JAZZ EXPO A SMASH SUCCESS
—may be annual event

AREADY, the eight-day Jazz Expo ’67, which began at Tottenham Town Hall last Saturday and continues until Sunday at the Odeon, Hammersmith, has been pronounced a great success. It is almost certain to be repeated next year.

Promoter Jack Higgins told the MM that on the strength of advance bookings alone the festival was a commercial success. “It’s going to be an annual event,” he said.

U.S. impresario George Wein, Newport Jazz Festival organiser who is presenting Jazz Expo along with Harold Davison and Jack Higgins, spoke to the MM from Paris Monday.

He said: “The Festival in London is a great success, that is for sure. We have wanted for some time to do a really large festival like this in London. It has finally come about, and all our hopes and expectations are justified.

“There is no question that if we can continue to have the support of Pan American Airways and the U.S. Travel Service, then this festival will be back. Without that support, or some form of subsidy, it would be impossible to continue touring Europe because costs have gone so high. But I believe we can make this an annual event.”

Tonight (Thursday) Jazz Expo stages the American Folk-Blues Festival with Sonny Terry and Brownie McGhee, Son House, Bukka White, Little Walter, Hound Dog Taylor, Otis Payne, Koko Taylor, Dillard Crume and Skip James.

Tomorrow’s programme stars the Thelonious Monk Orchestra, with Clark Terry, Phil Woods, Sonny Stitt, etc, and Herbie Mann Quintet. Saturday features Sarah Vaughan and her trio, the Gary Burton Quartet and Guitar Workshop.

And Sunday’s final programme is shared by the Miles Davis Quintet, with tenorist Wayne Shorter, and the Archie Shepp Quintet with Roswell Rudd and Granahan Moran (from India).

REVIEWS ON PAGE EIGHT

JAGGER: album track runs for 15 minutes

Gold disc for U.S. LP

A NEW album by the Rolling Stones is to be rush released next month, and it will be released with a cover that is described as “a completely new technique in the music industry” by mid-November.

The LP will have nine or 10 tracks. One has been written by Stones bass guitarist Bill Wyman and the remainder by Mick Jagger and Keith Richards. One track on the album runs for 15 minutes.

The album is the first production by the Stones themselves.

The group’s press officer Leslie Perrin said on Monday that there was no news about the next Stones single.

The group’s American album “Dandelion” has been awarded a Gold Disc. It has been the fastest selling Rolling Stones album ever and is their seventh Gold Disc in a row. Their U.S. single “Dandelion” / “We Love You” — switched for the States — is also selling heavily.

The Melody Maker received a cable this week from film producer Carl Foreman denying that he ever considered Mick Jagger for a part in the film version of The Virgin Soldiers.

The cable read: “Mick Jagger press agent Leslie Perrin absolutely correct in saying Mick Jagger will not appear in The Virgin Soldiers mainly because I never for one moment considered him for any role and never, repeat never, offered him any part in the film.”
**NOVEMBER RELEASE FOR CLIFF SINGLE**

CLAFF RICHARD, Frankl Vaughan, Gladys Knight and the Pips and the Pretty Things all have singles released on November 10. Cliff’s follow-up to “The Day The Music Died” is “Sweet Little Jesus Boy.” Frankl Vaughan follows “There Must Be More to Love Than This” with “The B Side Is If I Don’t Care.” Gladys Knight and the Pips’ new single is “I Heard It Through the Grapevine” so the Pretty Things release “Defeating Gravity.”

**PROCOL DELAY**

PROCOL HARUM were due on the States on Monday but had to postpone their departure until Tuesday—after various negotiations by Procol and the Movement.

“Hambo” crashed into the Billboard Top 100 at 98 for the first time this week, and their album, “Procol Harum,” is not climbing the chart.

**NEW TOM DISC**

TOM JONES was due in the States yesterday (Wednesday) to cut a new single, scheduled for release on November 10. No release date was available.

An extra date has been added to his tour, which now runs through to the end of the year. It is full ARC on November 29.

**NEWS IN BRIEF**

BULL’S guitarist Dave Crosby has split up with his girlfriend after being asked to leave by Teddy Janis, who is to be replaced by a new singer, who left the group to join an interest.

The Artwoods have announced that their new album, “The Artwoods,” will be released through The Grapevine label, Procol and the Pretty Things.

**US TOP TEN**

1. **(1) MAJORITY REPORT**
2. **(2) LITTLE FEAT**
3. **(3) ALICE COOPER**
4. **(4) JESTER**
5. **(5) BOB Seger**
6. **(6) SONG OF MUSIC**
7. **(7) EDDIE MONEY**
8. **(8) WAYNE BROWNE**
9. **(9) RAMIREZ LUCKEY**
10. **(10) HOLLAND, DOUGLAS, AND TREAT**

The “First Lady of Jazz” single eleven immorata songs...\n
**PRINCIPAL SORCERIES**

Yorick, 1967

**DONT MISS NEXT WEEK’S MELODY MAKER**

DAVE DEE reviews the singles in BLIND DATE
The Kinks, whose new single "Autumn Almanac" moved up to 18 in the MM Pop 30 this week, will probably visit America in November or December. They will go for TV and promotion on a new 15-date single-fee tour, no religious or private parties, according to Dave Clark (28)....

**WAY OUT FROM THE POP SCENE**

New all-purpose Twin 30

---

**NEW HERD DISC**

The Nerd, currently riding high at number 7 in the top 20 with "From The Underworld," will have a new single released on an American label in the States, earning around $25,000 airplay.

**KIRK TO TOUR**

Roland Kirk's quartet, which began a two-week season at London's Scott Club on October 30, has been booked for a series of British club, concert and university dates.

**NEW EDDIE SCOTT**

Brenda Lee plans to record two albums during her two-week visit to Britain. If she has time, Lee may also do a live session on "The Scott Club" in London. Brenda flew into London on Monday (21) and is due to leave London on October 31 (Tuesday).

**FILM AND MUSICAL SCORE OFFERS FOR BEE GEES**

The Bee Gees, still at number one in the Pop 30 with "Massachusetts," have been inundated with writing offers including a possible West End musical and six feature films. Yesterday (Wednesday) Barry club went to Twickenham Studios to see rushes of the new film "Wonderwall," and will decide in the next few days whether or not to write the music for it....

**TOUR OF AUSTRALIA DUE**

The Who opened their first British tour since their return from the States on Saturday, with five shows in the Midlands, London, the West End and the South East. They will do a two-week tour of Australia. Rehearsals for the group's forthcoming TV film, "Customs Castle," start next week. There are also plans for the film to be extended to an hour and released in colour for the American market.

**THERE'S A NEW RODEO COWBOY IN TOWN**

New All-purpose Twin 30 — Wide line, range, high output without distortion, separate leads, bass and volume controls, amplifier and recorder separately on top of the speaker unit. Two inputs, two 12-inch cabinets.

New Thunderbird 100 — 2 inputs, separate leads, bass and volume controls, push button tone selector, Hammond cabinet.

Just three items from the big new range. Call in to the local music shop or post for details of them all.

Selmer's new new new amps — the latest rage — the happening of the season — the sound of tomorrow.

Redesigned and re-engineered, incorporating many new features in the face of popular demand, Selmer amplifiers are all new, better, the only, which is sure saying something! So take the certain Selmer way to high volume undistorted sound.

New all-purpose Twin 30 — Wide line, range, high output without distortion, separate leads, bass and volume controls, amplifier and recorder separately on top of the speaker unit. Two inputs, two 12-inch cabinets.

New Zodiac 100 — 2 inputs, separate leads, bass and volume controls, six-way push-button tone selector, controls on channel 2.

New Thunderbird 100 — 2 inputs, separate leads, bass and volume controls, push button tone selector, Hammond cabinet.

Send please for full details of Selmer Amplification.

Address

**KEITH'S NEW SIDE**

A New B side has been set for Keith West's next single, "Painted Opera," based on "The Picture of Dorian Gray."

Selmer's new new new amps — the latest rage — the happening of the season — the sound of tomorrow.

Redesigned and re-engineered, incorporating many new features in the face of popular demand, Selmer amplifiers are all new, better, the only, which is sure saying something! So take the certain Selmer way to high volume undistorted sound.

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**SINGERS DAVE CLARK AND JULIE FEZETO WILL APPEAR IN THE ARMS OF THE BEAR**

Two Britain's most popular groups will meet on October 31 (Wednesday) at the Armes, Speedwell Mill, Stourbridge, for the first part of a two-week holiday tour. Each group will appear in two sets. The Kinks will play at 8.30 and 10.30 and 11.30 p.m., and The Beatles will play at 8.30 and 10.30 p.m. and 11.30 p.m. Each group will play their own material, including songs by the other group. Bands will be open to the public on the day of the tour except for the Kinks, who will play their own material. 

**SOLAR SYSTEM EAGLE FLIGHTS**

The Solar System Eagle flights will be open to the public on the day of the tour.

**NEW ALL-PURPOSE TWIN 30**

Three new items from the big new range. Call in to the local music shop or post for details of them all.

**NEW THUNDERBIRD 100**

Please send full details of Selmer Amplification.
Fashion flash: beads are out, leather's in!

BEADS are out... leather's in! It's the most amazing fashion switch round in years... Liz's poptesters, popsters and finger-pop has been Bayo last over-night from kaftans, Clapton hairstyles and beads to leather jackets and knee-length boots.

It happened on Vanilla Fudge pitch at London's Speakeasy last week. Popsters Peter Frampton of the cream-Rich Head appeared in a Martin Brown jacket. Jeff Beck turned up encased in leather, and there was an other many expensively dressed people on it, like the Art Count all natural.

Switch

P. P. Arnold and Eric Clapton had new hair-styles, while Alan Price Tad had changed a reason for the big-switch: Kastner isn't raffinity!

Roger Daltry, Keith Moon, Ray Davies and Pete Quayle on Paul's 30th birthday, Chris Stamp and TV star Penny Valentine in merry drink-up prior to Saturday's gig.

If a brick comes down on the stage, it won't be green... Alan Price's group Happy Magazine sound great, and in dock with Stan Zappa and With.

Bob Dylan has changed his hair; he was once a mod. He now has a disheveled, greasy look. If you ask him, "What do you do to get this hair?" Do you even know what he's up to?

Boring

Now for some boring information: we have a new ad for Sony Mix. Gone Goo Goo brothers took delivery of a 104 piece stereo system. It is the first time we have had a turntable. A 5000 piece stereo set is something we should be pleased with.

Alan Price's group Happy Magazine sound great, and in dock with Stan Zappa and With.

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NIGHT NEXT WEEK

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WHY do so many people criticise Procol Harum's "Homburg" hit for sounding like "A Whiter Shade of Pale"?

"It's not like 'A Whiter Shade Of Pale,'" said Robbie Trewar, guitarist.

"It's a different rhythm," said Dave Knights, bass guitarist.

"A different tune altogether," said R.J., drummer.

"Different words too," said Matthew Fisher, organist.

"In fact the only thing that's the same is the group," said Dave, "and even that isn't! Robbie and R.J. joined after 'A Whiter Shade Of Pale.'"

Could Procol Harum's follow-up to "A Whiter Shade of Pale" have possibly sounded any different? Obviously — no — because the group is Procol Harum — and that is their music. A Whiter Shade of Pale was a giant, worldwide hit record made by a group who had their own, unique sound. And "Homburg" is just as much Procol Harum. It's their sound.

Some people say "Homburg" wouldn't have been a hit without "A Whiter Shade Of Pale."

"Enter actress Kiki Reid — the main behind the group: "That's rubbish! There were 20,000 advance orders for 'Homburg' so that's how many it sold on the strength of 'A Whiter Shade Of Pale.'""

But I really want to concentrate on the man herself, she says. "You can't rush round drum TV in eight minds and their ears to new, original and progressive records that take you up with the fall seasons."

"What I don't understand is that everybody liked the sound of 'Whiter Shade of Pale,' but objects to the sound of 'Homburg,' which is ridiculous."

Kiki Dee is one of the very few major artists who are also pursuing careers on the Continent yet can't find that elusive British hit. Reviewers invariably include a sentence which reads: "Kiki is bound to have a hit here."

Reviewers are right, though this may not be the "If you're a single, "Excuse Me" got good reviews, and excellent radio and TV exposure yet still hasn't shown in the Pop 30 yet.

READING

"Kiki is philosophical about it all. I'm always reading that it is harder for girl singers to make it in Britain, but I don't think it is really true," she says. "After all, there are a lot of girl singers around who always do well in the chart."

MERIT

"Mind you, I think it is easier. It is a way to make records on the Continent. It's not such a steady market — in Britain you always have to fit in with the current, fashion or trend on the Continent, they each have one or more on their own merit."

Kiki had a major success at the San Remo Song Festival two years ago and since has been invited back in January. She will also be one of the stars at the Munich Festival in February and an American tour is being lined up for December.

CONCENTRATE

"But I really want to concentrate on Britain now," she says. "You can't rush round drum TV in eight weeks."

"Another thing is that I've done more TV and re-recording since doing anything else, I want to do more live work."

What makes anybody think I've done all TV and re-recording since doing anything else?"

"Another thing is that I've done all TV and re-recording since doing anything else?"

"Another thing is that I've done all TV and re-recording since doing anything else?"

"Another thing is that I've done all TV and re-recording since doing anything else?"

Here's the line-up for the October gigs:

- 23rd: lemon tree, harrow
- 24th: bilston club, wolverhampton
- 25th: kensington art centre, manchester
- 26th: mammoth, birmingham
- 27th: barbican, london
- 28th: marquee club, london
- 29th: hammersmith odeon, london

People change to but never from.

Gibson

THE UNMISTAKABLE SHAPE AND SOUND

Unmistakable because it is the original — the shape and sound that have never been equalled. We now let others copy our guitars — the best. That's why many groups, when they are on tour, play Gibsons. For my own guitar, I choose the Selmer dealer and play a Selmer, and you'll never be satisfied with anything less.

By Nick Jones
Tell me all about God—
in 12 seconds

My current permissions allow me to interact with the image. Please provide the content you want me to analyze.
"WHAT'S happened to flower power? I think winter's arrived and the petals have fallen," said Tony Hicks, stalwart of the Hollies and one-third of the songwriting talent of Clarke-Nash-Hicks. Tony was right about the weather. We were sitting in an open-air Fleet Street pub and there was a definite nip hovering around the beer glasses. As for theflower power, he could well be right there too, though Tony would measure the passing of the ideas behind the cold.

FINE

"The idea of love and peace when so many people are trying to start wars is fine," said Tony. But with the impetus of the movement past its peak—though the ideas will probably carry on—Tony feels that its general acceptance by the young public of Britain is inevitably failing.

LABEL

The Hollies, now well into their fourth year as a major pop attraction in Britain, are النواب on the live remaining tour of the winter's arrived and the petals have fallen, "The idea of love and peace when so many people are trying to start wars is fine," said Tony. But with the impetus of the movement past its peak—though the ideas will probably carry on—Tony feels that its general acceptance by the young public of Britain is inevitably failing.

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Pocket sized giant of the bass

GOMEZ: unorthodox technique

SATCHMO FULLY RECOVERED, for Honolulu
SUPRISED

"They were surprised to find out we would play all instruments," Ginger Baker explained. "We were surprised to find out that everyone would come to see us play."

"We were surprised to find out that we would be paid," said Andrew, "but we were surprised to find out that we would be paid for playing."

"We were surprised to find out that we would be famous," said Peter. "We were surprised to find out that we would be famous for doing something we love."
'Not a bad lot of chaps...'

IT'S not every day that a real live New Orleans band come to London. And when Harold Dejan and his Olympia Brass Band blew into town last Thursday it was London's first sight of an authentic New Orleans marching band.

Not the entire Olympics, it's true. Six men—just over half the regular strength at home—but quite enough to convey the robust and percussive feeling of traditional Creole City.
O, COME ACROSS THE FAITHFUL

ROLL up! Get your Bluesbreakers masks here.
Peter Green 3s 6d, Eric Clapton five bob.

Well not really, just John Mayall's joke folks.
For his band seems to change personnel as many
times as traffic lights go red in Oxford Street.

Latest to go is singer and bassist Paul Wil-
liams, who only recently joined from the now
defunct Zoot Money Big Roll Band, and is now
moving on to the Alan Price Set.

The Roll of Honour of ex-Bluesbreakers in-
cludes Clapton, Green, John McVie, Aynsley Dun-
bar, Jack Bruce, Hughie Flint and John Weider,

new guitarist with the Animals.

Why so many changes?

People either get the sack because they were not
playing on the right lines, or they left voluntarily like
Eric and Jack. Hughie Flint got the boot and Aynsley Dun-
bar was sacked, Paul is joining Alan Price because it's
a chance of a solo singing career, and I can
say he's got a voice.

Incidentally he's gotrowsers in Newcastle last
week. We never get any trouble normally, but it was
all bums and stamping. Obviously not a music lover.

CRACK

The Bluesbreakers are consistent album sellers, but
now John is having a crack at the singles market with
"Suggestion" (Pants). It's based on Decca's
"Love Affair", but is John hoping for a big
hit? "I'm uncertain," he says, "because nobody knows what
crowd it's going to appeal to. And I suppose it's
if it's going to be a single, it's got to be correct and
it can't get across and take off. It can't get across
and take off, it's going to be a single, it's got
to be. It's rather like doing the tango.

Hope the audience reaction
gets better, and the band
gets better. The band
and audience appreciation
are getting phenomenal.
It

MAYALL: Audience appreciation is getting phenomenal!

2000

2000

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Please return the FREE brochure of the '2000' range.

JAWBONE

"No," said Dave. "We've been through the
advertising mumbo again and I think staff
are getting fed up. Also we've been talking
about the possibilities of another album and
we've all agreed that's what we want to do.

"Anyway, we're going to get some kind
of name for this album. We've got to be
good at it. This is our chance to make
something."

"Yes," said Mick. "This is our chance to
make something. We've got to be good at it.

"We've got to be good at it," said Dave.
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"We've got to be good at it.
Gene's not to be sneezed at as a top ten contender

GENE PITNEY: "Some Enchanted Evening" (Bell). Can't decide if I like this song, but I can't decide if I don't, either. The accompaniment is a bit too Euro, the singing is a bit too American, and the whole thing is a bit too symphonic for my taste. But it's a very catchy tune, and it has a certain charm about it. I'm not sure if I like it or not, but I know I'll remember it."

NEW POP SINGLES

BY CHRIS WELCH

Gene's not to be sneezed at as a top ten contender

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LOANNIE JONES: "A Golden Age Of Donovan Vol. 2" (Marble Arch). A package of nostalgia for all who grew up during the early 60s. This album is a tribute to Donovan, a man who has been around for a long time. The songs are well-chosen, and the vocals are exceptional. This is a great album for anyone who misses the 60s.

PITNEY: "You Rock Me Daddy-O" (Marble Arch). A great song for anyone who is feeling down. The vocals are powerful, and the lyrics are well-written. This is a song that will make you feel good.

CHUCK BERRY: "You Never Can Tell" (Coral). A great new single from Chuck Berry. The vocals are great, and the guitar work is impressive. This is a great song that will make you want to dance.

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PLEASE ATTACH STAMP
I could probably make a good film about the Beatles, but the Kinks are the last group I know about," said Kink Ray Davies, talented elder of the Kink Davies family.

"I am interested in making films, but, being so close to and involved in the Kinks, I think it would be hard for me to devise a film for the group without getting away from everything and really spending some time thinking about it." Ray was talking at his North London home the week before the release of the band's first single "Autumn Almanac," made it's way into the Pop 30 a week after its release. He is considering a series of trips away from London and the scene to work on, to re-think and to develop some ideas, both musical and on the film level that I've had for some time. Where to? "Blackpool, perhaps. No, seriously, you'd either be in the country somewhere or abroad to somewhere warmer for a week or so at a time.

Useless

"We don't want to do a film just for the sake of doing it. That would be useless. It's going to send into some film if and when no one would see it. I'd like to write the script myself and be involved in the production side of it. We could use our film production and techniques at college and would have to devise full film ideas which could be applied to the group and be developed into something worthwhile. I would find it easier to make a film about someone else rather than ourselves, because it's so difficult to create something that's meaningful for us."

"Autumn Almanac" is a sad song, it's quite a happy title really. Even an established group still has to struggle to do something new and different. It's the effort that counts. A planned series of warmer climate is part of Ray's belief that you have to progress to survive. Ray wrote the new single in two parts. "The middle was written last year and I completed it this Easter," Ray writes around the same time as "Autumn Almanac." I wonder if some people will think it's the first Kinks single for many months. But as Ray points out, brother Dave's hit "Death Of A Superman" and "Autumn Almanac" are both the group's only entries so far this year.

And it really is tough at the top.

It's tough in one of the class cliches the disease sets, a group of well-rehearsed performers. Almost every week you can count on the MN the same that they all happen to beinterlaced with "It's easy," goes one. Yet, quite a few times, when you think of the Pink Floyd and the Rolling Stones, you wonder if the band's ever been a hit. How can you tell what it's like to be a pinhead in a rock and roll world. Well, you've got to call that part of the top the increasing problems of following up a hit single with another hit single, the eternal round of one hit wonder. The latest victim has been Dave's "Wish You Were Here," of the Floyd. Andy Fairweather-Low, once a great deal of talk about the band's first single, is now, well, nothing. Andy collapsed during a TV show from Cardiff last week and was ordered it bed by his doctors. The week he explained the previous week's low voice. You have as many little things in your throat and it's taken you to take a combination of the LP which means he's spent two days thinking about it from his hotel room. That's the thing, the less you look at it, the more you lose it and the more you go on it. I wonder if you never seem to make it to the studio for five days recording. For that you have to have the right mood. It's not necessarily the Detroit, swalwng and suffering, and that's a thing. On a double album. We had a few recording sessions, which is all to straighten out the studio. There were so many difficulties, but not too much. Andy's guitar, I think. He became to think. I believe it, that I believe it. I think this particular night on
MBELLE: "Picture Me Gone"

You've got me here. It could be Jacki Trent. But it's a bit like Dinmore, and I don't think it's Anita Harris. The song itself isn't too bad but not too many girl singers are making it at the moment. I don't think this will get very far but it looks like the only thing to do is give it a break. Maybe! I should have had it on Wednesday at Pop Hits.

CHRIS BARBER'S BAND "Cat Call"

It's a sort of trad. I'm not too much of a fan for trad. But this is the lower part of the chart. I've heard it on the BBC, and I don't think it's as good as its big hit. 'Arthur's Time.' It's a sort of chart record. It's got a lot of good things, there. MGs. No, it doesn't sound like him. Very empty, really. It's a bit of a washout.

DUB ANGER AND THE TRINITY "Red Beans And Rice Part 1"

I think that an instrument has to be engaged. This is more for the differential. On the whole it's well arranged, but it's not as good as its big hit, 'Seven Soul Music.' Yes, he's a terrific pop singer. Though it's not as good as his big hit.

NELLIE SMALLS: "You Better Forget"

Sounded like the Beatles. It could get into the chart. Somewhere in the top 10. Personally I don't like it. I like the arrangements of the chart but not the song.

THE CREATION: "Life Is Just Beginning"

My favorite is 'The Beatles.' But it's not as good as the song. I think this was the week that Arthur's hit got into the chart and we really had a hit. We played it on the radio and got away with it, we really shouldn't have played it on the radio.

U.F.O. the Flower

natural death—or

LAST Christmas, illuminated by the gentle sheen of Christmas trees all over London, came an unidentified flying object, and it landed its doors and the air inside was good. U.F.O. was a club. More than a club really. It was the first of its kind in Britain. U.F.O. was the late youth movement, the underground, coming up as well.

Joe Boyd pilots U.F.O.: "U.F.O. had a very unique function in that it was the kind of shrine or place for people and probably the biggest in its closing really. But then again U.F.O. was just a face manifestation—like the clothes, the beat, and the bells."
power mecca has closed. Did it die a natural death? or was it murdered? And if it was...

**WHO KILLED FLOWER POWER?**

Nick Jones

The saddest day of the Haight. But now we are not so young. And so we are not so foolish. We are now concerned at the implications of youth. And we have taken the responsibility of making a change. We live in a world of pain - a world where the young are never to be trusted. But the youth has its own power. We are not only a minority, but also the future. We are the ones who will shape the world. And we will not be easily stopped.

**STAGE**

Everybody owned a few kilos or more. And they wanted to get into something else. However, the single fact that Flower Power is a real thing, that it's a major part of the British pop scene, means that the Beatles are not the only thing to happen. In fact I think England is more ready for a youth revolution than America is, and I think the effect on British kids is more far-reaching because the majority of British kids are trained in much the same way as the American kids are trained. The Beatles are just the tip of the iceberg.

**WE BEGAN TO GET A HIGHER RATIO OF PEOPLE MASQUERADING AS FLOWER PEOPLE AND BEGAN TO LOSE OUR EARLIER SUPPORTERS THEY JUST STOPPED COMING**

Joe Boyd, U.F.O. organiser
STORM ON-TO NEW SOUNDS

Crave sounds. Find them—with Vox—the most portable mass of sound ideas ever! Stomppe
d with pulsing Solid State power. Over quality precision. Swamp through limitless range. Get sound and see imagery happen—with Vox.

VOX
Massive Precision Sound
HARMONICA

If I can do it, so can you—Stevie

STEVE WONDER

Stevie Wonder was born in Saginaw, Michigan. Stevie Wonder was the third child in a family of six. Blessed — as so are so many sightless people — with an exceptional ear, he quickly picked-up the harmonica, and by the time he was 12, was also playing piano, organ, and drums and singing.

He was put on the instrument's junior brother—the cello. I was 15 before I eventually realized my ambition and was the biggest kid alive when I finally played a cello. I knew the world of music, and when I was 17, I made a big decision — made my way to Scotland and there played with various British and American jazz groups.

After a year or so, I returned to London and joined Alexis Korner's Blues Incorporated. It was then that I heard the great Colly Davis. His playing fascinated me, for it was the first time I had ever heard the blues played on harmonica.

A year after with Alexis, I formed the Graham Box Organization, originally on string base, but switched to six-string bass guitar. And agreed with Graham that I first started to feature the harmonica.

About a couple of years ago, I left the group, spent a couple of months with John Mayall before joining Manfred Mann until August last year when Cream was formed. I've always wanted to be a part of a good band, and I think I've been with Cream and our success has been something that I really had no means of foreseeing.

It was just that I wanted to be at the top and be successful. And discovered that this is a good instrument. And it was something that I really had no means of foreseeing.

My first harmonica cost exactly 10s. 9d. — I bought myself a pair of two or three of them. I learned that there actually is music written for the harmonica.

TIP FOR BEGINNERS: Study a good tutor book (Larry Adler and Tommy Reilly have each written one and many to read music — for harmonica, of course.

K'RETH SELF, (Vardus) eight years ago I decided that my future lay in playing the guitar.

I bought one of the acoustic and went to work — with plenty results. I have no idea what other people thought of my efforts, but far from being satisfied with myself, I was horrified at my progress.

TIP FOR BEGINNERS: Always have a good tutor book (Larry Adler and Tommy Reilly have each written one and many to read music — for harmonica, of course."

New improved AJAX CYMBALS

Always insist on AJAX CYMBALS. For the complete range of sizes from the Light and Heavy models.

AJAX DRUM HEADS


BOOS & HAWKES (SALES) LTD.

MELODY MAKER, October 28, 1967—Page 17

PLAY-AN-INSTRUMENT-MONTH

TUTORS

It's a matter of choice

TUTOR BOOKS (Guitar, Bass, Harmonica, Banjo.) Tutars are available for all instruments — either in book form, or on gramophone records. Very often, your teacher will recommend one particularly suited to your requirements, and which will complete his teaching.

But if you decide to "teach yourself," and have no one to whom you can appeal for help, the choice is very limited. The best book (or records) is the only beginner.

These are sold only for advanced students.

RUDY RICH

There is Buddy Rich's Square Drum Recordings, the famous Fred H的精神 Sound Drum Recordings, the outstanding featured book and classroom instruction. It is mostly a matter of personal choice, which tutor you decide for you—now a number of well-known authority (either performer or teacher) and the reputable publishing house, is your best guarantee of value — otherwise, none. Mentioned, plus Boosey & Hawkes Ltd., Francis, Day & Hunter Ltd., Chapel & Co. Ltd., Ludwig Drum Co. Ltd., and Precision Drum Co. Ltd., can be listed.

MICK JAGGER

It was just that I wanted to be at the top, and be successful. And discovered that this was a good instrument. And it was something that I really had no means of foreseeing.

It was just that I wanted to be at the top, and be successful. And discovered that this is a good instrument. And it was something that I really had no means of foreseeing.

I was just that I wanted to be at the top, and be successful. And discovered that this is a good instrument. And it was something that I really had no means of foreseeing.

Each instrument a miracle of craftsmanship. Each appears in its class, the Blues, simply, the best in the world.
Get a good teacher—save heartaches later

DAVE GREEN. (Don Ren- dell-len Carr Quintet). It was during the skill- ers, that I was bitten with the bass bug, and my first musical acquisition was—a bass. It was a family bass, I joined the first shuffle group called the Zadirs. Our big rival was a group called the Zepplins. They had a genuine bass fiddle—which I eventually bought from him for £35.

ROOT

He gave me a few tips on how to play it—I listened to records—and after a few months of practice, joined the Joe Jones Jazz Seven. Joe (his real name was Brian) played trumpet, and I was a very passionate fan. He taught me a great deal about—and the drummer in the group was one Charlie Watts. While with this group the bridge on the bass came and, being very ignorant of these matters, it took me a while to realize that I was buying a new instrument. They took ad-

knowledge, and gave me £5 for it against a new one.

With the new bass, I changed groups—j.oined the Pete Prince Trio at the Itv Club, Keswick. Again, playing jazz, I played for four years, playing in jazz clubs after our normal evening sessions. Then I turned pro at 21 and joined Don Rendell and am still with him in the Rendell-Taan-Fraser Quartet.

I now do all of Humphrey Lyttelton's work and appear with the BBC Singers, the London School of Music and Drama Quartet, and Tubby Hayes in the Jazz Court.

Recently I have played several seasons for Ronnie at the Scott Club, chiefly backing singers such as Blossom Dearie, Acker Bilk, Ward Noble, Marian Mont- gomery, etc.

TIP FOR BEGINNERS: Get a good teacher—and learn to play. It will save a lot of heartaches in later years.

JEFF CLYNE: My first musical instrument at the age of 11, was—the saxophone. I took a few lessons from a local sem-

ist in Woodley who had been taught by Leslie Evans, and was getting along quite well.

A number of my pals had also been playing instru- ments, and when they came to form a band, the only in- strument lacking was bass and they talked me into switching to the ball fiddle.

I took lessons from Joe Musoldi and was soon in demand among many London jazz bands. This was just about the end of the big band era, consequently I never had the chance to play with any of the bigger powerhouses at the time.

Debut

My West End debut was horrible enough. Florian Johnstone Walker was playing with a comedian in a Soho club and asked if I would like to join them for ex-

periences and—only if I didn't get much out of it, of course. I never benefited from a lot of the latter.

Then came two years in an army band in Germany, with Alan Branscombe, who played with Elton John's band...and that's the last I heard from him and his fellow variables—then a mitch-er's life.

I played with Paul Adam in the Murray, later with Bill Ramsey and his boys, such as playing with jazz groups in the English Channel until, following a three- month spell on the Kau- tania, I joined Ronnie Scott and Tubby Hayes in the Jazz Court.

Recently I have played several seasons for Ronnie at the Scott Club, chiefly

ENGELBERT INTERVIEWutron...what's new in san francisco...groups...the greatest of the latest...

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STRING

BASS

JACK CLYNE

TUCKER FINLAYSON

But first, let me ask you—do you handle the instru- ment, or learn the fundamentals, on your own?

TIP FOR BEGINNERS: Learn to play the instrument properly from the beginning. It is most important to get the finger positions right—

from the start.

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WHEN ONE...

you to handle the instru- nent, or learn the fundamentals, on your own?

TUCKER FINLAYSON

But first, let me ask you—do you handle the instru- ment, or learn the fundamentals, on your own?

TIP FOR BEGINNERS: Learn to play the instrument properly from the beginning. It is most important to get the finger positions right—

from the start.
PLAY-AN-INSTRUMENT-MONTH
WEEK ONE

AMPLIFIERS

ROY JAMES. (Bob Walls — Accent Rl.) My introduction to fitted instrumentation was on a 30 Octabass. I still remember how much the 5-watt model was constantly over-heating, yet I had the No 1 spot — and it was a great year with another. Gordon Hull recalls, "I had the last of the 15 Octahorns, and I bought my own second-hand guitar, took off the two bottom strings and played it as a ukulele."

Next I formed a uke orchestra which lasted a year, by which time constant practice and listening had made me become fairly proficient. Good enough in fact to join a local Entertainer band, The Hayloft String Walkers, when it was needed. When I was switched to banjo, I then started the usual round of stringing with various bands in London and taking every opportunity of listening to the gurus of jazz banjo players — Lionel Dupuis whom I picked up a lot from London and from Bob. I also played withs the No 1 Accent Rl.

BILLY HILL (Leader — Big 6 Banjo Banjo) It was lucky that in my father's small but well-known business on Fleet Street the instruments the players had before my time — banjo, clarinet, a few flutes and some mouth organs, apart from the one’s doing a bit of work — were all professional. I was then switched to banjo. For two years after leaving school I worked as a singer, working during the day in our hotel, but 17 years I spent in London organisation which supplied bands, and played at all sorts of functions over the breadth and breadth of the country.

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For E.G.M.A. Private Lessons 9.00 3 00

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Musicians with good theoretical and practical knowledge wanted for teaching in music schools. Please write briefly giving details of instruments played, teaching experience and whether free during term time. This information will be indexed for future reference.

Written applications only to E.G.M.A.

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Guitar and Bass Guitar together. 2 00

FOLK MUSIC INSTRUMENTS

For E.G.M.A. Private Lessons 9.00 3 00

HENDY WEST

Born in Georgia into a musical family, I was given piano lessons from the age of five and a good deal more besides. At 15 I bought my first violin. We moved to Florida, then to North Carolina, and it was then that I was at high school in S Carolina (where I majored in piano and in general music) that, at the age of 17, I bought my first amplifier. I decided on the training on the other instruments, I taught myself to play banjo-strictly by ear.

I made a record which was on the Newport Concert album (the 1958 album) and I recorded with Johnny Winter in New York. I have since recorded on Vanguard, Folkways, Stillwater and Straight. I also recorded for John Hiatt and used it to develop your style of playing. It is above all a great help to me after hearing me at a gig. The sessions I've done for a teachers' centre, it means a lot to me. Just playing a ballad or a solo in my kind of style — and just to play.

I borrowed a guitar from my son and I couldn't resist it. I learned to play it and was astonished by how much it was

The sound of Marshall's solid state is behind these great groups. Marshall's world famous, distraction-free, high amplification equipment is the perfect tool on stage. Read all about it. We're ready to see the world and send it to us on return, we'll send you all you want to know.

HENDY WEST

Melody Maker, October 29, 1967 — Page 19
Erroll bounces back in top form

ENCYCLOPEDIA OF JAZZ

LEONARD HOPKINS

KENTON


KENTON

Kenton's saxophone, a beautiful instrument, has always been one of the most versatile in jazz. It has a wide range of timbres, from soft, sustained notes to sharp, staccato attacks. Kenton's playing style is characterized by his use of extended techniques, such as overtones, harmonics, and extended techniques of the saxophone. He is also known for his use of the vibraphone, which he played with great skill. His music is characterized by its use of complex rhythms, and his arrangements often feature intricate variations on traditional jazz forms. Kenton's influence on modern jazz has been profound, and his music continues to be widely played and recorded. 

CANNONBALL ADDERLEY

Cannonball Adderley: "One of the giants of post-bop. His trumpet playing was often compared to that of Miles Davis, and his fusion of bebop and soul music was a major influence on the development of jazz. Adderley's music was characterized by its use of melodic lines, and he was known for his ability to create a relaxed and swinging atmosphere in his performances. He was also known for his use of the alto saxophone, which he played with great authority. Adderley's musical legacy continues to be celebrated, and he is remembered as one of the most influential jazz musicians of the 20th century."

GREAT IDEA THIS SQUIRES BUDGET PRESS BARGAIN AND I CAN CHOOSE ANY 10 OF 80 WORTH OF RECORDS

SALE! SALE! SALE! JAMES ASMAN'S RECORD CENTRE

Newham

JAMES ASMAN'S RECORD CENTRE

BARGAIN CENTRE

Melody Maker, October 26, 1947—Page 21
“I WAS always told
by my grandparents
that the blues was
the devil’s songs—
and that they
was bad
songs, and that if you
sing the blues you
would die and go
to hell, and there you
would burn for ever
and ever,” said Mable
Hilary.

But fear of everlasting
fire has not deterred Mable
in America she is being
hauled as one of the out-
standing female blues
singers of the century.

Now this warm-hearted
woman from the
Georgian Sea Islands is
outracing England, where
she is matching up night
after night of pure convul-
sions at folk concerts
and clubs.

Married at 15, Mable had
six children before she
was 25. Now at 38 she
must be the youngest
singing grandmother in
the business. No wonder
her infamy feature in
song to my babies—
you just don’t do it
and I won’t go too
somewhere you’d give
up of them, we’d begin
to make a song and
chord.

But blues and ballads are
only one side of Mable’s
singing. Her varied
repertoire reflects the
life of a southern Negro
work songs, religious
songs, children’s games,
political songs are there
also. "Born singin’ all
my life, ever since I can
remember, but I wasn’t
singin’ in public. Namely
I was singin’ them in the
churches and in the
fields, nickle babies in
sleep, horse cotton,
plowin’ the cotton,
choppin’ wood, doin’ all
creepers of things.”

POVERTY

Mable was born in the
cotton fields of southern
Georgia, a poverty
stricken area. “Ever
since I was maybe about
seven or eight years old,
I’ve been doing a full day’s
work from sun up in the morning
to sun down in the afternoon
with maybe a half-hour
break and that was all.”

She was married to
the good man of southern
Georgia, a poverty
stricken area. “Ever
since I was maybe about
seven or eight years old,
I’ve been doing a full day’s
work from sun up in the morning
to sun down in the afternoon
with maybe a half-hour
break and that was all.”

In this grim world, songs
helped to relieve the
misery. Mable reckons
she learned many songs
from her grandmother
who had a song for
everything she did.

“The song when she
was was washin’; songs when
she was, songs when
she was troubled
I used to see my
grandmother with the
wash tub singin’ and
the tears would be rollin’
down her eyes when she’d
sing. And she’d tell me she’d
always feel better when she’d
sing.”

Mable was married to
Alan Logan when he
was making records
on Georgian folk music.
The Glad led to bookings
in California, and finally
to full-time work as a
professional singer.
Success followed rapidly;
she has performed all
over the States, and has
sung at Newport and
other major festi-
vals in America.

She has sung at Civil
Rights meetings, and has
organized two festivals
in her native Georgia.
Mable never had a singing
lesson in her life; sing-
ing is in her bones.

“I sing to people because
I enjoy it; I have just as
much fun almost as
singing to myself as I do singin’
to others; and I didn’t get hung up on just one
kind of all music.”

DRAFTED

She also writes her own
songs; a recent success
is an anti-war song
“When Bombs Are Fly-
ing.” written when her
oldest child was drafted
to Germany on route for
Vietnam.

During her tour, Mable is
being accompanied
on the guitar by Bill Farlow,
a talented young English
folk musician. In a packed
programme, Mable is
watched out for any appearances
at every major festival.

On October 30, Surbiton Folk
Club, 19th November 1, Erm-
ingham and February 2, a final
London performance on
November 3 at Ceci
Sharp House.
Bringing folk to the people

FOLKSINGERS come and "folkholics" go but one man has been around the longest as most is Steve Bondow.

The piano is his instrument since he was serving with the Red Cross and playing for the entertainment of the troops.

If Government music inStarted when he was 12, he had by started playing guitar more or less from age 12, he says. "There were a lot of us doing a lot of things in the war on the home front."

"But in those days, the folk music hadn't really started digging in, particularly in London, although there were a few clubs like the White Hart in Fleet Street and London's Folk Club."

"Steve's skill as a guitarist has earned him a fair bit of money, and though his guitar is not always the focus of the performance, it never goes unnoticed."

"Steve's been playing with folk groups for years, and has been involved in many folk festivals and concerts."

"He's also been involved in the management of the Folk Club in London, and has been a member of the Folk Club for many years."

"His repertoire includes traditional English tunes as well as contemporary folk songs."

"Steve is a skilled guitarist, and his playing is always well-received by the audience."

"The most memorable moment was when he played a solo on his guitar during a folk festival in London."

"The audience was captivated by his skill, and he received a standing ovation."

"He continues to perform at folk clubs and festivals, and is constantly expanding his repertoire."

"His dedication to the folk music scene is evident in his continued involvement in the community, and his passion for the genre is infectious."

"With his talent and dedication, Steve Bondow continues to bring folk music to the people."
Middle Earth
KING STREET, COVENT GARDEN
FRIDAY, OCTOBER 28th
10.30 till dawn
THE NICE EYES OF BLUE LIMOUSINE + WEST INDIAN STEEL BAND JOHN PEEF Films and Poetry
Members 10/-
Guests £1
SATURDAY, OCTOBER 29th
10.30 till Dawn
THE INCREDIBLE STRING BAND WITH MIMI AND MOUSE THE FLIGHT CONVERSION THE BLUE COMMUNION JEFF DEXTER Films, Guests Musicians and Poetry
SUNDAY, OCTOBER 30th
7.30-Midnight
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DUNCAN CAMPBELL
DIAPERS present at the IDOLINGHAM BALLROOM Stanbury Park, London, N4 on FRIDAY, OCT 27th
THE FOUNDING SOUL VENDORS FROM JAMAICA

MODERN JAZZ at the COUNTRY CLUB HAMPSTEAD 210A HAVERTON HILL N.W.3 (05 ads. from Regent Park Station)
SATURDAY, OCTOBER 29th THE COLIN BURRICK QUARTET TONY COE ADMISSION 5/- LICENSED BAR

THE WARREN DAVIS MONDAY BAND "Soul" Management. COLLINS ORGANISATION 81-83, Old Compton St. Soho, London, W1. 01-437 3030. TO ALL DANCE HALL MANAGERS AND BANDS LONDON CITY AGENCY 28, Marylebone Rd. 01-834 0282. GO-GO DANCERS YOU NEED Ring Lord Knight, 01-834 3831

Why are the Tages in Britain?

Because The Tages are Soho's most popular export since the invention of paper. For handbills with H.I.T. faces, B.B. and a Hit Show. The Tages have already conquered their homeland and half of Europe. Now they're for Britain. And just look at what is happening! At Ronnie Scott's, London's most popular music venue, The Tages have played to packed houses every night of their stay. Their apartments, swank and stylish, are filled with fans who are anxious to hear their music. The Tages are a true phenomenon. Their music is a true phenomenon.

The Tages are the new wave of British music, bringing a new energy and style to the UK music scene. Their unique sound has been described as a cross between rock and roll and world music, with influences from India and the Middle East.

The Tages are a four-piece band consisting of lead singer and guitarist Tages, bassist Nitro, drummer Squeak, and keyboardist and vocalist D'Hany. Their music is characterized by catchy melodies, powerful vocals, and driving rhythms.

The Tages have released two albums, "The Tages" and "The Tages II," both of which have been critically acclaimed and commercially successful.

The Tages are often compared to other popular UK bands of the time, such as The Sex Pistols and The Clash, but they are known for their unique sound and style.

The Tages have been praised for their stage presence and their ability to connect with audiences. They have performed at various music festivals and venues throughout the UK and Europe, and their popularity continues to grow.

The Tages are a true British export, and their music has helped to bring a new energy and style to the UK music scene.
MONTY SUNSHINE'S JAZZBAND
ALEX WELSH and his band

ROYAL OAK
TUESDAY'S CHILDREN

JOYCE HARRIOTT's JAZZ BAND

MIKE COTTON SOUND

WOODLAND INN

ALAX WELSH and his band

ALEX WELSH and his band

ALEX WELSH and his band

THE ARTWOODS

THE RED ROOSTER

THE GOTHIC JAZZBAND

THAMES HOTEL

WOODLAND INN

THE GOTHIC JAZZBAND

THE MIGHTY QUINN SHOW

SATURDAY

THE FANTASTIC FREDDY MACC SHOW

FRIDAY

THE PINK FLAMINGO

SUNDAY cont.

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Mama's and Papa's have let their followers down

We feel the action on the Mama's And Papa's in cancelling their only, first and last concert in Britain was deplorable.

We all know the group are millionaires, but sadly, one night was not a lot to ask of them to entertain their loyal, appreciative and lucrative British fans.

To ordinary mortals like ourselves, who had booked tickets, the show was one we had looked forward to ever since "California Dreaming." We are not starry-eyed teenagers, but two people who enjoyed their sound. Their blues attitude has been a great disappointment to thousands of followers. — BOB STUART AND MEL NATHAN, Pinner, Middlesex.

NO AMERICAN DREAM—JUST A JUNK NIGHTMARE

I HAVE just returned from a visit to San Francisco. I saw the birth, surely one night was not a lot to ask of them to entertain their loyal, appreciative and lucrative British fans.

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DEATH OF AN IDEAL

"Want some acid?" two of the members of that big San Francisco power group, the Great Society, were offering to some of their followers, and it was the night of their last show. Most of them were college kids, tipped for the summer. The originals were out in America doing true things, while the phonies were shooting "there is no hope without dope." It's not an American dream, more a Jack night.

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