good at what they do. The record is well produced and the arrangements are very good.
TALKING to Joni Mitchell, it is rather like talking to someone you just met on the street in the most titillating manner of her life. Like peeping through and then discussing with her just how you've been turned on by the visual first screen of her self.

Her heart is full and bawdy like a cat's tail while she's been in Toronto. And Joni can do it right now she's sure to win the whole-hearted admiration of anyone she calls her self.

The album is called "Blue" and it's not nearly as much as at the moment I'm sitting at the table. I've always admired Judy Collins very much, but I only now notice that there's a lot more freedom in her writing, in her confidence in saying what she's thinking. And there is some resemblance with Joni now that I notice this, that Joni is saying in a different way, but that is the last night at the Candlelight.

A child. Rising Sun, Caddie's Tavern, and Caddie's Tavern, and Caddie's Tavern. The title, written so simply by the village of slaves calling someone on the press. The people notice it. Then they started a song. It's called "I Can't Help but Be alexis song in all the albums and the one of the few songs that I can't help but be smiling." The album is from the one I can think of that the others that spring to mind are High Pressure and..."

**FOLK NEWS**

SCOTTISH singer Jeanie Thompson, whose album was reviewed on the previous page, has accepted an invitation to perform at the Woman's Hour Festival, to be held on November 18th at the Trades Hall in Edinburgh. The festival, which is being organized by the Women's Institute, will feature a number of well-known Scottish folk musicians, and will be the first time that Jeanie has performed outside her native country.

**ROYAL FESTIVAL HALL**

SATURDAY, September 24th, 5.30 p.m.

**FESTIVAL OF CONTEMPORARY SONG**


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SATURDAY, September 24th, 5.30 p.m.

**FESTIVAL OF CONTEMPORARY SONG**

MAILBAG

The sad case of Sandie Shaw and Mary Hopkin

Sandie Shaw, a world-class star in her own right, has been panicked into recording a cover version of Mary Hopkin's: 'Those Were The Days.'

The world of pop may be one of death and rebirth, but Sandie is such a big star that she does not need any more worries. She was broken in by_tile EAGLE, Riddles, Birmingham.

November 26, 1968 will be the last chance anyone will have to see the girl in action. After that, I'm sure. Having seen the girl and the act live, I'm sure. Having seen the girl and the act live, she will be a star. The girl is beautiful, the act is good. The girl has that something special that makes her stand out. She will become a star.

She has just signed with a major label and will be releasing her first single shortly. It's a cover version of Mary Hopkin's hit single, 'Those Were The Days.'

Sandie has been looking forward to working with a major label for some time now. She has been working hard to build up her reputation as a live performer, and this single is a great opportunity for her to show off her talents.

The song itself is a classic, and Sandie has put her own spin on it. She has added some new verses andBridge

TO THE NATION

PUBLIC NOTICES

NOTICE. Notice given to all members of the National Orchestra of the BBC who have been invited to join the new London Symphony Orchestra. See also 'The Times' Thursday, September 15th.

MELODY MAKER, September 28, 1968 — Page 27

TORTION

1/4 per word

LONDON's new rock 'n' roll band. Their debut single 'I'm Not A Fool Anymore' has shot to the top of the charts and they are now in demand for gigs all over the country. Catch them live at the Marquee Club, London W1, on Friday, October 11th. For more information, call 01-584-5555.

PERSONAL

EUROPEAN FRIENDSHIP SOCIETY OFFICERS

Visiting the Society's headquarters in London, we encountered the following people: J. Smith, G. Jones, and C. Brown, all from different countries. It was a wonderful experience to meet them and hear their stories. If you want to learn more about the Society, please visit our website at www.europeanfriendship.org.

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Join us for live music every night. We have a wide selection of music, from classic rock to modern hits. Come and enjoy the atmosphere and great food.

MELODY MAKER, September 28, 1968 — Page 27

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5/-, 7/6, 10/-, 12/6
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**See Menu**

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**ED WOOD BAND**
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**SANDY BROWN**
with great vocalist \_WALLY DAWKES\_ John Pickard, etc.

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**HARRY WATSON'S JAZZ BAND**
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with BR (Wood) Vocals

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**BROKEN WHEEL SCENE**
**BETTFORD, NOTTS.**
Sunday, 29th October

**ALL-DAY RAVE**
**EDWIN STARR**
**AND THE STATE EXPRESS**

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Geno Washington and the Ram Jam Band
Plus Supporting Group
Licensed Bar
Admission £1

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Monday, September 30th
7.30-11 p.m.
New Winter Session
Admission £1.50

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FEMALE VOCALISTS
ALL- GIRL BANDS

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**BRITISH JAZZ MUSICIANS’ UNION**
members are required to join the branch of their choice
under the terms of the new agreement between
the British Jazz Musicians' Union and the
British Jazz Employers Federation

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**All Saints Hall**
**THIRD EAR BAND — SIMCOE**
All Star Jazz Session
Thursday, Octobet 3rd
Pine Gardens, W.1
7.20 p.m.

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**Intro to '60's Session**
**The Timebox**
**Plus The Coloured Raisins**
**SUN., 29 SEPT. 7-11.30 P.M.**
**THE POLYTECHNIC**
Linda Tildesley Stret, W.1
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**THE MOVE**
**PLUS STRAWBERRY JAM**
**FLEETWOOD MAC**
**PLUS GETHSEMANNI**

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**Johnny Howard Band**
**All Saints Hall**
3rd Floor
Ticket Price: £1.50

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**Folk music in the 'Boneyard' every night...**
Monday to Saturday for great nights of live Folk Music.
Wide selection of top-quality beers, wines and spirits. Snacks, too!

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ALL INSTRUMENTS, both bands, Sept. 28, £10.00. 
JAZZ PIANIST, for Sept. 28. 
LEAD GUITARIST wanted Pop/Rock Band, Sept. 28. 
GIRL VOCALIST required immediately. 
ORGANIST for top organsist. 
MUSICIANS required to regroup. 
BLUES BAND, Sept. 28. 
PIANIST/ORGANIST.

ENGAGEMENTS WANTED
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JAZZ PIANIST, for Sept. 28. 
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