JOE JUMPS TO TOP SPOT

DYLAN SONG FOLLOW UP

JOE COCKER, soul man from Sheffield, has hit number one! And Cocker's follow up to his smash Beatles hit "With A Little Help From My Friends" may be a Bob Dylan song "Tears Of Rage" from the sensational American album "Music From The Big Pink." by Dylan's backing band.

Joe's first album, as yet untitled, due for release in January and the single is expected for simultaneous release.

Dates

He opens in the Who-Arthur Brown tour at Walthamstow, London, tomorrow (Friday), and is heavily booked throughout the month with club and ballroom appearances.

Joe's full dates are Walthamstow (Friday), Slough (Saturday), Lytham Hotel, Redcar (Sunday), Shoreditch Rooms, Notting

Cambridge Union (15), Magpie Village, Manchester (16), Mecca, Leeds (17), Newcastle City Hall (18), Glasgow Playhouse (19), Empire, Liverpool (20), Ritz, Southend (21), Notting

Bull's Head, Birmingham (22), Industrial Club, Norwich (27), Locarno, Coventry (28), Tabernacle, Stockport (29), and Durham University (30).

JOE'S BLIND DATE—SEE PAGE 14

SUPREMES—FIXED FOR 4 SHOWS

DIANA ROSS and the Supremes will do four concerts in Britain in addition to appearing at the Royal Variety Show in front of the Queen at the London Palladium on November 12. The group arrive on November 17 for rehearsals for the Royal Show and will stay in Britain long enough to do two concerts, at Manchester's Free Trade Hall on November 23 and the London Palladium (24).

A spokesperson for the group said this week that the tickets for the Palladium show were almost sold-out. Last week, the group attended the premiere in Hollywood of the new film Funny Girl which stars Barbra Streisand.

JIMMY SMITH TOUR

ORGANIST Jimmy Smith's Trio arrives in Britain next month for a brief 1968 tour. The trio will open at Birmingham Town Hall on Monday, December 9. They continue with concerts at Cotton Hall, Bristol (10), Coventry's Fairfield Hall (12), Manchester's Free Trade Hall (13). They close at London's Royal Festival Hall (14).
NINA SIMONE  
"SILK AND SOUL" (S57F907) M/RD7907
With Sammy Lowe & His Orchestra, this great artiste gives her own unique performances of such hit numbers as — 'It's a Wonderful World,' 'The Look of Love,' 'Turn me on' 'Some say' and many others! A collector's item.

And don't miss Nina Simone's great new single of the show-stopper from the musical 'Hair' - RCA743 "AIN'T GON'T NO"—"I GOT LIFE" c/w "You Gotta Do". You gotta hear it!
Frank Sinatra to visit Britain for recording session

FRANK SINATRA is coming to London in January for an eight-day recording session with Tony Hatch and his team.ApiModelProperty(9,50,991,80)

Sinatra will record 11 tracks for his next album, according to company sources. The album will be released in February, and is expected to create a sensation in America. Negotiations are under way for Monte Carlo TV appearances, and it is hoped that this will create interest in America. The album, which will be released in February, will be recorded in London, and is expected to create a sensation in America. Negotiations are under way for Monte Carlo TV appearances, and it is hoped that this will create interest in America.

**BORN IN U.S. FILM**

**THE ALAN BOWE series is to lire for an appearance in an American film. A representative of a major U.S. agency says that London this week for discussions on the possibility of the actor appearing in a film. The series, which will be released in February, will be recorded in London, and is expected to create a sensation in America. Negotiations are under way for Monte Carlo TV appearances, and it is hoped that this will create interest in America.

**LOVE AFFAIR'S LP**

**LOVE AFFAIR have their first album released on November 15. The album will feature 16 tracks and is expected to create a sensation in America. Negotiations are under way for Monte Carlo TV appearances, and it is hoped that this will create interest in America.**

**NEWS EXTRA**

**NEXT** Arthur Brown will play in *Night Train* at the Apollo on November 2. The show will feature 16 tracks and is expected to create a sensation in America. Negotiations are under way for Monte Carlo TV appearances, and it is hoped that this will create interest in America.

**Capri Duo**

The biggest but smallest portable in the world, the Capri Duo sells for £80. It is a lightweight piece of equipment, weighing just 22 lbs, and features a built-in speaker. The Duos are ideal for small parties or for those who want to take their music on the go. The Capri Duo is available in a range of colors, including black, red, and blue. The unit is powered by four 9-volt batteries, making it easy to transport. The Capri Duo is perfect for both indoor and outdoor use, and can be enjoyed by all ages. The small size of the Capri Duo makes it easy to carry, and it is the perfect addition to any party or gathering.

**Capri Portable**

The author of this book, John Smith, introduces the Capri Portable, a unique electronic device that revolutionizes how we think about sound. The Capri Portable is a compact, portable speaker that produces high-quality sound. It features a built-in amplifier, allowing users to listen to music, watch TV, or even make phone calls. The Capri Portable is easy to use and can be operated with just a few buttons. It is available in a range of colors, including black, red, and blue. The unit is powered by four 9-volt batteries, making it easy to transport. The Capri Portable is perfect for both indoor and outdoor use, and can be enjoyed by all ages. The small size of the Capri Portable makes it easy to carry, and it is the perfect addition to any party or gathering. The Capri Portable is a game-changer in the world of portable audio, and it is sure to become a favorite among music lovers everywhere.
JIMI HENDRIX ALBUM BANNED IN PROVINCES

HULL AND BRISTOL INCLUDED

JIMI HENDRIX EXPERIENCE's latest album, "Electric Ladyland," has been banned in some provincial towns in Britain. The album's release was delayed in towns and cities due to the extensive use of heroin, notably in Hull and Bristol. The decision to ban the album reflects local governments' concerns about the impact of drug use on their communities.

PLAY FOR D'ABO

MICHAEL STARK, singer of the Manfred Mann group, is not accepting offers to play in Hull and Bristol, where he feels that his band cannot do justice to his music. "I don't think it's the right thing to do for my band," he said. "We're not making any money out of it, and I don't think it's fair to us as a group."

NAZMU-MU ROW

MICHAEL STARK, singer of the Manfred Mann group, is not accepting offers to play in Hull and Bristol, where he feels that his band cannot do justice to his music. "I don't think it's the right thing to do for my band," he said. "We're not making any money out of it, and I don't think it's fair to us as a group."

INCREDIBLES ALBUM

The incredible singing talents of INCREDIBLES, a new band formed in London, have been attracting much interest from music fans. The group's first album, "The Incredible Tour," includes hits like "Love Me Again," "Time And The Big Hug," and "We All Love Our Country." The album is available at record stores nationwide.

BARRON JONES

TOMMY JONES, lead singer of the Barron Jones group, has been hospitalised after a fall during a recent concert. "I'm feeling much better now," he said. "I had a bad fall last night, but I'll be back on stage soon." The Barron Jones are currently on tour in the south of England.

BEREY FOR MARRA

DARRYL BEREY, lead singer of the Berey for Marrs group, is recovering from a recent surgery. "I'm feeling much better now," he said. "I had a bad fall last night, but I'll be back on stage soon." The Berey for Marrs are currently on tour in the south of England.

FLEETWOOD MAC DISC

The Fleetwood Mac disc, "Rumours," is now available at record stores nationwide. The album features hits like "Dreams," "The Chain," and "Don't Stop." The band is currently on tour in the United States.

PEDDLERS' NEW LP

The Peddlers, a popular folk group, have released their new LP, "The Peddlers," which is available at record stores nationwide. The album features hits like "The Ballad of John Denver," "The Lion Sleeps Tonight," and "The Lion Sleeps Tonight." The Peddlers are currently on tour in the United States.

SALVATION ARMS

SALVATION ARMS, a new group formed in London, has been attracting much interest from music fans. The group's first album, "Salvation," includes hits like "Love Me Again," "Time And The Big Hug," and "We All Love Our Country." The album is available at record stores nationwide.

JAZZ NEWS

JIMMY COLE, lead singer of the Jimmy Cole Band, has been hospitalised after a fall during a recent concert. "I'm feeling much better now," he said. "I had a bad fall last night, but I'll be back on stage soon." The Jimmy Cole Band is currently on tour in the United States.

MARBLE TAKEN ILL

MARBLE TAKEN, lead singer of the Marble Taken group, has been hospitalised after a fall during a recent concert. "I'm feeling much better now," he said. "I had a bad fall last night, but I'll be back on stage soon." The Marble Taken group is currently on tour in the United States.

STAN GETZ CONCLUDES STINT AT BASIE'S LOUNGE

The picture, highly praised by jazz critics, "New York in Winter," was written and produced by Stan Getz. "This is a beautiful album," said critic John Sisk. "The music is soulful and smooth, and Getz's trumpet playing is masterful." The album features hits like "New York in Winter," "In a Mellow Mood," and "The Nearness of You." The album is available at record stores nationwide.
First impressions count, they say, but not when you're reviewing the music of The Beatles. At least, their music requires a lot of attention which is why two hours exposure to the latest double album by the group, titled simply "The Beatles" (Apple, 7ths 62) is hardly enough to form a considered musical opinion of their LP.

So, apologies aside, a few facts. the new album in no way resembles "Sergeant Pepper's Lonely Hearts Club Band." It is far more varied, its moods are different and vary from sentimentality through anger to aural anxiety and there is no music running through the old tracks.

In fact, the main staple diet of the four sides is rock music (or music based upon the simplest 2/4 rock beat), larded with the lyrical charm of Paul McCartney and the occasional bite of George Harrison.

Paul McCartney and John Lennon who became the perfect musical foils for each other. Their names are used as much as out of necessity as a consequence, but the new album proves that their music is individually opposed in mood and feel. Paul is gentle, charming, melodic; John is heavy at times, aggressive and cluttered, but the two complement each other.

SUBTLE

The Beatles showed their subtlety on "Paperback Writer." "The Beatles," is also subtle in its subtlety. It is not a Top 40 album which is effectively the same as an art album. There is no pretense of being any reference, even the cover design is unassuming and reminds one of the work of their songs and sounds. There is no hint of their breakthrough year.

But the album illustrates that the Beatles can under the artistic umbrella of the Beatles; pulling in different directions but never compelling into anxiety-after the five minute slice of sound on "Revolution No. 9." People will say the Beatles are going backwards. I don't think this is so, although they certainly aren't following on the platform created by "Revolution." a track-by-track breakdown of the two albums:

SIDE ONE

- "Back in the USSR." The opening track of the double album has a tremendous rock beat, with swinging jazz and craft noises, avoiding the White. Paul takes the vocals and the whole track has a sort of Black Boys feel.
- "Dear Prudence." A simple folk-pop production song with a feeling reminiscent of "A Hard Day's Night." From the first sound of the guitar to the rock beat, there is a great deal of musical tension and it's slow and drums and piano (the piano is strummed). "Glass Onion" this time it's the Beatles and it's done in a different style. "Sergeant Pepper." The vocals, are in tune and the song changes things. A 4/4 rock beat predominates.

SIDE TWO

- "Strawberry Fields." A gentle and simple tune with the kind of warmth of "Yesterday." "I Am the Walrus." The first track of the second side is a parable, a story of a man who has found his greatest happiness. This is a story of the kind of happiness that we are all looking for and it is expressed in a simple, almost childlike manner. The song is a masterpiece of subtlety and it is a beautiful piece of music.
- "A Day in the Life." The second track of the second side is a parable, a story of a man who has found his greatest happiness. This is a story of the kind of happiness that we are all looking for and it is expressed in a simple, almost childlike manner. The song is a masterpiece of subtlety and it is a beautiful piece of music.

Are the Beatles going backwards?

Excuse me haven't I seen you with...

The Who
Jimmy Hendrix
Experience
The Herb
The Gass
Dave Dee Dozy Beaky
Mick and Titch
Chris Lamb and the Universals
Chris Farlowe
Thunderbirds

Sound City Power Amps

see your local dealer today and try the power and sound of

Sound City DA 950

FIT YOUR POWER Amps and the irresistible equipment.

MELODY MAKER, November 9, 1964—Page 5

BLACKRIGHTS

"Cry Baby Cry." Another track which is an exercise in violence. It is a powerful and intense piece of music which features a powerful and intense performance by John and Paul. It is a masterpiece of subtlety and it is a beautiful piece of music.

SIDE THREE

- "Revolution." This is the most powerful track on the album. It is a parable, a story of a man who has found his greatest happiness. This is a story of the kind of happiness that we are all looking for and it is expressed in a simple, almost childlike manner. The song is a masterpiece of subtlety and it is a beautiful piece of music.

SIDE FOUR

- "I'm So Tired." This is the most powerful track on the album. It is a parable, a story of a man who has found his greatest happiness. This is a story of the kind of happiness that we are all looking for and it is expressed in a simple, almost childlike manner. The song is a masterpiece of subtlety and it is a beautiful piece of music.

SWEET

- "I'll." This is the most powerful track on the album. It is a parable, a story of a man who has found his greatest happiness. This is a story of the kind of happiness that we are all looking for and it is expressed in a simple, almost childlike manner. The song is a masterpiece of subtlety and it is a beautiful piece of music.

JOE

"Crystal Liaison."
COVER GIRLS ARE NOT AMUSED

Out of a cloud of smoke came Tiny Tim

CAUGHT IN THE ACT

Tiny Tim's concert kiosk - Tiny Tim's kiosk - Tiny Tim's kiosk

JOHNNIE RAY

INCREDSIBLES

ANITA HARRIS

Cleo

T-BONE WALKER

T-BONE
CHRIS WELCH IN THE RECORDING STUDIO WITH THE WHO

"THAT'S a nasty letter. What's all that about?" demanded, dramatically, Roger Daltrey, clutching a copy of the NME and muttering a broadcast by someone in the Who's management to the effect that he and the other band members should take a lie detector test.

Roger looked as though he might rip the NME in half and throw it at someone, but instead he just turned round and left the room. "I'm not taking any more of this," he announced. "I'm going home." And he did.

Roger is not the only member of the band who has been affected by the recent events. The other Who members, including Keith Moon, have also been caught up in the controversy. It seems that the band's management has been trying to distance them from the event, but the Who are not having it. "We're not going to be pushed around by anyone," said Daltrey. "We're going to stand up for ourselves and our beliefs."

Tackling the most serious project of their lives

PETE TOWNSHEND: an impromptu dance of glee

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. Harmoniums and Pygmy organ drones might sound different but they're a bit limited and difficult to handle around to dates.

But the F.A.S.T. 5's and the F.A.S.T. 2's are completely portable. And the F.A.S.T. 5 comes with a special keyboard carrying case, F.A.S.T. 2’s—Farfisa All Sunnico, Treadle—new and entirely dependable.

Most importantly, an organ is versatile. There aren't many instruments that will produce Pete's strange, crackling, percussive, oboe and trumpet. These two Farfisa models do it quite admirably. And it's cheaper than hiring the Philharmonics.

Another thing, the SOUND of an organ is vital. It can be at one minute throbbing and driving. The next, shrill and soaring. Or crashing and dramatic. It's woods 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 72 system.

As three amplifiers, extension speaker and Sound Speaker (Leeds) cabinet can be placed at random for wide diffusion or in columns 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.

DULL

"The LP is about a deaf, dumb and blind boy," explained Pete under a glass of sherry in March, 1965, "the deejay at the local radio station asked me to be on the bill. I didn't have a lot of records at the time, so I said okay."

But the LP was a big hit, and Pete's next move was to form the Who. "I wanted to do something that was different," he said. "I wanted to do something that was raw and unsophisticated."

He and his brother were both members of the band, and they played together until recently. "It was a great partnership," said Pete. "We had a lot of fun together."

The Who's debut album, "My Generation," was released in 1965, and it was a major success. "It was a real breakthrough," said Pete. "We had a lot of fun making it, and it really paid off."

"The music is coming together and we sound very good. We want to try and get it out before Christmas. It's the most important LP we've ever worked on."

Pete switched from guitar to piano for one track and a more traditional, folkish touch. Pete Armstrong and Cripplen Lofeke worked with a few 1928 type mistakes into the bag, making Pete to make frequent stops.

"If Pete makes a mistake carry on as if it doesn't have to be fixed. Pete needs to smooth out the last voice of the Lord's High Court over matters speakers."

Later Pete took over the organ and a satisfactory balance and a good drum sound, details on the tone, sound technical knowledge. Pete's was falling about, John Entwistle, bass player and stage watch writer, ordinary, told me, "I've seen a couple of the songs for it's sale, but it's not really it's got to be added hopefully. "We've been working for about these weeks. "Pete is singing the main part while we and brain harmonizing behind him, all the vocals and also."

These hands has really pulled us together everybody gets along with everybody nowadays."

NEXT WEEK

BARRY RYAN
IN BLIND DATE
FORMING a second opinion of John Coltrane does not imply an attempt to diminish his greatness. No discriminating student of jazz could reasonably quarrel with the description of Coltrane as one of the two most important saxophonists since Parker (the other, of course, being Sonny Rollins).

Reviewing his ten years of recorded work is a rewarding assignment which reaffirms all the brilliant talents that distinguished a great jazz musician from his own era.

Coltrane had devastating technical mastery, intense sensitivity, abundant creativity, and an understanding and love of the music that transcended all other considerations. It was a major, inspiring, moving experience to hear him play for more than 30 minutes on "A Love Supreme," at the Antibes Jazz Festival in 1966. And the response from an audience noted for its respectability—almost uncritically—was one of spellbound enthrallment.

SOUL

This was one of the great spiritual experiences of Coltrane, he was able to bring the "associative mind" to the forefront of his music, and to combine the intensity of his playing with the sensitivity of his musicians.

When we listen to Coltrane, we are hearing a man paying the highest possible price for his art. But he also had a technique that allowed him to take full control of his emotional and musical thoughts.

I was there, too. Coltrane's concentration on the music he was playing was as intense as a man and woman walked out of the room. The audience was so moved that it seemed as if the music was floating in the air. Coltrane's music seemed to fill the room, and everyone was transported by it. It was a magical experience.

Which is not, of course, to say that I ignored the audience. In fact, I was almost oblivious to the crowd as I walked out of the door. I was lost in the music, and I think that's what Coltrane was like too. He was a man who lived and breathed music, and he was able to share that passion with the people who listened to him.

MIKE HENNESSEY

European editor of Billboard, re-assesses the position of saxist John Coltrane, whose death at the age of 40 last year deprived the world of jazz of a most controversial voice. But was Trane a major voice? Here is Hennessey's viewpoint.

Mike Hennessey wrote:

When I started to get myself together musically, although at the same time I was working academically and technically, it's just recently that I've tried to become even more aware of the other side—the life side—of music.

When he had "got himself together," Coltrane proved an inspiration to countries musicians because every single note he played was Coltrane. It came from within—and since he was a beautiful person, he made beautiful music.

A quiet, purposeful man of great dignity and calm, Coltrane is an ideal choice to fill the void left by the death of John Coltrane. His music is a testament to the power of the human spirit and the value of a truly creative artist.

KID SHEIK

BY JOHN ROBERTS

Count down for end of New Orleans jazz

NEW ORLEANS trumpeter Kid Sheik Colla, looking every bit the easy-going relaxed man on his bar top at a University of New Orleans last week and spoke of the blues down Crescent City way.

We are all down here, said Sheik. And so they went on to describe the music they were playing. Sheik, bandleading in Britain between 1950 and 1959, in 1968 and has been living in London since then.

He went on to list some favorites he has heard over the years. In 1950, he said, he had heard Dizzy Gillespie's "Birdland" and "Village Vanguard" and was just as he had heard Joe Pass' "Eleanor" and "So What". Sheik is currently in hospital.

Sheik worries that there is no one in New Orleans to receive his fellowship. "You know, it's like most of our colleagues, they are not really aware of it," he said. "Pff, not at all. By George Lewis is certainly at the forefront of his music.

The Coltrane era is over, and with it, the great musical tradition of New Orleans. But his music will live on. His influence is still felt today, and his legacy will continue to inspire generations of musicians to come.

The Coltrane era was a turbulent time, marked by political, social, and cultural upheavals. But it was also a time of great artistic and creative expression. John Coltrane was a symbol of that era, and his music continues to inspire and move people today.

I'm looking forward to November 15th when I get James Taylor's new L.P.
THE NEW SOUND
FROM
JULIE
DRISCOLL
AND
BRIAN
AUGER

THE AMAZING HOHNER CLAVINET C

The sound that has captured America has now arrived in Britain. Like Brian Auger and the Trinity you too can now experience this great new sound and take the "road" to fame and fortune.

The Hohner Clavinet C gives dynamic fingertip control of truly unique sound.

Stay at the top with Hohner—pioneers of new ideas in musical instruments for over a century.

Full particulars on request.

HOHNER

11-13 FARRINGDON ROAD, LONDON, E.C.1

... A NEW ELECTRONIC KEYBOARD WITH UNIQUE AND COMPPELLING TONE!
BRUM Digs BLUES

A NEW)_page from the souce7es and glass of Birmingham's new Boulevard Town Centre, a pub that owed its being to the city's music scene of the 1960s and beyond. The name, "The Blues Page," was inspired by the late-night sessions in the city's legendary music venues.

Why Duster plugs in...

"Well, the blues are the world's greatest music, and I think they're a lot more exciting than the music we're making now," said Duster. "I mean, the blues are the real deal, you know. They're the foundation of all the music we listen to today."

"But you've got to plug in to make them sound right," he added. "And that's what I've been doing with my new blues band. We're playing all the classic blues songs, but with a modern edge."

SLEEPY JOHN HANG-UP

"The blues are my life," said Sleepy John. "I've been playing them for as long as I can remember. They're the real thing, you know. They're not just music, they're a way of life."

"And that's why I've turned my back on the mainstream world of rock and roll," he continued. "I'm doing what I want to do, and that's playing the blues."

BLUES RECORDS

"Our new album is going to be a real blues album," said Sleepy John. "We're going to get back to the roots of the blues, and make it sound like it used to be."

JIMMY REED, who has just finished touring Britain with the American Folk Blues Festival, has been nicknamed "Big Boss Man" after a hit-record song of that name which he made in 1960. He sings in a slurred, lazy fashion, accompanying himself with fairly basic amplified guitar work and a nice line in unamplified harmonica playing. He works with a group, usually comprising one, two or three guitars, bass and drums (though he has never been recorded with an added piano), and his music has urban expressiveness and, at its best, a strong but very relaxed beat. Though a Delta bluesman by birth, Reed has developed a style that must be considered contemporary Chicago blues with country roots.

"I was a child born to Mr. and Mrs. Joseph Reed. I was born in Selma, Alabama, in 1921. Reed worked on a plantation near Leland, Mississippi. At the age of 15, he was drafted into the army and spent two years in service in the Pacific. Back home, he was a big enough character to be a member of a local band."

"I went to Chicago in 1945, and that's where I started my blues career. I played in bars and clubs, and I was soon known as the 'Blues Boss.'"
A blues version
of National
Anthem, yet!

JOSE Feliciano's next
single may be the
American National
Anthem. So says British
comedian Jonathan
Moore, currently play-
ing London's Playboy
Club between two big
American tours with
Jose.

"He sang the anthem in a
blues-soul way on national
TV during a ball game,"
explained Jonathan.

"About half the people
who heard it were appalled. The
other half were beside them.
It was great. He really put some
and into it because he be-
lieved what he was singing.

OPENING

"Now he opens every con-
cert with it, and the audience
standing up. It's unbelievable
how much they love it. I think
a single will be coming out with it
soon,"

Jonathan worked with Jose
on his last British tour.

"His wife, Linda, had to
travel with him to see the
opening of the<br>This is by a frame of mind thing," he
said. "I stayed with him and
took him around. He said he
wanted to see Cavendish Street
and I took him there. He must
have bought a big joke out of his
friends.

PARTY

"Actually, I first met him
when I was in the States
and he was opening a party.
He played guitar until about
11 o'clock. We just couldn't
stop him.

"He's a fantastic musician;
the audience loves him. He
plays the blues on the stage
and makes it sound fantastic.

"He has an incredible
musical instinct and he can
get anybody playing slightly
difficult or fak in a large
orchestra.

OVATION

"And his concerts are
fancier. In Chicago we had
about 5,000 people packed in
by the hall. In Cleveland he had
six standing ovations.

"In his shows, he usually
does about four songs, then
an instrumental, and then
the encore, 'Love Me Again,' in
which he makes the guitar sound
like different instruments.

"Then I do my thing and
he comes back and sings and
plays for a whole hour.

"Music is his whole in-
terest, though de does like
to jump and he tries hard to
play a little every day. He is
trying to learn to play it and
say his ambitions is to have a
motor race with George Shavening.

"Jose has a beautiful home
in Newport Beach, California
and he has a swimming pool
and all the rest. He will
give everybody a tour and
does a marvellous job
acting out the lighting and
things like that.

"'Light My Fire' is Jose's
first big British hit, but says
Jonathan, he has big ideas in
the States and is planning
the 'UK British Invasion.'

"'The Pentangle' by
Santana.

FEEL

"He has a fantastic ability
to make people feel a
natural feel for different in-
struments. Before he was in
London somebody gave him
a trumpet, which was a mistake.
He would like to make
the trumpet an instrument,
'lighting' and 'High Heel
Sneakers' as well.

THE NEW PENTANGLE DOUBLE ALBUM TRA 178
69/6d

Transatlantic

How Francoise turned down a part in Hair

FRANCOISE: "Hello!"

I'm THE SAVOY HOTEL's seventh
beat in the world. The Savoy is a
hotel in London, where Beatle
Harry and his band have just
arrived. I'm a real Beatle fan, and
Harry helped himself comfort-
ably on "a chair and a sofa . . ."

THE SAVOY HOTEL, in England,
was only a few weeks, but all
my friends were there, and I
wasn't alone. I was happy to
see Harry and his band, and I
wasn't a stranger in London.

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GERRY MULLIGAN has the reputation in some quarters of being uncoopative so far as journalists are concerned. He didn't deny having the reputation. He said, "I don't think so. I don't think I've ever given an interview to a journalist." When I asked him if he had any points he'd like to make, he said, "I try not to comment on anything. It's a part of being a musician." He didn't want to talk about his music, his career, or anything related to his personal life. He just wanted to play the piano and enjoy the moment.

The man who threw the piano out of the band room

BY MAX JONES

MULLIGAN: "I feel rotten on the road."

Baldwin ask so little for so much organ

AMANCIO D'SILVA

ONE OF THE MOST GRATINGIssues in the jazz scene is the lack of recognition for the organ. Many people think of the organ as a mere decoration, a part of the background music. But to those of us who appreciate the organ, it is much more than that. It is a powerful tool that can add depth and dimension to a jazz ensemble. The organist, whether it's the Hammond B3 or the Wurlitzer, brings a unique sound to the music. It's not just about the notes, it's about the expression and emotion that the player brings to the instrument.

For a change, an Indian jazz guitar

BOB DAWBARN

"I have performed in India and had the pleasure of meeting many Indian musicians. Their style is very much influenced by the West, but they have their own unique sound. It's a combination of东西 Western and Eastern music. I have always been fascinated by the rich musical tradition of India, and I have been inspired by the way Indian musicians incorporate elements of Western music into their playing."

Baldwin CG-10, a new low-priced compact organ of fantastic versatility. So many big organ features from the magic formula in its design. It has real Baldwin touch—full tone and full base from the Solid State circuitry to the hand-rubbed Walnut finish. Hear for yourself the amazing features, now amazing... hear the LOW PRICE 339.
JAZZ UP NORTH

BY JERRY DAWSON

Last stand at Manchester's Club 43

BOMBSHELL for modern jazz fans in the North and in the greater Manchester area in particular is the sad news that Eric Scrivener and Errol George are on the verge of closing down Club 43.

For the past 21 years I have attended some profoundly influential jazz performances and Eric Scrivener, who runs Club 43, has a very good business. He's a partner in an estate agency and would be a wealthy man today, but he still can't make ends meet. The actual cost of reaching the stage when he feels that he just can't go on doing this inadequately.

Eric is sick of the assembly line, the lack of interest, shown by some of his regular jazz fans and others. Eric is moving to London. He's giving up on the jazz personality and he's got nothing left to offer in terms of his contribution.

They have proved this time and again their failure to give the club better advertising. The club is run as a game on musicians who are playing for their own right, but who do not have star status because it is accepted to be this way.

It is presented, over and over again, as though the British and American jazz musicians and singers are the ones that would be nothing without the British and American jazz scene. On and on and on we go, to the detriment of the club.

We have been happy to do what we do, in terms of entertainment and, because of the belief that we have been helping the cause of jazz — which we all used to feel was in the long term.

But we have also lost money on some occasions purely and simply because the North-West has stagnated and we don't have the support which we honestly think our efforts have deserved.

There is nothing wrong with the facilities of Club 43. It has the right intimate atmosphere, good food is available and service and administration charges are kept to the bare minimum.

For appearances of top British artists and even for some of the more discerning American known, we have charged as little as £4 on a week night and £5 on a Saturday night. If we had been more charging more than £5.

We just can't make a decent go of it financially. It is not because of high prices, or because we are greedy. Our charges make that possible for us.

We don't ask all that much — just steady, regular support for all of our bookings. We have our charges as little as possible, we are providing reasonable facilities and we are in the second biggest city in the land, with far transport links to the north and south.

Whether or not Club 43 is in survival is now in the hands of jazz lovers and it will be a blow for the future of modern jazz in Manchester if it looks very grim indeed.
THE FOUNDATIONS: “Build Me Up Buttercup” (Pye). An American group? It’s all a bit naff, it’s the big thing I’ve been saying about American groups - they don’t seem to be heading the way any more. It’s got quite a good feel to it, but that’s about all you can say about it.

VANYA FARE: “(I Remember) Summer Morning” (Page One). This is a bit teenage, isn’t it? It sounds very, very British. The trouble is there are about 30 of these out every week. It doesn’t really sound very commercial to me and I don’t think it will be a hit. I don’t like it either.

THE FUGS: “Crystal Messiah” (Big T). I’ve had enough of that, you can take it off. It sounds like a British group but I can’t think who it could be. It sounds absolutely dread to me, with nothing to attract me at all. Who is it? (He is told). It’s the first time I’ve heard them and I find it very disappointing.

BEACH BOYS: “Darlin’” (from the LP “The Best Of The Beach Boys, Volume 3” (Capitol ST-21193)). I like this track, it is a new Beach Boys album! I am sure it was on a previous LP. I think the Beach Boys are very much a pop group, they have a wonderful insight into what girls want and need. I don’t usually like this kind of vocal sound but I like the Beach Boys doing “Darlin’”.

NIRVANA: “All Of Us” (The Touchables). It’s Nirvana. Did Muff Windwood produce it? In fact, it was Jimmy Miller. This time they have done a very commercial record. They are a very strange group but, for the most part, I like it.

THE RAELLETS: “Show Some Love” (from the LP “Sweet Soul Sounds,” Stateside NL-10243). The Ralettes. Is this from one of their albums with lots of different artists? That nice lady voice is a girl called Mary but I don’t remember her other name. It doesn’t sound like the Roy, Charles band behind them. This is a nice groove. I really like it, but it is an album track and it might make a single.

MAGIC SAM: “Sweet Home Chicago” (from the LP “West Side Soul,” Delmark 106113). It’s your blues then, isn’t it. It’s not one of the well known American singers. He is doing an Elmore James. This is really specialist stuff. He hasn’t got the magic of the real blues greats. But I always have a soft spot for any American blues record though I don’t go around buying them all now.

RICHARD HARRIS: “The Yard Was On Forever” (Stateside). This is Richard Harris’ new one. I’ve heard it before. I quite like it, apart from the bit of the arrangement taken straight from “Mac Arthur Park.” The intro is nice. His voice always sounds a little peculiar to me. It will probably be a hit.

RUFUS THOMAS: “Fun In Mississippi” (Mercury). There was another guy who made a record like this. It gives me the same feeling as the one you played me by the Foundations. It will go down very big in those places where the people have green teeth and white shirts. Is it Rufus Thomas? I prefer him done “Jump Back.”

MAMA CASS: “California Earthquakes” (Stateside). The back is very heavy which means it’s American. I like it, but I can’t think who it is. Should I know her? It’s backing is a bit heavy for me. I think this could do something. I don’t like it and it’s a guilty arrangement.

TYRANNOSAURUS REX: “Salamandra Palamandra” (from the LP “Prophets, Seers, Sages,” Reprise ZEP 2065). After one listen it’s Tyrannosaurus Rex. I like a lot of the things this group does but I wish they would put more instruments, especially voices, they are making an album. This is a good track and I like it.
Plump, toothy, long-haired Tiny Tim is one of the oddest figures to hit the musical headlines recently. His high-pitched voice, ungainly appearance and shopping bag have presented one of the strangest images ever encountered on the music scene. Tiny Tim is preoccupied with the songs of the first thirty years of his century and has an amazing knowledge of this period. Last week in his London hotel, he gave his views on a variety of subjects, while sketching the ever-present ukulele and occasionally bursting forth into song.

ROB DYLAN: Not only one of the singers with whom I was trained. My Dylan is a progressively different, different style, different voice, different songs. He is the complete solo artist who got the word on filmography. I got refreshed because he is truly a wonderful singer.

RUDY VALE: OOH! I'm glad you noticed him. The only way I can describe Rudy Vallee is that he is the greatest of the romantic crooners. There is something in his style you don't have the knowledge of today. There is nothing like being on a cruise in 1939 and hearing his voice cut out of the night. He is the greatest romantic crooner.

THE TWENTIES AND THIRTIES: They mean progression. Really it's the period between 1932 and 1933! I'd say which really the peak occurs. It involved the beginning of the radio industry. Songs became faster and had great melodic tunes. From 1964 to 1965 the songs were slower and had more meaning. Suits such as Henry Burr, Billy Murray, Arthur Hadd, Clift and others popularised the jazz genre. From 1924 to 1925, when I was over heard, were the great Depression years. The radio industry. They made more records than anyone in show business.

ROCK AND ROLL: I love rock and roll. It's another form of pop music and I've always been interested in commercial pop music; whether it's 1930 or 1965. Rock and roll has some great melodious tunes. In 1964 there was 'Tweedle Dee', 'Rock Around the Clock', 'Promises'; and I Promise To Remember. These songs are great. The only reason I believe in the older style of songs is that they have more rep. By 1939 I'll probably be bringing back the rock and roll songs of the '30s.

TRAIL:

PARENTS: Wonderful. If kids can't feel their parents, they would be on a better trail. Of course it's not easy to take advice because we are surrounded by so many mediators. A lot of argument between parents and kids comes from unkindness. Cosmetics should be used, they've been put on the earth by the good Lord to be used. Social solitude offends in the home as well as anywhere else. My parents are wonderful. My first sweet father and my first sweet mother are in that category. My musical background I used to go to my father when he was ill and say, 'Listen dear, here is a new number.' But had no idea after the fourth number. His favourite song was called 'The Old Lampshad.'

SCHWEPPE'S GINGER BEER: Great, great ginger beer! Would you like some? I've got a bottle and a half to go. If you don't like it, I discovered it in California.

ROSETTI: Organ for Firsts

FIRST with a 3-voice electronic organ in the tourist class.
FIRST with low-priced 3-voice portable and console models.
FIRST with 7-piece 3-voice, mixer, drawbars and amp all built into one model—and it's still the only one!

That Rosetti bringing the leadership they have shown with other instruments to the booming organ market.

Then the double draw-bar control of voice for home or public use. It's a little like the one-case portability —the legs fit into the organ case! See the big new range.

To Rosetti - Adept - The House of Music 138 Old Street London E.C. Please send me your new electronic organ brochure.
BOB DYLAN’S ‘If I didn’t have the recording contract, I don’t know if I’d write another song’

Bob Dylan's 1968 recording contract with Columbia Records was a significant moment in his career. In this excerpt, Dylan reflects on the nature of his work and the role of the recording industry in shaping his creative process.

"If I didn’t have the recording contract, I don’t know if I’d write another song."

Dylan’s attitude towards the recording industry and the expectations it brings is evident in this quote. He seems to value the freedom that comes with having less commercial pressure, allowing him to pursue his art on his own terms.

DRUGS

Dylan’s views on songwriting were changing. "Well, the songs are a funny thing... If I didn’t have the recording contract and didn’t have to worry about certain amounts of records, I don’t really know if I’d write down another song as long as I lived. I’m just not sure if it would be enough to play just anything I know..."

He also made illuminating comments about the role of the recording industry in commercializing his work.

FOR THE ISLEY BROTHERS: BETTER LATE THAN NEVER

The Isley Brothers’ "This Old Heart of Mine" has become a timeless classic, having been part of the Tamla Motown insignia in the Pop 30 again.

AFTER a tortoise-like two-and-a-half year journey, the Isley Brothers’ "This Old Heart of Mine" has finally been released on the Tamla Motown label early in 1966 and a spokesperson said this week that it had been selling steadily ever since.

The Isley Brothers are Ronald, Rudolph and O’Kelly. Originally from Cincinnati, the brothers grew up in music. They were part of a family musical troupe and their mother led the church choir in Ohio and Kentucky, singing spirituals and religious songs for whatever the congregation contributed at the end of the service.

Their first hit was "Let’s Go", which has been a hit here for Edison... The Isleys were only here a month ago, and they proved their worth with their stage act.

The Isleys moved to Wand Records in the States (Midwest region) and had another hit with "Twist Me".

The song was also recorded by other groups, including "Twist Me" with Linda and "Nobody Beats Me".

Since they moved to England, the Isleys have been working steadily, developing the band's sound and winning new fans.

For the Isleys, it’s definitely been a long time coming.
'If you steer people dumb artists, you're dead'
A PART from a few traditional保留s and the 摆 articles, the American folk scene has almost become extinct. In its place are a crop of young singer/ song-writers and some who write and perform their own music, some of whom are also involved in the contemporary idiom. They fill the gap between folk and pop, as indeed, do a number of singer groups in Britain. Among the names that readily spring to mind are Tom Paxton, Judy Collins, Tom Rush, Joni Mitchell, Leonard Cohen and Tim Buckley.

The biggest influence on the contemporary scene on both sides of the Atlantic has been Bob Dylan. Although his early work showed influences from other quarters, it has rapidly developed into the modern music's most exciting talent.

His group has become acknowledged by the music scene generally, and his songs have been used by singers of all types. Dylan's influence on songwriting — the imagery, the phrasing, the simplification — is traceable in both folk and pop writing.

Dylan's influence is now apparent in the American trade magazine Billboard on April 27, 1965, Barry Kellerman's column titled "Folk poet Bob Dylan, who made his New York Times No. 1 hit last week, is the stuff legends are made of."

TONY WILSON concludes his three-part series

Taking folk to the masses

The pop and folk worlds and bringing the two closer together.

He has been aided and abetted by numerous singers and in America none more than his close friend Joan Baez. The ravens have worked with him to find music for his records to perform with her. With Bob Dylan, her harpsichord and guitar, Joan Baez and Dylan are the most influential in breaking down the barriers between folk and pop.

The folk scene has been maintained by the unique network of folk clubs that provide the backbones for the folk movement. It is still a pretty solid set-up but a front is very broad and there is a constant stream of new talent coming through.

The folk scene has been maintained by the unique network of folk clubs that provide the backbones for the folk movement. It is still a pretty solid set-up but a front is very broad and there is a constant stream of new talent coming through.

Baez: "Always true to her beliefs and never afraid to speak her mind."

Between the contemporary and traditional sections of the entertainment. Singer Bosey, like Noel Murphy, Alun Campbell, Derek Bramston and groups like the Ian Campbell group and the Spinners.

The Spinners have been the most successful in breaking the defensive network of radio and television. They have evolved a formula that has proved to be workable and acceptable backed by an enthusiasm that has carried them along from success to greater for the past ten years.

They have a professional approach but it is also individual and has no air of "showbiz" about it. They communicate all of this successfully and their main objective, of sending an audience away happy, has rarely been lost.

They have gained respect in the music business because of their approach. Brian Auger is one who has mentioned how impressed he was by their work.

The Spinners, Bert Jansch, the Wesleys, each in their own way have been giants. Each is different, musically yet they are tied by the common bond of folk music — which says much for the broadness, flexibility and strength of the British folk scene.
This could be the year of the organ takeover

Organist leader of the Trinity, Brian Auger, talks about the role of the organ in groups. Brian uses a Hammond B3 with two Leslie 215 speaker cabinets which he has modified to increase power. The rest of his equipment consists of a 100-watt Selmer amplifier, two 4 x 12 P.A. cabinets, and a Hohner Clavinet D in electric piano. He has a special direct feed from the organ to the amplifier and the Clavinet is also fed directly to the amplifier.

Organ's got a new lease on life as a solo instrument, we are finding its full potential, and we are learning to live with the electronic problems. The organ is still a new instrument on the scene. People bought Leslie speakers because of the sound of the organ on the jazz scene. It's difficult to amplify an organ and get close to the sound you want. The organ is beginning to take on as much importance as a lead instrument. I was surprised to find myself in the top four of the musicians section in the MGI Poll. The other three were guitar players. I think this shows the organ is taking over in people's minds as a lead instrument.

This could be the turning of the tide for the organ as a lead instrument. With the Leslie, you get many sounds with one instrument. I've found one or two things on the organ but the possibilities are endless. It's quite a monster.

One of the things with the organ is to get used to changing the settings so that they relate to your sub-conscious—so that all you are thinking about is your playing and not the amplifier. You've got the biggest harmonic range of any instrument. The organ fills in the gaps in frequencies between bass, drums and guitar. It's a complete instrument.

Vox has created a new beast. A new king of a noisy world to send subjects screaming, bowing andarking songs of praise.

A Colossus

What kind of organ is the new Riviera organ? It's a new kind of organ. It takes a while to discover everything it can do. But this is a new sound. Complex sound of some clarity. Two four octave manuals. Eight harmonic drawbars plus two exclusive tone drawbars. Attack percussion. Sustain. 100-watt c.m.s. undistorted output. All this comes together to build you a dream. And all this comes apart into pieces. So you can shift it up to 500 watts and it comes at 715. But if you can only handle up to 100, then the tone is taken away. It filters in the same space. It kicks up a storm like few. It's just like you didn't realize it until you played it. It's just a dream. It's just a dream.

So there are the two most important events on your scene for years. Just two more reasons why people are Vox people. For most people like to stay in front.
LET’S MAKE MUSIC
MEN WHO MATTER ON PIANO

BY GORDON BECK

ASK the average jazz critic or jazz pianist to name those pianists who have made the greatest impact on the jazz scene, and they would certainly be hard put to keep the list down to a half dozen names.

They might even be shocked that anyone should consider that only five pianists have exerted a major influence in the development of the music termed jazz.

But this, in fact, is the unvarnished opinion of GORDON BECK, who, on the face of it, is a natural choice for his choice of the five pianists who, in his estimation, have made the greatest contribution to the jazz scene.

This is no reflection on the skillful part played by all the other jazzmen. As a musician himself, he is well aware of the skillful part played by all the other jazzmen.

He has never been to the studios and heard the music that has been produced there, and he has never heard the music that has been produced there.

But this is not the case. The jazzmen have a right to be heard, and they have a right to be heard.

BEING

Although he studies the music of the jazzmen, he never has been to the studios and heard the music that has been produced there, and he has never heard the music that has been produced there.

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But this is not the case. The jazzmen have a right to be heard, and they have a right to be heard.

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But this is not the case. The jazzmen have a right to be heard, and they have a right to be heard.
Johnny Pearson bought his Steinway grand piano about 9 a.m. today. He paid $2,500 for it, a very good price, considering the piano's condition and his previous experience with the instrument.

The piano was very well taken care of, and Pearson is very pleased with his purchase.

Pearson has played with the famous pianist and composer, John Ogdon, and has been a student of the well-known teacher, Elbridge Gage. He currently teaches at the Juilliard School of Music and is a frequent performer at concerts and recitals.

The piano is in excellent condition, and Pearson is confident that it will serve him well for many years to come.
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**ACCORDION**

Wanted — good accordionists

WHAT opportunities to make a good living awaits the young student who wants to take up accordion — professionally?

Pleasant, according to accordionist Jack Millord, whose successful band is keepin' full on a busy itinerary of concert work.

Jack plays for film soundtracks, television and records — and on TV.

He has worked with Danny Thomas and Harry Manso, and with bands ranging from the Ted Heath to Jimmy Jones, has been on recordings with Engelbert Humperdink, Cal Stevens and Tom Jones.

The screening work with Cal Stevens led to additional dates with him on TV, says Jack. "They wanted to get the same sound as on their records — and called me in.

"The sessions I worked on the Tom Jones session was for the French Mitterle accordion and it was a slightly out-dated 'underground' sort of thing — I was asked to conjure up visitors of Paris.

"I was on call for a French composer and orchestra. I didn't know it was for him, but I had known Jack to go to the film studio. Then I found out I was to play to a Marlene Dietrich with Waltz. I said I'd play but I brought my documentary accordion along if I had known.

"Michel told me not to worry too much about the French and Americans who seem to think they play only in one direction. Actually, they use the regular type of accordion according to the correct French atmosphere.

"Rather like the way they always seem to play on the French accordion. I was asked to establish the London scene.

"For some reason, you hardly have to hear a barrel organ these days.

BUT that's the accordion technique to deep out of fashion on the accordion.

"At least, according to accordionist Barty in New York, who played on the New Years concert with three men who played such a good jazz accordion, like Joe Menefee, Eddie Fisher and Art Van Dyne. Jazz accordionists like Barty, who played on the New Years concert, have been making some more modern accordionists who are making the accordion a big hit.

"Not necessarily anywhere there were jazz bands, but the accordion is not only used in jazz bands.

"I do a lot of work on the radio and have to have full advantage of providing a very large number of small organs. Moreover, it is very portable and at times, electronic accordions are the only ones you can have in a portable radio receiver. Or, you can have $99 or £99 for a new accordion.

"Jack's advice for those who are interested in looking for a good secondhand model. You

**MELLORON**

**ONE THING THE OLD TIMERS CAN'T KNOW**

THOSE old-time musicians — many of them undoubtedly great — often knock pop sounds with justification. Sometimes not.

But today's pop groups deserve full credit for making a seemingly never-ending quest for new sounds. For it, of course, the sound that sells a record and turns it into a hit.

Simon Dee and the Big Sound — as their title indicates — are fully aware of the value of the right sound.

 Says Eric Hine, who plays Mellotron and organ with the group: "We've been using the Mellotron for a long time on sessions, but we didn't dare to use it onstage to get a full orchestral sound."

"So we first took one on the Gene Pitney tour last April. It was such a success, we decided to keep using it." And what is a Mellotron? Adds Eric: "It's a solid-state as well as a rhythm instrument. It's a completely different from an organ, as it is able to reproduce, exactly, the sound of an instrument patch, such as violin, flute, trumpet, saxophone. This is done by using pre-recorded tapes of the appropriate instrumental sounds. You can also produce various instrumental blends, such as violins and cellos or violins and flutes."
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SOUND SENSE
HAVING heard all the equipment and the talent of the engineers, what can you ask a guitar for? —Jack Ritter, Bakers.
The model is the function of the player with the function of the engineer. The guitar has virtually a standard model, but with suitable modifications carried out by its inventor, Gary Burton, which provide the sound for the extreme. Gary's guitar is a jazz player's guitar, good for me by Jethro Tull. It is a very valuable model and I had the pick-ups together, creating a different sound, with a lot of volume. The new models I use at ordinary shows, keep on the guitar, giving a little more tension on the basswood than one would employ for violin playing, plus many more strings. There are more strings ranging from violin up to cello, and from a whining violin to a stinging 6 taking off.

TRADE TALK
A unique study of banjos made by Premich in West Virginia, they are unique. The Banjo has to be both a new sound, to hold the current interest and attention. There are 14 Eban-Jay banjos, including the S-3, one of the most interesting, including the S-3, one of the most interesting.

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BRIGHTON
LYON & HALL
LULL: "I'm A Tiger." (Columbia). A change of style and mood for Young Miss Lulla and speaking as a founder member of the Ealing And Tooting Young Anarchists Lulla Appreciation Society, I can only admit to being wholly uplifted and improved by this jaunty performance.

Famously, for an album, I'm A Tiger is a rather long boring affair. But on the strength of the label's marketing strategy, a new, more upbeat, and energetic style is adopted. The album's cover art features a graphic design of a tiger, symbolizing the album's musical style. The album's tracklist includes a mix of in-your-face rock and roll, with a few slower, more contemplative numbers interspersed. The overall feel is one of rebellion and freedom, reflecting the spirit of the Ealing And Tooting Young Anarchists.

REVIEWED

MASS FROST AND THE TROOPERS: "Stop, Look And Listen" (Cape). Much to do with the dizzy Gillespie composition from about 1945, a fantastic arrangement which dizzy recently re-arranged at Jazz Expo.

MAX FROST: "I'm A Tiger" (Columbia). Nothing to do with the dizzy Gillespie composition from about 1945, a fantastic arrangement which dizzy recently re-arranged at Jazz Expo.

BOBBY RUSSELL: "1432 Franklin Pike Circle Home" (Bell). Remember: Roger Miller.

A CHANGE OF MOOD AND A HIT FOR LULLU

FRAZER HINES: "Who's The Who" (Majestic). Sounds of the Tardis moving through time and space with Jamie's kills dripping (groan). Big pipes that don't work, to the amusement of Hammonds. They are currently looking at each other's ends.

SPACE

ERAN: "Abraham, Martin and John" (London). I have it on the highest authority — namely Israel Totlinh, the well known — that Dinah is one of the major figures of the rock and roll era.

And although it could mean the end of civilisation as we know it, or even the creation of a brave new world, where a boy and a girl and the might be able to raise some sheep, or even some children if the radiation effuses after the age of forty years, well Sir I'm a green stick and I'm not sure.

But experts agree that the "Dodie" he is even worse.

MAMA CASW: "California Sunset" (Starday). A fine heavy record, proving that the loss of the Mama's and Papa's has been fully compensated by Big Mama's of exceptional performance.

A large brass section, trumpet malleable with Miss Casw with the bright line of some of the great and dpf atlantic that helas her great shift and distortion.

NAG: "Open My Eyes" (SML). halls back from this pretty group, written by W. Potts. They're pretty stately and their records of the popular variety.

FAMILY: "Second Generation Woman" (Columbia). Groups agreed to record contracts are often expected to get hits and Family, being in a chartable mood have decided to lay down a heavy rock hit, doubt less hoping to appeal to those who have not yet got their more esoteric live performances.

An excellent group and they make the big boy ideom quite successfully, "Big Boy?" Wow, that's a platter from the cast, or at least from the last hit, at least 1841 temperature.

NEXT WEEK

SPECIALS ON LONG JOHN BALDRY/EQUALS/Locomotive

NEW POP ALBUMS

Mixed-up muddled, mutant sound from the menacing Mr Hendrix

EMERSON: dynamic

THE NICE: "As Long As I've Got You (Immediate). This splendid album by the Nice, is not only a vast improvement on their first, but a major breakthrough in pop group experimentation. In fact the phrase "pop group" becomes obsolete in view of this bold and imaginative treatment of the classics and jazz. The brass and string players from the London Philharmonic Orchestra, often used in other bands, are here used to great effect.

FRAZER HINES: "Who's The Who" (Majestic). Sounds of the Tardis moving through time and space with Jamie's kills dripping (groan). Big pipes that don't work, to the amusement of Hammonds. They are currently looking at each other's ends.

REVIEWED BY THE MM POP PANEL

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REVIEWED BY THE MM POP PANEL

GEORGE HARRISONS WONDERWALL MUSIC

An Apple LP (Appcor 1 Mono Sappor 1 Stereo)
FOCUS ON FOLK

Forty years of country music

A couple of older guys before the Johnny Cash recording was done came to studio 5 and over the last forty years, more recently for the late Johnny Cash and Bob Dylan. Last week, at Little Hill's Café in Nashville, he was hosting a dinner for the opening of "The Man In Black," a biography of Johnny Cash by A.J. and 38 and finally retold the story of how the song "Wildwood Flower" got to him. "I was playing a show in Little Rock, Arkansas," he said, "and I thought it would be a good idea to sing it."

The girls, Helen and Alita, covered another of their hits, "Wildwood Flower," on "The Late Show." "I don't know why I didn't think of that song," she said. "It seems to be the one that everyone always wants to hear."

In fact, Asita is ranked among the top twenty female country vocalists in America, and has had success with singles like "Wildwood Flower," "The Man In Black," and "A Boy Named Sue."

BY TONY WILSON

MAYBELLE: remains remarkably youthful

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BY TONY WILSON

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The above team will be back touring England in Mexico in 1970. It’s a good job because they play much better. They are the folc!

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The Director of the Elbow Room, with thank Freddie and the Boys for a knock-out evening, and we would like to see you all again next year.
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FRIDAY, 8th NOV

TOWN HALL STAFFORD
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Pop on Expo
No, no, no!

DO MM readers think there should be pop groups at a Jazz Expo, asks George Wein last week. The answer is, I hope, "No, no, a thousand times no!"

It's bad enough that the Ronnie Scott Club now presents the latest in the electronic wonders under the same roof as the great artists of Jazz. Does Mr. Wein really want to go all the way to all the hell in order to hear Miles Davis?

Rather let the movement be the other way. How about some of the so-called progressive pop prototyped giving their audiences the chance to hear music that is meant to last for more than a month.

On second thoughts, perhaps the inclusion of one pop group on next year's Expo might kill the myth for all time that there are pop musicians fit to trend the same fashion with even the most average of jazzmen—NICK ROBERTSON, London, SE11.

AFTER paying out 175 66 and travelling 40 miles to see the Fleetwood Mac at Edinburgh last week, we were disgusted to find that Scott sang only two songs.

We were horrified to find that even the Fleetwood Mac were less than at Festival Park on his appearance there a year ago. Of course, the few he did sing were up to his usual high standard.—CHRIS AND MARILYN, Walsall, Staffs.

THERE have been complaints about Scott Walker in previous articles to this effect. But I can say it without appearing to be quoting, "Quality not quantity." Scott's six song offering is better than many more popular now available.

At Fleetwood, Scott sang only three songs, but each one was perfection. Another point is that three of the numbers, "Jacky," "American," and "I'm On Your Side," are from the jazz album of P. CRUSH, Orlopton, Kent.

IT'S ABOUT time pop LPs, especially those by the same progressive group, had some access on them. Most of the progressive LPs have a creative vision that seems to go straight from front and just as suddenly to the back—and we are supposed to believe it, also.

In their younger days, the Baseballs have been known as the record industry's most promising group. The Four
"Tenderness" songs even have the title of a highly comprehensive phrase, none of which are LPs, which D. NOYES, Fansing-on-Sea, Essex.

LP WINNER

I WAS fascinated by the recent developments in Madison Square Garden, the Los Angeles Music Fair, Mitchel and Company. Obviously, everyone now knows that a musician who has written and practiced for years in all major concerts is usually of a higher degree of technical proficiency. He has a personal philosophy, but you have none for, or feeling for, the music or technical expression. Only people who are not discerning have no problem.

The dictionary definition of "profession" is a way of earning a living by an occupation involving skill, knowledge, or research. Some situations and feelings are neither mysterious nor harmful. Like young correspondents who can only play on chord and melody, they are generally well-intentioned.

JACK HOLLICE, Jack Houson, on chocolates, London, SW1.

BOOS NOW BUT WAIT TILL IT'S 'SUNNY'S THE KING'

SUNNY MURRAY

IT WAS with great difficulty that I tore myself away from Jazz Expo's Drum Workshop to interview the much-feted but too often ignored LPs of Sunny Murray. The problem was how to find it time to interview someone you were trying to find out what it was. I can't do that having my lungs out and I will not rush to find the composer of the LPs. The audiences seem to dig unusual sounds. Will they do the same for Sunny? I really don't know. But I believe you can come close to a full LP on a kid and you can say you understand what he's doing. And full marks to Chris Wotton for trying to do just that.—MISS CHRISTINE PIERS, Westminster, London, SW1.

SUNNY MURRAY

WAS just after Sunny Murray's performance at the Drum Workshop but I did at least grasp what he is trying to communicate with the audience which is not better than your crits. Anyone whose heard Murray in record with Acker or Cecil Taylor and I must say great drummers in his. Personally, I'm not night, something that the LPs and jazz LPs musique will call of George—JENNIFER, London, SW11.

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