TOP SPOT FOR BRITISH GROUP

JOOOLS BOOKED
for Newport Jazz Festival

JULIE DRISCOLL, Brian Auger and the Trinity have been asked to appear at next year's Newport Jazz Festival.

Brian told MM: "The promoter George Wein asked us if we would appear next July and we were knocked out. I have accepted tentatively, but as far as I'm concerned, we will be going."

OFFER

The offer came after the group played the Berlin Jazz Festival last week.

In July of this year, Britain's Alexis Welsh Band appeared at the Festival.

GIANT C & W FESTIVAL PLANNED

A ROSTER of top American stars is being lined up by promoter Merryn Conn for the first International Festival Of Country And Western Music, to be held at the Empire Pool, Wembley, on April 5, 1969.

Already confirmed are Marty Robbins, Skeeter Davis, Bill Anderson and Jim Ed Brown.

ANNUAL

Conn also hopes the Festival will include Johnny Cash, Slim Whitman, Glenn Campbell, Janis C. Riley, Bobbie Gentry, Conway Twitty and Hank Locklin.

It is planned to make the Festival an annual event.

During the day there will be an exhibition at the Pool and companies, who have already reserved stands, include RCA Records, MCA, CBS, Keith Brown Music, Southern Music and Alex Strickland's record shop.

MONTENEGRO INSTRUMENTAL SNATCHES NUMBER ONE SPOT

Montenegro, who now lives and works in California, spent two years in the U.S. Navy, where he attracted the attention of Bobbie Gentry, who was working at the Record Plant at the time.

Bobbie Gentry, who has written, produced and recorded with Montenegro, has been working on the Festival. But she won't be needing Bobbie's help this time as her own composition, "Hurry Sundown," has been chosen.

Montenegro, who grew up in Northampton, is a member of the Montenegro Trio, and has been working on his own with the group since 1964.

A spokesman for the company told MM: "Montenegro has a serious, tough western sound."

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SCAFFOLD TO PLAY RONNIE SCOTT CLUB

LIVERPOOL'S Scaffold — number 18 this week with "Lily The Pink" — are to appear at the Ronnie Scott Club. They open on January 6 for a week and may be extended to two weeks. The club is negotiating for multi-instrumentalist Roland Kirk to play opposite the group for the season. Scaffold have been offered an extensive four month tour of American college campuses.

An American promoter offered the group the tour, which would take in over 100 college and university dates, after seeing their two-hour stage show recently at Coventry's Belgrade Theatre. The tour has not yet been finalised because the group are hesitant about spending so much time in 1969 out of Britain. They fly to Amsterdam tomorrow (Friday) for a TV appearance, returning on Saturday (22) for a concert at Lewisham Concert Hall, 7.30pm. They will be ready for the Fairfield Halls Festival on November 25 and are to record their first lengthy programme for the United TV.

STONES PLAN WORLD TOUR, SAYS JAGGER

THE ROLLING Stones are planning a world tour early next year, said Mick Jagger at the weekend. Interviewed on John Peel's "Top Gear" programme on Sunday, he indicated that the group were considering a major tour of Britain and abroad starting in January. They may also tour Europe in January, round the world with the latest things in R&B and pop, to give something of the Mother country, said Mick.

The group's next UK tour will be at the beginning of December, when they will be released on January 1. "Jagger's Fancy," the Stones' new album, will be released on November 22.

ROULEUR CHANCE

BETHENY-born, composer and lyricist, Alexander Rouleau and his wife, Pam, were among the 30 children of the Court of St James, London, to be appointed to the Order of St John in 1969, it was announced today. Alex and Pam are the children of Mrs and Mr Rouleau, the children of the group's chief executive, the late John G. Fox. The group is a director of the New York Jazz Symphony Orchestra, and has been appointed to the Order of St John in 1969.

NEW SHAKESPEARE

THE ROLLING Stones are still working on a replacement for Graham Nash who is leaving to go with a top jazz group for the group's tour this week. Nash said that he is no good on the road tour and has had stage experience, and that he was not satisfied with some of the songs he played. The group has become involved in many fundraising shows, including a charity concert on December 15 at the Royal Albert Hall. The group is also involved in a weekend of songwriting for the group in March, and they are working on a new album. The songs are getting a little bit better every day.

SYMBOLS SIGN

THE SYMBOLS have signed again for the second time starting on January 24, with the group's second tour for 1969. The tour will take in San Francisco, Los Angeles, and West Coast including the West Coast and the West Coast. On the West Coast including the West Coast, the group will include a concert on March 19 at the West Coast and the West Coast. They are working on a new album for 2069.
**Christmas in U.S. for Barry**

Barry Ryan will spend Christmas in America to follow up the release there of "Eloise" which is "taking off like a bomb."

Barry flies to Italy this Saturday for TV, and will be in Zurich on Monday. This Saturday, he will be seen with his mother, Marion Ryan, on Tony Blackburn's "The Fast Black" TV show.

The show goes out in the London region on November 26. Barry will do "Eloise," while Marion will sing with her new recording of "Ballerina Vou Vibrato"

On December 1, Barry opens a tour with the Beach Boys at the London Palladium. Odeon follows at the City Hall, Sheffield (4), Odeon, Manchester (6), Odeon, Birmingham (8), Odeon, Cardiff (7), Fairfield Park, Aston, London (6), and Odeon, Glasgow (10).

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**EXCUSE ME, I HAVEN'T SEEN YOU WITH...**

**NO BEATLES DATES**

The Beatles are the last live rock concert for over two years. The group, which has not been finalized, will feature in their 11th concert at the Longines Arena, Olympic Hall, London, on December 15 and 16. The group will feature through a run of American and European cities. A special audience will be invited to see the Beatles. Ticket distribution will see almost all the tickets sold out.

**NEW SINGLES**

Dusty Springfield and Manfred Mann have made some slight changes for their next single. Dusty's will be a change of style from the current American single. The A side is a new single, "So Little Love" (Early in The Morning), and the B side is also a new single, "The Beatles" (Yesterday). The B side is "The Beatles." The single will be released on the EMI label next month.

**TULL FOR US**

The group's new single, "So Little Love," will be recorded in America, with the group members already being flown out to the States. They will be in America to record material for a single and an album. These records will be mostly original material.

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**Sound City Power Amps**

**INCREDIBLE OFFERS**

The incredible string band Mike Herbst and Robert Willis will be in the States tomorrow. They will be appearing at the Fillmore East (1), and Lincoln Center (2) in New York and in Boston on December 7 at Dakota South. This concert will be their last gig in the States. You can't miss it.

**Dakota, Ben Next In at Scott Club**

Two Americans-in-Europe, singer Dakota Stitt and tenorian Ben Walker, make up the double bill that will follow Sandra King and the Horse Silver Quintet into London's Ronnie Scott Club. Ben and Dakota open for a three-week run on Monday, December 2 and will be in the club by another U.S. singer, Joe Hendricks, who will work with Ronnie Scott and the Band.

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

**THE WHO**

**JIMMY HENDRIX EXPERIENCE**

**THE HENDRIX**

**DAVE DEE DOZZY BEAKY**

**MICK AND TITCH**

**CHRIS LAMB AND THE UNIVERSALS**

**CHRIS FARLOWE AND THE THUNDERBIRDS**

**THE STATUS QUO**

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**Faces**

**Joe E Young and the Tonics**

**The Neat Change**

**The Plastic Penny**

**Wainwrights**

**Gentlemen**

**The Action**

**Ainsley Dunbar**

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**The Glass Menagerie**

**Blue Cheer**

**The Kult**

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**Melody Maker, November 25, 1966**
JAZZ NEWS

JOE HARROTT and John Mayer are inaugurating an Independent Jazz Festival at London's 100 Club on Tuesday, May 5. Their weekly sessions will present the Harrett-Mayer band and Fusion with guest musicians. Mayer's new album, "Altering," featuring Los Angeles' Tony Cox (tenor sax), will be released in January.

Barry Martin's Dance Academy of New Orleans is offering.connus a cocktail party at the state-of-the-art club at 501 N. Rampart St. in New Orleans. The event, to be held May 6, will feature a cocktail reception and dinner, followed by a live performance by the famous New Orleans Jazz Band. The proceeds from the event will benefit the Academy's annual fund and support the school's ongoing educational programs.

The Chris MacGregor band and Howard Bitel Trio will play at London's 100 Club on Monday, December 7. The club, located at 100 Camden Passage, is known for its intimate atmosphere and exceptional sound quality. The event will feature a variety of musical acts, including local and international bands. Tickets are available online or at the door, and are sure to sell out quickly, so be sure to purchase yours in advance.

JOLANDI PILLSBURY, who has just returned from Europe, will be appearing at the 100 Club on Sunday, December 6. Pillsbury's performances are always a hit, and this one is sure to be no exception. Don't miss out on this fantastic opportunity to see one of the best live performances that London has to offer.

PENTANGLE TO TOUR STATES IN FEBRUARY

The Pentangle, the popular folk rock group, will be touring the United States in February. The group, led by Richard and Christine Lea, will be performing at various venues across the country, including universities, concert halls, and festivals.

NEW LABEL

LOCOMOTIVE manager Jim Simpson is in New York this week to announce the release of his new label, Locomotive Records. The label is set to launch in March and will feature a diverse range of genres, including rock, blues, and folk. The first release on the new label will be a collaboration between Jim Simpson and acclaimed singer-songwriter Steve Earle.

ELECTION TOUR

Election has had a change in lineup since last year. Clifford Brown, one of the top trombone players in jazz, will be stepping in for Horace Silver. Brown's horn is famed for its rich, distinctive sound, and he is sure to impress audiences with his virtuoso performances.

CZECHS RECORD

The Czechs have made the right decision to sign with a major label. Their music is unique and deserves recognition on a global stage. The group's latest album, "Prague," is a testament to their talent and passion for music. The label will work closely with the Czechs to help them reach a wider audience and achieve their goals.

New Director

David Brown, the former manager of the National Jazz Federation, has been named the new director of the organization. Brown brings a wealth of experience and knowledge to the role, having worked in the jazz industry for many years. His leadership will be crucial in guiding the Federation's mission to promote and preserve the rich history of jazz music.
JOE COCKER'S FRIENDS

They're the Grease Band, Sue and Sunny

JOE COCKER recently hit the number one position in the Melody Maker chart with his soulful version of the Beatles' "With A Little Help From My Friends." It was his second single for Regal Zonophone, the first being "Marjorine," which only just failed to make it. This week Melody Maker takes a look at the friends who help Joe, the Grease Band and vocal duo, Sue and Sunny.

New in the group is guitarist Henry McCullough. A native of Belfast, Henry, 24, spent a lot of time in Dublin and was a member of the Star Apparatus, a group that toured the States with Jimi Hendrix and stayed to enjoy success there.

Immediately prior to joining Joe Cocker, Henry was with Sweeney's Men, one of Ireland's leading folk groups in which he played electric guitar, bouzouki and whistle.

He came to the Cambridge Folk Festival last July with Sweeney's Men and stayed on to become a member of the Grease Band.

In the drummer's seat is 30-year-old Kenny Slade. Born in Sheffield, Kenny was a member of Dave Berry's Cruisers, then he played on various tours with Paul Jones, Del Shannon, Bobby Hebb and worked with Ronnie Jones and the Nightingales. Following a nine-month stint at the Top Rank Ballroom in Doncaster, he joined the ranks of the Grease Band.

It was guitarist Tommy Eyre who was instrumental in Kenny joining the group. Tommy trained his group when he left school in Sheffield and subsequently went on to play with other groups working on the continent including Spain and in Morocco.

Besides organ Tommy can also double, if needed, on guitar and bass.

Chris Stanton, 24-year-old bass guitarist, has been with Joe for two years and is also the group's arranger and is Joe's co-writer on original material. And like Tommy and Kenny is another Sheffield man.

Chris played bass, drums, piano and guitar on the demo disc that got Tony Hall and, consequently, Denny Cordell of Regal Zonophone interested in Joe Cocker. This led Joe into recording "Marjorine" and then "With A Little Help From My Friends."

Two more friends of Joe's are Sue and Sunny, formerly the Stockingtons, who appear with Joe on his television dates and on major appearances, like the recent Tim Ted concert.

Recording artists in their own right, the girls were born in Madras, India, and brought up in Britain. They went into the music business straight from school, having been signed by the Keith Prowse office initially after being heard on a demo disc.

With a couple of singles behind them they now look forward to the release of a new single, "The Show Must Go On," produced for them by singer Kenny Lynch, and released by CBS on December 6.

They will also be guests on Lulu's forthcoming TV series in the New Year. Sunny was one of the prize vocalists on Joe's "Friends," single and, with Sue, will represent Britain in the Antilles Song Festival next summer.

JOE'S FRIENDS (left to right): Chris Stanton, Tommy Eyre, Kenny Slade and Henry McCullough with Joe making big eyes at the back.

Introductions
by Tony Wilson

That's a whole lot of percussion in front of you. I mean there is! You've got behind one of the fantastic new Premier outfits soon. You've heard about the swing to Premier by many of the best drummers in the business, including a lot of the top Americans. Well there are reasons for this and here they are: A stack of wonderful new features like new Everplay heads, new fittings and new accessories have helped to improve even the fabulous sound you could get from Premier outfits. What's more—these new things are not just gimmicks. They're real improvements answering the genuine needs you drummers have. We checked them out with some of the world's top drummers, like Kenny Clarke. So we know you'll like what we've done. Drop in to your dealer and see for yourself.

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**ORDER OF THE DAY**
TEA AT THE RITZ WITH ENGELBERT

ENGELBERT: ‘threatening phone calls.’

and Chris Welch

Mobbed

“The house is too good to lose. Even the music is turned up, but no one seems to mind.”

Scrabble

The conversation moved on to other sports and one of the guests gave a fascinating account of their

I MISS EGG AND CHIPS ON THE M1

FAIRPORT

island ILPS 9092

CONVENTION

FAIRPORT

Distributed by Rank Audio Visual Limited, Westerham, Sevenoaks, England. Tel: 01-858 3950

Another thing, the SOUND of an organ is vital. It can be at one minute throbbing and
driving. The next, slender and soaring. Or crashing and passionate. It's moods are
infinite. And if you get your heart set on one of these, you'll have no problem working out a
suitable amplification system. Farfisa have a complete system to match both models;
an ABL 73 system. In three units - amplifier, extension speaker and Sound Speaker (Leslie) cabinet can be
placed at random for wide diffusion, or in column fashion for high sound concentration.
The Farfisa F.A.T. series is right for you. After all, if you are going to buy something as
important as an organ, you want to get a good one. That's vital too.

The vital organs

Not so long ago, three guitars and drums made a pop group. But to make yourself
heard in the pop world right now you need something more. The electronic organ has become vital. There are various reasons.

The Farfisa models shown here, the F.A.T. 5—and on the right the F.A.T. 3—are
completely portable.

The F.A.T. 3 comes with a special leatherette carrying case, (F.A.T.—Farfisa All Silicone Transistor—now and entirely
dependable). More importantly, an organ is versatile. There aren't many instruments that will produce flute, strings, clarinet, percussion,
and trumpet. These two Farfisa models do all quite admirably.

Engelbert Humperdinck at the Ritz is a singularly relaxing experience. Suddenly the hustle of
everyday modern life eases gently to a halt. A great peace descends, and the mad dash, scurry and worry of the pop busi-
ness seems an amusingly superfluous activity.

On a brisk Autumn afternoon last week one left the taxi-jammed streets of Piccadilly, London, to enter the discreet grandeur of the Ritz's tea lounge, where one found the dis-
cently grand Engelbert receiving visitors with delicate cups of the British national drink.

Relaxed

It could hardly be said that Engelbert was relaxing before his show at the Talk Of The Town. Humperdinck is the epitome of the com-
plicated, contradictory, unclassifiable gentleman. Introspectively habituated yet capable of the most absurd
labours. Seated at a low table

ENGELBERT: ‘threatening phone calls.’

engaging under the load of fragile sandwiches, he sur-

veyed the hushed lounge which resembles one of the cozy个小
carpeted libraries of the Natural History Museum.

I have to cut before the show,” he explained in a low musical voice. “I love this place. I
love all the chandeliers. I love the Hollywood and he's got a chandelier in the too.

“Some are really dangerous for me to go out much,” he reflected. “I don't think

because I'm a star I should go to certain places. It is the fact that it is not everybody likes you. One

sometimes gets threatening phone calls.

“I live in Surrey now and I can go into the pubs but I don't go into town. You can get mobbed sometimes. I miss egg and chips on the M1

Scrabble

The conversation moved on to other sports and one of the guests gave a fascinating account of their

playing activities in the local pub, concluding with an invitation to Engelbert to participate in some future match.

I MISS EGG AND CHIPS ON THE M1

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Benny Goodman

In his time — and that must basically mean the decade from the mid-1930s to the mid-1940s — he was the King of Swing, the most influential jazzman of them all, the man who made jazz both popular and respectable.

And his importance in the 1930s went beyond purely musical considerations. When he took Teddy Wilson on the road with his trio and band in 1936 he was challenging racial taboos that had rarely been previously broken.

As a youth, the older generation made much the same sort of noise as jazz as my generation makes today. Our answer was to Goodman, a musician whose superior technique had led to his making classical concert appearances — he gave us the comfort of feeling that our heroes were not of the same sort; his music wasn’t just another freewheeling, hit-or-miss musical fashion our parents favored them to be.

In fact, that superb technique has, for the past 30 years, tended to obscure the greatness of Goodman as a jazz musician. He was a good enough musician to sound as elegantly polished as always when the ideas didn’t suit him. Listening once more to any of his albums I’ve brought to the conclusion that Goodman was one of the most errotic impressionists in the entire history of jazz.

On any album you care to pick he is likely to follow a most banal, though along with, with one of the most remarkable attack and invention. Just as you are about to dismiss him as the overrated figure of an over-rated imagination he will come up with a chorus that stops you in your tracks.

He seems to have been born with that elegant tone and authoritative technique. His first recorded solo, on Ben Pollack's 'He's The Last Word' in 1928, was hardly a world-shattering musical event, but he was only 15 and it certainly can’t be deduced from the music.

In his early days he was said to have been influenced by Jimmy Noone although the resemblance has always seemed to me utterly superficial — partly a matter of favouring a pure tone with few of the "dirty" inflections of a Johnny Dodds or a Pee Wee Russell.

Frank Teicher and Len Ropp are others who have been claimed as inspirers of Goodman, but again the influences are difficult to detect.

On his 1930 recordings with Red Nichols he sounds closer to Jimmy Dorsey who was five years his senior and may well have had some influence. But Goodman must really be judged on his Swing Era band which lasted from 1934 to 1944 — his astringent attempts to return to the jazz field over the past 20 years can be ignored for their lackluster performances with even the technical soundings dimmed.

Again, one must assess two Benny Goodman, the big band leader and soloist, and the small group musician.

Was the big band really pre-eminent in its time? The answer must be a resounding "No" when you play Duke Ellington recordings of the same era. Or Basie, or Leonard Hamblin.

And despite its artistic use of Fletcher Henderson as arranger, he was never really trying to advance jazz. He found a commercially successful formula, and he stuck to it. His band was smooth, with no real originality, depending much for its effect on Bix Beiderbecke, Harry James.

It is hardly to coincide that Gene Krupa's period with the band saw an astounding popularity of the jazz drumming as a circus act. Odd, however, that it should have been Krupa, mostly one of the most amazing of combo drummers, though the big band was a better setting for his leading thunder.

To praise my point, no, some of the big band tracks with Joe Touche replacing Krupa bear how much really swing things along when combined with the drumming of a First World War vet.

Thirty years later, the Goodman Band of the Carnegie Hall Concert would hardly surprise the average polite goer, with the exception of the occasional clarinet solo.

It's the small groups which show up Goodman's limitations as a jazzman.

He has his moments, of course, but with the title I find myself listening to Teddy Wilson with the Quartet, it's Wilson and Lionel Hampton who hold my ear, with the Sextets it's Charlie Christian above all, and Cootie Williams.

In other words, in the highest company Goodman generally came off second best.

On the occasions he was too often pretty rather than significant; his blues choruses seemed almost impossibly to follow the line of the Venni-Eddie Lang version of "Sweet Georgia Brown" in the fast showcases his efforts to imitate the blues practises of those days.

But again, the danger of overrating the man can be emphasised by his playing on songs like the quartet's 'Stompin' At The Savoy,' the 'Tramp's Body and Soul' or the Sextet's 'Gut Winder.'

He could outplay all contemporary clarinetists when it came to assembling an original solo; it was just that most of the time the effort apparently wasn't worth until the fingers took him through the phrases he has found so useful in the past.

Perhaps Goodman's most lasting importance has been his influence on others — even today, after 20 years of jazz turmoil, his sound and style can be heard in one or two of the best groups.

Perhaps his dominance, in the public mind at least, during the final phases of the Swing Era led to the eclipse of the clarinet as a major jazz instrument in the 1950s and 1960s.

The homogenization going on today instantly evokes feelings of the jazz to bring you the great clarinet of the 1930s and 1940s. I suppose it must be to his credit that he should have stamped his personality on a whole generation of clarinetists.

A lot of lesser musicians away from his instrument.
The Hendrix religion

MANY of the more progressive and stimulating sounds of pop come from comparatively small and inexperienced record companies—such as Electra, Apple and, in particular, Track Records. With the current release of the latest Who single ‘Magic Bus’ (Track 604024), the latest Hendrix single ‘All Along the Watchtower’ (Track 604025) and the latest Hendrix LP ‘Electric Ladyland’ (Track 613.008/9), Track Records have a major triumph on their hands not only commercially—but, more important, artistically. For each record is, in its different way, a pop work of genius.

Listen, for example, to the Hendrix single. The song is by Dylan—a haunting, apocalyptic fantasy of scientists riding out of a forest at night, towards a burned-down encampment. The sound is by Hendrix—organic, spluttering, aching, as if the entire fabric of the world is torn apart. It is an assault and set-up, maddening and violent. Out of the 12 giant cabinets which house 48 loudspeakers—each one of them loud enough to fill the Albert Hall with sound—comes a noise which must be like the roving one-hour moments before being disembowelled by an exploding hydrogen bomb.

Two years ago, Hendrix was a down-and-out in Greenwich Village. The grandson of a Cherokee Indian from Seattle, Washington, he was the Black Flag. His music, 10 electronica, religious. Peeling Clark called him ‘... a real big hoot’ and the Daughters of the American Revolution tried to have him prosecuted for obscenity. On a recent visit to Stockholm 50 trading hotels refused to book him. On stage he looks like a beat of paradise, with his multi-coloured clothes, his witchcraft charms dangling abundantly from his sweating neck and his hair standing up as if in fright of his face. His new LP has a cover photo of 21 nude women, snapped by David Montgomery, who also photographs the Queen.

But this bombast—aural and visual—cannot hide a fantastic virtuosity of guitar playing. The guitar speaks—unmistakably and unashamedly—of a primeval violence and anger felt by Hendrix’s entire generation. Listen also to the stabbing, chipping, breathless pounding of ‘Magic Bus’. Stravinsky’s Symphony in 3 Movements has got nothing on this—relentless, cutting, rhythmically diabolical, right, (fearful).

With records like these, Track have now cornered 6 per cent of the British market at a gross of nearly half a million pounds a year. Arthur Brown says a single. ‘Fire’ will shortly be a million seller and out to No. 1 in the American chart—all of which is an amazing triumph for Chris Stamp and his partner Kit Lambert, son of Constant and godson of Sir William Walton. Together, they are revolutionizing the recording industry by demonstrating that quality alone counts, which careful promotion and devoted musical production can bring just results.

Future plans include an opera and a full-time orchestra. Though they are already in the future. While everybody talks about making hit pop singles, Track have actually done it. Jimi Hendrix’s new single, although the label doesn’t admit it, is in stereo.

THE OBSERVER

10 NOVEMBER 1966
Eyes for the Writing Scene

BY MAX JONES

DON CHERRY

An Amplifier for the Spirit

THE WARING factions that still argue over the body of the spirit of This Is Ornette Coleman (out on Don Cherry, but the pocket book is still unopened), have had several years to sort out their differences. Among the most prominent have been the themes of the music as the spirit of the place, philosophy, namely that "the bond that plays together grows together." Cherry was recently discussing his philosophy with the Guardian some years ago when he seemed to have come out of his trio with Pierre Glasky. Things don't look so beautiful, flowers and all, but I have to go back to N.Y. and help put together some of the ideas for the new album. Cherry said he looks forward to working with the Avant Garde Group again, but he's also interested in exploring other avenues.

SLOW DRAG

The Showman who played with Bunk

This appreciation of Slow Drag,鹏 hefty New Orleans bandleader who has tested and tried his weight in the air, is the work of Clive Wilson, who has recently returned from three years in New Orleans.

SLOW DRAG鹏 people are much of these French Quartet characters one saw every day in the streets of New Orleans. The music was the group or maybe a band of all handwritten composition with the lyrics.

The singer, that's medium, is more than just a good singer. He's got good fingers, and he's already signed up with a label. If I put it off, I don't know what to say. We'll just have to wait and see how things work out.

In the showman's life, there were always moments of happiness and sadness. He used to be a happy man, but now he's more sad. The showman's life is full of ups and downs, and he's always trying to make his life work out.

In Sweden he had gained something in his life, he had a sense of freedom and he was able to make his music work for him. He was able to put his own ideas into his music, and he was able to make his music work for the people who enjoyed it.

Cherry, though far from being a rich man, is a happy man. The albums he has made have been successful, and he has been able to make his music work for the people who enjoy it.
Che Guevara, revolution, Yippies, hippies, fascists, LSD and Country Joe

COMMENT on political and social subjects is through the medium of song, for many years, the mainstay of the folk-singers but in the last few years the front has broadened to include the rock scene, particularly in America.

There seems to be now a line that can be traced through people like Woody Guthrie, Pete Seeger, Bob Dylan, Joan Baez, Tom Paxton and The Weavers, and new entries like Country Joe and The Fish, to groups like the Fugs, the Mothers of Invention, The Byrds and Country Joe and the Fish.

As far as Country Joe and the Fish are concerned they have a strong, politically-oriented background and this is reflected in some of their music.

Their latest album, an extension of the album "Uncle Sam" with the same title, is an extension of their style and philosophy. The songs on the album are a reflection of their political beliefs and their desire to bring about social change.

As far as the Yippies are concerned, they are a group of young people who are fighting for their rights and are not afraid to stand up to authority. Their music is a reflection of their philosophy and their desire to bring about change.

LSD has been a controversial subject, but many people believe that it has been used to control the masses.

Country Joe and the Fish are a group of people who are fighting for their rights and are not afraid to stand up to authority. Their music is a reflection of their philosophy and their desire to bring about change.

While Europe-wise the sun's been shining for APHRODITE'S CHILD and RAIN AND TEARS, it's been a bleak, wet summer over here. But the local forecast is BRIGHTER WEATHER AHEAD!

So make hay-mer-orday 1039

TONY WILSON

P.S. The World's the Stage...
A DAY IN THE LIFE OF

JOHN PEEL

BEHIND THE SCENES AT BRITAIN'S TOP RADIO SHOW WITH YOUR DEEJAY

EVERY Sunday at 3 pm, an estimated two million listeners tune into Radio One to bear John Peel.

For two hours, John Peel presents a mixture of recorded and taped groups, a job he has performed single-handed for the last 14 months on one of the nation's most popular folk music programs, Radio One. Certainly as far as FM listeners are concerned, for this year it was the top radio show in the Top 30 Music Magazine for the first time, with Peel as the No. 1

Peel and his program have been blasted, the main issue being John's rather deadpan delivery and the endless talk and the constant renumbering of records. However, after the program has been out for a year or so, the critics are in the minority.

What is the success secret of Peel and Top Gear? The answer lies to the music itself. No other radio show has such a strong identification, both with Peel and the audience. In fact, Top Gear is to John Peel and John Peel is to Top Gear.

My young people identify strongly, with Top Gear, and because of the type music programs in the past have certain limits. In fact, Top Gear is to John Peel and John Peel is to Top Gear.

Choice

The show is played by a 14-year-old, a 24-year-old, and a 38-year-old. Peel is the only one who never records, but he is in demand, and has much of the same experience as many of the other presenters.

I don't think there's anything that extra time out of two hours which we've found is all we need.

Groups

I don't mean we're going to he a basic singer's of what to do or not do. It's a cooperative venture, though. We've got plenty of time to have new groups on and that's the thing we do. So there's a lot of records that we've got in our vaults that we can use.

John, like other deejays, is the trigger for new releases from the record companies. I've got all the singles and some companies let me have albums that they think I'll be interested in, but I can't do anything else but listen to the computer.

The relationship between Radio One and Peel and John Peel is that there's a close cooperation.

Records

Say records, it's not always on record but we have a lot of our own collection. We give way to each other and they give way to each other and we work in a circle. We've got a similar taste in music and we've got a lot of other groups.

Pirate

Top Gear is the legal off-shoot of the pirate station, but we don't have much of a genuine role...
BRITAIN DIGS THE REAL BLUES MORE THAN THE USA

Al Smith travels extensively in the southern states, and he feels this to say about the attitude of the population. He has a prediction to make about it. In the next 20 years we can see a much bigger change in the North, and I expect to see this change taking place. "The people in the south are much more receptive to the blues," he says. "They love the music, and I think it will continue to grow in popularity."
NINA SIMONE: Is she really a giant of the blues?

Nina Simone was a powerful and innovative musician who played an integral role in the development of the American blues and jazz traditions. Her unique voice and musicianship have made her a legend in the world of music, and she is widely regarded as a giant of the blues.

NINA SIMONE, born Eunice Mary Waymon, was born on April 21, 1940, in Tryon, North Carolina. She began playing the piano at a young age and was later discovered by her music teacher, Jesus Clay, who saw potential in her musical talent. She went on to study with influential teachers such as Mahalia Jackson, who helped shape her style and provided her with valuable career advice.

Simone's career began in the early 1960s with her debut album, "Little Girl Blue," which quickly established her as a force to be reckoned with in the world of jazz and soul music. Her unique blend of blues, jazz, and soul influenced countless musicians and helped shape the sound of contemporary music.

Throughout her career, Simone was known for her powerful performances and her ability to connect with her audience. She was also a social activist, using her music to raise awareness about issues such as civil rights and social justice.

In addition to her work as a musician, Simone was also a prolific writer, with several of her songs becoming iconic hits. She recorded dozens of albums throughout her career, and her music continues to inspire and influence new generations of musicians.

Marion Ryan's got Something to Smile about...

Her new single, "Better use your head" is a beauty.

Marion Ryan's new single, "Better use your head," is a beautiful and uplifting song that speaks to the importance of using our minds and our intuition to make better choices in life. The melody is simple and soothing, with Marion's clear and heartfelt vocals conveying the song's message.

The song's message is particularly relevant in today's world, where we are constantly bombarded with information and distractions. "Better use your head" encourages us to stay focused and make decisions that are in our best interest, rather than being swayed by external forces.

The song's production is also noteworthy, with a gentle and understated arrangement that allows Marion's voice to shine through. The instrumentation is minimal, with a simple guitar and piano providing a backdrop for Marion's voice.

Overall, "Better use your head" is a beautiful and timeless song that is sure to resonate with listeners of all ages. It's a great example of the kind of music that can uplift and inspire, and it's a real joy to hear.

No heartache for rolling Bandwagon

WHAT have the Bandwagon got in common with their soul sisters the Supremes?

No, it's not their record label and it's certainly not their three, with both groups being Beautiful in their own way.

But American groups have had their head single propelled into the spot light and changed their name after making a move with record companies.

Then, five years ago Tamia promoted her and charts here next but we are hoping it will now that's it's done so well in England, but they're in the US and they've enjoyed it some much.

The Bandwagon are Delia Bradbury, Babyful Fuller and Terry Lewis and have been together as groups for about five years now Delia was at school in Bristol, Terry in Beaconsfield and New York State but they'd been singing together all their lives.

"We decided a couple of years ago to form a group, take the and form a group and to get a group," says Terry. "We knew they were in England but we're happy to promote them in England, but we're also happy they're there. They're doing it some much, they're doing it well."

None of the Bandwagon has ever been to Europe.
BREAKTHROUGH FOR BRIAN

BY ALAN WALSH

POP music and jazz are moving ever closer together, like icy newly-weds in their hotel boudoir. There is still a way to go before the marriage is actually consummated, but jazz is finally allowing its virtue to be assailed by the much-maligned and ever-underestimated pop.

Organist Brian Auger feels this — and he also feels that his recent appearance at the Berlin Jazz Festival was a breakthrough for the Trinity musically and in terms of acceptance in the field of jazz.

BOOING.

"It was a breakthrough because for the next part the audience really accepted what we were trying to do. Apart from about 25 people who were enjoying themselves, and who were only just about 90 percent of the audience, the majority of the people there were wild. But it was the group's acceptance among some of the more traditional at the festival which was particularly gratifying. The audience..."

GOOD CHANCE.

In addition, the group will play a series of dates in places like Los Angeles' Whisky Club and Ellenville in East and West in San Francisco and New York respectively.

While in New York they will do press and announce their next album before arriving back in Britain on December 11th.

FAULTY.

The group had a butterfly of initial, good reviews; "Road To Paradise" went up, but the first single, "|(c) 1969 MELONY MAKER, November 25, 1969—Page 15|

"The Scaffold get another foot in the door.

The Scaffold were hanging about in their publishers' offices, reminiscing on the unfathomable aspects of the success they had enjoyed. The group's new album, "Thank You Very Much" — with "Lily The Pink," the stirring story of a magical materialistic conwoman, is a status style that is likely to see them back in the top ten.

"It's a happy little song," said John Gorman, whose voice has launched a thousand coppers. "Like us really, and we are glad that people are taking it enough to actually go out and get the cold, cold world and buy some music.

"The group readily admit that since "Thank You Very Much" debuted, and a few songs from them, most of whom have slammed again sharply. "We can see that another hit, while a bit closer to the pop world, can also make those doors open again — and this thing may only last long enough for us actually to get tired.

"The first hit brought the name to the public attention, but the group felt that a pop hit rather gave them the wrong sort of image for their work. There are still people who look at them expect them to be a couple of guitars and drum pop group and are surprised occasionally shocked and sometimes disappointed that they present their unique blend of comedy (from John Gorman), music (from Mike and Alan), poetry and lyrical verse (from Roger McCough) and its blend.

And it's not only the Scaffold that the music business is still more or less unaware of. A group of personal, highly artistic and good-sounding two-hour show that mingles the-sheavon's comedy act. John with the musical songs of Mike and the evocative writing and vocal delivery of Alan. The full picture.

"No one seems prepared to let us do our thing," said John. If we promise to give them, but harkly ever do. And even when they do, try to raise our own idea of the programme, rather than let the Scaffold BE the programme.

And if the group are still somewhat embarrassed, yet resigned to incidents like the one that happened recently, a famous impresario expressed interest in presenting the group in a West End theatre. He saw the group in his office and arranged for a special show of the act on Sunday evening in October. The theatre was arranged, everything was ready, the show was rehearsed.

Then, at midnight on the day we were to do the action we got a phone call cancelling it. It was told the theatre was wanted for something else. Since then, not one word from the impresario.

They haven't given up hope, however, and will be seen in central London in January when they are featured in the rather unlikely setting of Ronnie Scott's Club, sharing the billing with American Bobbi Karp, a prospect which interested and excites them a lot. They may also do a series of shows at London's Open Season this year.

They are keen to communicate on many more than one level. They are already identified with the pop scene which worries them so as to please them, for fear that the "pop" community should accept their work on different levels at once. Their ideal world would be the Top of the Pops and the BBC, but not the "pop" scene that would accept their work. But they also want to "entertain" in the Bakerly sense. They don't want to "entertain" in the traditional sense, they want to go..."

"Well, it's all about," said Mike McCough. "One of the things that's wrong with our music business is that the British are still going to the Revolution. We were last week when we went to the Revolution. We were told that there were not enough people there, so we went."

"That is incorrect. We sold out three different places. At the third place the group had a jam session with the band and jammed with the group and played with, all the late doors and the late doors. They also played with the first doors. We had a jam session with, but we just played where we were supposed to man the road and then we played.

"We were in a small place that was quite busy. We played a whole lot of our material and we had a jam session where we played a lot of different songs. Four people played that, big crowd happy."

"I don't think, as more "— said Alan Walsh.
THE NEW BLIND DATE

Long John Baldry

TOM JONES: "A Minute Of Your Time" (Overture)

Tom Jones had just recorded a new Clive Westlake record. Yes, definitely, a number one which should be the same as the new one. I can't hear the complete thing yet, but it's a very interesting record. So a big congratulations to Tom Jones, and Tom is splendid as usual.

DONALD PEERS: "Please Don't Go" (Comet)

This is like some classical thing. It's not a Tom Jones, I know it, but it is a fine record. I don't know why. It's a very fine record, but the string too well. It's a very nice record, and it's very nice, and Tom is splendid as usual.

GENE PITNEY: "Yourself Until Tomorrow" (Philadelphiain)

It seems some one of all the Christmas records, is this Mr. Pitney? I've heard he loved the song before. Yes, yes, I was offered this a couple of weeks ago, and I wanted to do it, but for some reason it turned down by me then recording manager. Jackie de Shannon has done this. I've never been in love with Gene Pitney's voice, but I admire his music.

JUNE BOX: "Girl Don't Make Me Wait" (Dynamite)

Oh, I quite like this. The voice could do with coming forward on the production. I don't know why the recording is colored. How is he be or what? It's not a bad single, but it's not a very good single because there is much too little.

Oh, the Time Box and Mike Patto. It's improved. I don't know if they'll get along with him and Chuck Berry. If they could get some exposure it might happen, but you never see them on TV.

SAM AND DAVE: "Everybody Gets To Believe In Santa Claus" (Atlantic, Atlantic - some slick to it, too. Too rough a sound for the Drifters. I've been a minute about this. Oh, it Sam and Dave.

I thought at first there were more than two singers. They must have used some double tracking. The song is not very strong enough, but this is a really Atlantic production that will sell out and down the country and be heard in so many discos and dancehalls, but I don't know what the material. That will be

CLINT WASHINGTON AND THE MAME BAND: "Bring It To Me Baby" (Glo"

This is a very English produced record, but it's a very popular sound. Can we always live in the same thing? It's Gene. Can't believe that he has ever made and if (Philadelphiain)

PETER GREENS FLEETWOOD MAC: "Albatross" (Albatross)

Oh Jesus, I've heard this all read in the nurse, Green's Fleetwood Mac. I heard their recent album, John Peel's show. What's it called? It's Rogers and Trigger riding on the wave. I don't see the point of this record. It's a lot of pop, blues or jazz. I don't know what to do with it. The music is not very demonstrative of anything. It will disappoint its ardour but it will get into the pop market because it's very catchy. Does it develop any more. But the idea is, Graham says: his mind a couple of tunes a day on policy.

GUY PUCKETT AND THE UNION GAP: "Hey, You Real, You?" (CDB)

American Negro? Oh, it's Guy Puckett and the Union Gap. But he's got a very colored voice. He's one of the latest crop of young voices. I don't care for this song. I don't think that his group is ready for the top market. Graham had impressed and I predicted the Dylan thing. He might be a hit soon. Can't say I'm marched out in a front. I'm not a front direct.

MARTYN GAYE: "Chained" (Tama Motown)

Gentle Minnows? I know this voice on a very good date. Gaye! I won't say anything. I want to listen to it in the end. They have some splendid back-up's on this — Tama Motown records.

CLIFF RICHARD: "Don't Forget To Catch Me" (Columbia)

Dr. Mr. Richard. I'd sooner hear him on a very low note and Paul Whiteman. It was a very good date in the beginning. What can I say? Actually, the boy has probably a very good time with a very popular song. But I don't think I get a good date on this.

All of Graham's songs are very much songs we haven't heard. There can't be more than 12 tracks on an LP at one time. But we just want to stay. He stays as Hollas. We don't want to go that way, you know, that's what we do. But they say: Go on.

Image

"We hardly work on tour, anyway. We just put in our new LP finished America. But we feel the American audience over recording policy would be our image. We just want the money. After all, we've been protected by our fans, and it's all about to change to a Maburri for anything. But there are no hard feelings. We don't know what Graham's plan is, and now he's had a change of heart. We shall, through, get some other track in place of Graham, so we don't have any material, and we couldn't have had Graham. Now we've both got a chance. It had to happen, lost because of what Graham wanted to do. He wanted to work with his friends. And most of his friends are in America. That's where he wanted to be, think he'll probably be there, and up build from there — from the West Coast. But this is already before he removed from the Top 10.

HOLLIES WHY GRAHAM NASH IS GOING

So it's finally happened. And thousands of fans are still reeling from the shock. Graham Nash, a founder member of the Hollies is going it alone...

An infusion of a possible quit was hinted at by Tony Hicks, only three days before Graham was due to record his new album. Said Tony of Graham's untimely exit: "Probably more than any one else, he tends to move into the more adventurous types of things. But when Graham capped: his mind a couple of tunes a day on policy."

Format

But if there were discernible within the group, Graham was the only one to head. The last time the Hollies played together, their planned format will be on December 14, at a charity show at the London Palladium. After that, Graham will go on his own way — the remaining members will continue as the Hollies.

On Wednesday this week, Allan Clarke — who is the first to find a new primary school — commented: "I can't really, completely satisfy with what we have. He thinks he can do better on his own. And we wish him the best of luck."

"He was writing too many songs we couldn't use. There can't be more than 12 tracks on an LP at one time. But we just want to stay. He stays as Hollas. We don't want to go that way, you know, that's what we do. Go on.

Better

Says drummer Bobby Elliot: "Graham is being a hurt, but he doesn't want to write songs. He'd better have his guitar."

"A noise? Some people would like to write one up. We're putting out quite a noise, in fact. All of Graham's songs are very much songs we haven't heard. There can't be more than 12 tracks on an LP at one time. But we just want to stay. He stays as Hollas. We don't want to go that way, you know, that's what we do. Go on.

Dr. Tony Hicks also regards the split: "We've been rather for something like five or six years," he said. "It really was very simple. If we had stuck together, we would have killed each other off, and it wouldn't have helped. Graham. Now we've both got a chance. It had to happen, lost because of what Graham wanted to do. He wanted to work with his friends. And most of his friends are in America. That's where he wanted to be, think he'll probably be there, and up build from there — from the West Coast. But this is already before he removed from the Top 10.

The Hollies were tight on tour, anyway. We just put in our new LP finished America. But we feel the American audience over recording policy would be their image. We just want the money. After all, we've been protected by our fans, and it's all about to change to a Maburri for anything. But there are no hard feelings. We don't know what Graham's plan is, and now he's had a change of heart. We shall, through, get some other track in place of Graham, so we don't have any material, and we couldn't have had Graham. Now we've both got a chance. It had to happen, lost because of what Graham wanted to do. He wanted to work with his friends. And most of his friends are in America. That's where he wanted to be, think he'll probably be there, and up build from there — from the West Coast. But this is already before he removed from the Top 10.

"He's being a hurt. He'd better have a very good time, but we won't go into the Battle of the Bands. At present, Graham's central figure is the Rolling Stones. His record company is the dominant - no one else wants to go with him. Messrs. Graham isn't the only one who is interested in Graham. But he's been lured away by the promise of something positive rather than make a statement at this early stage.

But the MGM understands that, apart from the musical, this is another main reason for the split. It is, that Graham didn't like touring. First, after five years, he had become "a bit of a sufferer" and the Hollies' lift all time.
BARRY RYAN

"You have to be able to laugh off the nasty things that are written about you. That isn't always easy."

WILL success change Barry Ryan? My belief, admittedly based on only a slight acquaintance over the past couple of years, is that it already has.

Chattering with him this week in the sumptuous West End flat he has bought with brother Paul, I felt he was far more relaxed than of old—less on guard and far more ready to display his undoubted sense of humour. "Elaine," it seems, has brought confidence as well as financial gain to Barry Ryan.

These are some of the questions I put to him in his wood-panelled living room:

Do you find it more satisfying being a solo artist now that you are half a duo with Paul?

They're hard to answer because I haven't done any live things on my own since 'Time Apart' and Paul and I have been on stage together in so many things. A bit of a way back, but the first thing I am doing is the Beach Boys tour. After that I will know what it's like.

Is this true of you and Paul?

It's a good thing to have his writing in my songs because I know what he is doing and what he is looking for, and if I write for a chord I can guess what it is he is looking for. As far as musical tastes go, we are roughly the same—that's why it's such a good area for both of us.

HAVING a famous mother, were you brought up in a show business atmosphere?

Mother wanted to keep us out of it but we naturally wanted to know what it was all about. She didn't really want us to get involved and I really like this business. It's making a bit of a hit but it's certainly better than filling tea packets all your life. It's important for me to get out and see the world and make the show business an atmosphere.

What do you think are the ingredients for a hit record?

You must have one of two factors. One is to have good production and performance. The other is a good gimmick. "Elaine" was a good song and a good production. The thing with relying on a gimmick is you have to find another for the next record.

Humour

What qualities do you think it takes to succeed in this business?

You've got to have a sense of humour. You have to be able to laugh off the nasty things that are written about you. That isn't always easy. And you have to be very patient and wait for things to happen for you.

Did you have the early knockings along the lines of "They're trading on their mother's name" or a similar thing?

Yes, it made me very depressed. But the thing is that now I really appreciate what I have recorded and Paul and I made a strong hit. But I didn't appreciate it because I didn't know what it was like to fail.

One good fact about this hit is that I am now able to be myself and get the sort of package deal that I had to be in public before. Paul doesn't miss singing at all—he is very happy writing and we are very lucky to have this situation, where I wrote it. I wouldn't have been nearly as pleased having a hit with someone else's song.

DO you go out to clubs much?

No. I used to but I now like to have people round to the flat. When you want the clubs you realize they are really for hangers on and you must the same team every week. I like to go to the theatre and see plays.

DO you have any ambition to act?

Everybody wants to get up there with a guitar in his hand—this is the Water Mist in us all. But I have no desire to act—yet any way. Anyway I'm a bit small, it would be a bit difficult selling a girl if you really have to be with her when your eyes only can go to her breast. And I'd feel daft standing on a back flat.
"AND NOW — here is a young man who has given a new dimension to the instrument," said veteran vibist Red Norvo from the stage of the Wakefield Theatre Club, as he introduced Gary Burton.

Not only was this a tribute from one who has been at the top of his profession for the past thirty years — it also happened to be a bold statement of fact.

For Gary Burton has brought a new approach and a new technique to the vibraphone. Yet he goes to great lengths to insist that "it just happened that way."

There is no magic — no secret method or even physics involved. It is a technique that reached from long years of study and practice, said the vibist, and includes young men from beginning (and some of us would have to say we're beginning). The fusion of sound, the circuit of information, has been passed on from teacher to student. Burton had his own vibraphone lessons with a local teacher.

The musical knowledge that this game was to help you to play the vibraphone and sound like a pro is one of the things I learned. I was 14, records were in the air and we were all listening to any hard-core jazz, R&B, and some of the more soulful blues and soulful music. Burton insists that the use of the vibraphone is not just a musical instrument, but a tool for expression. Burton's playing is a testament to this.

Burton, the four mallet virtuoso

This time I began to realize that I was playing differently. I had just discovered that I could play four-handed on all the vibraphone at once, but not always using all four hands, yet I have never played with just one hand. I think there are many advantages to this kind of playing and I love it. I think Burton is right in saying that the vibraphone is a tool for expression and not just a musical instrument.

TUTORS

DRUMS: Jack Russell and Tony Barlow.าก

TENOR SAX: Stan Getz, Lee Konitz, Joe Penny, and Lee Konitz..ask

TENOR SASSS: Stan Getz, Lee Konitz, Joe Penny, and Lee Konitz. ask

SAX: Lee Konitz, Joe Penny, and Lee Konitz. ask

BASS: Joe Penny, and Lee Konitz. ask

RHYTHM: Joe Penny, and Lee Konitz. ask

TUTORS: Joe Penny, and Lee Konitz. ask

TUTORS: Joe Penny, and Lee Konitz. ask

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DEMUSA

Guitars Demusa are made in Germany, which produces exceptionally smooth and rich tone, the acoustic guitar has been revered for centuries. This instrument is a true beauty, with a warm, rich, and ethereal sound. The Herzer Classic Guitar is a true classic and a true beauty.

Barcarole Piano Accordions

The Barcarole is a traditional accordion that is made in Italy. The accordion is a large, box-like instrument that is played by pushing and pulling the bellows in and out. The accordion is a popular instrument in many countries, and is often used in classical, folk, and traditional music.
Thoughts of Chairman Buddy

"DO YOU make it up as you go along?" asked an innocent young fan at the Buddy Rich drum clinic last week.

And strangely enough, master of repartee and master of the drums, here was the kind of question that brought him to his knees.

"Yes," he said, forming the act that had every audience in the auditorium at the Greek Theater in Los Angeles to its feet.

"Well, you tell us what you think of the clinic, and I'll tell you what I think of it. I'm going to make it up as you go along. Now, let's get started."

And with that, the clinic began, and the audience was left wondering what they had just heard.

Rich's clinic was a master class in percussion, and the audience was treated to a display of drumming skills that left them in awe. Rich's playing was a study in precision and control, and his ability to adapt to different styles and genres was truly remarkable.

"I remember a time," Rich said, "when I was a young boy and I used to listen to the radio. I used to listen to the drummers and try to imitate them. But then I realized that I had to develop my own style."

Rich's playing was a testament to his dedication and hard work, and it was clear that he had put in countless hours of practice to perfect his craft.

"I want to thank you all for coming tonight," Rich said, "and I hope you've enjoyed the clinic. But I have one more thing to say. I want to urge you all to continue to support live music. It's important for musicians to have a place to play, and we need your support to keep music alive."
WEEK 4 - PERCUSSION INSTRUMENTS

Practise like a pianist

By KENNY CLARE

There are three good things to remember when playing a drum solo. They must have some kind of force. 2 Variations of pace and volume: 3 Tempos. If you approach it as thinking of more subtle and even moods, it has a good rhythm pattern, a good tempo pattern. There are two tempos to work to which you would normally think of. Otherwise examples that spring to mind are: 'The Fat Man' and 'Parking the Blues.'

Bach are purple to listen to for I don't think of Bach for the lack of the approach. Point 2 is volume. Nothing is worse to listen to because sounds as a whole in a series are very important. If I'm thinking of you are a middle kind of soloing, being the accent to be even more and more accent being the various tempos. This way you won't go far wrong. Variations of pace don't cause changes. It means your emphasis on the 4th set is the stroke roll, because you have to get 4th set set in every other one, which shouldn't be afraid of. This same thing to volume after 10 bars - the last 16th would sound anywhere, and the fastest doesn't sound fast. The more delicate and simple things you can play will make the best

In order to play 'The Fat Man' and 'Parking the Blues.' i.e. a middle kind of soloing. There are no rules, no set in every other one, which shouldn't be afraid of. The same thing to volume after 10 bars - the last 16th would sound anywhere, and the fastest doesn't sound fast. The more delicate and simple things you can play will make the best

This article is written by KENNY CLARE, a well-known drummer and author, who provides tips on how to practice like a pianist when playing the drums. He emphasizes the importance of varying tempos and volumes to create a dynamic performance. His advice is valuable for drummers looking to improve their technical skills and musicality.

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**Ralph Blane**

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**Phonograph**

**Benny Goodman**

**Rags To Riches** (193).

**Harry Edison**

**Weary Blues** (19 Supertone 106).

**Milt Hinton**

**Blue Train** (193).

**Coty Jones**

**Blue Train** (193).

**Al Hall**

**Blue Train** (193).

**Jere Jones**

**Blue Train** (193).

**Manfred Schoof**

**solo**

**Jazz Records**

**REVIEWERS**:

**ROBERT BAINBACH**

**BOB HUSTON**

**JACK HUTTON**

**MAX JONES**

**CRYSTAL CLEAR SLABS OF ELLINGTON**

**SOME** lovely music, crystal clear in its direction and somewhat orange in its character, can be found on this double set which couples two well-regarded Hodges LPs. The first to come out, "Back To Back," appeared on HMV CLP1316. A proper, and highly rewarding, Hodges-Ellelinton collaboration, it offered as an uncommon feature chance to hear Duke's piano, also Duke and Johnny together in a small-group, non-Ellelinton setting. "Back To Back," which came out a few months later on CLP7374, contained three tracks by the Hodges-Ellington band and six by a sextet with Strayhorn at the piano. Though a more varied mixture, the music here is less rewarding overall but still enjoyable.

**Suits** and one of the two new double sides "Back To Back," a collection of blues and blues-type things, three of these by W. Handy. Handy's music is metronomic and easy-swingers, and "Out Of The Southland," "Roamer," and "Lay It Down" are all good examples of his style. "Tay" does not have the blues feel that the Handy music does, but it is a nice change of pace.

**Manfred Schoof**

**solo**

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MAILBAG

‘All My Loving’ obscene? It made me laugh!

SO MARY WHITEHOUSE wishes the BBC prosecuted for obscenity for ‘All My Loving’, Hendrix’s gyrations, Zappa swearing and that bawdy yarn about Presley’s trousers didn’t offend me. They made me laugh.

However, I was incensed by scenes of violence which had no bearing on the subject. Concentration camps, Vietnam atrocities and race riots are political frolics of our elders and betters and unrelated to pop.

Was their inclusion just cheap sensationalism or a grand gesture to pollute pop with violence in venue minds? — C. J. MATTHEWS, Hove, Sussex.

TONY PALMER’s “All My Loving” indicated how the modern situation can be of pop music and rock and roll relations to society. The filming technique and production were brilliant, especially the performance of Peter Green, playing the role of the modern-cast elf. The use of bravura and horror in the film was so powerful that the audience towards pop music and rock and roll relations to society.

— TONY PALMER, Cheltenham.

The use of the words “obscene” and “profane” is a senselessness that cannot be tolerated. If something is not obscene it is not profane. The BBC’s action is in no way just. — JOHN WALKER, Bridgend, Perth.

The BBC’s use of the words “obscene” and “profane” is a senselessness that cannot be tolerated. If something is not obscene it is not profane. The BBC’s action is in no way just. — RUBY BRAFF, Newington, S.W.3.

Ruby makes me want to vomit

RUBY BRAFF to use his own words, makes me want to vomit! His entire attitude to what is happening now is just so childish and filled with fear. His head, and ideas, may indeed still belong to 1930, but most “musicians” who are just starting to be heard belong to the present day. And there is a great difference between “now” and “then.”

No one is right and no one is wrong as long as they say what they think and there is wrong is to believe that you are right and everyone else is wrong.

Most “musicians” put Charlie Parker down when they first heard him and Braff is doing the same thing now with great musicians of our time. Is he afraid, just as people were with Parker, of the “new thing” because he knows that someone is saying and doing things that he can’t? Not that I am saying he should. He just has to play his own thing and let others do the same. — TONY JACKSON, Newcastle-on-Tyne 2.

‘Hendrix’s gyrations didn’t offend me’

Hats off

I take my hat off to the Parquet for asking about the sound problem of the Royal Albert Hall. It’s time the Government did something about it.

The Americans—and built on a large capacity—realised that they could not cope with the problem of sound. — L. E. LEE-JENKINS, London, S.W.3.

When blind prejudice goes on the march

THE LETTER FROM Nick Robertson, Reading, is a good example of the blind prejudice that unfortunately invades music at all levels.

His attitude has the same common mechanisms as many classical musicians who regard their music as sacred and jazz as inferior.

He makes the uninterested try to be interested, he claims that jazz has no future, but he looks at a Marley, who lacks the common sense of three months ago. He has no clue that anyone listens to pop music and the present is a good deal more cosmically oriented than his own. — G. WHAN- NALL, London, S.W.3.

I agree with Nick Robertson that pop groups should not be included in Jazz Fest. Why put a pop group in front of an audience who have come to listen to jazz? However, who says they do not play jazz? Jazz is not dependent on sound quality. “Sparks” have proved this in the past. They do not play music, they play with music. — NORMAN DIXON, Reading, Berks.

The oncologist, Mr. Robert Thomas, has a list of pop’s alleged faults. His objections are very weak. — C. T. T. REID, Reading, Berks.

In Aid: BBC interview the Marley band about their visit to London. We won’t be doing old-fashioned numbers — they say as they do everything else, we won’t be doing anything out of the ordinary. — L. B. WARD, Bromley.

They should listen and see the Marley band. The Whispers have an audience of children. — J. PAGE, Reading, Berks.

How can the critics of Kinks, Traffic, Rolling Stones, Whitfield and the Marley band be so ignorant? — A. BRACKEN, Dorset.

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PLASTIC PUNNY: “Hound Dog” (Page One). Well, here’s a surprise, the old Elvis Presley hit given the Plastic treatment. Taken as slow tempo, it is so badly performed the rockers of all Britain will doubtless be motor-cycling into town, out for vengeance. It would do the group a good favour not to play this on the radio, not only to protect our ears, but to protect their radio. PERCY SLEDGE: “Come Softly To Me” (Atlantic). A slow, teardrop Christmas song, with a sweet, sorrowful rhythm section, while Percy sings with restrained bitterness. Only soul singers can savour this. PHILIP COLE: “Vesuvius” (Philips). A superb piece of music. If you’re feeling blue, stick this on and try to enjoy it. I love the blues.

NICE: more chart success?

MANFRED MANN: “Fox On The Run” (Fontana). This song is almost too easy to be true, highly commercial with a sort of punk-rock sound. It is a real crooner of a rocker.

JOHN ROWLES: “Say Goodbye” (MCA). A rich, deep voice that reminds me a bit of P. F. Proby. Yes, a beautiful performance, nearly as good as the new singer I am launching next week, Simonnlympham. Still, you’re not a pro when you can’t sell 5000 copies of a record. MANFRED MANN: “Wait My Time” (Philips). Barry is proving himself the most exciting chart star. For the past year, he has sold over 2 million records.

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Page 34 — MELODY MAKER, November 23, 1968

CHRIS WELCH
POP SINGLES
EARLY BEE GEES HAD THE SPARK

THE BEE GEES: "Rare Precious And Beautiful" (Polydor). The Australian period of a bit parade group of Bee Gees that collection of old favorites from their Australian days show elements of electronic and lyrical creativity. There's a slightly detuned guitar sound that comes from the recording of an earlier album and adds an edge to the band's sound. "The Spark" is a strong, well-constructed track with a catchy chorus and a driving beat. It's a great addition to the Bee Gees' discography.

ADEQUATE

EARLY LEE "Little Arrows" (MCA). After years of try-
ing, Elvy Lee finally made it with "Little Arrows"! Now she has a hit album and a hit song, which is pleasing but not particularly memorable. She is getting more attention, and her music seems to be getting more popular. Her music is likely to be on the radio soon.

DON DODD: "Don't Let The Love Go" (Parrot). This is a great track with a catchy melody and good production. The lyrics are a bit too predictable, but overall it's a great song. It's likely to be a hit for Don Dodd.

reviews by the MM pop panel

Of songs himself piano, Fashy Street, and a white in the late 60's they do "One Hoppy, Opia" the Bee Gees again. The songs are a mix of rock and roll, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for the Bee Gees.

BELL'S BRIEFS: "Look At Me..." (MCA). This is a very good track with a catchy melody and good production. The lyrics are a bit too predictable, but overall it's a great song. It's likely to be a hit for Bell's Briebs.

DELLA BREESE: "Let's Do It Again" (Verve). This is a very good track with a catchy melody and good production. The lyrics are a bit too predictable, but overall it's a great song. It's likely to be a hit for Della Breeze.

FLYING HIGH AND BRAINY: CLASSICS VOLUME TWO. Very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Flying High and Brainy.

COUNTRY JOE AND THE FISH: "Together" (Vanguard). Very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Country Joe and the Fish.

COUNTRY JOE AND THE FISH: "Feel Like Making Love" (Vanguard). Very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Country Joe and the Fish.

DEB O'CONNOR: "I'm Going To Be A Billionaire" (Elektra). This is a very good track with a catchy melody and good production. The lyrics are a bit too predictable, but overall it's a great song. It's likely to be a hit for Deb O'Connor.

BEE GEES: "The Spark" (Polydor). Very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for the Bee Gees.

THE BEST OF PEGGY LEE (Capitol). That's a fair title for this record. Every song on it is a hit, and the service we can offer is to de-

ermine which are the best songs. The album includes "Motivation," "You Are My Sunshine," and "I Love You." It's likely to be a hit for Peggy Lee.

MIXED VOLUME SWINGS (Vee Vee). Very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Mixed Volume Swings.

by tony wilson

PARKING EXCELLENT: "The Fantasy Lustily Hung" (Fontana). This is a very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Parking Excellent.

WAXA: "My Heart's On Fire" (Fontana). This is a very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Waxa.

LOTUS LEAVES: "Our Love" (Fontana). This is a very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for Lotus Leaves.

THE BEE GEES "One Way Ticket" (Fontana). This is a very good album, with a strong beat and catchy melody. The lyrics are simple, but the music is complex and interesting. The album is likely to be a hit for The Bee Gees."
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