

# Melody Maker

October 14, 1967

9d weekly

YOUR VERDICT ON RADIO 1—PAGE 15

# BEE GEES (POISED FOR TOP SPOT IN POP 30)

## JAGGER 'NO' TO 'VIRGIN SOLDIER'

MICK JAGGER is believed to have turned down a starring role in the film version of *The Virgin Soldiers*, the best-selling book by London journalist Leslie Thomas.

The MM understands that the role was one of several offered to Mick and subsequently turned down.

One other role is believed to have been the starring part in the film version of *Cathy Come Home* the controversial TV play about homeless families in Britain. Mick and Marianne Faithfull were offered the star roles but declined the parts.



The *Virgin Soldiers*, which in paperback form is a giant seller, will be made by Open Road Productions, possibly produced by Carl Foreman and directed by John Dexter. The film will be distributed by Columbia Pictures.

It tells the story of National Servicemen in Malaya in the late Forties at the time of the state of emergency and has gained a reputation for its frank approach.

Jagger's press representative, Leslie Perrin, told the MM on Monday: "Mick will definitely not be making the film."



BEE GEES BARRY GIBB BLIND DATE—PAGE 14

# BANNED FROM BRITAIN

WITH the Bee Gees poised to take the number one chart slot with "Massachusetts," it's odds-on that they will have to quit Britain, on November 30.

The Home Office has refused to extend the work permits for two of the group—Australians Vince Melouney and Colin Peterson.

Bee Gees manager, Robert Stigwood, told the MM: "This has been as far as the Prime Minister and the Home Office still says they must leave the country for six months on November 30.

"At the moment our legal representatives are presenting the Home Office with evidence of the group's foreign currency earning power—Atlantic Records are furnishing them with their royalty earnings to date.

"We all believe that potentially they can develop to the point where they earn as much money in record sales as the Beatles—their first six months progress on an international basis has been fantastic. It seems ridiculous to force them to leave when they are bringing so much money into the country."

The three Gibb brothers who complete the group were born in the Isle of Man and are not subject to the regulations. They refuse to replace Vince and Colin and will leave with them. At the moment they plan to spend six months based in Europe.

Meanwhile, the group is going ahead with the Southern-TV spectacular for Mike Mansfield which has now been titled *Cucumber Castle* and will be screened over the Christmas period. The group is writing all the music for the show.

On November 19, the Bee Gees star at London's Saville Theatre as a direct result of requests at the Box Office by fans wanting to know when they would appear there.

## BUD FREEMAN HURT, PEE WEE ILL



● BUD



● PEE WEE

NEW YORK, Monday. — Tenorist Bud Freeman and clarinetist Pee Wee Russell are both in hospital. Bud Freeman is in New York's Hospital for Joint Diseases suffering from chest injuries and fractured ribs after a motor accident in New York. Freeman was a passenger in a car driven by drummer Al Sidell which collided with a truck. Bud's condition was stated to be "fair."

Pee Wee Russell collapsed on the West Coast and was taken to Katella Hospital, Stanton, California, where he is undergoing tests.

Jazz Expo 67

SPECIAL SUPPLEMENT INSIDE

MAMA CASS—A VERY STRANGE CASE

# MELODY MAKER POP 30

- 1 (1) **THE LAST WALTZ** ..... Engelbert Humperdinck, Decca
- 2 (3) **HOLE IN MY SHOE** ..... Traffic, Island
- 3 (6) **MASSACHUSETTS** ..... Bee Gees, Polydor
- 4 (2) **FLOWERS IN THE RAIN** ..... Move, Regal Zonophone
- 5 (4) **REFLECTIONS** ... Diana Ross and the Supremes, Tamla Motown
- 6 (7) **THERE MUST BE A WAY** ..... Frankie Vaughan, Columbia
- 7 (10) **THE LETTER** ..... Box Tops, Stateside
- 8 (5) **EXCERPT FROM A TEENAGE OPERA** Keith West, Parlophone
- 9 (9) **ITCHYCOO PARK** ..... Small Faces, Immediate
- 10 (11) **THE DAY I MET MARIE** ..... Cliff Richard, Columbia
- 11 (8) **LET'S GO TO SAN FRANCISCO** ..... Flower Pot Men, Deram
- 12 (12) **BLACK VELVET BAND** ..... Dubliners, Major Minor
- 13 (16) **ODE TO BILLIE JOE** ..... Bobbie Gentry, Capitol
- 14 (22) **FROM THE UNDERWORLD** ..... Herd, Fontana
- 15 (18) **WHEN WILL THE GOOD APPLES FALL** ... Seekers, Columbia
- 16 (30) **HOMBURG** ..... Procol Harum, Regal Zonophone
- 17 (14) **JUST LOVING YOU** ..... Anita Harris, CBS
- 18 (13) **I'LL NEVER FALL IN LOVE AGAIN** ..... Tom Jones, Decca
- 19 (26) **KING MIDAS IN REVERSE** ..... Hollies, Parlophone
- 20 (20) **GOOD TIMES** ..... Eric Burdon and the Animals, MGM
- 21 (15) **SAN FRANCISCO** ..... Scott McKenzie, CBS
- 22 (21) **FIVE LITTLE FINGERS** ..... Frankie McBride, Emerald
- 23 (19) **HEROES AND VILLAINS** ..... Beach Boys, Capitol
- 24 (17) **EVEN THE BAD TIMES ARE GOOD** ..... Tremeloes, CBS
- 25 (25) **YOU'RE MY EVERYTHING** ..... Temptations, Tamla Motown
- 26 (—) **BABY, NOW THAT I'VE FOUND YOU** ..... Foundations, Pye
- 27 (—) **YOU'VE NOT CHANGED** ..... Sandie Shaw, Pye
- 28 (—) **LOVE LETTERS IN THE SAND** ..... Vince Hill, Columbia
- 29 (—) **ZABADAK** ... Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
- 30 (23) **WE LOVE YOU/DANDELION** ..... Rolling Stones, Decca

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## POP 30 PUBLISHERS

1 Donna; 2 Island; 3 Abigail; 4 Essex; 5 Jobete; 6 Chappell; 7 Barton; 8 Robbins; 9 Avakak; 10 Shadow; 11 Carter/Lewis; 12 Scott-Soloman; 13 Ascap; 14 Lynn; 15 United Artists; 16 Essex; 17 Chappell; 18 Tyler; 19 Gralto; 20 Schroeder/Slamina; 21 Dick James; 22 Moss-Rose; 23 Immediate; 24 Skidmore; 25 Jobete/Carlin; 26 Welbeck/Schroeder; 27 Carnaby; 28 Francis Day and Hunter; 29 Lynne; 30 Mirage.



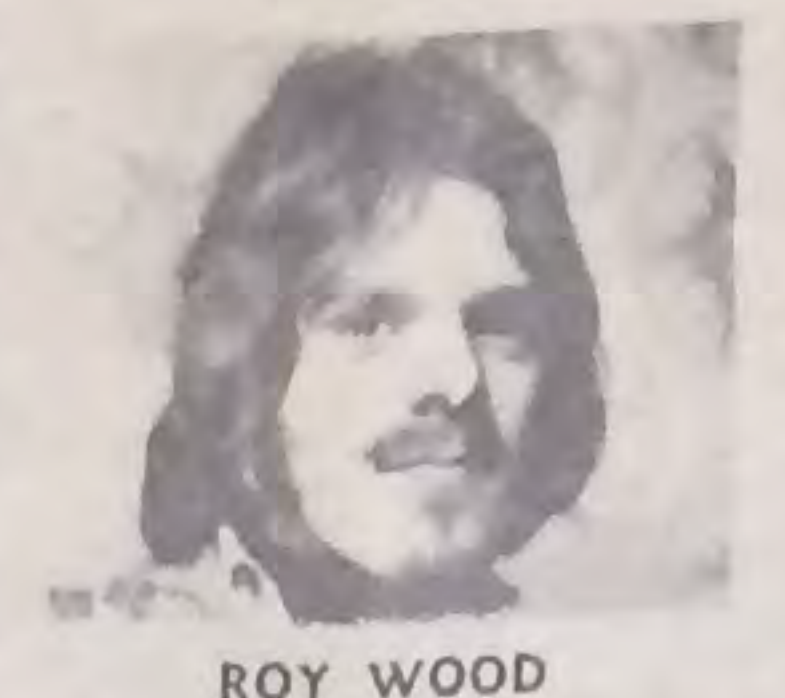
SANDIE SHAW: She hasn't changed—back in at 27 with "You've Not Changed."

## US TOP TEN

- 1 (1) **THE LETTER** ..... Box Tops, Mala
- 2 (2) **NEVER MY LOVE** ..... Association, Warner Bros.
- 3 (—) **TO SIR, WITH LOVE** ..... Lulu, Epic
- 4 (5) **LITTLE OLE MAN** ..... Bill Cosby, Warner Bros.
- 5 (3) **ODE TO BILLIE JOE** ..... Bobbie Gentry, Capitol
- 6 (6) **HIGHER AND HIGHER** ..... Jackie Wilson, Brunswick
- 7 (4) **COME BACK WHEN YOU GROW UP** ..... Bobby Vee, Liberty
- 8 (9) **HOW CAN I BE SURE** ..... Young Rascals, Atlantic
- 9 (10) **GIMME LITTLE SIGN** ..... Brenton Wood, Double Shot
- 10 (—) **SOUL MAN** ..... Sam and Dave, Stax

## TOP TEN LPs

- 1 (1) **SGT PEPPER'S LONELY HEARTS CLUB BAND** ..... Beatles, Parlophone
- 2 (2) **THE SOUND OF MUSIC** ..... Soundtrack, RCA
- 3 (3) **SCOTT** ..... Scott Walker, Philips
- 4 (5) **DR. ZHIVAGO** ..... Soundtrack, MGM
- 5 (4) **BEST OF THE BEACH BOYS** ..... Beach Boys, Capitol
- 6 (8) **PIPER AT THE GATES OF DAWN** ..... Pink Floyd, Columbia
- 7 (6) **THE MONKEES HEADQUARTERS** ..... Monkees, RCA
- 8 (9) **TOM JONES LIVE AT THE TALK OF TOWN** ..... Tom Jones, Decca
- 9 (7) **RELEASE ME** ..... Engelbert Humperdinck, Decca
- 10 (—) **CRUSADE** ..... John Mayall, Decca



ROY WOOD

## EXPO MAY BE ANNUAL EVENT

**T**HE Eight-day Jazz Expo which kicks off in London on October 21 may become an annual event.

George Wein — producer of the Newport Festival, who has organised Jazz Expo with Harold Davison and Jack Higgins—told the MM: "We hope to make this a permanent part of the London jazz scene. But we could never have done it without the sponsorship of Pan American Airways and the US Travel Service who are backing Expo."

The Alex Welsh Band will definitely be appearing on the 1968 Newport Festival.

Said Wein: "We will present Alex and the band with some of the American stars they have worked with on British tours."

"I think it is about time we took more English jazz musicians to America. We have had thousands of English rock groups and I feel it is time some of the fine English jazzmen got the chance to play for American audiences. (A five-page preview of Jazz Expo 67 begins on page 16.)"

# MOVE RELEASE NEW SINGLE NEXT MONTH

**T**HE Move, whose "Flowers In The Rain" dropped to number four in the MM Pop 30 this week, have a new single released on November 3.

It is titled "Cherry Blossom Clinic," written by Roy Wood, and is about "a mental home." There is no title as yet for the B side, but it will be another Roy Wood composition.

The group's three road managers Alan Harris, John Downing and Michael Deminto, were due to appear in court at Nottingham yesterday (Wednesday). They were charged with causing a breach of the peace at a dance where the group was appearing at Nottingham Technical College on Saturday.

They were alleged to have prevented the police, called to the dance after complaints of excessive noise, from mounting the stage and unplugging the group's amplifiers.

Manager Tony Secunda, who is due to fly to America today (Thursday) for talks with A&M Records about the Move and Procol Harum, said at the

## ANOTHER WOOD COMPOSITION

weekend that he was taking legal action over fees not paid for the group's appearance at the Flower Festival at Woburn Abbey in August.

The festival was organised by Richie Howell, who ran Tiles which closed recently, but he said the financial side was someone else's responsibility.

A settlement of the libel action brought by the Prime Minister, Harold Wilson, against the Move was expected this week, said the group's publicist Chris Hutchins.

To coincide with the tour, Brunswick are releasing a new single, "Where's The Melody," on October 20.

Brenda will guest on the Eamonn Andrews Show (November 5), Juke Box Jury (8), Saturday Club (11) and Dee Time (11).

Her one-nighters include the Garrick Club, Leigh and Bolton Casino (8), Spennymoor Top Hat Club and Stockton Fiesta (19) and a number of US camp dates.

From November 12 to 18 she doubles in cabaret at the Ritz Club, Brighouse, and Savoy Club, Wakefield.

## JONES JOINS HEATH

**T**OUR dates for the Tom Jones concert tour with the Ted Heath band have been finalised.

They are: Finsbury Park Astoria (November 2); Sheffield Gaumont (3); Stockton ABC (4); Liverpool Empire (5); Edinburgh ABC (6); Glasgow Odeon (7, 8); Manchester Odeon (9); Birmingham Odeon (10); Hammersmith Odeon (11); New Victoria, London (14); Leeds Odeon (15); Newcastle Odeon (16); Hanley Gaumont (17); Cardiff Capitol (18, 19); Bristol Colston Hall (20); Exeter ABC (22); Plymouth ABC (23); Bournemouth Gaumont (24) and Coventry Theatre (26).

Kathy Kirby is also on the bill.

## BRENDA LEE TOUR

**B**RENDA LEE arrives in London on October 29 for her first British tour in three years.

## ROACH WILL TOUR

**D**RUMMER-LEADER Max Roach and his quintet, who finished a season at London's Ronnie Scott Club on Saturday (7), are out on tour this week and next.

Tonight (Thursday) the quintet plays at the Opposite Lock Club, Birmingham. Tomorrow they fly to Switzerland for a date in Lugarno, then return for a weekend engagement at Manchester's 43 Club (14 and 15). Further dates are a Fairfield Hall, Croydon, concert with Mark Murphy and the Ronnie Scott Quartet on Monday (16), London's Dopey Dick's (18), Bristol (20) and back to the Club 43 (21 and 22). On Monday (23), the Roach group appears in Jazz Expo '67 at the Odeon, Hammersmith.

On Monday afternoon (9) Max and the band were recorded for BBC TV's Release programme. The programme will be screened on Saturday (21).



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**I**SN'T Britain fun! After banning Pirate radio, introducing breathalysers, jailing Mama Cass, and closing beat clubs, how about these other fun, better-living ideas. A tax on beards is a must. Any pedestrian found sober in charge of a beard should be heavily fined. And how about making buying a car illegal, with heavy fines to stamp out this evil traffic? Then another bill to make not owning a car a criminal offence as well, would add more fun to the court proceedings.

**SITAR**

Listening to pop music should also be made an offence, unless it is listened to by consenting adults in private.

And finally breath, blood and urine tests for wig wearers, trampolinists, sitar players (foreign), the Rolling Stones, would be a damned fine thing.

Pete King at the Ronnie Scott Club has lost so much weight, Bob Houston wants his old suits. . . Saxophone players shouldn't have much trouble passing breathalyser, with all that nose breathing.

Kit Lambert seen looking like Machine Gun Kelly in white raincoat.

A real Indian seen muttering "terrible," and holding his head in his hands during a sitar solo at a recent pop show. . . Arthur Brown's anti-police remarks dangerous.

How-to-be-hip, lesson one: You don't shout boring abuse at groups you don't like while waiting for Jimi Hendrix. You just wrap up, and try to forgive if it makes you feel better. Lesson Two: You don't make corny remarks like "Lots of suits about tonight," when the wearer of the suit is a million times hipper than you'll ever be.

**GURU**

Joe Loss's latest instrumental "Elizabeth I & II" named after the new Cunard liner, recorded before the ship was named. . . Which London jazzman said about the disgraceful breathalyser test: "I'm definitely going to cut down on my driving." Quintin Hogg's description of the Maharishi—the Giggling Guru. . . Yes, dear managers, agents, publicists, we know your record should be higher in the chart—like the other 29.

Former Four Pennies' Fritz Fryer this week started at Philips Records as Johnny Franz's assistant. . . Noel Harrison must be joking.

**THE OTHER (WRESTLING) SIDE OF JIMI HENDRIX**

**H**AIL Jimi Hendrix, British All-In Wrestling Champion! Our Jim, feeling somewhat piqued at the Saville Theatre, London, on Sunday decided to conclude his musical performance by grappling with bass player Noel Redding, dragging him to the floor and assailing him bodily.

Presumably, all clean fun, and in the interests of psychedelic experience, one still had the feeling that Jimi meant it—or at least half of it.

The Experience had been playing, exceptionally well, groovy sounds like "Hound Dog," "Can You Please Crawl Out Of Your Window," "Purple Haze," "Foxy Lady," etc. when came the final freak-out on "Wild Thing." James went spare, knocked over the amplifiers, hung down his guitar, and assaulted the said bass player.

Apart from these asides, Jimi played fantastic guitar with every trick imaginable. Mitch played a beautiful solo on a Howling Wolf blues, and Noel kept his glasses on.—CHRIS WELCH.

**T**HE five minutes ovation given to Tom Paxton at the end of his solo concert at the Royal Albert Hall last Saturday was justly deserved. This was a truly memorable evening, a superb combination of artistry and song-writing talent.

As well as established Paxton favourites like "Leaving London," "Rambling Boy" and "The Last Thing On My Mind," there were some excellent new ones like "Clarissa Jones," "Victoria Dines Alone" and "Mr. Blue," examples of Tom's new writing theme of dealing with single people in specific situations.

To finish the evening Tom chose a song by the late Woody Guthrie, "This Land Is Your Land." A fitting tribute to a great and famous song writer from one who will be just as great and famous.—TONY WILSON.

**I**T was an explosive opening night for the Traffic-Tomorrow-Fudge tour at London's Finsbury Park Astoria on Wednesday of last week. The Fudge came off the tour after the first night, and the second house was all confusion with rows back stage and curtains dropping at curious times.

The Fudge were utterly deafening. They looked dramatic, with wild gestures and wilder music, but the sheer volume made it difficult to focus attention. Consciousness, far from being expanded, was actually being lost.

The Flower Pot Men sang "Let's Hang On," "Let's Go To San Francisco" and threw flowers at the audience. All gentle and pleasant, if a trifle boring. That great group Tomorrow brought the first music of any interest, and were given a surprisingly big fan reception. Keith West, dressed in white jacket and black trousers, is obviously already high in the scream ratings.

Traffic jammed on stage and blew pretty music while the fans yelled "We Want Stevie." Dave Mason played some sitar, Jim Capaldi crouched over his drums and Chris Wood played some unfortunately inaudible flute. It was inventive without being particularly exciting.—CHRIS WELCH.

**W**HATEVER views you hold about the ultimate musical value of the Afro Cuban thing there is no doubting its potential for excitement; nor is Kenny Graham by nature one of jazz's retiring wallflowers. Odd therefore that his new edition of the Afro-Cubists never really took off during the first half of Monday's Festival Hall concert.

Considering the high calibre of the jazz section—Tony Roberts (nr. cl), Danny Thompson (bass), George Kisch (gtr), Bobby Orr (drs) and Les Condon (tpt), it is surprising that the music sounded as tentative and withdrawn as it did.

The Mayer-Harrick Indo-Jazz Fusions were far more successful, not just because in Harriott we still have one of the finest jazz alto players in the world, but because the group has worked together now for some considerable time, and Keshav Sathe's tabla playing, and Jackie Dougans' drumming, provide a beautifully flexible and rhythmic pulse for the whole operation. In a curiously hypnotic, dreamy sort of way this music swings.—CHRISTOPHER BIRD.

**L**ONDON'S jazz diet is remarkably rich this autumn. The Ronnie Scott's Club, catering for a wider range of tastes these days, offers until Sunday the Top Brass presentation which should hold something for everyone.

Few would deny that Clark Terry is one of the most gifted of all trumpet men. The clarity and easy virtuosity of his playing was the individual high spot for me. He and trombonist Bob Brookmeyer executed crafty brass duets with the utmost certainty and restraint.

The house rhythm section of Nat Pierce (piano) Eddie Jones (bass) and Jake Hanna (drums) played throughout with as much versatility as they could muster. They were joined by Doc Cheatham (tpt) and Benny Morton (tmb) for a self-possessed performance in which Dixieland and swing-era influences pre-dominated.

To conclude a thoroughly amusing entertainment, a super-animated Maynard Ferguson piloted his Anglo-American Big Band to a storming set which left ear ringing senses battered. Stratospheric brass—the team led splendidly by Derek Watkins of Britain—vied with tough saxophones and virile rhythm (drummer Hanna coming into his own here) in meaty arrangements by Willie Maiden.—MAX JONES.



HENDRIX: feeling somewhat piqued

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# MAGNIFICENT SEVEN DRUMMERS

"Ere mate, let's have a go on the old Tom Thumbs!" This is the cry dreaded by all drummers. It is the cry of the Man Who Wants To Sit In. Most people imagine they can play drums. They regard it as a fun instrument, requiring little or no skill to master. Drummers are distin-

guished from beaters, by their burning enthusiasm, dedication, almost amounting to a passion for their instrument. Because it is so abused, drummers constantly strive to improve, and this is true of players in both the rock and jazz idiom. In choosing a Magnificent Seven of the drums, it

is not intended to preclude the talents of many fine musicians like Aynsley Dunbar, Mike Hugg, Peter York and Micky Waller from recognition. But here are Seven chosen by Chris Welch and included because of their individuality and contributions to drums today.



**MITCH MITCHELL**

**MINI-MITCH** the transistor-drummer, despite his youth, is also very much a group veteran. He has leapt to pop fame as the power house behind Jimi Hendrix. He started out on a showbiz career and, while at drama school, did many TV jingles. He was the Bisto Kid and an Ovalteeny. He had acting roles in films including the Jimmy Edwards Whacko type comedy Bottoms Up. But drumming was the most important part of his life and he moved into the session scene, playing on demo discs and things like the Ivy League's "Funny How Love Can Be." Denny Cordell recommended him to George Fame when Bill Eyden was leaving the Blue Flames. Although Mitch was improving all the while, he found life hard on the road with the Flames and finally quit three weeks before they broke up. Then he was recommended to Jimi by Chas Chandler and in a happier environment his style quickly blossomed. John "Mitch" Mitchell's impact on today's groups can be gauged by all those MM Small Ads that read: "Wanted—Mitch Mitchell type drummer."



**BRIAN BENNETT**

**BRIAN** was undoubtedly the first of the great beat drummers, and on joining Cliff Richard and the Shadows quickly brought group drumming out of the abyss and gave it prestige. A Londoner, born in 1940 he studied violin at school and had no plans to make drumming a career. He went into printing, but became bored, met Wee Willie Harris and joined his group. He ended up in the Two i's coffee bar which led to his joining Vince Taylor, Marty Wilde, and finally, when Tony Meehan left, the Shadows. Brian is a great jazz fan and recently recorded a solo album. He is an excellent all-round player and reader, and contributes exciting solos, when he gets the chance, with full use of dynamics.



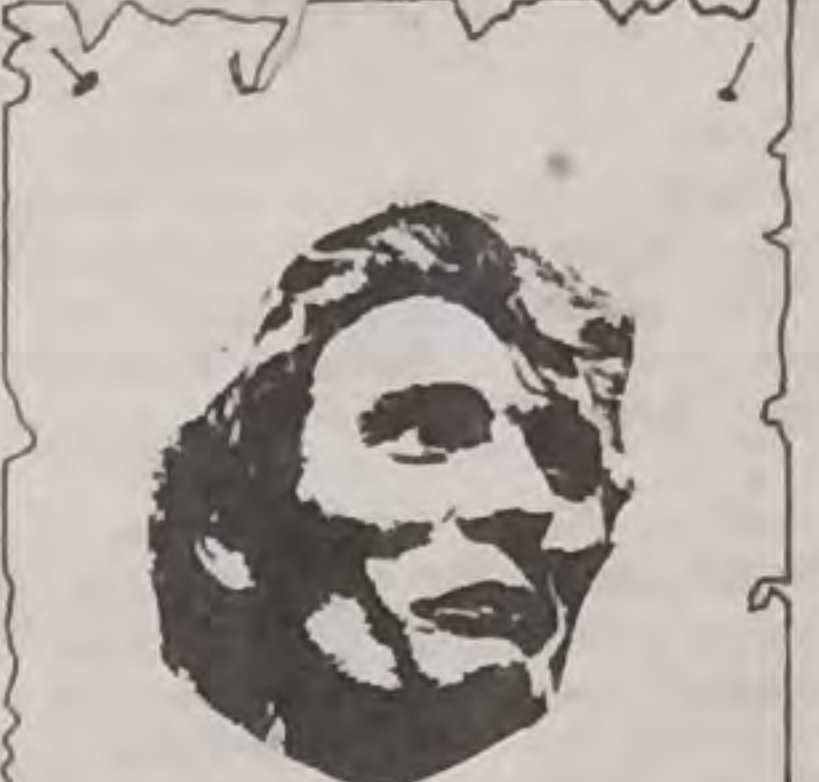
**KEITH MOON**

**KEITH** is unusual among the Seven in that he has stuck solidly with one group—the Who. But Keith without the Who, and the Who without Moon would be unthinkable. The Wembley Madman, who delighted in shocking all beholders by knocking his drums to pieces on stage, is an excellent and exciting drummer beneath all the showmanship. He blasts away at his bass drums like a speeded up steam hammer, while sticks flail wildly all over the snare drum and cymbals. And he loves cymbals to crash and sizzle in waves of sound. He can be heard in a typical riotous display on "Cobwebs And Strange" on the Who's last album. Somewhat nihilistic he doesn't like chatting about jazz and drum influences and probably because of his unsophisticated approach has emerged with his own style, unfettered by preconceived ideas about what is "right" and "wrong" on drums. His latest proud acquisition is a nine-drum kit, custom-built to his own specifications.



**JON HISEMAN**

**A FAR** cry, it would seem, from Keith Moon is Jon Hiseman who is steeped in jazz, with experience in the New Jazz Orchestra and a constant desire to improve, study and help others. Yet Jon is as young as Keith in age and outlook, and recently finished a stint, playing wild and exciting music with the Graham Bond Organisation. With his wide tastes and phenomenal technique he is destined to be one of the most important percussionists in the country. Like Ginger and Keith he is an advocate of the two-bass drum technique. Jon likes to construct solos which have melodic as well as rhythmic value. Because of his desire to learn he is at home playing complicated arrangements with the New Jazz Orchestra, as he is rocking with Bond or swinging with Georgie.



**GINGER BAKER**

**GINGER** is now a veteran of the beat scene, famous for his explosive work with the Graham Bond Organisation and now with the Cream. Lots of young drummers play a very busy, all-action style today, but when Ginger first came to prominence with Graham in 1964 it was a revelation to hear his thunder of bass and tom-toms. Although his solo now incorporating two bass drums, is a high-light of every Cream performance, his accompaniment is kept simple but hard hitting. He is excellent with brushes on numbers like "Train Time," and is about the only drummer outside of traditional jazz that likes to play a press roll on a slow blues. Peter "Ginger" Baker has his roots in trad bands, and has played with the Storeyville Jazzmen, Terry Lightfoot, and Alexis Korner's Blues Incorporated. Baker, of Irish parentage, was born in South London, and has been playing for about 12 years.



**BLINKY DAVISON**

**BRIAN "BLINKY" DAVISON** is rated by all his fellow drummers including Mitch Mitchell, Mike Hugg, Peter York and Keith Moon. But since his original group, the Mark Leeman Five, broke up a year ago, he has been moving from group to group without getting proper exposure. Now fans are being reminded of Blinky's technique and drive again. He has joined the successful new group, the Nice. A very intense and highly involved player, conditions have to be right for him to turn-on fully. Then he can play solos that would blow all other opposition off the stand. But while solos are important, Blinky is one of the few group drummers seriously concerned with the musical output of his group. He will play anything and everything to help along his fellow musicians. His early favourite players included Art Blakey and Elvin Jones. But now he is more interested in Jack De Johnette and Terry Clarke.



**BOBBY ELLIOTT**

**LIKE** Brian Bennett, Bobby is another "Guv'nor" figure of beat drumming, long rated by other group musicians. Solid, reliable and inventive like so many of the group drummers, his long ambition has been to play in a jazz big band. Born in Burnley in 1942, he replaced Don Rathbone with the Hollies and has been with them, with breaks caused by illness since about 1964. A self-taught player, he has a very tight, clean sound and says: "I feel one has to be the mainstay — always holding the group together." "I like to use bass drum extensively. I think it is the most under-rated part of the kit." He started out playing biscuit tins, then when he got some real drums, played rock in local Palais, where he learned to read



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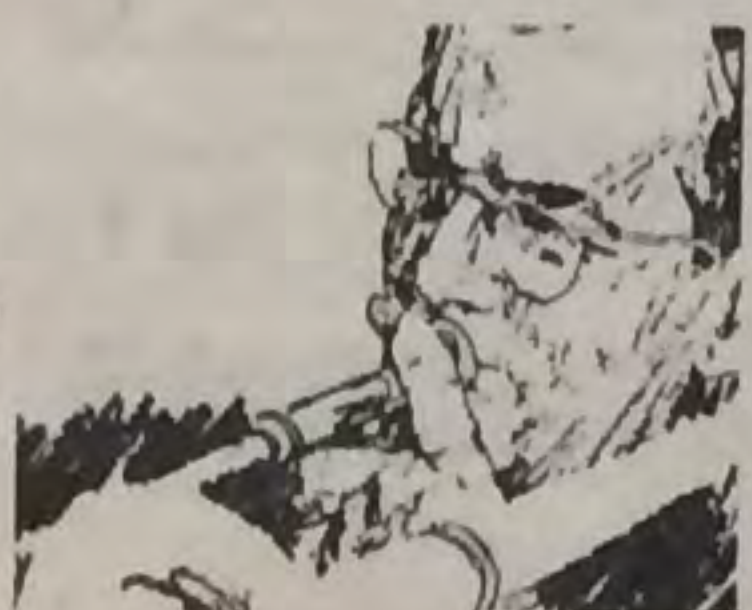
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When you play Humph's disc, you'll hear all about 'The Glenn Miller Years', a fantastic new 6-record collection of all-time classics! Your free disc will whet your appetite with thrilling snatches of solos by Benny Goodman and Tommy Dorsey; Artie Shaw playing 'Begin the Beguine'; the young Frank Sinatra crooning 'I'll never smile again'; Fats Waller chuckling away at the piano and the legendary bands of Duke Ellington and Glenn Miller launching into their toe-tapping theme tunes... exciting excerpts from all those are all yours for FREE! On Humphrey Lyttelton's sampler disc for 'The Glenn Miller Years.'

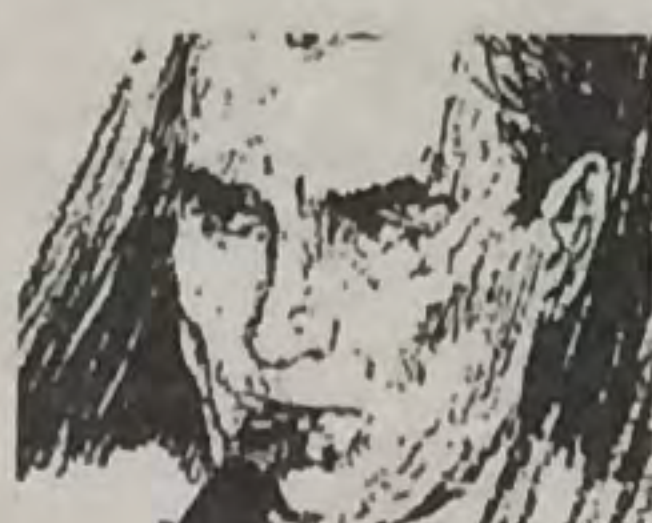
**Glenn Miller**

Glenn Miller plays 'Moonlight Serenade,' 'Blueberry Hill,' 'Perfidia,' 'Serenade in Blue,' 'Tuxedo Junction' and many more!



**72 HITS**

In all, 'The Glenn Miller Years' features 72 hits in their unbeatable original versions by 14 brilliant bands. All-time hits like 'In the Mood,' 'Chattanooga Choo-Choo,' 'Alice Blue Gown,' 'Marie,' 'I'll be seeing you,'... belting jazz numbers, haunting dance-tunes, vintage vocals.



**Artie Shaw**

Artie Shaw features 'Stardust,' 'Back Bay Shuffle,' 'Begin the Beguine,' 'Indian Love Call,' amongst many others.



**Tommy Dorsey**

Tommy Dorsey's numbers include 'On the Atchison, Topeka and the Santa Fe,' 'On the Sunny Side of the Street,' 'I'm getting sentimental over you,' 'Boogie Woogie.'

**GIANTS**

Played by bands whose names are a roll-call of all that was best in the golden age of big band sweet and swing; together with those noted above, the all-star line-up includes specialists in sweet, velvety dance music like Freddy Martin, Guy Lombardo, Sammy Kaye and Wayne King; Latin-American expert Xavier Cugat, driving swing-men Lionel Hampton and Charlie Barnet and top instrumentalists like Harry James, Billy Butterfield, Bunny Berigan and many more...

**SINGERS**

'The Glenn Miller Years' also showcases the top singers of this swinging era: some—like Ray Eberle, Martha Tilton and Helen Ward—at the height of their careers; others—like Frank Sinatra, Jo Stafford and Dinah Shore—on the brink of world fame; and groups like the Modernaires and Pied Pipers whose close-harmony style serenaded a whole generation.

**UNIQUE SOUND**

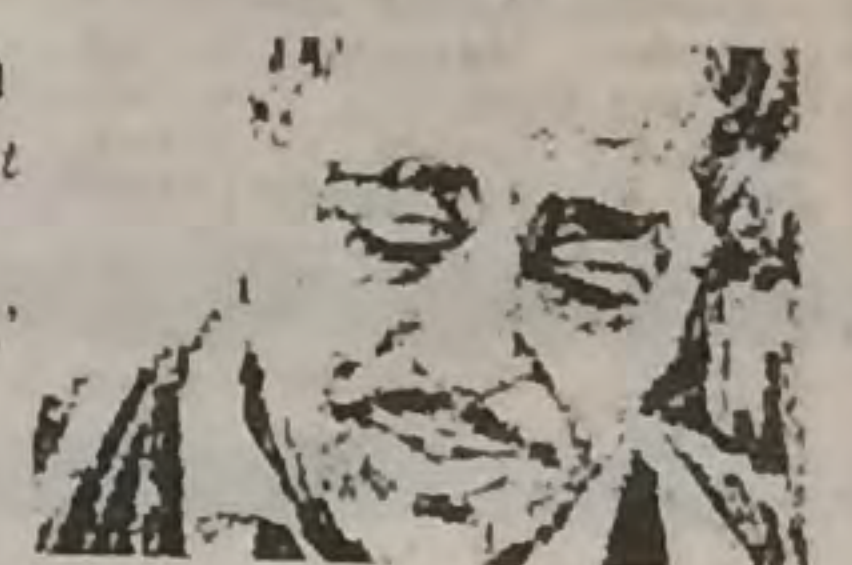
If you tried to collect all these recordings, you'd find it an extremely expensive and time-taking operation. Many of the original pressings are very rare now, and some of the numbers in 'The Glenn Miller Years' are being released for the first time! What's more, you'd find the scratchy, needle-hiss surfaces of the old 78's very irritating. As a result of recently developed techniques, the RCA engineers were able to reprocess the original vault masters of all 72 numbers to sift out the static and scratches, and to "bring up" the sound to a standard that approaches "hi-fi." To please stereo owners, the engineers then took their new recordings of the originals, and processed these electronically for stereophonic sound. This RCA process transforms regular monaural recordings into two-channel recordings with many of the characteristics of stereo sound.

**RAVE**

Small wonder a collection of these recordings should have received rave comments from three giants of the period. 'I never thought I'd see so many of the great ones together in a single album,' said BENNY GOODMAN. And VAUGHN MONROE: 'How wonderful to hear again so many of the classic tunes the big bands will always be remembered for! And how did you get the sound so good?' ARTIE SHAW summed up: 'A genuine collector's item: the best work of the big bands... evokes a flood of memories... I highly recommend it.' And MM itself commented recently: '... a record album which sets the memory buds working overtime.'

**Duke Ellington**

Duke Ellington swings out on 'Perfidia,' 'Don't get around much anymore,' 'Mood Indigo,' 'Flamingo,' and many more.



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NG 180 GMY



# I became a hero—smashing guitars!



**T**HE Who have long been a highly respected group in the pop business. Why? Because the Who have had a definite and lasting effect on pop. Without the Who constantly changing and moving the way they have — many vital sparks, the sparks that keep the pop scene so interesting, may never have occurred.

The Who were largely responsible for introducing fashion into pop. They were one of the first mod groups leading the way for thousands of clothes and hair-conscious "moddies" up Carnaby's paved paths. With suede and stripes, clash and flash, the Who eventually arrived on the doorstep of one of their most important ideas.

For months guitarist Peter Townshend had experimented with a shattering new guitar sound—feedback. Townshend combined electronic acrobatics with the angry, frustrated aggression of the mad mod, furiously lashing out with his guitar at the audience, the mike stands, Keith Moon's drum kit, and at that sacred amplifier.

To see Townshend blatantly splintering into the speaker cones, wracking out struts and the guts of these majestic sound-splitting monsters caused quite an uproar. But the Who didn't stop at auto-destruction.

As a group the Who were untouchable hard-nuts. They were feared by all and sundry. They would smash their way out of most messes. Loping through crushing crowds they would maul and tear with the best of them, throwing off clinging teenagers with the same venom they displayed on stage. The Who would insult, blaspheme, and send-up like they owned the world.

It came as no surprise when they started wearing long-vented, mod jackets made up from Union Jack flags. It was the ultimate in rebellion and send-up. It was also the start of pop-art and pop art clothes and Union Jack tea-mugs and chamber pots.

Now, some two years later, the Who are still changing. And still leading the field? We shall see.

Pete Townshend returned from the States recently after a long, hard trek across America.

For the Who, playing in America was like starting all over again because the Americans had missed all of the Who's so important early days.

## TERRIBLE NAMES

"So we went over there in our garish clothes and we played a lot of our old numbers and we got fantastic receptions every night. America was very good for us because we had to re-think and start again. They were fresh audiences who hadn't heard us before live."

And so, carrying thousands of pounds worth of equipment with them, the Who took the stage and after long hard sets, they would click into their flurry of auto-destruction.

"But, of course, being Americans, they took the whole thing totally differently. In England I used to get people asking me for my guitars and call-

ing me terrible names because I smashed equipment up. They said I wasn't worthy of having such expensive guitars just to wreck them, so why didn't I give them away.

"But in the States it was the other way round. They thought it was a gas. They loved it. I became a kind of hero. I was presented with beautiful guitars—just to smash them up. It became ludicrous.

"One guy kept giving me these lovely guitars. One of them was just too much. But I had to smash it up—I couldn't keep it. And I'd only been back in England about a week when this bloody great parcel arrived at the office and it was another incredible guitar from this American guy. He's even sending things over here for me to smash up.

"When we played on the tour with Herman, we were playing to younger audiences. Every night we came off stage sweating and exhausted but really knocked out. When you get those enthusiastic audiences you just don't want to get off stage.

"We played a few hip gigs at the Fillmore Auditorium in San Francisco. And now I understand why every group comes away from there saying 'That's the best gig we've ever played.'

"I'd really like to get something going like that in England. The PA system is fantastic. The whole place is very well built for sound and acoustics. It's a rock group's paradise. And the audience!

"You've just got to play well. You can't help it. They listen to everything and anything—as long as it's music. They just love music. They want to listen and take in all you've got to offer. I don't want to sound pretentious—but the vibrations are something else.

"That's what it's all about. That's why a place like the Fillmore is open seven nights a week with top bands there all the time because the people really understand and dig pop music.

## MONEY'S WORTH

"But we've got some ideas," smiled Townshend wanly, "to try and get the English pop scene on its feet again. The drag is that the kids over here have seen so much.

"All they really worry about is — are they getting their money's worth! Well, we're going to give them their bloody money's worth. You see English pop has got far too involved with this star-image bit. Groups arriving five minutes before they go on in their black-windowed limousine, doing a half-hour spot and then disappearing.

"Well, that's not the way to do it. And it's got to be changed. And in a few months we'll be ready with something a bit different—something that's going to get the kids back involved with the music, something that's going to give them their money's worth and make them appreciate what we're doing."

Pete Townshend/the Who/where they are/where they're going/by Nick Jones



Pop groups are revolting.

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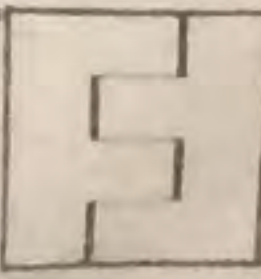
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VANILLA FUDGE: 'never expected it to be a hit'

# After all, I mean, you know—it's poetry, ennit?

## PERSONAL OPINION



BY BARRY FANTONI

IN a world of increasing madness, with most men either focusing their minds on the idea that firing shells into the crust of the earth and bodies of innocent bystanders can prove anything at all, or that by taxing their nations beyond reason to be the first man on the totally useless place they call the moon, it is significant that the opinions of beautiful people like Arthur Brown or Frank Zappa should be glorified, let alone voiced.

In the olden days, audiences would participate in a concert by the simple act of listening. The ear would pick up sound waves and translate them to the brain, which would then in turn react to the sound. This form of participation has been considered as a more than adequate method for the music of Beethoven, Bach, Jelly Roll Morton, Charlie Parker, and thousands of other immortal composers and musicians.

But, of course, we are living in an age of progress, our values, we are continually being told by Hippy Vicers and Freak Out Yogis need to be always on the

change. No sooner have we adjusted to one set, than another has taken their place.

It is a world of change for change's sake, and the simple rules men made to lead a well ordered and peaceful life have been sold out, along with yesterday's shirt, yesterday's records and yesterday itself.

I'm not blaming Arthur Brown for feeling frustrated. I am not surprised that he feels the need to yell: "You all stink—raise your armpits." They probably all do. After all, I mean, you know, it's poetry like, ennit?

I am simply questioning the values the motives behind the whole

giant fad of dream world's flying objects and Zen Buddhists hitting one another over the head.

OK Frank baby, we know the world is sick, but does your blunt obscenity help it? Can a shock backfire?

OK Arthur baby, so your audiences don't participate, could it be something wrong with your music?

But as I have said, it's a world of change. "Progress" watches over our every move. We want artistic freedom, it's every man's camouflage for no talent. But freedom is like success, in itself it is not a virtue.

In all art there must be order, confines morally fencing out an area in which to work. Freedom without order means that any old Tom, Dick or Hitler can stand up and do or say anything he likes.

It is not by accident that great artistic endeavour has been cherished and preserved by the few throughout time. At its greatest, art is the only way that man can be given any real and lasting dignity; at its worst it is no more than the wrapping paper for fish and chips or dusty disc of wax that was last year's kick.

Great music has no barriers to break down. In the music of Beethoven, in the music of the Beatles, communication is total. It needs no blood spilled, no painted faces or gestures which would embarrass neolithic man. The exciting flames in Arthur Brown's head are after all only distant relatives to the exciting flames in a Vietnam village, and there's a bunch of guys having an audience-participation style ball if ever there was one.

JIMI HENDRIX slowed down "Hey Joe," previously always recorded as an all-out tear-up, and came up with a giant hit. Then Vanilla Fudge slowed down "You Keep Me Hanging On," the Supremes hit, and brought it back for a second chart blast.

The formula may work again—a group could for example slow down "The Sabre Dance" to a funky blues—but the Fudge won't be repeating the experiment. The Fudge want to progress, like all good modern groups. The Fudge are now in Britain and were touring with Traffic and Tomorrow, until they quit the tour.

## FUDGE SLOW DOWN TO HANG ON TO SUCCESS

### POLITE

It was a quiet Fudge that kept hanging on until the end of a reception in their honour at London's Speakeasy Club last week.

Polite and friendly Mr Mark Stein, the group's lead vocalist and organist was pleased both to accept a drink, and discuss Fudgerly above the noise of his own records.

Quietly spoken Mark explained that their first hit came from an album track. "There was a demand for the number from the kids in New York after they heard the long-cut we did on an album. So we edited it down for a single and it just happened."

### DREAM

"We never expected it to be a hit, and I never expected that would be here in London. I have to keep pinching myself to make sure I'm not dreaming."

"Everybody participates in our records and I can't remember whose idea it was to slow down 'You Keep Me Hanging On.' It's not just the way we slowed down the song, but the things that were added which are important. No, I don't know what the Supremes think of it!"

"On our new album we are trying to do original material and we're moving into a more Indian scene." Mark talked about his and the group's origins. "We've been together for about a year. I'm 20 and I've been

in the business since I was nine. The bass player Tim Bogert and myself got together. We had been playing in night clubs on the West Side of New York. "We were getting fed up with it, and were stagnating. We just weren't being creative. We weren't even improving musically. We wanted to break out of our shells before it was too late. So we formed the group with Carmine Appice (drums) and Vinnie Martell (lead guitar).

### CRAZY

"We have lots of arguments, but basically we all dig the music. We are four completely different people. When we started out they called us everything. Crazy, mad, acid-heads. People said 'What are they doing? We can't dance to this,' and other typically narrow-minded statements."

Mark described the current US pop scene. "Everything is split between the East Coast and West Coast, and most of the West Coast groups are in a blues bag. To tell you the truth there isn't really much happening at all on the East Coast."

"The kids are starting to get more serious minded about music, even the teenyboppers. But every place has different masses of people with different tastes. You never get one set pattern."

### GOALS

"Music is like a person. It grows and matures with time. You've already got maturity here. Music is the most important thing to me in my whole life."

"Our group has been very fortunate, and I have my own personal goals in life like most people have. I just hope I can fulfil them in time."—CHRIS WELCH.



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# JAZZ SCENE

**STUFF SMITH'S DEATH** at the age of 58 has removed, in one cruel sweep, much of the truly hot fiddle playing that was left in jazz.

It's true that Stephane Grappelly, Ray Nance and Svend Asmussen are still in action to a greater or lesser extent, and that Joe Venuti, Jean Luc Ponty and Al Duffy are bowing away somewhere. But few of these stand a chance of wearing Stuff's crown with full authority, and I doubt if we shall hear again the kind of driving, furiously attacked and slightly demented music which inspired such descriptions as "the mad genius of the violin" and

## Stuff, the last of the red hot fiddlers

"the palpitating Paganini." British jazz fans, unless they went abroad to see him,

had little opportunity of enjoying Smith's infectious playing and singing in the

flesh. He visited Europe with Norman Granz's Jazz At The Philharmonic early in '57, but didn't get across to this country.

Everyone I know who heard him then enthused about the tremendous swing and boldness of his playing. Stuff had an unconventional approach to the instrument—he played amplified fiddle—but in his own way he was a very accomplished and expressive musician. And he spoke the jazz language eloquently.

At the time of the JATP tour, French critic Frank Tenot spoke of his performance being noticeable for "a play that is violent and brutal, very different from the approaches of Venuti, Eddie South and Grappelly."

When finally he made it to Britain, in April of '65, Smith played a fortnight's cabaret engagement at Annie's Room in London. He sounded riotously uninhibited in his more exuberant moments, and his personality—on-stage and off—was almost as spirited as I had expected.

Naturally, with a night club date of that sort, he played to fewer people than his talent deserved. He said how much he wanted to come back and be heard in concert or on jazz one-nighters.

I don't know why it didn't happen, but he complained a



STUFF: 'you've got to caress these damn things like a woman!'

bit about poor health when I saw him (it didn't stop him from leaving about the town at all hours of the morning, and wearing out his manager-of-the-time, Timme Rosenkrantz) and this may have affected his chance of bookings here.

When he talked about playing, which he mostly did when I spoke to him, he picked up the instrument and demonstrated his points. Repeatedly he mentioned his admiration for players with powerful tones.

"So much soul and power," he would cry. "Man, when Fritz (Kreisler) played that violin was barking. That big sound is what you want."

And, explaining his outlook on the violin: "You can make a fiddle rough like a man, can make it boller like a woman, sound like a waterfall, bust a glass with it."

"Man, you can blow up anything with a fiddle. But first you got to make it warm. You see, you got to caress these damn things like a woman."

That Stuff could do most of these things—I don't know about the glass, but who wants to break them?—is evident from his records. What's more important is the fact that he played, a good deal of the time, forceful and beaty jazz which had real character.

Quite a few of his swingiest contributions were made with his Onyx Club Boys in the Thirties. They'd be hard to find today, though two wild titles—"Old Joe's Hittin' The Jug" (with Stuff vocal) and his own song of praise, "You're A Viper" were released on Volume 1 of the "Swing Street" LP set.

A lot of good stuff crops

up, too, on Verve's "Stuff Smith" LP, issued here in the late Fifties on Columbia, and he is featured again on Verve's "Dizzy Gillespie And Stuff Smith" (HMV and World Record Club) and on 11 titles in "Ella Fitzgerald Sings The Duke Ellington Songbook" (HMV).

But however you feel about the instrument, and those who scrape it in the cause of jazz, you have to admit Stuff's stature as an exponent. Said trombonist Benny Morton, when he read about Stuff's death: "I'd say we should look on him as a legend in jazz fiddle playing. You cannot talk about the violin in jazz without thinking of him."

MAX JONES

## Enter and exit the blues giant—unheralded

FREDDY KING ARRIVED in this country on October 6, completely unheralded. No fuss. Straight in and straight out again. In fact, so fast that many may not even be aware of the fact that he's been here.

No record to promote the tour—a sad state of affairs. As always, a visiting American blues musician has been ignored by all, save those devoted followers who would travel the length of the isle for one glimpse of their own particular idol.

In olden times audiences used to thrill to the spine-chilling guitar phrases which make up the format of "Hideaway," as rendered by Eric Clapton, Peter Green's interpretation of "The Stumble" likewise received acclaim, and

more recently, Mick Taylor's guitar feature "Driving Sideways," has been a highlight of John Mayall's club performances.

Plenty of praise here, but none to the original writer of the tunes. No mention of him. For Freddy King wrote these three, and countless other instrumentals which, in the States, have earned him the reputation of being one of the most original guitarists on the blues scene.

If you like, these three particular numbers are masterpieces in their own right. King is a master of his instrument and has succeeded in many realms where so many others have failed. He has been the only modern bluesman to have come to grips with the purely instrumental form. His

numbers contain very strong melody lines, easily remembered, interesting rhythms

Of the man himself, comparatively little is known. Born in Longview, Texas, on September 30, 1934, he first fooled with the guitar when only ten, spending the next five perfecting his own styling. In the early Fifties he moved to Chicago and started working with Little Sonny Cooper and his Band.

A local recording company, Parrot Records, used King on a number of session dates and it was this work that ultimately led to his first solo recording date, for another local Chicago label, El-Bee.

"Country Boy" was, as they say in the States, a "breakout"

locally and King was quickly signed by Sydneyn Nathan to King Records of Cincinnati. All of Freddy's subsequent records have been released on the Federal and King labels.

In the sleeve note of John Mayall's new album, "Crusade," John calls for recognition for the giants on the American blues scene. One cannot expect miracles of course, but an effort can, and should be made. It's a great pity when an artist of the standing of Freddy King visits this country, to be completely ignored by the greater part of the musical industry.

MIKE VERNON

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**WHAT'S HAPPENING?  
LOU RAWLS IS...**



FROM time to time singers emerge who gain a special reputation, who occupy a special position in the esteem of their fellow professionals. These are the vanguard artists, usually people who influence other singers widely for a year or more before the lay following catches up.

Such a singer was Sam Cooke, and another is his friend and one-time co-worker, Lou Rawls. Rawls was in London last week, publicising his records and promoting himself as an artist. He explained why he was in Europe and talked about the chances of a real working visit to Britain.

"My feeling is that we should be able to come over about a year from now and have an appreciable audience. Certainly I want to work here; that's mainly the reason for my visit.

Rawls, on the evidence of his records (he's made 11 LPs), is the kind of performer whose act depends on split-second timing. I wondered if he insisted on carrying his own accompanists.

"I always try to," he said, laughing as though remembering some recent contretemps. "You encounter many obstacles without your own group. I carry a quartet, the basic rhythm, and a conductor. My conductor is H. B. Barnum, who does all our arrangements. And you might like to know that my pianist now is Gildo Mahones.

"Sometimes I use my rhythm section only, and sometimes I'll use 15 pieces. It depends on the type of room, the requirements of the engagement. Do I like big-band backing? I had the occasion to work with Count Basie quite recently. Oh, boy! I did a whole hour and 15 minutes show. That's a singer's dream... to sing with the Basie orchestra.

"Then, too, I can sing with no one but myself. My training in the church as a boy equipped me for that. When my group didn't turn up one time, in Columbus, Ohio, I stood up before five thousand people and sang a cappella. No, it wasn't hard. I had a ball. I just like variety."

At 30 or so, Lou Rawls is a dynamic and poised young man with the kind of appearance and talent that should make him an asset in musical films. So far, he has done only TV, such as 77 Sunset Strip, but he thinks a film role is on the way.

"I guess I'm first choice to play the young Louis in the Louis Armstrong Story. I would start out as Louis, but I don't know whether they want me to age with make-up and so on."

**STEVIE WONDER** is very beautiful. That's obvious I suppose to anyone who has really got into "I Was Made To Love Her," because you've got to have beautiful thoughts to write songs like that.

But for Stevie Wonder life has always been beautiful and happy and musical. At the age of twelve Stevie was stood out in front of gigantic grooving crowds giving him standing ovations and it was impossible for him to fail to pick up on the good vibrations

**SOUL**

Stevie Wonder has always had soul. Last week he was in London, shining, finger popping, smiling, ready for a tour of England, and digging life as usual.

"You see, Motown is like big enough to be called an organisation, but it's also small enough to be called a family. People ask me what soul is but all people have soul.

"Soul is what you feel and you have what you feel. So anybody can have soul and you can call it whatever you want.

**GHETTO**

"Psychedelic music has got soul because the people have got soul. They are feeling what they're feeling.

"The Negro people from Motown are mainly from the ghettos — this influences a lot of the feeling and writing and the way we express ourselves. Originally I guess the music was called R&B but now it's pop R&B because it has become commercial and people want to hear our music. It was not as common then as it is now."

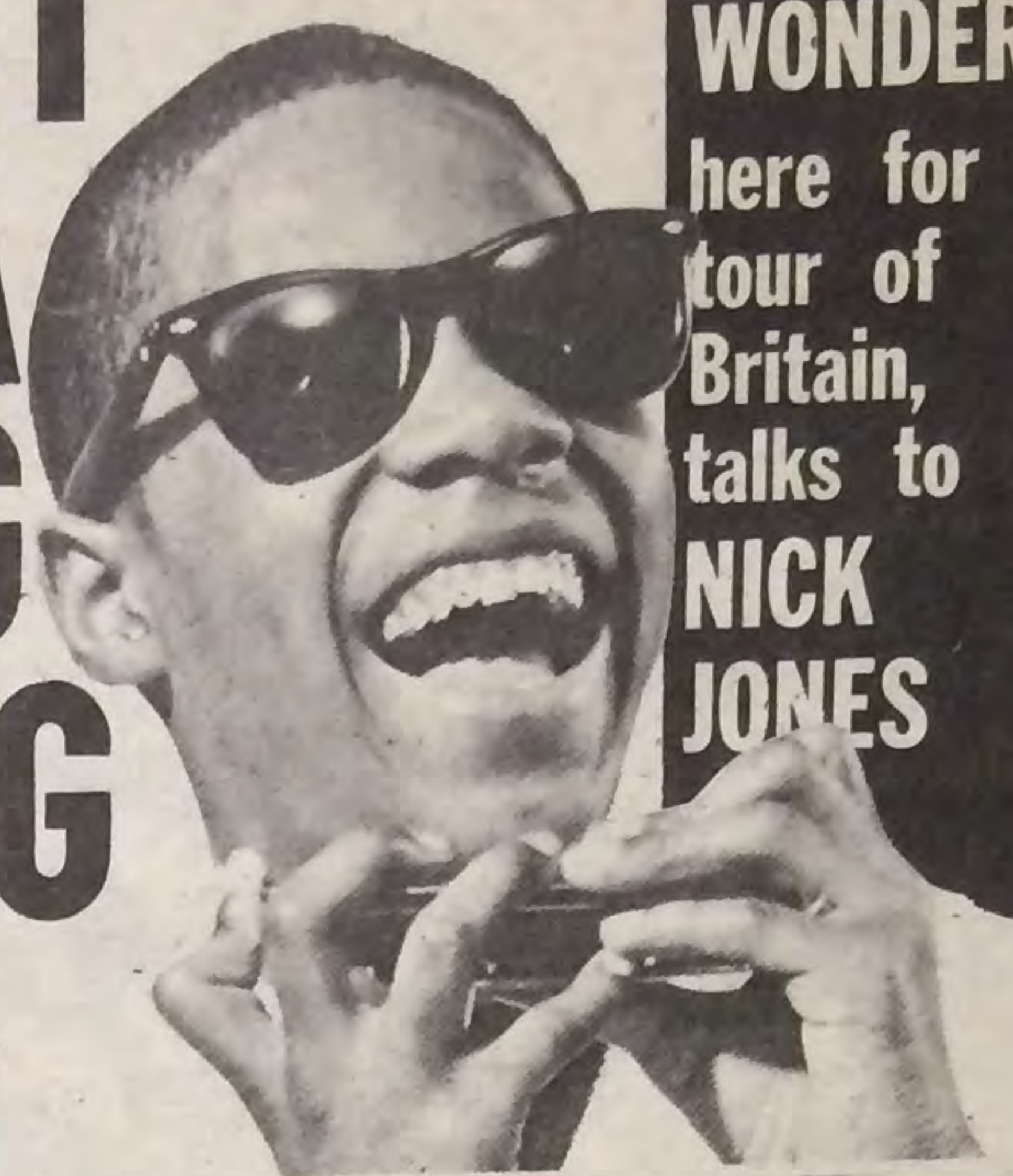
**PRIVATE**

"In fact, I was only nine when Motown signed me up. I've always enjoyed music and I'm really enjoying writing too. I love writing so much. I graduate in January or February in composing and arranging at the University of California and at the moment I'm doing some things at the Michigan School of the Blind.

"I also have a private teacher who travels around with me. No man, it's not such a drag being blind as people imagine.

"Some people judge a book by the cover but obviously I have adjusted to my situation. I judge a person by a person which to me is the only way to do it.

**IT'S NOT SUCH A DRAG BEING BLIND**



**STEVIE WONDER,** here for a tour of Britain, talks to **NICK JONES**

I think it helps me to understand people. I've learned a lot, fortunately good things, because I understand. It takes time but soon you realise.

"In school they told me the world was round. That's very difficult to realise. The world is round—like a disc? No they say—like a ball. Well man, that's a fantastic thing to realise! I'm very thankful to God because I've had a chance to understand much younger and therefore plan my life much sooner.

**INSPIRE**

"I go to places like London, or Paris and it's just fantastic. Understanding people and atmospheres. They help me to write songs too. Different atmospheres inspire songs in me and maybe something happens to me while I'm abroad and I'll put that into a song, or maybe a song about my thoughts about that happening.

"To be happy you can write about being sad.

If you're sad, write about longing to be happy.

"If you can understand a bad thing it keeps you away from it. If you have experienced good things and you have faith in those things then there you go.

**CRUMBLE**

"I Was Made To Love Her" is the feeling of a girl, we grew up together and we've made it through the years. People have disagreed with us and tried to get in the way and though the mountains may crumble we'll still make it.

"And my new single is called 'I'm Wonderin' and the idea behind that goes, I'm wondering if I can make you love me as much as you loved him. They're all true stories and they all relate to my experiences."

And that's Stevie's soul shining through his person just as much as it does through his music. And, of course, he's still learning.

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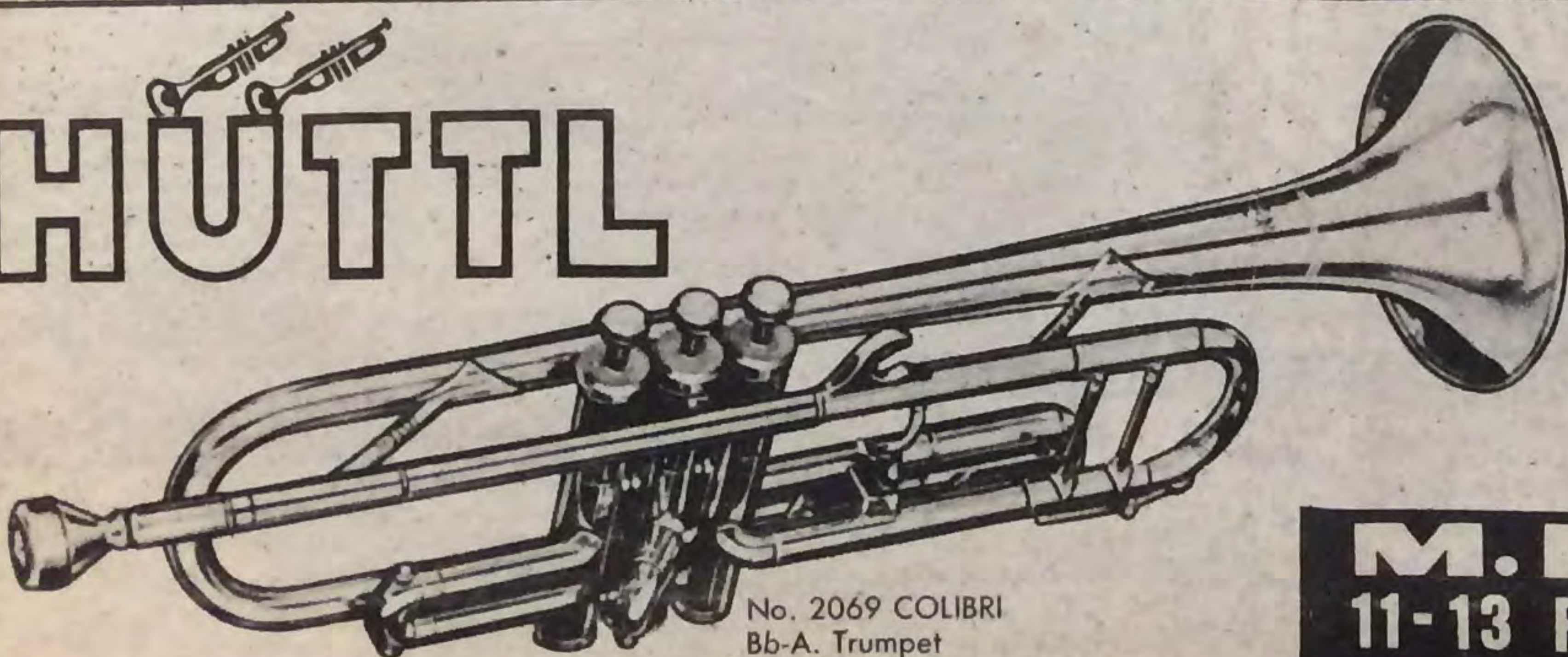
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# On the road to Moronsville



I'll kill me, you know. I can't stand the pace, really I can't. Blood pressure's pumping at a ridiculous rate of knots; brow is tense and knitted; stomach is a strangled ball of ulcerated intestine.

It is almost unbelievable. Last week, our three biggest guests fell through on Thursday and I have still not recovered from the hectic hassle of piecing together another show. I suppose I'll get used to it, as the 24 hour television schedule slackens to a weekly routine, and, at the same time, I have to admit that life, now, is tremendously stimulating and very, very exciting.

I am trying hard on Good Evening. For too long discussions and interviews have been either frivolously superficial or obscurely complicated, especially those concerned with the "pop" topics of music, cinema, theatre, literature and thought.

There must be an audience for deeper analysis combined with good sounds and humour—all emerging from our age group's interests and attitudes.

Let's not mistake one thing for another—let's not get pretentious or phoney or idiotically sure of our own judgments. But let's be genuine and interested and receptive to the changing face of things.

Very few of us are voluntary members of Moronsville. But there seems hardly anywhere else left to go.

A slight crusade. Write and let me know if you like, what you like, what you don't like. React—this is your show and it's only by your help that it will succeed.

Enough. Watch and see. Too many words of a serious note will defeat the object and shroud the topic in a heavy white blanket of complacent superciliousness.

There—that's more like the King we all know and love to hate. Verbose, inane, bigheaded, conceited and highly controversial.

It's absolutely unbelievable where that adjective gets to. An article criticising an idol? Controversial. A new look at an old topic? Controversial. A doubtful comment on Elvis

## JONATHAN KING relates the worries and strain of TV punditry

Presley? Controversial. Somehow, because the monster sized ego of so many pimple shaped stars cannot bear so much as an ugly glance, the reviews, features and spiel in almost every case are complimentary or pleasant.

And, of course, the fans. The stupid, addle-pated, chicken-brained screamers. They cannot stand it. One knock, one wrong word about the current wallpaper in their bedrooms brings threats of fates unenviable.

Human? Even superhuman is not good enough for them. Gods to be worshipped. Perhaps, here again Good

Evening will be different. The comper is not going to conform to the plastic set of values built for "popular personalities." No toothy smile of instant welcome. No phoney "thank you so much for coming along and the best of luck with your new . . ." when he will be seeing them in ten minutes when the show has ended. No unrumpled, unruffled calm as mistakes are smoothed out and traumas are calmed. No appreciative nods for totally invalid remarks.

## PRESENT

I only have to look at a monitor to see that there's no dishy pin-up boy hosting the show. That's the way it is — J. King is J. King — take him or leave him, but preferably take him!

Is there any point in him trying to present a nice, commercial personality? Financially, perhaps yes — a standard, fast pop show; hit after hit, gimmick after gimmick would sell well and bring in the cash.

## NAUSEA

I know it sounds repulsive — I always heave with nausea when I read it — but money isn't everything. I adore having it, but I simply cannot bargain any part of myself in order to live in luxury. I wouldn't enjoy existing like a mental prostitute—praising my sponsors' products and grinning on cue.

Good heavens, I do sound patronising. Must be a reaction from the tension last week. I get carried away and the Pentel dribbles along the lines at an extremely fast rate. I was going to write a pleasantly frivolous piece about my incredible beauty, the whiteness of my teeth, the wisdom of my mind and the 22 years of deep experience inside me.

## ARTICLE

Didn't come out quite like that, did it? Still, I suppose that's all you can expect when you ask someone to write an article about themselves.

Good evening.

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**ATLANTIC** **stax**

**SAM AND DAVE SHOW**

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Sun., Oct. 15	London — Hammersmith, Odeon
Sun., Oct. 29	Liverpool
Tues., Oct. 31	Sheffield, City Hall
Wed., Nov. 1	Manchester, Odeon
Tues., Nov. 2	Gloucester, A.B.C.
Fri., Nov. 3	Birmingham, Odeon
Sat., Nov. 4	Cardiff, Capitol Theatre
Sun., Nov. 5	Coventry Theatre
Mon., Nov. 6	Croydon, Fairfield Halls

Distributed in U.K. by Polydor Records Ltd.

## Rascals want to spread the word

RASCALLY work is afoot. The Young Rascals have been gently probing at the British market for a year now, and succeeded in breaking through with "Groovin'" during the summer.

But somehow the Rascals just don't seem to have been able to consolidate their position and become a major force in the land.

Personal appearances are vitally necessary to them. Yet their projected tour with Traffic was cancelled and a lone Rascal, organist Felix Cavaliere was in London last week trying to pick up the pieces.

Their current single "How Can I Be Sure," in waltz time which is going to need quite a bit of exposure to get it moving.

Felix, the oldest Rascal, explained why their tour here was

cancelled. "A member of the group, Eddie Brigati got sick, coupled with the fact we are still in the middle of recording an album prevented us from touring."

"Our new album, and I say this in a humble way, will be Sgt Pepper-ish. We'd really like to go on a world tour to Japan, Turkey, Europe and even the USSR to spread a message of peace. It would be a world

peace tour.

"Our message won't be simple pacifism, it'll go deeper than that. It's lack of communication that leads to ignorance and war. On our travels we have found already that young people are really groovy all over the world. Although we're not fighters or anything, we would like to do our bit to get them together."

"We feel there is freedom of



CAVALIERE: why the tour was cancelled.

expression in pop music today so that we can do this, and it is the Beatles who have opened up so many doors for so many people, both musically and as regards the press."

The Rascals, Felix, Gene Cornish (guitar), Eddie Brigati

(lead vocals) and Dino Danelli (drums), seem to be joining the ever growing band of young musicians who want to convert pop into a force for good in the world, as well as being a simple release from the world's pressures.

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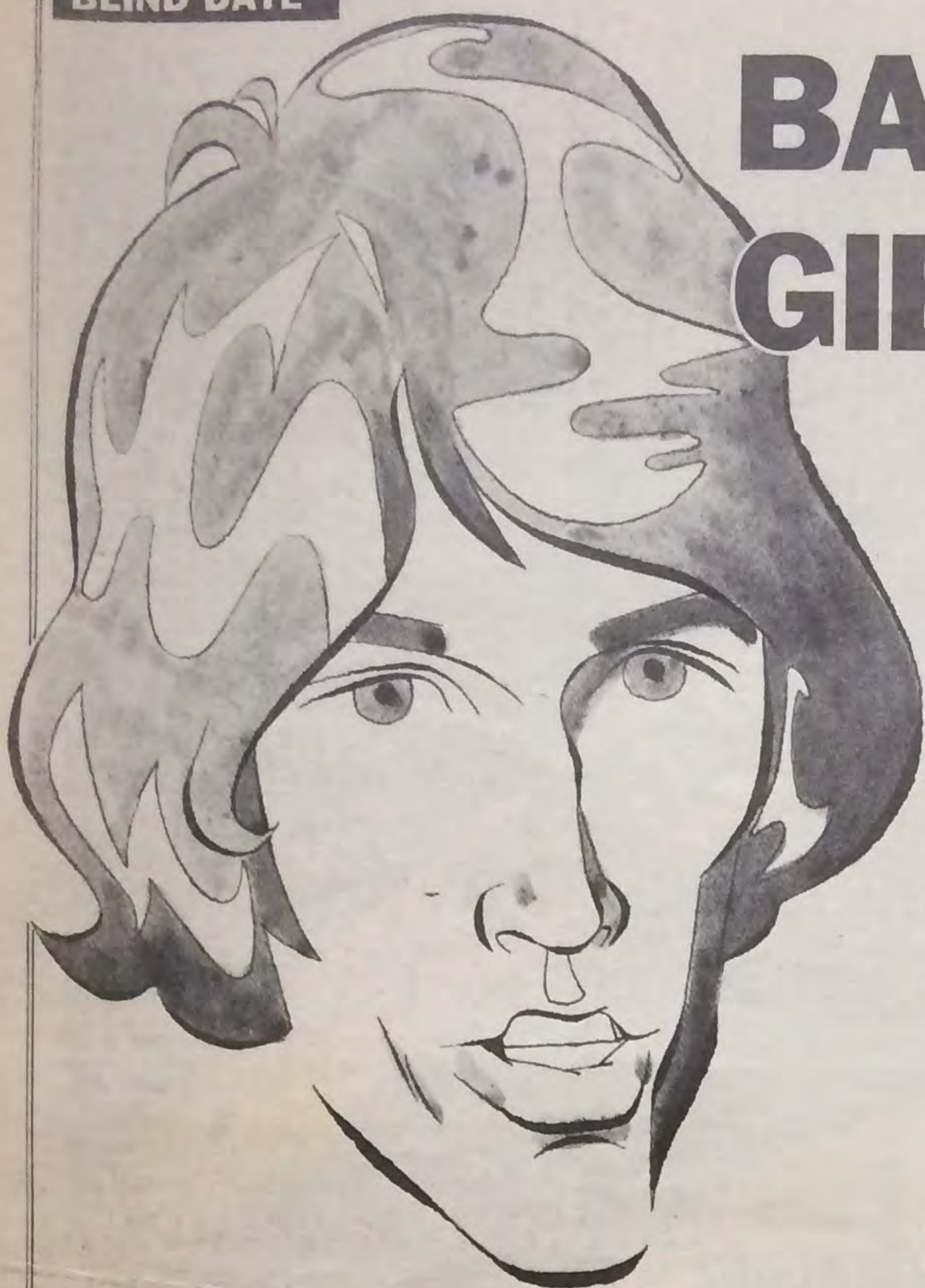
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\* Theme tune of the Southbound BBC Scottish T.V. Programme



BLIND DATE



# BARRY GIBB OF THE BEE GEES

## SINGLES OUT THE NEW SINGLES

**SCOTT MCKENZIE:** "Like An Old Time Movie" (CBS).

Scott McKenzie. Don't think that's a hit. To me he's one of the one-hitters around. No, I can't see this being a hit in this country but it may be a big one in America. I fail to see any point in the lyrics—I couldn't really understand them or get anything out of them. I like his voice but I couldn't get anything out of the song. Sounds like a flip ballad, you know a B side number. It's a very good sound. I think it's quite possible to make a record that's too good, until you just can't understand it. Very Mama's and Papa's. Did they write it? Sounds like a track off a Mama's and Papa's LP. This is a minor hit, possibly a minor hit in England. He's got a beautiful voice—he just needs a better song. This sounds a bit contrived.

it's repetitive which is very important for a hit. I don't want to say who it is without knowing. It's a very small string quartet there—they should have used more strings. Oh, who is it? David Garrick? David Bowie? Not a big hit—a top fifteen or twenty. It's nice. It gets into you but not in the smash-hit sense. Oh tell me who it is! The Troggs—yes. They could be very lucky here but it won't be a very big one. I think that the Troggs have got themselves into a rut and they're trying to get out of it. Their image is fading a bit, the sexual bit has had it. Minor hit.

**ROY ORBISON:** "She" (London).

Orbison. That's just too much! Take it off. His voice on his earlier records was incredible. Really screaming and heartbroken. What's it called? "She!" How can he go on making records like this?

**PAUL AND BARRY RYAN** "Heartbreaker" (MGM).

"Tequila!" No. Take it off. Wouldn't even like to guess who it is. It has no significance. It's a "had-it" record—probably couldn't even get any air-play. Sounds like one of those mediocre songs they'd put in a musical. Who is it by the way? Ahhh! It is a "had-it" song. Those 1920-30 songs have really had it anyway—they're too dated. The Vaudeville Band have got that scene sewed up anyway. I don't want to sound as if I have anything personal against Paul and Barry Ryan. I never can say though, that I've liked any of their records. And when they did that Palladium show... like a singing contest: watching each other all the time; making sure their hair was in place.

**LOS BRAVOS:** "Like Nobody Else" (Decca) (composed by Barry, Maurice, Robin Gibb).

Right. Los Bravos. A filthy trick to play considering we wrote it. I don't know. "Black Is Black" was a hit, and I'm not sure about "I Don't Care." I don't like the use of the voice on this. The soul has sort of disappeared. The fact that we wrote this has got nothing to do with it. What matters is whether the song will be a hit or not—I don't think it will be. The backing sound is nice—probably session men.

**TROGGS:** "Love Is All Around" (Page One).

It's somebody who missed last time around, isn't it? Their last record wasn't a hit, was it? I reckon this is top twenty. I remember seeing this title in the trade papers, "Love Is All Around" but I can't think who it's by. It's a good song and

# mmop

MELODY MAKER OPINION POLL

# JUST WONDERFUL IS COMPILING RADIO

## THE IDEA IS A GOOD ONE IT WOULD CO

**IS Radio One really wonderful?** After a week on the air, has the BBC's pop station mollified the fans for the loss of the pirates?

To find out, we conducted an MM Opinion Poll among 100 youngsters throughout Britain. The results should certainly not dishearten Robin Scott and his crew of deejays.

The first MMOP question was: **Are you satisfied with Radio One?** And 54 of our 100 interviewees answered "Yes." Of the rest, 11 felt they needed more time to decide and 35 were definitely dissatisfied.

### COPY

Among those who didn't like it, a fairly common view was voiced by **Helena White (16)**, of Cleveland Road, Southsea: "They are trying to copy the pirates too slavishly instead of having their own ideas."

Another recurring point was made by **Dave Kaye (19)**, of Sandford Road, Moseley, Birmingham, who thought Radio One sounded "too rehearsed" and lacked the pirates' "spontaneity." **Carol Jones (14)**, of High Street, Merthyr Tydfil, thought that "all the programmes sound the same."

Question 2 asked what they liked about Radio One. The answers, as might be expected, were varied. "The deejays," said **Susan Creighton (17)**, of Kettleby Road, Highgate, Birmingham. "Much better than the staid lot the BBC had before."

"I can switch on and get instant pop—the music I want to hear," said **Marianne Syrylak (19)**, of Aberlady Road, Heddington, East Midlothian. "There's no heavy stuff at all." Several people, like **Christina Russell (17)**, of The Circle, Danderhall, Midlothian, enjoyed the absence of real commercials.

"Better presentation and the lack of advertising and talking over records," endeared Radio One to **Jill Upton (18)**, of Myrtle Road, Palmers Green, North London. Several others commented on the wide variety of music.

Question 3, **What do you dislike about Radio One**, brought an equally varied selection. One rather surprising answer came from **Maureen Dell (19)**, of Tynenydd Road, Barry: "Too many new records. They all sound the same." The jingles offended **Angela Derwent (19)**, of Hall Ings, Bradford, while **Judy Anderson (17)**, of St. Lesmo Road, Stockport, hated "mock American accents."

### ANCIENT

**Alec Pearson (18)**, of York Avenue, Jarrow, objected that "It isn't exclusively pop and to replace the pirates it should be." **Bruce Hill (17)**, of Kenmore Drive, Horfield, Bristol, really had a go with: "From seven pm it's rather reminiscent of Old Time Music Hall with too many ancient 78 recordings."

Six of our 100 objected strongly to what **Alastair Balfour (20)**, of Braid Road, Edinburgh, called "ringing up women listeners and chatting away to them in the middle of a programme."

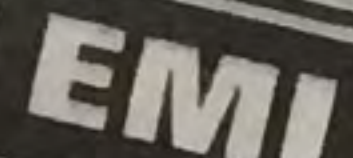
**Miss Maureen Knight (19)**, of Hazelhurst Road, Kings Heath, Birmingham, declared: "It's drab. They don't play enough records and it's too much like the Light Programme—they had Laura Lee on the other day! It's a waste of money paying all those deejays when Radio One is the same sort of service as the Light Programme. It's a case of having two separate radio services when one could suffice." It's worth pointing out that

### AREAS

Radio One uses every moment of record time which they are permitted to do.

One of Robin Scott's worries has been about the quality of reception of 247 metres. Question 4 asked about reception. There were complaints from four areas.

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# HOW WONDERFUL

COMPILED BY BOB DAWBARN

# RADIO ONE?

THE IDEA BEHIND RADIO ONE

WAS GOOD ONE — IF ONLY

IT HAD COME ACROSS PROPERLY



TONY BLACKBURN CAME OUT ON TOP AS THE MOST POPULAR RADIO ONE DEEJAY

In the Portsmouth area, half said reception was fine, but the other complained about interference in the evenings. "I can't receive it as well as Radio 2 on 1500 metres," said Stuart Allen (19), of Garnier Street, Fratton, Portsmouth. "It overlaps with Continental stations after about five pm.

Our ten Cheshire readers were also equally divided between those who had trouble and those who did not. There were also one or two in the Newcastle and Liverpool areas. Has Radio One altered the listening habits of pop fans? Question 5 asked: Have you listened to Radio Luxembourg or Radio Caroline since Radio One started?

The answers seem to suggest that Radio One is winning—though whether this will remain so when the novelty wears off it is too early to tell. Of our 100 youngsters, 56 had

listened to Luxembourg or Caroline during the week, but 44 had not — and they included many who had listened regularly to pirate radio in the past.

Which deejay has made the biggest impact in the first week of Radio One? Question 6 asked the interviewee to name his favourite Radio One deejay.

## VOTES

No doubt about the answer — Tony Blackburn, who was the favourite of 28 readers, Next came Emperor Rosko with 12. Others who received more than one or two votes

were: David Symonds (8), Stuart Henry (7)—perhaps not surprisingly all his votes came from Scotland — Peter Murray and Alan Freeman (5), Mike Ahern, Chris Denning and Keith Skues (3).

Blackburn supporters came up with a variety of reasons, from "because he has such a gorgeous smile" (Susan Creighton (17), of Kettleby Croft, Highgate, Birmingham) to "he brightens up my mornings" (John Williams (16), of Target Road, Portsmouth).

However there were some real backhanders for the deejays. Among 17 readers who had no par-

ticular favourite, a common complaint was voiced by Geoff McKernon (20), of Lode Lane, Sollhull, Birmingham, who said: "I haven't really noticed which is which."

Finally we asked Question 7: Would you rather have Radio One or the pirate stations as they were?

## TIE

The result was amazing—a tie. 42 said they would rather have Radio One and 42 opted for the pirates. The remaining 16 were undecided.

A sample of the comments this question drew included this from Eddie Pilling (20), a singer at Birmingham's Yellow Rainbow: "The present way Radio One is going, I think I'd rather have the pirates. Radio One plays pop music all day but somehow it's a different variety of pop music. The idea behind Radio One is a good one — if only it would come across properly."

Said Mike Dowling (19), of Ashfield Road, Bristol: "I think Radio One is much more professional. Caroline was all right if you simply wanted to listen to pop." Patricia Elliott (19), of Sheffield Road, Portsmouth, preferred the pirates because "they were much more relaxed." "Neither, they are all dread-

ful" said Sarah Woodhouse (19), of Heaton Moor Road, Stockport. "Radio One because I can't stand adverts," said Ronald Taylor (19), of Northumberland Terrace, Tynemouth. "Why can't we have both?" asked Tony Reavey (18), of Lodge Lane, Liverpool. To sum up, Radio One can

be pleased with the reaction so far. Most of the criticisms are, after all, matters of individual taste, and many of them cancel each other out. Obviously there is room for improvement and some of the programmes hardly fit the new image. Time will tell which way Radio One will move.

## Raven—the 'born show-off' with a taste for blues



In looks and manner, Mike Raven seems more like an Edwardian actor-manager than a Radio One deejay—and he does have a long theatrical background. "My first job was as a ballet dancer, but I grew too tall and went into the classical theatre," he recalls. He had a long spell at the Old Vic and, on the advent of commercial TV, he became production manager of the commercial TV department of a theatrical management company, a job that lasted nine years. He then got in at the start of Radio Atlanta.

"We spent 18 months preparing for it and convincing people for money," says Mike. "Out of the original capital of £85,000 I raised about £10,500. At last we were pressing forward and then Caroline got on the air first. "Atlanta got going and I got my own show, doing what I wanted to do — the R&B thing. After a few months Atlanta merged with Caroline and I was very much out in the cold. I went away in a terrible huff. A petition with 20,000 signatures was sent to Caroline asking for my show to be kept going — at that time I thought

people cared what the public wanted. "The next thing was that I got mixed up with Tom Pepper. He wore gold earrings and would knock your teeth in for nothing, but he had a brainwave that it was better to broadcast from a fixed structure than from a ship. He climbed on to one of the old Army forts and started Invicta, broadcasting to Kent and running on half a shoe string. "I used to listen to this extraordinary station. They'd ask if any passing boat could spare some paraffin or a loaf of bread. Then the deejay would go off for a meal and leave a Miki and Griff LP on. After 20 minutes you'd hear the record clicking way before somebody turned it over without a word. "Then Tom Pepper was drowned and sometime later I was asked to go to the fort and report on whether it was a viable proposition. I went out there one foggy morning and it looked like something out of the War Of The Worlds. I nearly died when I saw the iron ladder 35 feet high, with half the rungs missing and the rest covered in barnacles. "On top were three fellows looking like Ben Gunn. They had no food

except packets of frozen peas which they were eating straight out of the packet. They were smoking tea wrapped in lavatory paper and generally at their last gasp. "I went up with two other chaps and one of them reckoned he could start the transmitter. We started Radio King the next day. There were two of us broadcasting. We did alternate hours using different voices and, when not on the air, we were heating the baked beans, stoking the enormous generators left behind by the Army or tuning the transmitter. "I became Programme Controller and Lavatory Assistant and eventually got a staff of six deejays and two engineers. We eventually got some people to put up the money for a new transmitter and aerial and turned King into Radio 390."

Mike was doing an R&B show every night, a rock show on Saturdays and a blues show on Sundays. "The directors didn't really like them and eventually decided they could do without me and killed the programme," he recalls. He then got an R&B show for EMI on Radio Luxembourg which lasted

until the very day he did his first Radio One Sunday broadcast.

"In the earlier part of my life I had no interest in anything except classical music," admits Mike. "This lasted until rock 'n' roll, but once I was sold on Elvis I found Fats Domino. That led to Roosevelt Sykes and then back to Charlie Patton. I still think that if Elvis hadn't made coloured R&B acceptable to white audiences then we wouldn't have the highly successful R&B and blues scenes that we have today.

"My ambition now is to prove, by listener reaction, that there is a big audience for this music. But I must eventually get the show up to an hour to get some elbow room." Mike is frank about his reasons for enjoying being a deejay. "I'm a born show-off," he says. "Being a deejay is the big-head medium par excellence. Mind you I also have a great wish to share things I like with other people.

"On the air I try to do two things — I try not to talk too much, and when I am talking I try to make sure I'm telling them something useful about the music."



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# Melody Maker

# Jazz Expo 67



MELODY MAKER SPECIAL SUPPLEMENT



**FANTASTIC!** It's hard enough to believe that Miles Davis and Archie Shepp will be sharing a London concert. The mind freaks out into entirely new dimensions of boggling at the thought that it will end eight days of concerts by some of the biggest names in jazz. ● Harold Davison, Jack Higgins and Newport Festival organiser George

Wein have combined to bring to London the biggest jazz bill ever to visit Britain. ● From October 21, the twelve concerts — two at the Royal Festival Hall and ten at the Odeon, Hammersmith — will present almost every shade of jazz from the basic blues, via Dixieland, modern and vocal to avant garde. The full remarkable list can be

seen on page 16. ● The Melody Maker this week celebrates in advance with a preview supplement featuring some of the artists who will be appearing. And there will of course be full news and coverage of the whole Festival in later MMs. ● In passing, it's worth giving a wave of your Union Jacks for those British musicians included among the household names of

jazz — the Johnny Dankworth Orchestra, Joe Harriott-John Mayer Indo-Jazz Fusions, Alex Welsh's Band, the Dave Shepherd Quintet and Milliner-Littlejohn Sextet. ● Does London deserve such a Festival? We can only prove it does by packing every concert and ensuring a healthy future for jazz imports to Britain. Right now it all just seems like a beautiful dream.

# The tenorist playwright who speaks for Black Expressionism

# Jazz Expo '67

MELODY MAKER SPECIAL SUPPLEMENT

**ARCHIE SHEPP**  
BY VALERIE WILMER

IT SHOULD be obvious by now to anyone who has followed the fortunes of contemporary jazz that Archie Shepp is an avowed advocate of Black Pride. Both through his outspoken commentary in the musical press and his trenchant stage play, *The Communist*, the aggressive playwright-turned-tenor-saxophonist has asserted his "negritude" whenever the chance has arisen. Musically and personally, Shepp may be a fiery voice on the jazz vanguard, but even while firmly establishing his identity, he is essentially an obliging and very approachable man. Although he would never withdraw any of his pungent published statements — he is way too intelligent to make mistakes — he nonetheless feels that he has been misrepresented by journalists eager to pounce on racist elements in his dialect. "I am," he smiled, "rather accustomed to being criticized for putting a sociological interpretation on jazz. I realize that I differ from other musicians in my outspokenness, but to say that musicians are inarticulate is not only a myth, it's reflecting the systematic enforcement of silence." He elaborated: "After all, there's no journal for me to answer Ira Gitler when he says that we couldn't draw flies at Newport — we rather have to take it and bear it. But it comes to be a bit of a bitter ex-



perience after a while to read people saying a lot of dirty things about you." Shepp, who has written a handful of columns in *Down Beat* and is a favorite subject for interview, admitted that he had been more fortunate than some of his much-maligned contemporaries. But there are many times when I have wished that I had some way to answer these pundits who throw out things with impunity like, 'here, take that!' and I must accept it." The saxophonist's speech and

something that's especially noticeable with rock singers with all this over-dubbing and so on. "The only way to judge a jazz performer is to hear his work live. I've recently heard older performers like Charlie Shavers whom I'd never heard before except on record, and it's just incredible how fantastic the man sounds!" As evinced by such a statement, Shepp is vividly aware of the jazz heritage. He has, in fact, made it his business to hear musicians from every era. Born in Fort Lauderdale, Florida, he grew up in Philadelphia where one of his earliest musical experiences was playing rock-and-roll with trumpeter Lee Morgan. Commenting on some musicians' lack of awareness of the tradition, he said: "You can't imagine Stockhausen without Bach — I'm sure he'd be the first to tell you how much he respects him. It's only an idiot who would tell you that he doesn't respect Coleman Hawkins or Charlie Parker. "Of course," he added knowingly, "that doesn't mean that a person cannot be musically viable and express some pretty stupid notions! I'm not calling any names but there are some who ignore the past, as I'm sure you know. But because the jazz tradition is so intrinsic, you must build on a thorough foundation. If you don't, it will be found out eventually, anyway. "Like, the blues is fundamental. Ornette, for example, came out of the essential blues feeling." Now 30, the saxophonist has been frequently challenged for his lack of foundation since he arrived in New York in 1959 and joined Cecil Taylor's group the following year. Shepp is more than able to substantiate his awareness of tradition by his skill on the horn. That he prefers to play out of his own thing is his own business, but many can vouch for his ability to go through the changes as well as the next cat. Shepp credits Taylor, in part, with moulding and inspiring the style his fanciers know from "Four For Trane," "Fire Music" and "Mama Too Tight," and mentions in passing, the influence of his adopted home. "I've known people whose playing has changed drastically since they've been in New York," he claimed. "People who a few years ago wouldn't even have thought of fooling around with what they call 'free' music. "The environment is different, there's eight million people, and a regular turnover in people and ideas. It's unlike any city I've been in and I've been in a few in the Western world. It's a city that's always in flux." Shepp is an intelligent man blessed with an acute social awareness rather than a proverbial chip on the shoulder. No downtrodden "loser" he. It is because of his penetrating mind that he continually stirs up the Establishment and points out its inadequacies. For example: "If Aaron Copeland comes out with a good record, it's not necessary to compare it with Debussy or Bach, so why, when Archie Shepp comes out with a good record — or Albert Ayler — is it necessary to compare him to John Coltrane? "It's doing both of them a disservice. It's like giving stars, you know. I've never seen a star given to Rubenstein for a performance — it's absurd in that context. It's part of the syndrome." The syndrome, in fact, that has produced the dynamic Young Turks who are vigorously sculpting the new face of jazz.

## Sarah-jazz singer unique

Of all the singers in jazz, Sarah Vaughan lives the most dangerously. Where her great rival Ella Fitzgerald seems incapable of singing a wrong note, Sarah can occasionally be led to the brink of disaster by her own audacity. Not for her the safe way out. If she goofs occasionally it is paid for a thousand times when her daring comes off. Year in, year out since the days of bop, Sarah has been the most exciting singer on the jazz scene. Her timing, breath control, dynamics and range are all unique. Most impressive of all, her control of vibrato has never been matched by another singer in her field — she can vary, with complete confidence, from a slow, dramatic shake to a fast, exciting vibrato. And Sarah is one of those artists who can never be completely captured on record. Discs can convey her brilliant musicianship and much of her highly personal vocal timbre. In the flesh, one is much more



aware of the strong personality and discreetly effective showmanship. Sarah was born in Newark, New Jersey, on March 27, 1924, and, as a child, she took piano and organ lessons as well as singing with her local church choir. At the age of 16, her career got under way when she won an amateur contest at Harlem's famous Apollo Theatre. As a result she got a job with the Earl Hines band and later Billy Eckstine — two of the greatest breeding grounds of talent in the early bop era. Since then she has worked largely with her own trio — the current line-up being Bob James (pno), Herb Mickman (bass) and Omer Clay (drs). She has won every major poll throughout the world, including the *Melody Maker* Jazz Poll which every year turns into a battle between Sarah and Ella among the singers. Her first record, "It's Magic," sold well over two million copies and she has had a long and impressive list of sellers ever since. I can't think of a better choice for the sole representative of jazz singing on Jazz Expo '67. — BOB DAWBARN.

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# The bassist you can hear round corners

# Jazz Expo 67

MELODY MAKER SPECIAL SUPPLEMENT



**CHARLIE HADEN**

"HE'S playing 100 per cent jazz and he's got good ears, too. You can hear him round corners. He's a natural player and he's been playing like that as long as I've known him. I had a gig in California and someone sent him as a substitute and when he walked in the door I said 'Oh Lordy — look at this shy little cat with glasses on!' But when he started playing he took care of a whole lotta business!"

The speaker was drummer Billy Higgins, his subject the phenomenal bassist Charlie Haden. Reunited once more with Higgins and sharing bass chores with David Izenzon in Ornette Coleman's refurbished quartet, Haden is used to comments of that nature. Even after spending six years strung-out with a narcotics problem, the bassist still looks more like an innocent young school-teacher than one of the most fascinating and soulful players in jazz today. Thirty years old and completely straightened out with the help of Synanon House, the unorthodox rehabilitation centre in Santa Monica, Calif., that has helped cure several musicians of the drug habit, Haden is still taking care of business nightly, playing better than ever and pinning back everyone's ears.

As the original bass player on Coleman's Atlantic recordings, Haden is more than happy to be home. "Ornette is one of the most powerful musicians, if not the most powerful, in jazz today," he said enthusiastically. "He's got a musical language that is completely his own. It was born from him and continues being born from him every night that we play. It never stops and it always sounds different. He inspires whoever is around him to play, to study and to practice."

Working alongside the virtuoso Izenzon, it is inevitable that comparisons be made between the two men. Haden is happy with the format and the challenge it provides. "It's good when everyone is working and playing with a closeness," was how he put it. "It's one of the best feelings I've ever ex-

BY VALERIE WILMER

perienced, especially as David and I play very different from each other and that makes for even more of a contrast. Ornette never really liked to play with a pianist because the pianist could never get his fingers in the cracks between the keys. Usually a pianist is schooled and brought up in the custom of playing in patterns which is something that he doesn't like either I think that having two basses makes up for the chords and the harmonies."

Haden agreed that bass players are also brought up to play patterns. "But I've discovered and adapted myself to whoever I'm playing with. I started out playing chord changes with bebop musicians and it doesn't really matter if there are chord changes or not, the main thing is that the music be sincere and played out of an equal love by all the guys that are playing. As long as that's happening, it's music and the other things don't really matter."

The softly-spoken, intense bassist had the most unlikely background for a jazz musician, especially one for whom jazz is the be-all and end-all of existence. Born into a family of professional singers and musicians in the small Iowa town of Shenandoah, Haden was raised in Springfield, Missouri. He stayed in the Mid-West singing hill-billy music with his family on the radio up to the age of 15. "All I can remember is singing harmony," he recalled. "My brother played bass during the latter part of our radio shows — he was 15, I was 10 — and I always had a feeling for the instrument."

"Right before I got out of high school I made a tape for a music scholarship to Oberlin College in Iowa. I didn't know anything about the instrument. I couldn't read, but my teacher showed me the fingering to the point where I could put it down on tape." On the strength of the tape alone, Haden was awarded a 1,500 dollar scholarship which he rejected in favour of going to Los Angeles. The jazz bug had bitten him at the age of 19 and he wanted to be where the

action was. "I started learning then and it's been a never-ending process of learning," he said.

"I've put a lot of music into my life, but from 1958 until just about a year ago the music was there and it was good, but a lot of other things were missing. That's what I have to make up for now."

Since returning to Coleman's fold, Haden has been using the bow more than ever in order to sustain harmonies over a long period. "I want to lay a blanket of sound down behind whoever's playing and for that reason I love the bow very much."

The jazz audience, claimed Haden, is constantly changing. "You never really know if people are grasping what you're doing. In fact, ever since I've been playing in front of an audience I've always had the feeling, am I really communicating music to them? Are they really — not understanding it intellectually because I don't expect that — but are they feeling it emotionally? Or are they there just to be there for someone else to see them or for so many other reasons that you can name."

"You don't really know and then you stop and think that the only people who really understand emotionally and intellectually are the musicians themselves. I know whenever I see another musician looking at me it always makes me play harder because I know that he knows what I'm doing."

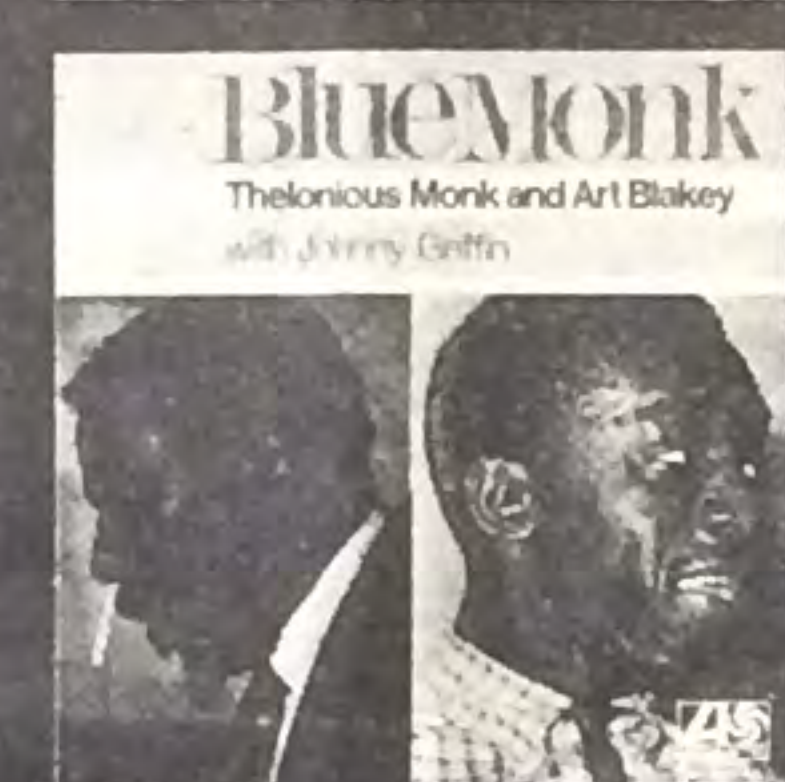
Appreciation for his musical offerings is of great importance to the bassist who finds himself unable to go along with the idea of turning one's back on the paying customers: "Appreciation matters," he said. "It's just like giving someone a present on their birthday — you want them to be pleased. You don't give just to get something back from them, you give just to give to them and see the expression on their face. To make somebody feel good is very important to me."

Haden understands those musicians who are not interested in the roar of the crowd, while not wanting to understand them. He feels that their attitude is selfish, but "in a way they're doing something that they have to do in accordance with the times. They think that is the thing to say — that the intense, creative personality stands alone. Well, aloneness is in us all but there are other human beings around and so you don't have to be always alone."

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# Music to blow the minds of all jazz fans . . .

# Jazz Expo 67

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**INDO-JAZZ**  
BY MAX JONES

## East still meeting West

NOT unnaturally, there was a certain amount of scepticism abroad when something called Indo-Jazz Fusions took wing in the summer of '66.

In fact, the Joe Harriott and John Mayer quintets had fused the year before in the Lansdowne Records studios in Notting Hill Gate. But it was the acceptance of their first album, "Indo-Jazz Suite," and the subsequent presentation of the Double Quintet in all its glory at Chichester's Festival Theatre in May '66 which made this Oriental-Occidental musical amalgam a talking and writing point.

Now the Fusions are well on the road to fame, if not fortune, and this month sees them win special recognition with a booking at London's Jazz Expo on Monday (23).

This week I spoke to the co-leaders, and both were agreed that the Jazz Expo '67 engagement looked like an important stepping stone. "It isn't the first festival we've done," said Mayer. "But this is a big date for us and an encouraging opportunity."

Today, as your eyes and ears will soon tell you, admiration for the Indian way of life (and death, it seems) is reaching cult proportions in our old island fortress. I wondered how much this had helped Indo-Jazz Fusions to keep its polyglot head above the waters.

"It has helped," Joe allowed. "It's not unusual for people to think Indo-Jazz when they hear a sitar, though what it's playing may have nothing whatever to do with jazz."

John Mayer doesn't believe the present fashion has much to do with the group's acceptance because, as he says, appreciation of Indian music has been increasing here for a long time.

"The idea for Indo-Jazz Fusions first came from 'The Dances Of India' I wrote for three Indian instruments and symphony orchestra about 1958."

"The way we got together with John," Harriott explained, "it was more accident than design. I had finished my third abstract album and was talking about the next step to record producer Denis Preston. Denis introduced me to Mayer, we exchanged ideas, and the result was the first Indo-Jazz record."

And does Harriott feel happy

playing in this style? "Yes, it is an experience. Speaking for myself, I wouldn't say it was jazz I'm playing because it's not really a jazz setting. It is a fusion of idioms. I'd say the result would be half and half."

"Obviously I don't follow the format as strictly as the Indian players do. What I try to do is paint a picture with the symbols given to me. I try to create something with the raga — you know, create something over the top."

At this point John Mayer insisted on explaining some of the complexities of the situation.

"You see," he said, "every raga has what they call a Raga Rupa. It is the raga form, which every raga has. Within the framework of the raga there are certain important notes known as Vadi notes. When I give the notes to Joe he forms a picture around these important notes. And this is why you have a coherence in the compositions we play."

"The compositional aspect is very important. Most of this music has to be written out, so as to allow continuity during the improvisation. The work mustn't meander; I find it does in jazz. When the sitar improvises, it is within the framework of the raga—the particular raga he is playing. It's a good deal different from jazz practice because he has to adhere to the Arohana and the Avrohana—the ascending and descending structure of the raga."

And what about the future of the Fusions ensemble? Mayer added: "After two years' experience together, I think we now work closely as a unit. All the musicians feel freer and we're happy about the repertoire. We have three complete, separate programmes for concerts, and I'm writing more and more."

"The thing I'm happy about is that the barriers are broken. There is but music, no matter what form it takes. Neither Joe nor I are people to stick at one thing for too long. We want to take the techniques of Indo-Jazz further afield."

"And it has to be with the whole group," Harriott explained in conclusion. "I cannot do it with my own group and John can't do it with the Indian musicians. It takes the Double Quintet to play Indo-Jazz. And it's unique."

**DON'T** miss the Miles Davis Quintet. Jazz possesses no better small group and the brilliance with which this unit — and especially Davis himself — is playing these days makes it essential to hear.

Davis is, of course, without peer as a soloist. He is unique unto himself, as is Dizzy Gillespie, and what he does is so exquisitely performed that there is about it all the terrifying logic of inevitability.

Davis does not play throughout the set, leaving the stage after the opening and his own solos and returning to lead the transition into other passages or other compositions. His own solos are like roman candles, blinding in their virtuosity and red hot in the emotional temperature.

When Davis is not on the stand, the group is really the Tony Williams Quartet, with the young drummer setting the mood and the style no matter who is soloing.

**MILES DAVIS**  
BY RALPH GLEASON

the mind can think of them, as pure intuition, pure spontaneity, shifts and changes take place which are without visible signal, at least to the outside observer. The group operates with a kind of musical ESP and this has always been characteristic of Davis's groups.

To accomplish this requires musical virtuosity of a very polished and reliable kind, like the great dexterity displayed in any swift moving improvisational athletic activity utilising more than one person. But this is not just physical — it is also intellectual and its complexity is blinding, even more so because it is all done with the kind of throw-away style that implies it's easy.

Music like this makes the listener high. It must blow the minds of the players when it comes off right, no matter how hard it really is to do.

And when it comes off right, they cannot do anything wrong. The logic of inevitability again.



**PHILIPS**



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# COME ON SCOTT, BE FAIR TO FANS

mailbag

I AM beginning to get a bit fed up with Scott Walker saying he wants to avoid everybody and playing a big moody scene. As a loyal fan, is it too much to ask for the occasional appearance and single record?

Come on Scott, be fair to the fans. — CEILA BROWN, Orpington, Kent.

I AM collecting petitions for Scott Walker to have his own TV show. Each petition holds thirty names and I am hoping to get more than a thousand. Any one who would like to help, please write to me, stating how many petitions they would like. Don't let Scott down. — MISS ANGELA JAMIESON, Tigh Gael, 10 Craignethan Road, Whitecraigs, Glasgow.

## Simple drum patterns can be effective



● CAPALDI

IT'S about time drummers realised fast complicated drumming is not necessarily a good thing. Usually it contributes little to the overall sound of a group.

Jim Capaldi of Traffic shows that simple drum patterns can be very effective. I think more drummers should adopt his style.—TOM WALSH, London NW2.

HOW dare reader Jeremy Jones write that "stupid and extravagant publicity sell the stuff put out by the Who and Spencer Davis Groups." (MM September 23).

I'll have him know the Spencer Davis group with Stevie Winwood was one of the greatest and most talented groups on the scene.

As for his denying Steve the privilege of being on of the "Magnificent Seven," I suggest he listens to numbers like "Dust My Blues," or "Stevie's Blues." The only guy near Winwood is Clapton.—C. CAMPBELL, Hornchurch, Essex.

AS a student of the London School of Meditation for 18 months I am very happy to see the Beatles taking the same path.

Without minimising their magnificent contribution to music, this is undoubtedly

their most important milestone in their careers.

For some time I have been convinced that meditation is not only the answer to individual problems and neuroses, it is the only power for good, which could effectively solve the problems of a messed up, war-mongering, power-corrupted money-grabbing planet.—LYN DOBSON, Georgie Fame Band, Islington, London.

● LP WINNER

ARE English studios inequipped for recording drums? They always sound like dustbin lids on any session, whereas American sessions, be they jazz, folk or pop always get a groovy drum sound. Burn British drums or microphones—or both.—FRED THOMAS, Chigwell, Essex.

I HAVE just heard the Herd and it's great to see from the land of flower power and Sgt Pepper copyists, an unbelievably original group.—SEAMUS BROGAN, Ballymena, Co. Antrim, Ireland.

WHY such a terrible picture of Scott Walker (MM July 29). I think he is fantastic, but what a horrible shock when I saw his enlarged head!

Does he know such awful pictures exist? Or is he so broke he has to model for Oxfam? I'm sure none of his fans welcome pictures like that. Please MM, don't print anymore pictures like that. Think of his devoted fans. He doesn't seem to appreciate them anyway.—MARGARET EMMS, Woodborough Road, Nottingham.

IT'S obvious to me that John Mayall is falling into a soul bag. Since he first gained large scale recognition, when playing with Eric Clapton, he has drifted into a Georgie Fame style.

The use of horns has done little for the group. I am all for the Mayall Crusade, but not when it involves commercialism of the blues to the extent now practised by Mayall.—C. CREWS, Lowestoft, Suffolk.

HOW dare Chris Welch say Stevie Winwood, Pete Townshend, Jimmy Page, Jeff Beck, Eric Clapton, Peter Green and Jimi Hendrix are the greatest.

As far as I am concerned Stevie Winwood, Pete Townshend, Jimmy Page, Jeff Beck, Eric Clapton, Peter Green and Jimi Hendrix are the greatest.—CHRIS WELCH, London, SE6.

CHANGE MM jazz reviewers! They are perpetually giving great American visitors misleadingly bad reviews, when their music justifies lid-flipping.

Max Roach for example is the most exciting group ever to visit this country. Yet, why do aged critics give the impression they are not worth seeing?—LEN SMITH, Wembley Park, Middlesex.

BLAH, blah, gas, talk, blab, bore, mutter, blither, burble, buzz, flower power.—ROGER SPEAR, Bonzo Dog Doo Dah Band, Chiswick, London.

READER Geoff Wollen's reference to Nick Jones descriptive work as "inarticulate pseudo awareness," (MM October 7) was extremely narrow-minded.

It's easy to label something as "pseudo," and this is often done by those who cannot comprehend art forms.

In this instance, I welcome Nick's innovations in newspaper reporting.—GEOFF BARTLEY, Leyton, London.

FOR the past 18 years our band has been playing to large and enthusiastic audiences every week. Obviously Chris Wray has never been to any of these places. The last year has been the busiest we have ever known.

If good traditional jazz is dead, then it would be equally true to say opera, ballet, the theatre and cinema are dead. By the same yardstick, one could say everything and everybody is dead—except, of course, Chris Wray.—A. P. SILK, manager Eric Silk's Southern Jazzband, Leytonstone.

I AM eight years old. I have just picked up by brother's Melody Maker.

On the back page there was a letter about the Pink Floyd. It said what rubbish they are. How I agree. I enjoy the Monkees much more than the sound of "See Emily Play."—V. GRANT, Hounslow, Middlesex.

● LP WINNER



WALKER: 'playing a big moody scene'

HOW about a feature on the real professional musicians—the session men?

They prop up the pretty, long-named boys of pop. Or could this perhaps prove to be too revealing?—LESLIE GAYLOR, Newport, Isle of Wight.

A PART from attempting to provoke controversy, what was the purpose behind printing last week the blasphemous letter from your correspondent cowardly hiding behind the questionable alias of B. Elzebut?

I thought the tone and content of the letter in the worst possible taste, and am surprised and shocked that the MM could even consider printing it. Accordingly, I wish to register disapproval.—BOB WOOD, New Cavendish Street, London.

ALL those jazz fans who have been moaning about promoters' lack of interest in presenting American musicians in England now have a chance to rectify the years of silence.

Whether you dig Shepp or Ellington, the opportunity has arisen to see and hear many jazz greats and only by supporting these enterprising ventures will we be able to be more selective in the future.

If these concerts are successful, from the promoters' point of view, England could become the jazz centre of Europe and then perhaps our British musicians will get the world status they deserve.—C. R. HILL, South Ockendon, Essex.

QUOTE: "The only place people get along with each other is at a holiday camp." (Kevin Williams, July 8).

True to a large extent, but this is due to people having the same cynical, unprogressive minds as Mr Williams. If he were to participate in the love movement and laugh with them instead of at them, he would find them much more attractive.

To Mr Williams I say: "Whatever you think of me, I love you and hope you will get well soon. Expand your mind, let your hair grow, get a bell, take off your shoes and hold a love-in in the High Street. Turn on the population of Hounslow." A final word to the MM—Nick Jones is beautiful.—GREG D. HAYES, Wembley, Middlesex.

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