'DEAD' BEATLE MANIA MOUNTS

Sick singles issued in America

MACABRE rumours sweeping the States about the "death" of Paul McCartney have already spread to Britain and the Continent.

This week, an executive of an Austrian TV station phoned MM Editor Jack Hutton asking him to comment on the reports on a special TV programme. The offer was rejected, on the grounds that Jack Hutton did not want to do anything to perpetuate such a morbid rumour.

"I have had lunch with Paul since he was supposed to have been killed," says Hutton.

Paul himself says: "It is all bloody stupid."

Derek Taylor, Beatles PRO, told the MM on Monday: "Bad rumour blows nobody any good, but we have learned to live with it. But it has caused a great deal of negative work here."

Derek is referring to the flood of enquiries that have hit the Beatles' London HQ, Apple, since the story broke in the States.

The rumours have had one concrete — and not untoward — repercussion on the Beatles. Adds Derek Taylor: "The Sgt Pepper album has come back at No 124 in the American top 200, and the Magical Mystery Tour album has come back at 146. Both albums, of course, were previously long-term chartriders. Now Paul's "death" has given them a new lease of life.

RUMOUR

Barney Ales, executive vice president of Detroit's Motown Record Corporation, has sent the MM an article which ran in the Detroit News opening with the words: "Is Paul McCartney dead?"

The story, under the byline of Sharon Cassiday, quotes rumours that Paul has "been dead for two years and the Beatles have been using a stand-in for him all this time."

The article then lists "clues" that have given basis for the rumour:

"The picture of Paul on the 'Sgt Pepper' album shows a hand raised over his head, so does the picture of him on 'Yellow Submarine'. So do several pictures in 'Magical Mystery Tour'. Is the raised hand an ancient Indian symbol of death?"

"The entire 'Sgt Pepper' cover shows a group of people mourning by a graveside where the word Beatles is spelled out in red flowers. Directly under the red flowers is a group of yellow flowers in the shape of a three-string guitar, a bass guitar. If you look more closely the flowers spell out the word Paul with a question mark after it. Paul? Dead?"

"Is the four-armed Shiva on the bottom of the cover another symbol of death? If so, she's pointing directly at Paul."

‘BLOODY STUPID’—PAUL
CROSBY, NASH FOR BRITAIN

CROSBY, Still, Nash and Young may make their first appearance on January 5 - at London’s Royal Albert Hall.

A spokesman for the trio said that they have been invited to perform - one of many acts which will perform on the Continent for three or four weeks in other major engagements.

They are currently preparing to tour in the U.S. and will return to England for dates at the Fillmore West, plus a second engagement at the University of California football field.

They have also completed their second albums - the final album will be released shortly. The first albums, “Crosby, Stills and Nash,” has just been reissued in a hardback book for sales worth millions of dollars.

FATS MAN DIES

SLACK JONES, bluesman, who was shot on February 5, has died in New York on February 12. He was 62 years old.

A spokesman for the family said: “We are very sad to announce the death of our father, Fats Jones. He leaves a wife, Ruby, and five children. He will be missed by all of us.”

CROSBY, Still, Nash and Young have also been invited to perform at the Royal Albert Hall. They will perform on January 5 and February 12.

The group, who have been working on their first album, have been invited to perform at the Royal Albert Hall. They will perform on January 5 and February 12.

HARD MEAT LP

HARD MEAT has now published excerpts from its album. The group, who have been working on their first album, have been invited to perform at the Royal Albert Hall. They will perform on January 5 and February 12.

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KARENS DATES

KAREN VOGEL, featured on the WBAI radio network, will perform in Chicago on December 13 and 14. She will perform in New York on December 15 and 16. She will perform in San Francisco on December 17 and 18. She will perform in Los Angeles on December 20 and 21. She will perform in San Francisco on December 22 and 23.

DUSTY SPRINGFIELD

Brand new me

MARK WYNTER Where is she

DICK HAYMES Love will find a way

MAGNA CARTA Romeo Jack

SUSAN MAUGHAN We really go together

JONATHAN JAMES Ask no questions

We’ve wrapped the King in a full colour bag

His new single out November 21st

ELLIOT "SUSPICIOUS MINDS"

His latest LP "Elliot In Memphis" out now

Let me call you

Keyshawn

SYD BARRETT is back! First record

The Battered Ornaments

pick up the pieces. Their album "Mante piece" is a masterpiece. Take a piece home.
NOW...FAIRPORT HIT BY SPLIT

FAIRPORT Convention have been hit by a split, only a few months after performing Sandy Denny and Tyger Hutchings have quit to pursue solo careers, and Fairport will cease performances until a replacement for Sandy is found.

A spokesman for the group said: "Sandy really can't cope with all the travelling anymore. She wants to concentrate on writing and she will start work on a solo album in February. She definitely won't be joining selection as has been suggested. "Tyger has left to form his own band which will feature electronic folk. Fairport have been discussing all these new developments, but the group will continue. Simon Nicol, Dave Swarbrick and Dave Mattacks, and they are due to arrive in America in January and Andy and Ed will be replaced by Richard Thompson, Martin Humphries and a new fiddler."

FAIRPORT: Sandy and Tyger to split

Roadford, Raymond Figgiss, Paddy Egan and Trevor Lucas are among the cast for the film "Blood From A Stone". He is currently working on his new television series with Alan Price. Guest for the first show to be screened on November 20 will be Delaney and Bonnie and Friends with Erland Cooper.

SHELTER POP

MAX APPLE, THIEVES, Graham Bond Organisation and Family all play for the first large-scale pop concert to be staged by SHELTER, the National Campaign for ethical housing. Proceeds from the concert will be used to buy and improve homes for the elderly on December 15 at the Royal Albert Hall. The box-office opens tomorrow (Friday).

CHRISTMAS FAME

GEORGE FAME, now on tour with his band and booking his own Christmas show on the BBC's Old Vic in Brixton, London, which will be recorded with a new album to follow in January. George's guests will include Eliza Gilbey, The Nolans, The Girelles and the Nazzarenes. The tour will start on December 2.

REGGAE

ANYSLEY breaks up, too

ANYSLEY DUNBAR, has broken up with her ex husband, John Mayall, after two and a half years living together. John, a former member of The Bluesbreakers, and Mayall. Anders, had formed the group in 1968.

ANYSLEY, by the formation of a group called Mayall's Bluesbreakers, in January and John Mayall's可分为．

ANYSLEY JONES has been released as one of Britain's latest three
time performers. The group, formed by three young people, has been known as the King of Steady, and Mayall's Bluesbreakers

BEACH BOYS plan UK tour

BEACH BOYS will definitely not be headlining the Savoy Rave show at the London Palladium on November 30 - but they may be in line for British appearances next summer.

A spokesman for the group said: "We have been playing at the Savoy because of a lack of work per

CLUBS SINGLES

CLUBS have a new single called "Take Me To Your Leader", scheduled for release in January. They have performed their tour of America until March in order to work on a new album which is to be released in the States in January.

GENE VINCENT stars in two special concert with London Palladium in Kendal. The show is just for the two performances are the Nashville Teens who played on the Glen Miller Miller...
JAZZ NEWS

PIANIST-singer Sam Price, the Texas-born bluesman and bandleader, will be making several appearances in this country at the end of the month and in early December. He will be working with Keith Smith’s band.

Price, who first came to Europe for the New Festival as a member of Moe’s band in 1968, has toured all over Europe. At present he is playing in France, where he is booking down the coast and will be appearing at the music bars of the Côte d’Azur.

Keith Smith, now arranging engagements for the tour, says that Smith will play the Cowes, American, on Wednesday; Queens Club on Thursday; Queen’s College on Friday; there will be a Central London date, probably at the 100 Club, and perhaps a broadcast in two weeks.

Music and News

MICK MccJah (with his wife and singer Norma Wilmot — well known in London jazz circles) is at the Paragon in South Kensington from Wednesday to Friday.

MISSUFRIO (with George Chisholm) is at the Metropole, New York, from Monday to Thursday.

DRAUMER Tony Ovdy (and his brother, bassist Jeff Cwyn; and Paul Martin (drums): SWING BAND UK at the London Palladium on Saturday and Sunday.

ROY DOUGLAS (with the new group of the same name, Tony Phillips and late Tomm, Moscow, Moscow) will be appearing in the New Year’s Day Festival at the Paragon.

GARRICK Harry Royston (with the new group of the same name, Tony Phillips and late Tomm, Moscow, Moscow) will be appearing in the New Year’s Day Festival at the Paragon.

DUET Bette and Liberace (with arranger Joe Zawinul) at the London Palladium on Saturday and Sunday.

DRAWMER (with George Chisholm) is at the Metropole, New York, from Monday to Thursday.

TENOR JIMMY Dorsey with Johnnie Ray (bassist) at the London Palladium on Saturday and Sunday.

GARRETT Jeff Williams (of the Warne Marsh band) is at the London Palladium on Saturday and Sunday.

MAX JONES

Introducing EMI's Round-the-Clock Pop Programme

You can listen to it 24 hours a day, 365 days a year — beating the others hands down — and playing exclusively your kind of music.

Switch on the EMI. It plays all the music you like, whenever you want it, just how you want it. Wherever you want it too — with EMI's 'Compact Cassettes'!

What's more, EMI's Accent is the very latest in low-noise tape gear for your own better sound reproduction. It's your own disc jockey — switch on your own, continuous EMI Pop Programme.

Tunes for two

EMIATRE

Jazz News

Sam Price here soon

Immaculately groomed recently in New York aged 30, Sam Price has recorded with Bill Coleman in Paris during the last six months. He returned to England with the Harlem Renaissance Makaton alongside William, Herman Chittison and Thomas Allen.

Michael Garrick, with his wife and singer Norma Wilmot — well known in London jazz circles — is at the Paragon in South Kensington from Wednesday to Friday.

Missufrío (with George Chisholm) is at the Metropole, New York, from Monday to Thursday.

Drumer Tony Ovdy (and his brother, bassist Jeff Cwyn; and Paul Martin (drums): SWING BAND UK at the London Palladium on Saturday and Sunday.

Roy Douglas (with the new group of the same name, Tony Phillips and late Tomm, Moscow, Moscow) will be appearing in the New Year’s Day Festival at the Paragon.

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Tenor Jimmy Dorsey with Johnnie Ray (bassist) at the London Palladium on Saturday and Sunday.

Garrick Jeff Williams (of the Warne Marsh band) is at the London Palladium on Saturday and Sunday.

Max Jones

Elvis chooses Bee Gees song

Elvis Presley has chosen the Bee Gees' "Words" for his next single. It was recorded by Presley at the International Hotel in Las Vegas.

The song, released by the Bee Gees in 1967, was sent to Presley by Norman Rubin, head of Elvis' record label, RCA Victor Records.

Rubin said: "It is being put out first on an album in the States later this month and will then be issued as a single probably in January. Presley's last record, 'Suspension of Disbelief,' is currently at the top of the charts in this country and has gone on sale in the States for three weeks. 'Words' is a beautiful pop song and we believe it could be a smash hit, particularly in the mountainous areas of the South."}

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DELANEY & BONNIE and their gang have been stacked up in an English country mansion, prior to their break out and assault on our ears next month.

But the American couple, who sounded as though they should carry self-defense guns and rub boulders, are gentle, downhome musicians from Mississippi and St Louis, and the most they want to do is to get a little appreciation for their exciting band and guest star Eric Clapton.

What do they play? "SOUTHERN ROCK AND ROLL" says their drummer Jimmy Gordon.

And what do they think of Eric Clapton?

"He's the smoothest guy you could wish to meet," says Delaney Bramlett, a guitarist married Ronnie seven days after they met when they were both on tour. Eric Clapton first heard them when he was 19. He was at the States with Cream, and suddenly the green men were on Blind Faith's US tour.

He stayed at their home and amused with them no stage. Now he has instigated their Eric British tour and they are playing and backing many English bands.

The friends, have been staying at Eric's Surrey mansion for last week or so.

Another party of friends including John Mayall's wife, Pamela, Roy Campbell, the Evening Standard, Elke Huxley, photographer, Robert Gunner, and Delaney's personal hairdresser.

Although we arrived at the house the Claptons, some of whom were in the throes of wakening up. Gently figures stumbled about dazed with sleepy eyes, faces pasted at us through windows and disappeared.

Most of the band, including Ronnie were asleep after a late one, recording session, which included playing in the studio for an American appointment.

"We'll be doing two one hour shows a night," said Eric. "We've got ten days to rehearse the tour. It's got a good line up including Red and Ronnie, P F Arnold and Atkinson, Gehrke and Terry.

Rites

Delaney squatted on a cushion in front of the cresting logs, while a Macaw, early named Scream­ ing Umbrella, thudded out at us while umbrella, part of the interesting types of photog­ raphy.

"I play mainly originals, but we do look at songs. I think in a year from now we'll be back to that kind of music again. We go for natural simplicity.

"Before I met Eric, I was unsure of what he was doing, and I often thought it would be interesting to hear him play in a band that had a different approach. I'm not sure how it's going to sound, it's going to be different. With us he can play blues, rock and roll and anything. You just enjoy working with Eric."

"I met Ronnie when she was with the Blue Chords - a three piece band. She wanted my group to back her on a show, but I couldn't make it. Then I kept laughing about it, until she came in to dinner a few times and seven days later, we were married.

"We didn't have much to offer at first. We wrote some songs for an album, and then we got some more唱片es and formed a band. It was tough at first, but the audiences began to accept what we were doing.

Before Eric joined the band, he had Traffic had been with them.

Eric moved over to the States with us. After Eric, he is one of my favorite guitar players. He's a very different person now. When I first met him, he had a complex. He didn't know if he was any good. He was scared and jive with us at the Albert Hall."

Bonne finally seeped up and asserted that the same thing had happened to her until she read a quirky voice. She declared to have any photographs taken which upset the Umbre­ lla Man who went about Herbert Sally about being "f*** off." Another comment about photographs as to be photographed."

Phrases

Bonne turned a deal ear to such nonsense and revealed that her father was a worker in a steel mill - "where they make steel?"

She started singing at the age of 12. She was a good projector so I could earn a living, I started around singing, but I never recorded until I met Delaney.

Bonne was full of down home phrases like "God willing, and if the creek don't rise, which roughly translates into the English music."

"Jim is Groupies," says Delaney, "but in the States when he was in the Umbrella Man's band he burnt his hands above Ted­ dington Lake."

Maurice the Macaw who was briefly in seven agreements, the Umbrella was recently arrested, and now is sitting at a table in a pub back in Town.

Talking to

Chris Welch

DELANEY and CLAPTON (with hat) and friends.
CAUGHT IN THE ACT

Cheers for Alpert

**ALPERT, dilly**

Davey's twenty acting as musical director for a strange collection of banjo musicians and country gypsies.

Frank, with the crystals, spoke in 1963, "I was so glad to have John Fogerty with me. He's a wonderful young man." He was the first to arrive at the Crystal Ballroom, where the band was scheduled for a week.

**NINA SIMONE**

One wonders whether it was rather unfortunate getting "Save Me," her new RCA single, from her previous label. Atlantic, because perhaps it was significant that it was (in) the title of her album: "The Real Thing." "It's a song you know," she went on to explain the title in advance of the song.

**JUDY COLLINS**

The voice of Judy Collins is one of those beautiful voices that linger in the memory. Her new RCA single, "Both Sides Now," has a lot of delicate strings which makes it a very special piece of music.

**MIKE WESTBROOK**

I know a couple of things about John McLaughlin, and perhaps he should have thought twice about taking "Ragging". It's a long song to start a new album. Mike Mandrake has also recorded it, and the group is one of the best jazz groups in England.

**SYD LAWRENCE**

The Royal Festival Hall was a very comfortable place to wait for the Friday night gig, and there was a lot of interest in the fact that the band was playing. For one thing, the Manfred Mann, who were playing next, were expected to make a lot of noise.

**Acknowledgements**

Special thanks to Mike Mandrake, who is a very fine bass player, and to the other members of the group, who were generally asked to contribute to the atmosphere of the place.

**The Band**

"The Band is everything that Blind Faith could be if we played together for 7 years!"

Eric Clapton

**ACKER BILK**

Tickets were a premium, and the Acker Bilk private club of the year in the Ball Hall, Albert Hall, only admitted special guests. Acker Bilk, a regular at the late-night sessions, was there to check out the atmosphere, and he was not disappointed.

**C&W SHOW**

C&W (country and western) music is very popular in the U.S., and the show was well received. The band was composed of four guitars, a banjo, and a fiddle.

**Week of firsts**

IT WAS a weekend of premieres at London's prestigious operas, and the English National Opera's first production of Verdi's "Il Trovatore" was the highlight of the week. The opera, directed by Carlo Maria Giulini, starred Luciano Pavarotti, Plácido Domingo, and Renata Scotto. The tenor was in fine voice, and the performance was well received by the audience.

**The Ravers**

The Ravers, a rock band from the U.S., were playing at The Marquee Club in London. The band, consisting of frontman John Rzeznik, bassist Jack Sta�ek, guitarist Mike Kellin, and drummer Garth Forch, was well received by the crowd.

**Edward Heath**

Edward Heath, who was Prime Minister of Britain at the time, was a guest at the premiere of "Il Trovatore". He was accompanied by his wife, Julia, and they were seated in the first row of the opera house.

**Eddie Hovein**

Eddie Hovein, a well-known film producer, was also present at the premiere. He was seated next to the star of the opera, Plácido Domingo.

**Mike Hugg and Tom McComb**

Mike Hugg and Tom McComb were playing at The Marquee Club. The band, consisting of Mike Hugg on keyboards and vocals, and Tom McComb on guitar, was well received by the crowd.

**Richard Williams**

Richard Williams, a well-known conductor, was present at the premiere of "Il Trovatore". He was seated in the first row of the opera house, and was seen talking to the producer of the opera, Carlo Maria Giulini.
JUICY LUCY
VO 2
"I like it."
- TOP POPS
"A corker."
- REVEILLE
"A Knockout."
- MELODY MAKER
"...you almost go crazy."
- NEW MUSICAL EXPRESS

COLLOSSEUM
VALENTYNE SUITE
VO 1
"...an outstanding album..."
- MUSIC BUSINESS WEEKLY
"...excellently performed..."
- TOP POPS
"...the musical co-operation of the band is formidable..."
- THE GUARDIAN
"...the best in progressive British music..."
- TIT BITS

MANFRED MANN
CHAPTER THREE
VO 3
"this is for you"
- NEW MUSICAL EXPRESS
"...a musical step forward"
- SUNDAY MIRROR
"...magnificent instrumental work and intense vocals..."
- RECORD MIRROR
"...a complete break from the strict pop policy..."
- RECORD RETAILER

ARE ON
VERTIGO
It must be good—it's Danish!

JOHN TCHICAI has, over the past few years, become something of a father-figure to the young musicians of the Danish avant-garde. It was Tchicai's first solo album, which has been a huge success in Denmark, on which the young American musicians were involved. The album, "The Danish Quartet," was recorded in Copenhagen, and the young musicians have been influenced by Tchicai's Mediterranean jazz and the Danish tradition of avant-garde music.

The last three years have seen a number of European musicians influenced by Tchicai's music. The last three years have seen Tchicai's music become more popular in Denmark, and European musicians have been influenced by his work. Tchicai's music has been played in Europe, and his records have been sold in Denmark.

"I think the young musicians are interested in Tchicai's music because it is different from what they have heard before," Tchicai said. "They are interested in the new jazz that is being played in Denmark, and they are interested in the new style of music that Tchicai is creating."
Blues albums

Mixed bag from Taj

SAM APPLE PIE are one of the hundreds of groups for whom the Great White Blues Room was the musical equivalent of puberty. Now that they've decided to move beyond blues, they're ready to reach maturity through the creation of music which relies on something other than those of some of their old friends, black-faced crooners, and phoney applause and singer songwriters. The blues scene has changed dramatically. The bands and audiences were getting bored. They weren't satisfied with the blues influence. They've got it out of their system, and now they can all go down into something more provocative. All of the stuff was heavy and all of their own stuff and it's not in a blues pattern.

I'm experimenting with playing after the era, and it's widening our scope. So that doesn't mean we're getting into a jazz band.

"It is, there are some good things that are coming out of the other bands as they try to get into more of that. But we don't try to limit ourselves. Now that they're out of their blues influences, they've got to go down into something more provocative.

SAM APPLE PIE: genuine entertainers

Apple Pie move beyond blues

Bored

"Now everyone's bored with the whole blues. But the bands, they're really getting bored with the blues. They're trying to bottle their own direction.

Harmon, a quality unknown in many people, has always been a part of their sound. Now they're trying to bottle their own direction.

They've been a part of the blues scene for a while now, and people who were genuine entertainers.

It wasn't really planned. We said, 'It's just part of the group we're going to do this.'
INFLUENCES

ROYSTON ELDRIDGE

"I used to sing folk songs back in Jamaica and wrote 'Wonderful World.' It's a folk song and I just did it with a beat to it."

Perhaps the reward of CHF's success has been the number of Indian musicians who have absorbed its style for a version in Jamaica where he was 10 years old.

"I was trained in India since 1963. Chris Blackwell saw me in the Simple, that's where you would have been in late 1964, and he asked me to come to Jamaica.

I spent three years working in England, some days a week. Then I was doing all kind of things, the things that everybody wanted in the club at that time.

I was on the Jackie Edwards sessions and I still appear there sometimes with Jackie who was the lead vocalist. My singing has gone on as always the only guy I know how to sing. I can come over, I can do it in my own way, and there's always five or ten minutes at the end of the session when I could do it.

In the early days in Jamaica as well as doing a few folk songs I did some rock and roll. I used to be in the old rock and roll bands, and I've been in the bands ever since. I was Richard the other day. He'll never forget it, they'll never forget it."

I really like the sound of the contemporary things that Arke Guthrie is doing, and I'm going to get to it. I'm going to the States to record the strings on 'Wonderful World.' It's recorded it.

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JOHN MAYALL to break up! Headline! - Since! But it won't happen for a while - on December 17, 1970! So precise. And John Mayall is always precise. There are not many musicians who have their careers mapped out as well. It is refreshing to meet a man in the pop music business who knows exactly what he wants to do and where he's going. Mayall has been on the road for over seven years. From being regarded as an odd eccentric, achieving the counties with a twinkle the quiet a night black beard, when few wanted the blue at any price, he has established himself as one of the most important and influential figures on the British music scene.

He wants to retire from the road - but not the music. And there is no question of him running out of ideas.

PHILIPS Accessories for record care and protection

The ideal all-year round gifts
Tremeloos say it's time for a change

ALONG with the more obvious rewards, success also brings problems to a group who've established themselves as one of the most successful in pop.

The Tremeloos, Rick West, Dave Munden, Len Hamblyn and Alan Blakely, were formed for making commercial hits two years ago after they split from Bela Fleck. The only time they departed from their light style, with Dylan's, "I Shall Be Released," they failed to make the charts.

"For the last few years we've been doing the sort of things that have appealed to the masses and dude. We started to get the knocks from other people but the thing is we couldn't keep up. We were doing well but we could have kept on going. We wanted to change," said Alan Blakely, in the dressing room at Top Of The Pops.

"We've known that we could do better for a long time. It was just a question of when."

"That's why 'Call Me Number One' was so important to us; we could have just carried on but we wanted to see what would happen this time."

The Tremeloos have something different but we weren't really convinced.

We've written, recorded and album material before as well, and on other projects. We weren't that confident.

The success of "Call Me Number One" has brought a new wave of interest for the band, especially as it is being played on radio and television. It is a reaction from the formatted services.

"I was very surprised by the number of 16 month people. You can't change something but we weren't really convinced."

Album

"It's the first track on a new album that will be out just after Christmas. We've finished half of it now and the rest we'll finish before Christmas."

"What we want is for people who aren't fans to listen to it and say the same. 'Call Me Number One' isn't just about 'Good'. But I think if people listen to us now they'll be purified, if they like the single - and a lot of people must - then I think they'll like the album even more. Everything on the album will be original, Len and I wrote it all, and the only other people who have written anything, see "Gill" O'Sullivan and Jeff Christie who wrote along the same lines that we're thinking. It's made to measure for us, and if we see things in our songs then we probably do as well.

We've worked hard on the songs, we're playing all over the world, the first group to go to South Africa and Australia - we're playing in Poland again now and they want us to play in Russia. We've earned our money and but we wanted to do something a bit different."

Incredible

Do you know that Ian Anderson came up to me and told me that he used the record 'Incredible'?

ROYSTON ELDRIIDGE

Tremeloos: success brings problems.

TREMELOES

"There's certainly no need to expand cumbersome effort makes their music more "Tremeloos-like". The song is really nice, but we never expected to make a hit."

"We've got everything we want but we've worked for it. We've played all over the world, the first group to go to South Africa and Australia - we're playing in Poland again now and they want us to play in Russia. We've earned our money and but we wanted to do something a bit different."

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We've worked hard on the songs, we're playing all over the world, the first group to go to South Africa and Australia - we're playing in Poland again now and they want us to play in Russia. We've earned our money and but we wanted to do something a bit different."

Incredible

Do you know that Ian Anderson came up to me and told me that he used the record 'Incredible'?

ROYSTON ELDRIIDGE

Tremeloos: success brings problems.

TREMELOES

"There's certainly no need to expand cumbersome effort makes their music more "Tremeloos-like". The song is really nice, but we never expected to make a hit."

"We've got everything we want but we've worked for it. We've played all over the world, the first group to go to South Africa and Australia - we're playing in Poland again now and they want us to play in Russia. We've earned our money and but we wanted to do something a bit different."

We've written, recorded and album material before as well, and on other projects. We weren't that confident.

The success of "Call Me Number One" has brought a new wave of interest for the band, especially as it is being played on radio and television. It is a reaction from the formatted services.

"I was very surprised by the number of 16 month people. You can't change something but we weren't really convinced."

Album

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Tremeloos: success brings problems.
The hardest thing for any performer is to see himself as his audience sees him. Yet knowing the precise effect you are having on your audience and being able to develop your professional style is critically important today; especially where television is concerned. With the Ampex VR-5103 Videotape Recorder you can play back your rehearsals at will—and see how your act looks as well as sounds. The VR-5103 tapes video and audio of any scene and can be played back almost at once—even in slow or stop motion for detailed analysis. Tapes can be stored and repeatedly replayed—or erased for new recordings.

If you need more sophisticated equipment there's the VR-7003 or VR-7803.

"It's fantastic to actually see what you're inflicting on the fans," enthuses Stevie Ellis the Love Affair's lead singer, "We can really take an objective look at the group's impact".

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The Love Affair use Ampex Videotape recorder to check their action.
An Elvis hit for Christmas

ELVIS: toe-tapping rockaballad

ELVIS PRESLEY: “Suspicious Minds” (RCA). Well, shucks and gosh by golly — the King is back! Speaking as Fan Club member number 543 A (Willesden Chapter), it comes as a great thrill to hear El chomp his way through a rockaballad of such toe-tapping appeal, one can only conclude it will soar to the top ere Christmas is upon us.

It has a slow down chorus and a punny lead-out that leaves one gasping with surprise. Did you know more than eleven hundred tons of Elvis Presley EPs were sold in British Commonwealth countries last year — ALONE? And more than 15 tons of teeth are extracted from British children EVERY year. Scientifics and clergymen believe there is absolutely no connection between these two statistics.

CLIFF RICHARD: “With The Eyes Of A Child” (Columbia). Yuletide is drawing near. One can always tell by the distinct appearance of cotton wood in the window display of Bert Spilings, tobacconist, and a suitable Xmas ballad.

This year Cliff is providing a rather pretty line in balladizing. The lyrics are full of serious intent and speak of this ‘peaceful, gracious and wise,’ Cliff sings with warm sincerity.

LOIS CHRISTIE: “She Sold My Baby” (Redsands). Stephens “London Strike” No. well perhaps you remember the name of the straw-hat that fascinated with all hands off the coast of Scotland in 1907? If so in fact the S. Petite, a sturdy ship constructed to plans drawn up by hardie, K. ins and o. Brunel, which he later disowned, and unfortunately fell to pieces, but tried by eight inch high waves.

Well, what do YOU know? Yes, what do YOU know? All I know is that Lou makes jolly fine records, that bounce and ring and go to make this tough old world just a little bit brighter.

LAUREL AND GIBILEE: “Scandal In Ertion Market” (Nu. Beat). At least the exposition of Reggae have a sense of humor even if some fans seem devoid of any of that sense of God bestows upon such and every other one of us, at this time ladies and gentlemen.

A shuffle beat plods along with little bottle spirits, and those lines bubble as harmoniously as ever.

WILD THING: “Old Lady” (Electra). A lot of lip promising behind the word, it in use. Whether Wild Thing may be (and he sounds as if he could be) a Tazmanian. He thinks “old ladies should be obscene and not beautiful, so you can tell.


MONKEES: “Mummy And Daddy” (RCA Victor). It seems strange that Shorty Rogers, the jazz hero of yesteryear should be straddling with Stilly Dole, tangos and tango sessions.

This sounds rather like a Hebrew leaves up Mother Brown, and while quite original, is it too quite dreadful? It ends with a gain reduction of the final “Shout” a well known popular tune.

PENTANGLE: “Light Flight” (Big T). Quite a bit of performance, compared to their normal concert appearances. A bit of the old jazz and folk mixture, it sounds rather BIC 2. Nice though.

CURTIS KNIGHT: “Fancy Meeting, You Here” (Redd California). It was some minutes before I realized the record had not only ceased playing. But the turntable had stopped spinning, the lights were being cut in Fill Street.

Decca to record MM contest winners

DECCA RECORDS have decided to record the winners of Sound Mirror — the MM search for talent to cooperate with College Entertainers.

Over 70 universities and colleges throughout Britain have nominated groups from whom the final choice was made due to lack of opportunity last year. (Monday).

The ten area winners will go through to the final at the London Palladium, Lyceum Ballroom, London W.8, where one winner will battle it out for the top prize which includes the recording contract, agency management and publishing deal. The groups will be chosen like the best, will be judged by college students, industry professionals. And the college with most votes will win £500 with EPs for second, £200 for third, £15 for each of the other seven groups.

Decca Pete Frampton, lead singer of the Jeff and a major group, will go through to the final of the search. Affiliates of the MM with special interest in that area, will be in attendance with college students, which will be given to groups like Futureworld, Mac and Julian Tull. At least one of the search groups should follow them as a top college attraction and recording stars.

Results of the first heat will be given next week, the winner will be decided on December 8. Taking part will be Arthur’s Toothpick, the Midlands University, University College of North Wales, Music Train, Leeds University, Aylesbury College, University College of Warrington, Uxbridge College, Wimbledon, Tring College, Berkhamsted, and Bermondsey School.

Despite Pete Frampton’s involvement, the final will be decided on by college students, which will be given to groups like Futureworld, Mac and Julian Tull. At least one of the search groups should follow them as a top college attraction and recording stars.

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CRAMOND’S ENTERPRISES in conjunction with BAF RECORDS & PINEAPPLE RECORDS

Presenta a grand Norwood Reggae-and Soul Festival Dance at the Nettlewood Library, West Norwood, S.E.27, on 28th November, 1969.

Music by Pat Kelly — Marvels hot from Jamaica Max Romeo (Wet Dream) and supported by the great Cats (Swan Lake) and Nyiah Shuffle (Moon Walk) Kings of Reggae — Larry Aitken (Talk of London) — Jamaica Jubilee Stompers (in full Reggae mood).

From 7 p.m. to 1 a.m.

Admission £1.10 at the door. Complained by Steve Martell.

Connections: 2a, 2b, 136 buses, or trains to Herne Hill/Norwood. Licensed Bar from 7 p.m. to 1 a.m.

Tickets obtained in advance only at £1. From: 40 Church Street, W.N.8, Telephone 262 7800 or 92 Londer Road, Hornfair, 274 0817 or Nat Cole School of Hairdressing, 17 Atlantic Road, S.W.9
Hot trumpet colossus

HENRY RED ALLEN: It Should Be You; Biffy Blues; Feeling Down; Swing Out; Dancing Dave; Roomin'; Singing Pretty Songs; Patrol Wagon Blues; I Fell In; Love With You; Evergreen Blues; Hoops Parade; The Crowd; Let Me Miss You, Baby; I Cover The Waterfront; Love Is Just Around The Corner (RCA RD 8069).

RED ALLEN: big man in every sense

This is an advertisement for Red Allen, a jazz musician, and it features details about his album titled "Love Is Just Around The Corner." The ad highlights the album's songs and mentions the artists involved in the recordings. It also includes a mention of the annual Melody Maker Jazz Poll, indicating that the album was reviewed last week and that it was reviewed in the annual, world-famous Melody Maker Readers' Poll. The ad encourages readers to vote in the annual, world-famous Melody Maker Readers' Poll for their favorite musicians, bands, and singers. It emphasizes the importance of the poll, noting that voters get their full share of votes by filling out the coupon now and sending it to Melody Maker, 161 Fleet Street, London, E.C.4. Past winners in the New Star category are not eligible for votes in the category. The poll is open to all, and everyone is encouraged to participate. The ad also mentions that the album was reviewed in Melody Maker Magazine, and it is difficult to understand why this wasn't done sooner.
Wouldn’t you like Clodagh for Christmas?

Her second great album

CLODAGH RODGERS

“Midnight Clodagh”

RELEASE NOVEMBER 21ST

CHICAGO - NO War WITH

OWN THINGS.

We aren’t youngsters and, one way
and another, we’ve had about ten years of experience of music — I hold a classical clarinet

FRAZER's top. The audiences were much easier
and more enthusiastic before, when we were with Spooky Tooth. They
were a lot more experimental.

The Fillmore was a hard audience. But the first night everybody stood up and cheered at the end which was a great gig for us. For us, we had to open the show and we had Paul Butterfield and Santana top-

WORRIED

“Santana were incredible. They get a huge percussion thing going with hand drums and cumbia playing away. It’s a bit like one of the things Colin Tidy does. A lot of the people came only for Paul Butterfield but then turned out they

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**KAREN YOUNG**

on the latest sounds in Blind Date

**ANDY WILLIAMS** *"A Woman's Way" (CBS)*

Andy Williams, is he? He's got a very nice, smooth kind of singer. He's got the most beautiful, natural voice of anybody I've heard.

This was in a real show of something Andy Williams was doing. It's a beautiful melody, but not different enough to be a hit. But I don't know many other people can sit down and end listen to for hours. But I think he has a stronger song than this to make the chart.

**FATS DOMINO** *"Everybody's Got Something To Say About My Monkey" (Reprise)*

I can't imagine who it is — probably the Rolling Stones or the Beatles. This doesn't do anything for me. It's a lovely melody but not different enough to be a hit. I can't understand it.

So it's Fats Domino. You don't hear much of him now, do you?

**LOUIS DOMIKAN** *"My Love Lovely Junie" (Decca)*

This is a beautiful song, I love the voice. But it's not a hit. It's never Louis Domikan! I didn't think he would ever do Louis Domikan doing all that stuff. But, of course, he could do it and get away with it.

This is a lovely song. It's not a hit. I hope it makes a hit. Anyways, he's back in Memphis I don't think they'll get away with it. But if he has a hit with it, I'll buy it.

**FRANKIE VAUGHAN** *"Hideaway" (Columbia)*

I'm being very ignorant here, I don't know who this is. I don't think this is a hit. This is probably one of the worst I've heard so far. It's not very good.

**NIKE SIMON** *"Save Me" (MCA)*

I don't know who this is. It's a very good-looking girl. I don't know who she is. I've never heard of her before.

**MURRAY HEAD** "Superstar" (from "Jesus Christ Superstar") (MCA-Lk)*

I like this. But I don't know who it is. It's a great record.

**BONNIE GENTRY & GLEN CAMPBELL** "All I Have To Do Is Dream" (Capitol)

I'm not going to buy this. I don't think it's a good record. I don't think it's a hit. I think it's a miss.

**JAMES BROWN** "(The Best Of James Brown) Pushin' It To The Limit" (Polydor)

The King Of Soul — James Brown. Terrific. This couldn't be anything but a hit. I've got a few of his records. It's fantastic. You can tell he really loves his music. He doesn't care if everyone else likes it. I love soul, though I never was a James Brown fan. It doesn't really sound quite like a hit. I don't know who this is.

**GLEN CAMPBELL & JOE NOLAN** "Distant" (Jolly)

I love this kind of music. It's great to dance to. I don't know who it is. But it's a good one for the dancefloors.

**EMI**

"The Great American Songbook" By The All-Stars

Joe Cocker, Hank Marvin, Steppenwolf, Dobie Gray, and many, many others.

Joe Cocker *"With A Little Help From My Friends" (EMI)"

Hank Marvin *"We Belong Together" (EMI)"

Steppenwolf *"Early Steppenwolf" (EMI)"

Dobie Gray *"I Can Tell By The Song In Your Eyes" (EMI)"

**GLEN CAMPBELL** *"Glen Campbell - Love" (EMI)"

**JIMMY MURPHY** *"The Seat Of My Pants" (EMI)"

**STEVE WONDER** *"Steve Wonder" (EMI)"
THE ROARING, big band sound of the Thad Jones-Mel Lewis Orchestra is triggered off by a top-notch bunch of musicians whose talents have been forged in such diverse company as Stan Kenton, Count Basie, and Russ Morgan. This week, the MELODY MAKER throws the spotlight on four of the key brassmen with the Jones-Lewis band: Snoopy Young, Al Porcino, Eddie Bert, and Cliff Heath.

Those who may have missed the recent British dates by the band will be able to hear them when they return in December with Sonny Lester’s Jazz Wave Ltd package. Dates booked at present are: Manchester (December 12), Royal Festival Hall, London (13) and Bristol (14).

AL PORCINO

PORCINO: countless record dates

SOME PEOPLE may have reacted with surprise when it was announced that Al Porcino would be a member of the trumpet section in the Jones-Lewis band. Porcino is perhaps best known for his various stays with Stan Kenton’s orchestra, and for most of the last decade he has resided in Hollywood, appearing on countless record dates in an amazing variety of cot

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Dear Readers: Prepare yourselves for LITTLE FREE ROCK Regard, Eddie

R.S. L.P. reference on TRANSATLANTIC

CLIFF HEATHER

It is an ability of jazz musicians to play on an instrument that one of them is not so comfortable with, which stand up even to the most demanding players. It was in these periods in 1960 in which ald this ability has been developed. Altogether with the presence of the band being recorded, the musicians are able to present an excellent performance on their instrument.

Young, Euphony Young, Banx, and some of the most important players of the Trumpet Section, and are considered a classic player of his first trumpet.
GETTING STARTED

KEN MACKINTOSH

RAY McVAY

WHAT MAKES A LEAD ALTO

GARY COX, alto with Maynard Ferguson

LEADER

A section leader has to have the ability to steer colleagues through all types of orchestrations — from quiet and subdued pieces, to sometimes heavy, sometimes extremely up-tempo arrangements for soloists.

In one word, a section leader must first of all be versatile enough to be able to handle the different sections and arrangements of his section of the band. He must have a good knowledge of all the different types of music that are played in the band, and he must also be able to adapt to the different types of leaders who are in charge of the section.

In the tenor sax section, for example, there are a number of young musicians, some of them still at school, who occasionally get into the recording sessions — or into the very fast pacers — with their own section leaders.

Boys such as nineteen-year-old John Butterly, who first took solo turns from Dave Butterfield, famed Manchester tenor sax man, to try his luck in the world of recording, and who, after having played with many of the top tenor sax players, now plays with one of the best tenor sax players in the country, have already shown that they can make a success of it.

The tenor sax section is a very difficult section to play in, but with good leadership it can be made to work.

GARY COX, perhaps best known for his work on the tenor saxophone with the NBD, is also an outstanding alto sax player and is as versatile as any of the best tenor sax players. His playing with Maynard Ferguson’s Big Band, both as section leader and soloist, is well known.

The MM added Garry (as he is known) to the band, and he has proven to be a great addition.

GARY COX is a versatile saxophonist — and very much in demand as a session leader, as well as for recording jobs. He has been associated with a number of top recording bands, and his work with Maynard Ferguson has been particularly noted.

Discover

Anyone asking what makes a lead alto, has only to listen to three or four tracks of Garry’s, to realize what it all is about.

We have some great section leaders here to prove it too. Bob Butterly, who is with Jack Parnell’s band, has become one of the top tenor sax players in the country, and he is at one time or another, leader of many of the top recording orchestras, as well as recording on television, and radio, and for his own independent style.

And still another outstanding section leader is Bob Butterly, who was at one time a member of the Leonard Bernstein aggregate in its big band, and who is still very much in demand by the studio.

Listen

To begin with, the section leader in a recording band has to be able to lead several different sections at once, and to be able to adapt to the different styles of recording.

The section leader has to be able to adapt to the different styles of recording, and to be able to handle the different types of music that are played in the band. He must also be able to handle the different types of leaders who are in charge of the section.

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GARY COX, alto with Maynard Ferguson

SEPTEMBER 12, 1964

Syd Barrett is back! First record OCTOPUS

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FORSTY BROS.

from the musical family and what advice would they offer to the parents of a 10-year-old who wants to play the trumpet? — Mrs. A. Baker, Addison, Illinois

Parents should not force their child into certain instruments. It can be a gamble, but probably you should allow her to see and try some different instruments, all her until she finds one that she likes. It is not necessary to buy an expensive instrument at this age, but there are some very good, inexpensive brands available at most music stores.

I had a perfect start, because my father was a musicologist, and my only instrument was the violin. I learned to play the violin and then the oboe. I was not overwhelmed with the saxophone or the clarinet. When my uncle gave me a tenor horn and joined him in the local brass band, eventually taking over on cornet, I found

that I possessed a natural temperament for brass instruments.

I have spent many years teaching and playing wind instruments, and I have found that the majority of students are quite capable of playing any instrument they choose. However, it is important to choose an instrument that is right for the student. If

you're interested in learning how to play the saxophone, I would recommend taking lessons from a qualified teacher who can help you develop your skills.

I hope this information is helpful to you. If you have any further questions, please don't hesitate to ask.

How can I get the best results from my practice? — Tony Knight, Washington, D.C.

I'm glad you asked! To get the best results from your practice, I recommend following these tips:

1. Set clear goals: Before you start your practice, set specific goals for what you want to achieve.
2. Warm-up: Always start your practice with a warm-up to prepare your body and mind for the session.
3. Practice regularly: Consistency is key in musical development. Aim to practice regularly, even if it's just for a few minutes each day.
4. Focus: Stay focused on what you're doing. Don't get distracted by other things.
5. Feedback: Seek feedback from your teacher or mentor to help you improve.
6. Relax: Don't be too hard on yourself. Practice is a process, and it's important to enjoy the journey.

These tips should help you get the best results from your practice. Good luck!
How America sells music

"CATCH 'em young," sums up the hard-selling attitude of American music industries. Wherever good old Britain adopts a somewhat different attitude to the promotion of music, with America it's All Systems Go. Almost as soon as a youngster has enough wind to blow a trumpet or tuck a violin under his chin without occupying under his weight.

"Over here," says MIPA director general Phil Crow, somewhat pertly, "the music in schools often consists of little more than half-assed singing lessons in a fortune.

"In some cases, one battered string is passed around with 12 different mouthpieces.

"Contrast this with the American method. Here American children are given a special position. The schools are purely educational for the children, but this is no reason why British children should be underprivileged.

"American parents seem more prepared to make financial sacrifices on behalf of their children. Maybe the fact that the average income in this respect is a half above that for Britain has something to do with it, but the fact remains that American parents willingly equip their children, with first-class instruments.

"For instance, instead of finding the youngsters playing top-quality flutes and trumpets or trombones, or maybe saxophones, for instance, the dealers go out of their way to find them in an imaginative "rental scheme," where the children can take the instrument over a period of months. Then, if they want to make a purchase, rental payments are taken into account in the final settlement, and credited in full.

"Admittedly, some far-sighted dealers in Britain have rental plans, but there aren't enough of them."

"Practically every school of business, or organisation in America has a music department. MIPA won't be satisfied until a similar situation prevails in schools in this country.

"American dealers know that schoolchildren provide a tremendous source of musical instrument sales. Not only do they purchase their own instruments, but they also buy for their friends. The key is to get the band up and running, and the children will buy their own instruments when they leave school. This also helps keep the musical business booming."

"American sales methods are more dynamic today. Their salesmen knock on doors of local educational authorities and see that they are made fully aware of the latest models and music arrangements.

"We are only slowly catching up. But one must remember that the American music business has been at least 40 years ahead of Britain."

"Out of the other hand, Japan realises the importance of music in general and musical education in particular. The music teaching is compulsory in schools.

"In Japan, there has already been a law passed that in the near future all children will have to play an instrument.

"So in all adds up to this, until very recently, there was a great lack of musical instruments in Britain. Now, however, the situation is changing, and there are proper methods being adopted to convert our way of playing guitar and translate it to the flute.

"Style

"Consequently, I don't have any objections to the style of playing, I play Filly in the upper half of the flute, rather than the bottom, as is done by most of the older French players. And I think it's a more convenient way of playing, which is why I play the flute, rather than the bottom, as is done by most of the older French players."

"Anybody can pick up a flute and play, one of the boskets and learn where to put their fingers, I just figured it out."

"Handy

"The fact that Martin makes the flute at all in this country is due to the fact that Martin's practice of playing flute is something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, something, 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"I remember the day in March when Judy Walker and Lennox Leake came to see the South Bank Centre in London. We had just finished recording the album and were discussing the possibilities of a live show. Judy suggested that we should perform the entire suite, which was something we had never done before." - James Lathem

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Judy Collins was fighting off what looked suspiciously like flu when I talked to her at the Mayfair Hotel just before her Albert Hall concert. But I have never seen her looking more serene, more together—to use an over-said hip cliche. But with Judy the cliche came to life again, as she described the new directions her life—and her music—are taking, her film work, and the musicians she is now working with, who include a music grad, an 18-year-old girl drummer, and a bass player who has worked with Nina Simone and Horace Silver.

"I'm toy ing with the idea of doing an album of hymns of all kinds, maybe one in French, one in Russian. Why? Because it's beautiful music and it can be done in a very contemporary way. I'm not sure about this but I think it has great possibilities. Musically it could be just terrific." I asked her if she represented any sort of religious experience. "Yes, she'd recently undergone..."

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ROYAL ALBERT HALL

EXTRA CONCERT BY POPULAR DEMAND
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