STONES TV

ROCK SHOW

Album out Nov. 22

THE Rolling Stones are to produce their own TV spectacular, called The Rolling Stones' Rock and Roll Circus. The group will tape the show in a London TV studio in December. It will be made in colour and will be shown in Britain and America. Negotiations for the sale of the spectacular to one of Britain's TV companies will take place shortly.

Working on the show with the Stones will be Mike Lindsay-Hogg, who made the film of "Jumpin' Jack Flash" and who may be involved in filming the Stones' forthcoming live performances.

UNDERGROUND

Already fixed for the show are Traffic and two American underground attractions, Taj Mahal and Dr. John. A spokesman for the group said on Monday: "Other artists that the Stones dig are also being approached but these have not yet been finalised."

The group also plan to feature clowns, dwarfs and animals.

It is likely that one of the principal independent TV companies, such as London Weekend Television or Granada, will purchase the programme for screening on TV.

The Stones' long-awaited album "Beggars Banquet" is finally to be released on November 22.

A spokesman for the group announced this at a press conference last week. "I have no further concrete details at the moment on the timings of the release," he said, "but I think that the cover will have nearly the words 'The Rolling Stones' and 'B.B. King' on it."

The forthcoming 'B.B. King' album, which caused a dispute between the artist and Decca Records, featured a photograph of a wall covered in graffiti. This is not now likely to be released.

ENGLISH PUB

WITH MELODY MAKER READERS AT THE BERLIN JAZZ FESTIVAL — P10
From the chart-topper of the moment, HUGO MONTENEGRO and his Orchestra Themes from the great films including "The Good, The Bad and The Ugly", "Fistful of Dollars", "For a Few Dollars More", and the latest box-office smash "Hang 'Em High".

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PAMA
MELORY MAKER, November 16, 1969—Page 2

MUSICIANS' STRIKE HITS TOM'S U.S. TV APPEARANCES

TOM JONES and Dandy Springfield had appearances on American television cancelled this week because of a musicians' strike. The shows were scheduled for October 23 and November 1, respectively.

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CRAZY TO CUT ONE MORE ALBUM

NEW YORK, Monday — CREAM are to cut one more album before breaking up as a trio later this month.

Conceded last week was a guess for producer Pink Floyd hard to fly to New York from London to check recording studio facilities. However, CREAM's manager, experts Red Crestall.

Another LP of this performance, artists taken from tapes of at least six American concerts, is being edited and packaged for January release. Cream make their farewell concert appearances at the Royal Albert Hall on November 30. They will play two concerts, with invited guests, and have an interval. Each member of the group will record independently, with their own groups but all will remain under the management of Walter Tevis.

LOCOMOTIVE DATES

LOCOMOTIVE, the Birmingham group whose "RedHot Love" moved to 21 this week on the Billboard chart, is in Auckland this week. The band is to play a series of TV shows on New Zealand's national service. Locomotive's last Australian tour was in April (AP 13). Their new single, "Going Down," was released in May. Locomotive's manager, John Playter, has decided to tour Australia and New Zealand later this year. The group will play a series of live shows, with support acts including Engelbert Humperdinck and The Shadows. The tour will also feature special guests, such as Elton John and The Who. Locomotive's next album, "Crazy," is scheduled for release in November. The band is currently recording the album in Sydney, with producer Phil Wood. The album features the singles "RedHot Love," "Going Down," and a new track titled "The Nighttime." Locomotive has been praised for their energetic live performances and their catchy, upbeat music. The band is looking forward to their upcoming tour and to releasing their new album. They hope to continue to grow their fanbase through their live shows and recordings. Locomotive is excited to return to Australia and New Zealand, where they have a strong following. The band is looking forward to playing for their fans and to meeting new ones. Locomotive's manager, John Playter, is working on the tour details and is excited about the upcoming shows. The group is confident in their ability to deliver an unforgettable performance. Locomotive's "Crazy" tour will be one to remember.
WHY WON'T THEY
PLAY JOOLS'
NEW SINGLE?

WHAT are they doing to Jools, Auge and the Trinity? You may remember they had a new single, "Road To Cairo" out a few weeks ago—a follow-up to their fantastically successful "This Wheel's On Fire." Since then, hardly anything has been heard of the record. Why? Because the television pop shows and BBC's Radio One have virtually ignored the record. And a record that doesn't get played, doesn't get bought.

Which is all rather surprising, because Julie, Brian and the group were hailed as one of the pop sensations of 1966, feting everywhere, and even voted by MM readers as the best new group of the year, while Jools himself became Top Comedian Singer. And Julie herself thinks that it's the lack of plugs that have prevented the record making an appearance in the Pop 30.

PLUGS
"We've hardly had any plugs on it at all. I don't know why," said Jools last week, from her hotel room in Berlin where the group had been appearing at the Berlin Jazz Festival. Julie was feeling very brought down when I spoke to her—she was disappointed about the record, unhappy with her appearances at the Festival and on top of everything was feeling ill ("I feel dizzy and sick").

MEAN
The group taped a spot for BBC's Top Of The Pops and ITV's Time For Blackburn, but only the Tony Blackburn show used it. I think the BBC are waiting until it makes the chart— they don't seem to want us to use it as Top Of The Pop. It was the same with 'Wheel's On Fire,' and I think it's a bit mean. The record's not a typical commercial thing and needs to be seen because it's a fantastically visual thing. I think it's a gas number and I'll be very disappointed if lack of plugs stops it being a hit. A lot of work went into it and it'll be a bit of a dang if nothing happens.

CANCEL
"In fact, we are supposed to be going to America soon but I'd rather cancel that and concentrate on plugging the record. I think part of our problem has been that we've spent too much time out of the country and not enough getting round England, but it's so difficult to get people out of their restaurants and bars. I'm concerned about England I really miss it when we're away. As well as feeling good, Jools was disappointed with her performances at the Festival the night before. Going over the plane, I asked George Gomeldy, my manager if it was to be taken down when he said it was I got the hump because we don't want to miss the Montreux festival—all the lights and cameras. I can't wait to get back.

LIGHT
"When we went on stage there was this wall of white light and cameras everywhere and it completely threw me out. I thought I gave a terrible performance. I couldn't see the audience and when that happens I can't build up any rapport with them. I think it's one of the reasons. When I was A Young Girl but I had this horror, all the way through. There were 2,000 people in the Berlin Concert Hall—only jazz fans, most used to digging Dizzy Gillespie in the Jools, Brian and the Trinity. Julie thought they'd be a death. But they didn't.

LOVELY
"The audience was lovely. It was just me. I didn't feel at ease. I think that of the 2,000 people there, only about 20 were backing me. I can't see them for the TV lights and what I heard was very funny, too.

MALCOLM—TV STAR BEFORE HIS HIT RECORD

THE INTERRUPTERS : designer, painter in oils, water, tempera, charcoal, aquatint, sculpture, engraving, printing, collector, model of Malcom Roberts who is The Next British Superstar

Malcolm was born in Manchester in 1944. He began painting at school. In 1969 he was chosen to appear at the famous Festival in US, and was later voted his own poster at the time. His first record was "Time After Time" in 1968. He has been played in the US, Europe and Japan, and has been a sensation on TV in the US and Japan.

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**NEWS IN BRIEF**

**MR. NINE PER CENT**

The laser agent

-well I'm off on the MELODY MAKER BERLIN TRIP!

-have you got enough money?

-don't worry, ma, I know how to get it around the US$ ALLOWANCE!

-Somebody's going to be needing a new gun!

**WHOO HOO!**

**BLUE'S CLUB**

A single round electric guitar played on a large stage in front of a large audience.

**WHO'S CURTAIN CLOSED ON THE MAGIC BUS?**

**NEW STUDENTS**

The John Lennon-Yoko Ono show in Tokyo is being reviewed by the student magazine.

**LUKE LA RUE**


dubbed with "Magic Bus" and "Lay My Head Down", the scene was a complete contrast to the previous evening's event.

**YOU'LL BE HELLISH**

The audience didn't even seem to notice the change, and seemed to enjoy the music.

**DANNY LA RUE**

-WITH MUSIC MILES into town on Stage 2 of the new Festival Hall, the crowd gave a warm welcome to the performers.

**WHY ARE WE HERE?**

The audience was intrigued by the question. **NJQ**

**WHO'S CURTAIN CLOSED ON THE MAGIC BUS?**

**DEADLY NIGHTS**

As the audience crammed onto the balcony, the music began to build, and the atmosphere became charged.

**HORACE SILVER**

It is glorious to see Silver's smooth and confident approach to the keyboard, which he plays with great precision and expression.

**PENTACLE**

Another concert takes place in the Pentacle, attracting a sizeable audience.

**SILVER: a gilly he's been categorised.**

**NON-STOP RAVE**

**BLUES RAVE:**

The Rave's weekly tonic

**SHOCK FOR SPENCER DAVIS**

The FBI were highly unwelcome guests of the Spencer Davis Group in Chicago this week. Spencer-in a drug deal involving his brother-in-law—was in his penthouse apartment when he was suddenly awakened by the crashing of his windows. The FBI agents were searching for drugs.

**DOOD SOUNDS**

Some very odd sounds came from behind the fanatics.
MELODY MAKER PROBES THE JIMI HENDRIX EXPERIENCE BREAK-UP

A GROUP is riding high. Everything is grooving. Maybe they have top hits in the charts, plenty of radio TV and one-nights. Then one week come the shock headlines in the Melody Maker. Terrific, they spell out the news: the group is splitting.

It happened with the Animals. Alan Price quit to form his own group. It happened with the Manfreds. Paul Jones left to solo and was replaced by Michael D'Abo.

It happened with the Walker Brothers. Steve Winwood left; Simon Drake, Ossie Davis. The Cream are going their separate ways. The Seekers are no more. Latest news to rock the pop world was revealed by the Melody Maker last week. It is that Jimi Hendrix is to break up his phenomenally successful group, featuring Mitch Mitchell on drums and Noel Redding on guitar.

HENDRIX: "should have his hair cut"

'Jimi has enough talent to hold an audience himself'

BY LAURIE HENSHAW

Street, London, E.C.2:

"It's a bit stupid. They're a good group. They're probably less popular if they split up. A group should remain together.

"But whatever happens, Jimi should have his hair cut now and again. It gets up people's noses. My brother likes Jimi as a person, but his hair puts me off him."

Melanie Jane Czierownik

"I am not concerned one way or the other. I listen to Jimi's records and always watch him on TV, but the break-up of the group wouldn't worry me unduly."

Julie Barlow

"Jimi's a great guitarist, and he's got enough talent to hold an audience himself."

UNIT

Janet Thorndill (28), clerk, Kingsway, Manchester 16: "I don't like to hear of any group splitting up. Jimi is a group. If one forms an impression of a group as a complete unit only to find they are now falling apart, it's very disappointing."

Jennifer Gerran (18), typist, Kings Cross, Manchester 16: "The break-up doesn't affect me as I only heard of them recently. I'm not that keen on 'Jimi Hendrix'. He is no better than another group."

NEXT WEEK

BANDWAGON SPECIAL

EQUALS---getting back to the roots

If groups were as workable as night economies, it's almost one could say they are as a lot funkier named, but the one couple were the real band. They were still working on a puppy dog with a little bit of grin, but they were still working on a puppy dog. Lunch with a little bit of grin, but they were still working on a puppy dog.

The equals, who hit it big with "Baby Don't Look" and a lot more, are a lot funkier named, but the one couple were the real band. They were still working on a puppy dog with a little bit of grin, but they were still working on a puppy dog.

"Before Baby" was a hit but we could get away with it. Something different as long as it was good. They should have been more experimental but it wasn't. A short record keeps the manufacturer of all those equal groups in a bind. A short record keeps the manufacturer of all those equal groups in a bind.

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Transatlantic

THE NEW PENTANGLE DOUBLE ALBUM TRA 178
69s 6d
BLUES SCENE ’68

A SPECIAL PREVIEW OF THE MELODY MAKER CONCERT AT THE ROYAL FESTIVAL HALL THIS SATURDAY AT 9PM

BRITISH blues messenger

JOHN MAYALL is one of the stars of the MM concert. Also on the bill are the Muddy Waters Blues Band, Aynsley Dunbar’s Retaliation and Champion Jack Dupree. All acts are sold out.

Britain’s true blues messenger

JOHN MAYALL is one of the stars of the MM concert. Also on the bill are the Muddy Waters Blues Band, Aynsley Dunbar’s Retaliation and Champion Jack Dupree. All acts are sold out.

DUNBAR: played violin

Aynsley — today’s modernman

A YNSLEY DUNBAR’S Retaliation is one of the few modern blues groups to stand high in the estimation of John Mayall, the founder of the blues scene side of the business. The Retaliation are a four-man band — John, they are one of the few modern blues groups playing contemporary blues music, reflecting the world today and not just regurgitating blues from years ago so that the audience have no record of home.

A YNSLEY DUNBAR’S Retaliation are a four-man band — John, they are one of the few modern blues groups playing contemporary blues music, reflecting the world today and not just regurgitating blues from years ago so that the audience have no record of home.

MODERN

MOULD

The Retaliation record for Liberty Records and had an album — “Aynsley Dunbar’s Retaliation” — a single “Watch ‘n’ Chair.” A new single is planned for the next couple of months and their second album — “Dr. No’s” — a release tomorrow (Friday).

The Retaliation are a four-man band — John, they are one of the few modern blues groups playing contemporary blues music, reflecting the world today and not just regurgitating blues from years ago so that the audience have no record of home.

MOULD

EMULATE

At home, he is concerned with the growing popularity of the blues because of the interest in the genre. He says that the blues has a 100-year-old heritage and that the blues is emerging from underground music and is breaking through because of the interest in the genre. He says that the blues has a 100-year-old heritage and that the blues is emerging from underground music and is breaking through because of the interest in the genre.

EMULATE

The genuine voice of America urban blues

HIS present address may be Harlem, New York, but Champion Jack Dupree is an American blues singer — not a blues musician. Jack settled in England three years ago after spending more than five years in America — and has become one of the leading blues attractions on Britain’s thriving scene.

Champion Jack Dupree has been making records for over ten years, and has been a leading attraction on Britain’s thriving scene.

PROFESSIONAL BOXER

In the Thirty, he was affected like many others by the Depression and turned to boxing fighting to earn a living. One defeat.

In 1930, he returned to boxing and fighting. Fighting in the Thirty, he was affected like many others by the Depression and turned to boxing fighting to earn a living. One defeat.

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MAX JONES REPORTS ON THE NEW DYLАН FILM

TELLING THE TRUTH ABOUT DYLАН

DON'T Look Back, the Bob Dylan film, is out at last, if not exactly about, and a pretty impressive documentary it is. That is, if you must add, if you are capable of being impressed by Bob Dylan's strange voice and character. Non-adept admirers would probably wish to leave before the last crow.

One good point is that the film, a chronicle of the period of Dylan and Jonestown, tells the truth about Dylan. Or as much of the truth as it was possible, or thought to be possible, to show.

No attempt was made to polish him up or gloss over the thorny side of his nature. And the way his music is used, the way his performances have been selected and cut, gives a just impression of what he can do.

A note to the National Theatre's bulletin about the London Film Festival: "This information finally flew to Dylan's 1965 English tour is unlikely to alter anyone's concept of his artistic merits."

ALTER

Correct, and so more will it alter their feelings about his personal charm or lack of it. He is as expected him to be, and the hard time he gives reporters will be increased in the film. The film is much like the treatment I saw handed out at other gatherings on the tour. The softer, more engaging characters, the humour and the fun of the interaction with music are caught too.

Director Don Perrecbaker and his cinematographer made the singer as he relaxed, sang, played the harmonica, guitar or piano, walked, talked, typed, read, dished fans and pressmen, instead or sat thinking.

SERIOUS

They also watched his enigmatic manager, Albert Grossman, and friends and semi-intimates, and the people who came into his life—usually to have it widened or clarified.

That is the plot of the film, and its purpose is to show us a serious, questioning artist-entertainer at work and recreation. The film could have gone further to the point of having to know more of what Dylan said about the music—where he comes from and how long and why he has thought of what he has done. But that is what it is, and it is a very successful. Maybe if the journalists had asked more questions they'd have got more answers.

As American critic Ralph Glascott put it, the film has the aura of a personal documentary with music. A shot from Don embroidered a stage appearance on Grossman and Tito Burns in Tito's office, working up the price for a Dylan TV show.

HONEST

It may be significant that we never see a confrontation between Dylan and anyone's weight in verbal cut and thrust. Or, as the film is in an honest one, may be that no one wanted to be so caught with him. But the tour was over when the Don Stanhope on musicians had returned home, and the footage was edited at a ratio of about 20 to 1, of scenes from the 80-minute documentary which shows Dylan on and off stage, nasty, sweet, arrogant, humorous and disengaged. Thus Glascott, in a fair summing up. Of course, Don't Look Back offers more than a few Dylan songs.

ODDLY

Relationships are oddly de-personalised and, in spite of sunny female forms draped about, do-exposed. Perhaps that doesn't matter in a film about a young artist and his attitudes.

Dylan appears as a man who never sleeps, never eats, seldom drinks and refuses to give away his art except on stage. It is easy to imagine his admirers his activity on, I suspect, his good looks, his jazz and pop magazine.

SONGS

On the music level the film introduces performances (mostly in part) of quite a few Dylan songs.

It begins, most unceremoniously, with "Subterranean Homesick," marked off by the buzz showing the camera a series of cards containing much key words as "Barefoot." It continues, "Leaves," "Parking Meter," and so on. Some are nursery, some are written skewed. As the song ends, the final card reads "Whistle." Among the other numbers are "Magpie," "The Frost," "Steels the Right Way," "Times They Are A-Changin', "Don't Think Twice," "Watte Carrol," "Leaving Well Alone," "Helpless," "Tambourine Man," "3 Blues." An engraving sequence shows a younger, short-haired Dylan, and singing "Prove It in Your Game" in a group of farm innocents, presumably in the South.

I liked the film a great deal for most of its 80 minutes plot, finding it hilarious as well as affecting, a bit anti-social and indulgent, and revealing as well as unwillful.

BOB DYLАН: the film is an honest one

AMERICAN trumpet star Don Cherry blowing at last week's Berlin Jazz Festival (picture by Bruce Westfall). Cherry, a member of the original Quintet, is now based in Stockholm and will be featured in an exclusive old interview next week.
Muddy Waters and Otis Spann won a triumph for pure blues at the 1968 Berlin Jazz Festival, last weekend, in the face of all the best (or worst) contemporary jazz can offer. And 201 exhausted but happy readers were there to enjoy three days of live music events, concerts, jam sessions, sightseeing, and vino, on the shores of the Spree River.

HECTIC

Two pianos of jazz fans made the hectic weekend trip possible to the Berlin Jazz Festival, hosted by Radio Berlin and Radio Kultur in cooperation with the Berliner Philharmonie. The festival opened on Thursday with Gary Burton, Red Norvo, Dave Bilgeri's Danish Band and Quartet, and Brian Auger, Jaki Byard, and the Trinity. Red Norvo and Brian Auger, a couple of bards from people who don't dream anything neat, made me make some remarks about music being more than what we're used to. The Trinity, with their musical march on F知igs, right up to the stage of the Berliner Philharmonie, was a testament to the power of collective creativity.

BERLINER JAZZTAGE

Festivals, festivals all over the place...

By Chris Welch

The Berliner Jazztage, or Berlin Jazz Festival, was a three-day event that took place in Berlin, Germany, in 1968. The festival featured a variety of jazz musicians and bands, including renowned artists such as Muddy Waters, Otis Spann, and Gary Burton. The festival was held in cooperation with the Berliner Philharmonie, and featured concerts, jam sessions, and sightseeing opportunities in the city. The festival was a testament to the power of collective creativity and the importance of music in bringing people together. The Berliner Jazztage was a significant event in the history of jazz and continues to be remembered as a landmark festival in the world of music.
Year old 'Rudi' gets Locomotive rolling

"THINKING of what the Electric Locomotive is doing, the first thing that you think is what's that noise?" said Norman Hamber, lead singer and songwriter of Birmingham's Locomotive, whose second single "Baby Love" ripped into the MM Pop 30 recently.

The group describes the music they're playing as "very modern-modern," saying they try to go beyond the usual pop sound. They have described their sound as unique because they are "very much aware of the sound of the instruments." Instead, the Locomotive played at a record in probably more important than their sound because they are able to create their own sound and the sound of the instruments.

Norman contributes to the group's original material as well as handling vocals and playing guitar, and the rest of the band is Bob, lead singer, Bill, bassist, and Jerry, drummer. They have been performing on the local scene for a year now, and they are excited about their future prospects.

The group was formed by Norman, who had a background in music, and they began writing songs on their own. Their sound is unique because they are able to create their own sound and the sound of the instruments.

PUBLIC

Trevor is the quieter of the two, while Graham tends to make the more controv-
erial remarks. "I've got a lot to say and see a doctor," said Trevor stirring. "I'm going to get a glass now, I think.

At present the group are not making any live perfor-
Dances, but they are rehearsing with a backing band and are expecting to hit the public in the New Year.

"I don't want songs," said Graham. "We just know them already. And Blueberry who will be back at us are such a great band, they can just what we want. Our first album will be out in January and it'll be just the two of us backed by guitars and a string on a few tracks. We've made a few appear-
ances in Ireland and the kids went mad. They grabbed at us. Why did Marbles become a duo instead of forming a group? "It wasn't our idea," said Graham, decisively. "We wanted to have a group. It was Robert Stcuppe's idea to have a duo because it would be something different, and Barry Gibb wanted someone to sing his songs." Said Trevor: "There are so many groups but we'd like to change the status of duo anyway, they get sort of a bad reputation. The Five Shades and the Beatles are the only great duo," continued Trevor. "Oh and Simon and Garfunkel. Who are the bad duo?" We didn't want to talk about them."

What have Marbles got to make them differen?

"Most British duos tend to sing together in close harmony. I think we've got a different sound because there's no range of about three and a half octaves which is ridiculous. We won't be so sweet all the time.

WASHINGTON, D.C. (AP) -- Cilla captures the Aussie's hearts

The Australian singer, who recently gained popularity in the U.S. with her hit single "Ain't That A Kick In The Head," has now captured the hearts of the American public with her latest album, "Cilla Black." The album features a mix of pop, rock, and soul songs, all written and produced by herself.

"I don't like to eat before doing my act," she said. "I don't like to eat huge meals, but when it comes to eating, I don't like to eat at all. I don't like to eat at all."

The album has been well received by critics and fans alike, with many praising her unique voice and powerful performances. Cilla's talent as a singer has been praised, and her ability to connect with her audience has been evident throughout her career.

"I love to sing for people," she said. "I love to sing for the people who I love."

With her latest album, Cilla Black has proven that she is a force to be reckoned with on the pop charts. Her music speaks directly to the hearts of her fans, and it is clear that she has a talent that will continue to captivate audiences for years to come.

"I'm so happy to be here," she said. "I'm so happy to be in America, and I can't wait to see more of you."
TAKing ANY kind of retrospective look at Ray Charles' music immediately poses problems, for which I do not review. Do you praise the Ray Charles of the early Atlantic singles like 'Halftime' at the Centre or the man who sings 'Georgia on My Mind' and 'Georgia On My Mind' as though he believes in his heart the rolling prairies? Do you glance at the many faces of the popular Ray Charles or are the man who is still the master of soul piano and the in-crowd concerned?

PRaisE

Or do you challenge the "Genius of Ray Charles"? I don't care. The cost of the last class will probably win you the prize of the early Atlantic singles like 'Halftime' or the man who sings 'Georgia on My Mind' as though he believes in his heart the rolling prairies. Do you praise the many faces of the popular Ray Charles or are the man who is still the master of soul piano and the in-crowd concerned?

Museums: of course, often make questionable critics because they tend to dwell on technical accomplishments that may or may not be authentic. The Genius of Ray Charles, for example, is a genius. Any blind man who can walk into a re-hearsal and tell you just which musician played a note that had not got to be a genius!

Musician: of course, often make questionable critics because they tend to dwell on technical accomplishments that may or may not be authentic. The Genius of Ray Charles, for example, is a genius. Any blind man who can walk into a re-hearsal and tell you just which musician played a note that had not got to be a genius!

Search

I didn't even have to look up who was singing the Lowell Fulson number and the very next day I set up a search party for it on the original Atlantic album. I found the notes that are printed in the liner notes for "Black and White, Ray Charles," which is still the best thing he ever did. His voice is notable across 14 chilling tracks and his com- pelling, rhythmic piano is unrepentant. Till then, I was entirely ignorant of the Gospel influence on popular Negro music, that album turning me around. I've just been listening to as much of the singer's work as I can find in order to recognize his importance. Charles has pro- duced a score of sound including some relatively indifferent inst- rumental ones like his first Atlantic issue 1960 "Great Ray Charles," just released here in Polydor.

On this, he plays funky but unconventional jazz piano, and again from the towering "Genius Plus Soul Equals Jazz," where he is showcased in Quincy Jones' charts with the famous "Fat Black Bassy" Orchestra, Charles' influence has gradually become less convincing. On his, Charles is also an engine.

OUTPUT

The interest that most jazz listeners had in the early Ray Charles gradually waned off as his records grew more conventional. Since, when an artist starts to make, sales, the policy with which he is associated is to do just the same again. Nevertheless, one could imagine that the Ray Charles of the future will be even more convincing.

SONNY ROLLINS FILM

A personal portrait of Sonny Rollins

It's not every month you see a film about jazz talk or pop music that has the critical mass of un- certainty. To see two in one day, to know the meaning of plenitude.

Last but not least, besides the study of Dick Tracy and the Sammy Davis Jr. documentary about Sonny Rollins, it was screened on SBCC in colour on Monday. It lasted for a half-hour and was a profile of a musician who is considered to be America's new music. The film was shown in Sonny Rollins, Man and Music, and it seemed to be a kind of cameraman playing on the William S. Paley in front of the West River. Today, the producer's idea is to be in front of the producer's idea.

It's a portrait of a young man, the kind of musician who is considered to be America's new music. The film was shown in Sonny Rollins, Man and Music, and it seemed to be a kind of cameraman playing on the William S. Paley in front of the West River. Today, the producer's idea is to be in front of the producer's idea.

Rollins: not militant

To hear him talking with Jeffrey Zorn, the producer, is enough to put you to sleep. He's got a good head, you'll be hard pressed to find a better head. He's got a good head, you'll be hard pressed to find a better head. He's got a good head, you'll be hard pressed to find a better head.

In contrast to so many of the roles in the Los Angeles music, talk often impresses one with his generosity to the screenwriter's ideas. The film is in colour, it is a portrait of a young man, the kind of musician who is considered to be America's new music. The film was shown in Sonny Rollins, Man and Music, and it seemed to be a kind of cameraman playing on the William S. Paley in front of the West River. Today, the producer's idea is to be in front of the producer's idea.

In this world of Rollins and the producer, Dick Fontaine captures it excellently. He has always been a soloist, never a leader, his own music, feeling only the profound personal social and political and emotional direction of drums and cymbals and the tension in which Rollins lives with the band and producers. He is a portrait of a young man, the kind of musician who is considered to be America's new music. The film was shown in Sonny Rollins, Man and Music, and it seemed to be a kind of cameraman playing on the William S. Paley in front of the West River. Today, the producer's idea is to be in front of the producer's idea.

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AS HIS SINGLE ‘MEXICO’ MAKES ITS WAY UP THE TOP 30
LONG JOHN BALDRY LOOKS TOWARDS THE FUTURE . . .

Following in Tom Jones’ footsteps

LONG JOHN BALDRY may yet strike gold from the Olympic Games, with his “Mexico” long-jumping up the Pop 30.

Ignoring my query as to whether his follow-up would be “Munch,” John admitted this week that his ambition is to follow in the footsteps of Tom Jones.

“Of course,” said John, “Tom has a definite advantage in having a much wider vocal range than myself—he can hit a home much harder. And he has that very wide hit that the birds go mental over, whether they are 15 or 20.”

“Admitting that I haven’t got those qualities, I’d still like to follow him, commercially. I’d like to go to the States, have another hit or two there, take them all by storm, then come back here and start working on concerts with a big orchestra rather than those non-serial pop tours which I think have had their day anyway.”

John is not very sanguine about the London club scene these days.

“The only place I really like is Ronnie Scott’s,” he said. “Usually now he has a very good band. I could go there every night of the week and be bored. I also go to the Marquee occasionally when they have someone like Traffic or Jools and Brian, but I can’t stay long in the place without my eardrums being punctured.”

I CERTAINLY DON’T MIND HEARING MY OWN RECORDS

“I certainly don’t mind hearing my own records. I’ve never recorded anything I was ashamed of. And if I have pre-recorded a TV show I always make a point of trying to see it—and the same with radio. I think I learn something from it. If I have made a mistake that I can spot it even if I didn’t notice when I was actually doing the show.”

John has yet to decide on the follow-up to “Mexico” but has an album due out this month.

It’s a curious thing, but most young people I have spoken to think hair is a bit of a take-on. The people who still see it will seem to be older people who rush to sound “Oh, what a wonderful show. How revolutionary. Personally, I think the whole conception of the thing is a bit passe—Joan Littlewood, had all those ideas 15 years ago at the Theatre Royal, Stratford.”

I know actors who can’t bear to see themselves on the screen and asked John if he liked listening to his own records. Did the sound on the record come out the way he expected it to?

“It depends on the song and the key,” he said. “My voice can change with the kind of thing I am doing. If I am singing something completely relaxed it sounds one way but if I am doing a rave it comes out entirely different. My voice is very difficult to record and they have to put an edge on it. It does sound entirely different on live appearances.”

THE GUN RACE WITH THE DEVIL

MISTAKE

“I certainly don’t mind hearing my own records. I’ve never recorded anything I was ashamed of. And if I have pre-recorded a TV show I always make a point of trying to see it—and the same with radio. I think I learn something from it. If I have made a mistake that I can spot it even if I didn’t notice when I was actually doing the show.”

John has yet to decide on the follow-up to “Mexico” but has an album due out this month.

BALLADS

“It’s a very mixed bag arrangement-wise,” he told me. “There are some folk-type tracks and some big, sprawling orchestral things as well as the usual pop type ballad. It is much more varied than my last album which looked back. I can see we did a bit too much in the same bag.”

In John’s words: “It’s the blues scene now it is becoming the ‘in’ music.”

“I’ve had thoughts about doing a blues album,” he admitted. “But it would be my idea of a blues—not the current idea. I’m not sure that people would welcome it from me now, but I will certainly have a go.”—ROB DAWBARN

TEN YEARS AFTER

they are playing to a very aware audience,” said Chris, “so there’s no chance of me being taken for a fool. On the other hand, it’s not as if we’re going to start playing to an audience that doesn’t know what’s going on. On the first time TVA played on the West Coast and in New York, the audience weren’t much aware of them on this second tour.”

So far, the tour has been a success, “It’s been great,” said Chris. “We’ve had a great time in America and we’ve been out in Britain in the New Year, and it’s been a lot of fun. We’ve had the chance to see some of the great American cities and to have the chance to play in places where we have never played before.”

The new album, “Stonemother,” will be released shortly in America and will be out in Britain in the New Year. It is described as “a record that is a lot more suitable for the group. It is a record that is a lot more in keeping with the group’s style.”

Chris considers this new album to be the best that he has recorded. “It’s a cross section of everything the group has done before and that is what people can expect.”

EXPLODING INTO THE CHARTS!

3764

THE GUN RACE WITH THE DEVIL

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Out Now!

BRITISH ACTORS AND ACTRESSES:

In the world of British acting, there are many talented individuals who have made their mark on the silver screen and stage. Here are a few notable performers:

1. Sir Anthony Hopkins
2. Emma Thompson
3. Daniel Day-Lewis
4. Helena Bonham Carter
5. Benedict Cumberbatch

These actors have received critical acclaim and have contributed significantly to the British film and theater industries.
My dad took me to see a couple of Lanza's films when I was young. I liked his singing when I was about 12.

TINY TIM: I think he is genuine enough but the people who surround him, I don't know what their purpose is. The LP bore on me after a bit. Denny Cordell and I argued about it and Denny said that he'd rather see Tiny Tim than Dave Dee and Company, but there's a lot of people I'd like to see rather than Tiny Tim.

---

Let's time to call a halt

Sniggers CHRIS WELCH

"Go, man go." A nameless obscenity practised among certain South American tribes.

"Les Bicyclettes De Belsa." The twentieth position of pre-marital hand-shaking, as described in Bradshaw's, an Eastern manual of sexual conquest, translated from the original Urdu in 1826. But by far the worst aspect of this sordid development is the lengths pop groups will go to in their efforts to rouse their young girls fans in the clubs and theatres.

Would you believe...? The long-haired lout who filled his trousers with cement and was the clown I saw in Humpty Dumpty at the London Palladium in 1948.

But I have documented evidence to prove that many pop groups excite fans with sexily arranged dress. Ian Anderson of the Jethro Tull group, for example, were a full-length overcoat.

And until he went — some say deported — to America, Zoot Money frequently lowered his trousers on stage, causing his audience to scream, many of them in horror, it's true — but who is to know how much vicarious pleasure from such displays? The public have had enough. Except those of us who are frustrated, and the sooner the Viewers Associations and Watch Committees set about working on their frustrations and stamp out what is fast becoming a national disgrace, the better.

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HEAVIES FROM DUNHILL

Richard Harris
The Yard Went On Forever
Stateside/Dunhill SSL-pqz 9

The Mamas & The Papas
Golden Era—Vol. 1
Stateside/Dunhill SL-pqz 10

Mama Cass
Dream A Little Dream
Stateside/Dunhill SL-pqz 11

The Yard Went On Forever

Richard Harris
The Yard Went On Forever
Stateside/Dunhill SSL-pqz 9

The Mamas & The Papas
Golden Era—Vol. 1
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Dream A Little Dream
Stateside/Dunhill SL-pqz 11

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Stateside/DUNHILL
LET'S MAKE MUSIC

WEEK 3—BRASS, WOODWIND, REEDS

Five musts for lead trumpets

By FREDDY STAFF

Bone tone is in the mind

SAYS CHRIS PYNE

Bone tone is in the mind

CHRIS PYNE's trumpet sounds like a wailing, singing blues horn that leaves listeners limp in their seats. "How can a young guy get that good," they gasp. It's a hard thing to do anything really well, even playing for Chris, though only 26, has been playing trombone for 15 years. "I started at 14," says Chris. "My dad brought me up a trombone. At the age of 15, I think I got it..."

"I had been playing trombone and the tone I used to get out is so right that even then I was a good bone player."

"I have never had any lessons but I have picked up some tips since I have been playing."

"A good teacher can help you stay on the rough parts and enable your talent to come through. I think it's possible to learn to improvise, but I also find out how much talent you have in that direction."
**LET'S MAKE MUSIC**

**WEEK 3—BRASS, WOODWIND, REEDS**

**Why Don Ellis uses his 4-valve trumpet team**

The lack of "sweetness" in the sound of the 4-valve trumpet is a given and stop short of a virtue. This was also the case with some"saxophone" players. Now, a few of the reasons that prompted Don Ellis to incorporate into his repertory of sounds and techniques is a 4-valve trumpet and elaborates on them.

"I said the whole thing in a recent interview with..."...

"...the 4-valve trumpet sounds more flexible. It allows for more complex melodic and harmonic possibilities. The range is greater, and the intonation is more accurate. The sound is also more mellow, with a richer, more honey-like quality."

**TAGGED**

**REACT**

"But how did Don Ellis incorporate the 4-valve trumpet into his music?"...

"He found that the 4-valve trumpet added a new dimension to his ensemble sound. It allowed for a greater range of expression and a more nuanced approach to melody and harmony."...

**SOUND**

"A 4-valve trumpet will..."...

"...essentially, it's a smaller saxophone, which gives it a distinctive sound. It's more articulate than the typical trumpet and allows for a wider range of expression."...

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**CRITIC**

Electric Flag's album, "A Long Time Coming," was..."...

"...to the reviewer for the Village Voice, the album was..."...

"...a great success. The band was praised for their originality and musicianship. The music was described as..."...

**PROBLEMS OF PLAYING TUBA**

"It's tough getting out of rush hour tube trains..."...

"...for tuba players. The size of the instrument and the limited space make it difficult to play..."...

---

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Key to good flute performance—long notes

ONE of the best ways to build control, understanding and embouchure on flute and also to improve in the same way is tone. This requires that you be patient and persistent. If you want to improve any part of your playing, you need to start working on it immediately. If you want to become a better musician, you need to start working on it immediately.

In this issue, we will focus on tone. Tone is the most important aspect of flute playing. It is the foundation of all other aspects of flute playing, including technical skills and musical expression.

There are several ways to improve your tone. One way is to practice regularly and consistently. This means that you should practice every day, even if it is just for a few minutes. This will help you to build muscle memory and to develop a more controlled embouchure.

Another way to improve your tone is to use a good reed. A good reed will give you more control and will help you to produce a more even tone.

Finally, you should also focus on your breathing technique. This is important because it affects how much air you can get into your lungs and how much you can control your breath.

In summary, the key to good flute performance is to focus on tone. This requires patience, persistence, and regular practice. With these qualities, you can become a better musician and enjoy the challenges of playing the flute.

SAYS HAROLD McNairy

BRASS PICK-UPS

When you are playing on a tube or a reed, you need to use a pick-up to make the instrument sound. There are several types of pick-ups available, and each one has its own advantages and disadvantages.

One of the most popular types of pick-ups is the reed pick-up. This is a small metal device that is attached to the reed of the instrument. It helps to provide a more even tone and to control the breath.

Another type of pick-up is the tube pick-up. This is a metal tube that is attached to the reed of the instrument. It helps to provide a more even tone and to control the breath.

Finally, you should also focus on your breathing technique. This is important because it affects how much air you can get into your lungs and how much you can control your breath.

In summary, the key to good flute performance is to focus on tone. This requires patience, persistence, and regular practice. With these qualities, you can become a better musician and enjoy the challenges of playing the flute.

SAYS HAROLD McNairy

McNairy: half a day's practice.

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Pentangle
prove their flexibility

The Pentangle, "Sweet Child" (Transatlantic 7RA 176), a brilliant second album from the Pentangle and, being a two-record package, gives full rip to the group's tremendous musical talent. With the fusion of folk and jazz and the addition of the unique Bargie Thompson's banjo and vocals, the group's performances are_from the Spine of the Witch which was a minor hit this year. In addition, there is an excellent 10-piece ensemble of the group, John Renbourn and Bert Jansch (guitars), Dave Swarbrick (fiddle), John Fordham (tenor sax), and Jacqui McShee (vocals and banjo). The addition of the group to the lineup of the Pentangle, and the excellence of the album, gives the group the opportunity to showcase their wide range of talent.

Bert Jansch and Jacqui McShee

The album opens with a track from the film "The Easy Rider," and the track from the same film that brought the group to the top of the charts. The album is a tour de force for the Pentangle, with Jansch and McShee demonstrating their remarkable vocal and instrumental abilities. The album is a true testament to the group's musical talent and their ability to blend different styles of music into a cohesive whole.

LPs reviewed by the MM pop panel

With more and more folk bands becoming significant in the market, and the demand for folk music increasing, the album is a welcome addition to the growing number of folk albums on the market. The album features some of the best-known and most popular folk songs, including tracks from the artists mentioned above. The album is a true testament to the growing popularity of folk music and the talent of the artists involved.

Folk albums

Lovers of Baez folksong will be disappointed

Joan Baez's "Other Side Of This Life" (Transatlantic 7RA 177) is a classic folk album that was released in 1968. The album features some of Baez's most famous songs, including "Ain't Gonna Work Tomorrow," "Simple Gifts," and "All I Really Want To Do." The album is a true testament to Baez's talent as a folk singer and her ability to connect with her audience.

Barbara Streisand's "Sweetheart" (United Artists 7RA 178) is a sweet and sentimental album that was released in 1967. The album features some of Streisand's most popular songs, including "People," "The Way We Were," and "Evergreen." The album is a true testament to Streisand's talent as a singer and her ability to connect with her audience.

Eloise

The album "Eloise" (MGM 1442) is a classic rock album that was released in 1968. The album features some of the best-known songs from the group, including "Those Were the Days," "The Left Bank," and "Steady On." The album is a true testament to the group's talent and their ability to connect with their audience.

Congratulations to Barry Ryan on a brilliant No. 1 record

Barry Ryan's "Sweetheart" (MGM Records Ltd.) is a classic rock album that was released in 1967. The album features some of the best-known songs from the group, including "Those Were the Days," "The Left Bank," and "Steady On." The album is a true testament to the group's talent and their ability to connect with their audience.

Astrid Gilberto's "Astrid Gilberto" (Capitol) is a classic folk album that was released in 1964. The album features some of Gilberto's most famous songs, including "The Look of Love," "What a Wonderful World," and "The Sound of Silence." The album is a true testament to Gilberto's talent as a folk singer and her ability to connect with her audience.

Barbara Streisand's "The Way We Were" (United Artists) is a classic folk album that was released in 1969. The album features some of Streisand's most popular songs, including "People," "The Way We Were," and "Evergreen." The album is a true testament to Streisand's talent as a singer and her ability to connect with her audience.

Eloise

The album "Eloise" (MGM Records Ltd.) is a classic rock album that was released in 1968. The album features some of the best-known songs from the group, including "Those Were the Days," "The Left Bank," and "Steady On." The album is a true testament to the group's talent and their ability to connect with their audience.
FOCUS ON FOLK

‘I don’t want to get away from folk’

TOM PAXTON: happy with simplicity

I left ’67 and have been playing music since then. I’ve always liked the idea of being a folk musician, and I’ve been doing it for the past 30 years. I think that we have a responsibility to the people who buy our records and support us financially. I believe in the power of music to change the world, and I’m committed to using my voice to advocate for social justice and gender equality.

FOLK NEWS

COUNTRY music is one of the most popular genres of music in the world. It has a rich history and is known for its storytelling and emotional depth. Some of the most famous country musicians include Garth Brooks, Dolly Parton, and Kenny Rogers. Country music is often associated with themes of love, relationships, and rural life.

The Pentangle

The Pentangle was a British folk band formed in 1968. The band was known for its innovative sound and unique style, which combined elements of folk, rock, and jazz. The band’s members included Jacqui McShee, Richard Thompson, and Dave Swarbrick. Their most famous album was “The Courtship of Sandy Clark,” which was recorded in 1969.
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HAVEN
Wed., Nov. 21st
STREETS'
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FRIDAY cont.

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MAILBAG

The schism that has split the pop world in two

D. HUGHES (Melting 2:16:09) seems to be unaware of the existence of God. I regard this as blasphemy as everyone knows that there is only one true God — Eric Clapton. GARY FESTA. London N11.

What is wrong with a Sunday morning when we can all worship in the same way

MICHAEL L. KAP. London SW11.

Although the first half was not very entertaining, it was quite amazing and certainly not boring.

CHRIS WELSH'S attack on the Mothers Of Invention Concert at the Royal Festival Hall was quite uncalled for.

MOTHERS ARE BRILLIANT

CHRIS WELSH'S attack on the Mothers Of Invention Concert at the Royal Festival Hall was quite uncalled for.

Although the first half was not very entertaining, it was quite amazing and certainly not boring. As for the instrumental half, it was sheer brilliance.

I suggest Mr. Welsh set back and watching the show rather than criticising it. — T. D. HODGE, St. Leonard's-on-Sea, Sussex.

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