

Melody Maker

May 27, 1967

9d weekly

MORE MONKEES

TV - SEE PAGE 3

BEATLES



PICTURE BY BARRIE WENTZEL

LAUGH OFF BBC BAN

'IT MIGHT HELP THE LP'

THE Beatles, whose new LP "Sgt Pepper's Lonely Hearts Club Band" is released next Friday (June 1), this week laughed off the BBC ban on one of its tracks.

The banned song, "A Day In The Life," is a Lennon-McCartney composition which refers to a man going upstairs on a bus for a smoke.

From the London home of their manager Brian Epstein, the Beatles denied that there were any drug references in the song.

Said Paul: "John woke up one morning and read the Daily Mail. The news stories gave him the idea for the song."

"The man goes upstairs on a bus for a smoke. Everybody does that sort of thing . . ."

"You can read a double meaning into anything if you want to. But we don't care if they ban our songs. It might help the LP. They'll play other tracks."

● THE BEATLE LISTEN-IN SEE PAGE FIVE.

PAUL: 'you can read a double meaning into anything'

WHAT'S
IT ALL
ABOUT,
THIS . . .

CALIFORNIA DREAMIN'

FIND
OUT
ON
CENTRE
PAGES

MELODY MAKER POP 30

- 1 (1) SILENCE IS GOLDEN Tremeloes, CBS
- 2 (7) WATERLOO SUNSET Kinks, Pye
- 3 (2) DEDICATED TO THE ONE I LOVE ... Mama's and Papa's, RCA
- 4 (11) THEN I KISSED HER Beach Boys, Capitol
- 5 (3) PUPPET ON A STRING Sandie Shaw, Pye
- 6 (5) PICTURES OF LILY The Who, Track
- 7 (4) THE BOAT THAT I ROW Lulu, Columbia
- 8 (6) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
- 9 (8) SEVEN DRUNKEN NIGHTS Dubliners, Major Minor
- 10 (15) THE WIND CRIES MARY Jimi Hendrix, Track
- 11 (9) FUNNY FAMILIAR FORGOTTEN FEELINGS... Tom Jones, Decca
- 12 (18) THE HAPPENING Supremes, Tamla, Motown
- 13 (12) HI-HO SILVER LINING Jeff Beck, Columbia
- 14 (—) A WHITER SHADE OF PALE Procol Harum, Deram
- 15 (22) SWEET SOUL MUSIC Arthur Conley, Atlantic
- 16 (17) NEW YORK MINING DISASTER 1941 Bee Gees, Polydor
- 17 (10) A LITTLE BIT ME, A LITTLE BIT YOU Monkees, RCA
- 18 (29) FINCHLEY CENTRAL New Vaudeville Band, Fontana
- 19 (28) ROSES OF PICARDY Vince Hill, Columbia
- 20 (14) PURPLE HAZE Jimi Hendrix, Track
- 21 (24) IF I WERE A RICH MAN Topol, CBS
- 22 (—) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 23 (23) CASINO ROYALE Herb Alpert, A&M
- 24 (—) FIRST CUT IS THE DEEPEST P. P. Arnold, Immediate
- 25 (30) WALKING IN THE RAIN Walker Brothers, Philips
- 26 (16) RELEASE ME Engelbert Humperdinck, Decca
- 27 (21) HA! HA! SAID THE CLOWN Manfred Mann, Fontana
- 28 (13) I CAN HEAR THE GRASS GROW The Move, Deram
- 29 (19) HAPPY TOGETHER Turtles, London
- 30 (—) BIRDS AND BEES Warm Sounds, Deram

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POP 30 PUBLISHERS

1. Ardmore and Beechwood, 2. Davray/Carlin, 3. Decca, 4. Carlin, 5. Maurice, 6. Fabulous, 7. Ardmore and Beechwood, 8. Green Wood, 9. Scott, 10. Yameta, 11. Acuff-Rose, 12. Carlin, 13. Enquiry, 14. Essex, 15. Copyright Control, 16. Abigail, 17. Screen Gems, 18. Meteor, 19. Chappell, 20. Yameta, 21. Valando, 22. Burlington, 23. Colgems, 24. Cat, 25. Screen Gems, 26. Palace, 27. Bren, 28. Essex, 29. Chardon, 30. Smash.



PROCOL HARUM—crash in at number fourteen

TOP TEN LPs

- 1 (1) THE SOUND OF MUSIC, Soundtrack, RCA
- 2 (2) MORE OF THE MONKEES Monkees, RCA
- 3 (3) GREEN GREEN GRASS OF HOME Tom Jones, Decca
- 4 (5) FIDDLER ON THE ROOF London Cost, RCA
- 5 (4) MONKEES Monkees, RCA
- 6 (6) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 7 (7) THIS IS JAMES LAST James Last, Polydor
- 8 (—) SEGOMBE'S PERSONAL CHOICE Harry Secombe, Philips
- 9 (—) A DROP OF THE HARD STUFF Dubliners, Major Minor
- 10 (8) MATTHEW AND SON Cat Stevens, Deram

TOP TEN FOLK

- 1 (2) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 2 (3) A PORTRAIT OF JOAN BAEZ (LP) Joan Baez, Fontana
- 3 (1) IN MY LIFE (LP) Judy Collins, Elektra
- 4 (7) SWEET PRIMROSES (LP) Shirley Collins, Topic
- 5 (4) RAGS REELS AND AIRS (LP) Dave Swarbrick, Bounty
- 6 (9) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
- 7 (5) SO CHEERFULLY ROUND (LP) Young Tradition, Transatlantic
- 8 (—) BERT AND JOHN (LP) Bert Jansch and John Renbourn, Transatlantic
- 9 (8) BERT JANSCH (LP) Bert Jansch, Transatlantic
- 10 (—) YORKSHIRE GARLAND (LP) Watsons, Topic

Chart compiled from returns from the following stores: CAVENDISH HOUSE, Cheltenham; CUTHBERTSONS, Glasgow; G. WINDOWS, Newcastle; VALANCES, Leeds; NEMS, Liverpool; J. FENNEL, Coventry; RUSHWORTH AND DREAPER, Liverpool; BARRY'S RECORD RENDEZVOUS, Manchester; ASMAN'S, London; COLLETT'S, London; DOBELL'S, London.

US TOP TEN

- As listed by Billboard
- 1 (1) GROOVIN' Young Rascals, Atlantic
 - 2 (5) RESPECT Aretha Franklin, Atlantic
 - 3 (6) I GOT RHYTHM The Happenings, B.T. Puppy
 - 4 (7) RELEASE ME Engelbert Humperdinck, Parrot
 - 5 (2) THE HAPPENING Supremes, Motown
 - 6 (3) SWEET SOUL MUSIC Arthur Conley, Atco
 - 7 (—) HIM OR ME, WHAT'S IT GONNA BE Paul Revere and the Raiders, Columbia
 - 8 (—) CREEQUE ALLEY Mama's and the Papa's, Dunhill
 - 9 (4) SOMETHING STUPID Frank and Nancy Sinatra, Reprise
 - 10 (—) GIRL, YOU'LL BE A WOMAN SUNN Neil Diamond, Bang

TOP TEN JAZZ

- 1 (1) SWINGIN' NEW BIG BAND (LP) Buddy Rich, Fontana
- 2 (—) PLAY BACH Vol 1 (LP) Jacques Loussier, Globe
- 3 (—) BEST OF STAN GETZ Stan Getz, Verve
- 4 (3) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 5 (2) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 6 (—) MILES SMILES (LP) Miles Davis, CBS
- 7 (—) INDO-JAZZ SUITE (LP) Joe Harriott and John Mayer, Columbia
- 8 (5) FUSIONS (LP) Joe Harriott and John Mayer, Columbia
- 9 (7) CHAPPAQUA SUITE (LP) Ornette Coleman, CBS
- 10 (4) FRACTIOUS FINGERING (LP) Fats Waller, RCA

Chart compiled from the following stores: CAVENDISH HOUSE, Cheltenham; CUTHBERTSONS, Glasgow; G. WINDOWS, Newcastle; VALANCES, Leeds; NEMS, Liverpool; J. FENNEL, Coventry; RUSHWORTH AND DREAPER, Liverpool; BARRY'S RECORD RENDEZVOUS, Manchester; ASMAN'S, London; COLLETT'S, London; DOBELL'S, London.

*Denotes imported record



DURHAM: solo single

SEEKERS STAR IN HOLLYWOOD FILM

COUNT IN COE CHASE

COUNT BASIE is still trying to sign up saxophonist Tony Coe for his band. Last week, Basie visited the Scott Club and heard Tony playing with the Johnny Dankworth orchestra. Afterwards he spoke to Tony who called on Basie at his hotel the next day. On Monday, Count Basie told the MM: "I'm still after Tony for the band. And this time I'm going to get him."

WITH BING CROSBY

THE Seekers are to star with Bing Crosby in a Hollywood musical, *The Great St Bernard*, which will start shooting at the end of this year. And the music for the film is being written by their recording manager Tom Springfield.

Seeker Judith Durham has her first solo single, "The Olive Tree," released on June 2.

Says Tom Springfield, who was co-writer of the song with Deanne Lampert, "This is not the beginning of a new solo recording career for Judith. It's a one-shot and it certainly doesn't mean that the Seekers are breaking up. There will be a new Seeker's single released in the Autumn."

Tom will fly to America in the autumn to score the new film. While there he will record the *New Christy Minstrels*.



LULU: premiere

Film talks in States for Lulu

LULU, who flies to America on June 4 for the premiere of her first feature film *To Sir With Love*, is to stay on for a week for talks with major Hollywood film studios.

After the premiere in New York on June 14, she flies with her manager Marian Massey to Hollywood for talks about her future with several studios. She will also have a short holiday on the West Coast at the same time.

MOVE NOT OFF

THE Move have cancelled their American trip scheduled for mid-June and a new trip is being set up for around the end of September.

Their management feels that there has not yet been sufficient promotion in the States. As a result, manager Tony Secunda and recording manager Denny Cordell fly to America this weekend to set things in motion.

CILLA SINGLE

CILLA BLACK recorded a new single at a midnight recording session last Friday.

The title is "What Good Am I," written by Mort Shuman and Kenny Lynch and Cilla sang it on her top of the bill spot on the Palladium TV show which she taped on Sunday for transmission this Sunday (28).

The B side is "Over My Head" by the same writers.

Cilla completed shooting last week on her first major film part in "Love Is A Four Letter Word."

DUSTY FOR U.S.

DUSTY SPRINGFIELD is to make two trips to the States and one to Japan in the Autumn.

In early September she goes to America for five days of TV. She then flies to Japan for 15 days of TV dates and, possibly, two concerts. In October she returns to the States for six weeks of cabaret bookings.

Dusty guests in Top Of The Pops (June 1), Dee Time (8) and is provisionally booked for Blackpool Night Out on July 16.



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THE RAVER IS ON PAGE 5

Faces change labels—join Immediate



MARRIOTT

THE Small Faces have switched from Decca Records to Andrew Oldham's Immediate Records. Their first single on their new label will be released on June 2.

Title of the new Steve Marriott-Plonk Lane composition is "Here Come The Nice," coupled with another original, "Talk To You." The group will appear on BBC-TV's Top Of The Pops (June 1); Dee Time (8) and probably As You Like It (9).

Following the single release will be a new Small Faces album, also on Immediate, titled "Small Faces."

The Faces ex-recording company Decca Records release an old LP track "Patterns" this week but the group have dissociated themselves with the record.

In the recording studios with their record producer Ron Richards. A new single will be released at the end of June.

The group is currently in cabaret at Stockton and on Monday (29) they play an open air concert at Cambridge Football Stadium.

The new line-up makes its London debut at the Marquee Club next Tuesday (30). On June 3 they fly to Holland for a concert and TV show in Rotterdam and from June 6 to 13 they tour Hungary. They star at the Villa Marina Ballroom, Isle of Man, on June 19.

ALLEN TRIBUTE

NEW YORK, Tuesday. — A giant jazz bash in tribute to the late trumpet king Henry Red Allen is to be held at the Riverboat, in the Empire State Building, on Sunday (June 4). The entire proceeds of the show will go to Red's family.

Among his friends who will be playing from 7 pm to midnight will be Coleman Hawkins, J. C. Higginbotham, Pee Wee Russell, Roy Eldridge, Jonah Jones, Zutty Singleton, Earl Hines, Charlie Shavers, Bobby Hackett, Bud Freeman, Jo Jones, Joe Thomas, Wilbur De Paris, Tyrone Glenn, Sonny Greer, Yank Lawson, Clark Terry, Milt Hinton and Tony Parenti.

LLOYD HERE

CHARLES LLOYD and his group and manager George Avakian arrived in London on Friday on their way back from Russia. They stayed in this country until Tuesday morning, then left for Paris. The Lloyd quartet were expecting to be back in Britain today (Thursday) en route for the States.

Avakian has been doing promotion for the Lloyd quartet's two concerts at the Queen Elizabeth Hall, London, on Saturday, June 17. After a few days in the States, he and the quartet will return to Europe for the Bergen Festival on June 7.

SPENCER SINGLE

THE Spencer Davis Group will spend most of June

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BBC BUY SECOND MONKEES SERIES



DOLENZ: take-off

BBC-TV has bought another series of 26 Monkees programmes. The current series is due to finish around the end of June and the second series will start in September.

There is now a possibility that the Monkees will arrive in Britain on June 28—two days before they start

their three-day stint at the Empire Pool, Wembley.

A press showing was given this week of one of the TV shows filmed at a Monkees concert in Phoenix, Arizona.

"From what we saw of the concert Monkees fans are not likely to be disappointed," writes Bob Dawbarn. "It is a thoroughly entertaining show with Micky Dolenz's take-off of James Brown as the high-spot."

VAUDEVILLE TRIP

THE New Vaudeville Band were due to fly across the North Pole to America yesterday (Wednesday) for two weeks cabaret at the Hotel Tropicana in Las Vegas.

They flew over the polar route to Los Angeles and then on to Las Vegas. While in America, the group will also appear on major TV coast-to-coast programmes.

Lead vocalist Tristram told the MM: "We're hoping to arrive in Las Vegas in time to see the Grammy Awards show for which we taped an appearance in London."

MORE CONCERTS

THE two additional Tony Bennett-Count Basie concerts put on at the Odeon, Hammersmith, London, on Sunday, June 4 to satisfy the many fans disappointed at not getting tickets for earlier shows have already completely sold out.

But two more charity performances, organised by CADS, have been arranged for the Blackpool Opera House for Tuesday (6). At press time there were still some tickets available for Count Basie's concert with Georgie Fame at London's Royal Albert Hall at 8 pm.

"Paper Sun" tipped for the top by pop critics, is due for release next Friday.

"We are just not doing any appearances until later in the year," Stevie told the MM on Monday. "This is deliberate because most groups get themselves worked in on the road first, and we won't be able to do that. We have to make a good impression right away, so we shall be spending some time rehearsing at home during the summer."

EUROPEAN HOLIDAY

THE Beach Boys' European tour ended in Berlin on Sunday and the group split for separate holidays in Europe.

Bruce Johnston returned to London for about a month and the other members of the group are holidaying in various Continental countries, including Switzerland and Greece.

Procol Harum single roars into chart

THE Procol Harum roared into the Pop 30 at number 14 this week with "A Whiter Shade of Pale," Decca's fastest selling British group single to date.

The group guests in Top Of The Pops tonight (Thursday), Dee Time (June 1), Pop North (June 5) and Monday, Monday (12).

They make their concert debut at London's Saville Theatre on June 4, on a bill with the Jimi Hendrix Experience and Denny Laine.

WILSON OPENS

AMERICAN piano star Teddy Wilson opens his British tour with the Dave Shepherd quintet at Osterley Jazz Club on Friday (June 2). The tour continues at Manchester (3), Glasgow (4), Newcastle (5), BBC TV, Manchester (6), Botley (7), Haywards Heath (8), London's 100 Club



● TEDDY WILSON

(9), Hampstead (12) and Purcell Room (13), Hitchin (14), London's Purcell Room (15) and Manchester (18).

TRAFFIC HOLD UP

STEVIE WINWOOD'S new group Traffic will not make their debut appearances until before a big Continental tour lined up for next Autumn, although their current single

SUPREMES BREAK UP —RUMOUR DENIED



SUPREMES: tour?

NEW YORK, Monday.—Rumours circulating in America this week that the Supremes were to break up were strongly denied by representatives of the three-girl group, reports Ren Gre-vatt.

The rumour began on the eve of their New York Copacabana engagement and suggested that it was Florence Ballard or Mary Wilson who wanted the split—not Diana Ross who has often been tipped for solo stardom.

A report in London last week that the Supremes and the Four Tops may head a package tour of Britain in the autumn were described as "rubbish" by agent Vic Lewis on Monday.

He told the MM that he solely represents both acts in the UK and neither will be

touring here—or be open to any offers to tour. He is negotiating concerts for both groups for early 1968.

WINSOR KINKS?

NEGOTIATIONS are under way for the Kinks to appear in the seventh National Jazz and Blues Festival at Windsor on August 11, 12 and 13.

The Group flies to Germany for two days of TV on June 5 and returns for concerts on June 20 and 21.

Tomorrow (Friday) they play the Grand Ballroom, Colville, and follow with one-nighters at Skegness (27), Bristol (June 3), Southport (10), Swansea (14), Hull (15), Rugby (16), Birmingham (17), Huddersfield (18), Exeter (23), and Caryl Bay, Cornwall (24).

SIMON DEE AND THE WHO

MR. SIMON DEE apologises unreservedly to The Who for any misunderstanding arising out of the statement he made in good faith in Blind Date on the April 29, 1967, concerning them. He wishes to point out that the remarks arose out of his being misinformed and that they are unhesitatingly withdrawn.

JAZZ STARS AT BIRMINGHAM

BURMAN SERIES

PETER BURMAN is setting up another series of Jazz Tete A Tete concerts for the autumn following the success of his recent recitals with Annie Ross and the Tubby Hayes quartet.

Stars of the next series will be US singer Dakota Staton and Tubby's group. Jazz Tete A Tete will again visit the universities and a 21-day tour is now being arranged for October.

ENGELBERT IN

ENGELBERT HUMPERDINCK, whose follow-up to "Release Me," titled "Theres Goes My Everything" entered the MM's Pop 30 this week, has turned down

an offer of 5,000 dollars a week to join the forthcoming Gene Pitney US tour.

The tour of major American venues is for four weeks from August 4.

In London, a spokesman said on Monday: "We are receiving offers from the States for Engelbert Humperdinck all the time. I imagine the management just weren't interested in this one."

TOPS SINGLE

NEW singles by the Four Tops and Billy Fury are released on June 9.

The Four Tops' record is "Seven Rooms Of Gloom," with "I'll Turn To Stone" on the B side. Billy Fury's new single is "Loving You." The B side is "I'll Go Along With It."

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This is a photograph of a number one record

Is it . . . could it be? Yes, it is!

A Musing scenes in London's Chapel Street last Friday when the Beatles posed for photographers outside Brian Epstein's home. Taxicabs and private cars braked violently as recognition dawned, and passers by did studies in double takes. Three Americans yelled "The Beatles" and the woman kept asking for reassurance from her two companions that she really was looking at the famous group . . . Paul says they will definitely make a film this year . . . Note for apoplectic trumpeters who tried to copy the "Penny Lane" bit — it was speeded up.



The RAVER's weekly tonic

BICYCLE

American painter - promoter Andy Warhol made a secret visit to Britain to fix arrangements for Nico and the Velvet Underground . . . Sonny Corbett playing great lead trumpet with Freddie Mack sound . . . Alan Bown Set playing for Princess Grace and Prince Rainier . . . Bob Dawbarn, convinced that Tomorrow's lyric was "my wife's bisexual," relieved to discover it's "my white bicycle."

LOUNGE

In Barking there's a Grouptique where musicians can buy clothes, instruments or just relax in a lounge . . . Radio 355 offers all-folk music show at 8 pm Sundays . . . New MM secretary is Carolyn Robertson. MM's Alan Walsh father of son Sean . . . Eric Burdon teetotal . . . Dandie Fashions, in London's King's Road, Chelsea, sell-

ing Fillmore Auditorium posters from San Francisco.

Who is new free British jazzman Charlie Grove? . . . Thanks for the overripe banana, Soul Method . . . Jazz tenorist Kathy Stobart on sales staff of Bill Lewington's London shop . . . It's not funny sending in a king size whisky bottle—empty.

YAH BLOO

Kenny Clare has made an album called "If I Were a Buddy Rich Man" . . . What do rioting Chinese shout? "Yah Bloo?" . . . Melbourne's Ian Meldrum says Easybeats caused near riots in Australia . . . He also says Bee Gees had only one number one in Australia.

Julie Felix, Tom Rush at Horse Shoes Club in Tottenham Court Road to hear the new Bert Jansch/John Renbourn combo, the Pentangle.

The Lovin' Spoonful are featured in film, "You're A Big Boy Now."

JACK HUTTON VISITS A . . .

Beatle listen-in

THE Beatles, innovators as always, last week bestowed a new experience on the pop scene — the LISTEN-IN. They commandeered Brian Epstein's luxurious town house in Chapel Street, London, SW1, played their new LP, "Sgt Pepper's Lonely Hearts Club Band," at full volume and shouted pleasantly at their guests for several hours.

Downstairs, a long genuine antique table groaned, as they say, under huge dishes of cold meats and vegetables served by white-jacketed waiters.

To drink there was a choice of gazpacho, a cold soup, or champers. The champers won handsomely.

YELLOW SOCKS

The "boys," as they are affectionately known by their management, were in fine fettle. Lennon won the sartorial stakes with a green, flower-patterned shirt, red cord trousers, yellow socks and what looked like cord shoes.

His ensemble was completed by a sporran. With his bushy sideboards and National Health specs he resembled an animated Victorian watchmaker.

Paul McCartney, sans moustache, wore a loosely tied scarf over a shirt, a striped double breasted jacket and looked like someone out of a Scott Fitzgerald novel.

They both spoke volubly about many things, such as the BBC ban on "A Day In The Life," one of the LP tracks.

Said Paul: "John woke up one morning and read the Daily Mail. The news stories gave him the ideas for the song. The man goes upstairs on a bus for a smoke.

Everybody does that kind of thing. But what does the BBC say? Smoking? SMOKING? S-M-O-K-I-N-G?"

"Well, BBC, he was actually smoking Park Drive! Even people at the BBC do these things. So, face it, BBC!

"You can read a double meaning into anything if you want to. But we don't care if they ban our songs. It might help the LP. They'll play the other tracks.

"It's exciting to see the way an LP goes. To see how many different things can be taken from it."

Both Paul and John laughed off the suggestion that "Sgt Pepper" might be their last LP as a group. "Rubbish," said Lennon, but he went on to confirm that their touring days were over.

"No more tours, no more mop tops. We could never hear ourselves playing properly. Anyway, what more could we do after playing to 56,000 people. What next? More fame? More money?"

"We were travelling all over the world and couldn't move outside our hotel." Now they feel they still give themselves, via albums, to their public, but they don't have to pay so much.

Says Paul: "I even went on a bus from Liverpool to Chester the other day without much trouble. There was just a moustache involved."

"And nearly every morning I take my dog for a walk in Regents Park."

The musical ideas of Lennon and McCartney seem to be expanding all the time. These ideas encompass a whole spectrum of sounds—mechanical, orchestral, electronic, animal, vegetable, mineral.

They are becoming less and less concerned with their own playing. "I don't practise," says John. "I only played guitar to accompany myself singing. You could study all your life and become the best bassoonist in Israel. So what?"

"I like producing records. I want to do it all. I want a machine that produces all sounds. Studying music was like learning French.



NEXT WEEK: CHRIS WELCH MEETS SGT PEPPER

"If there was a new method of learning music—yeah. But the present method is archaic."

"We were never musicians," agreed Paul. "In Hamburg we got a lot of practice. But reading music for us is unnecessary."

Paul conducted the 41-piece band heard on the banned track "A Day In The Life" and he felt initially embarrassed facing that sea of sessioners.

"So I decided to treat them like human beings and not professional musicians. I tried to give myself to them. We

chatted and drank champagne."

John dislikes what he calls "factory musicians."

"Classical players are best on records. They can play anything. Jazzmen are the worst. They can only play from there to there . . . He placed his open palms two inches apart. . . . and they all want to sound like Ronnie Scott or somebody else."

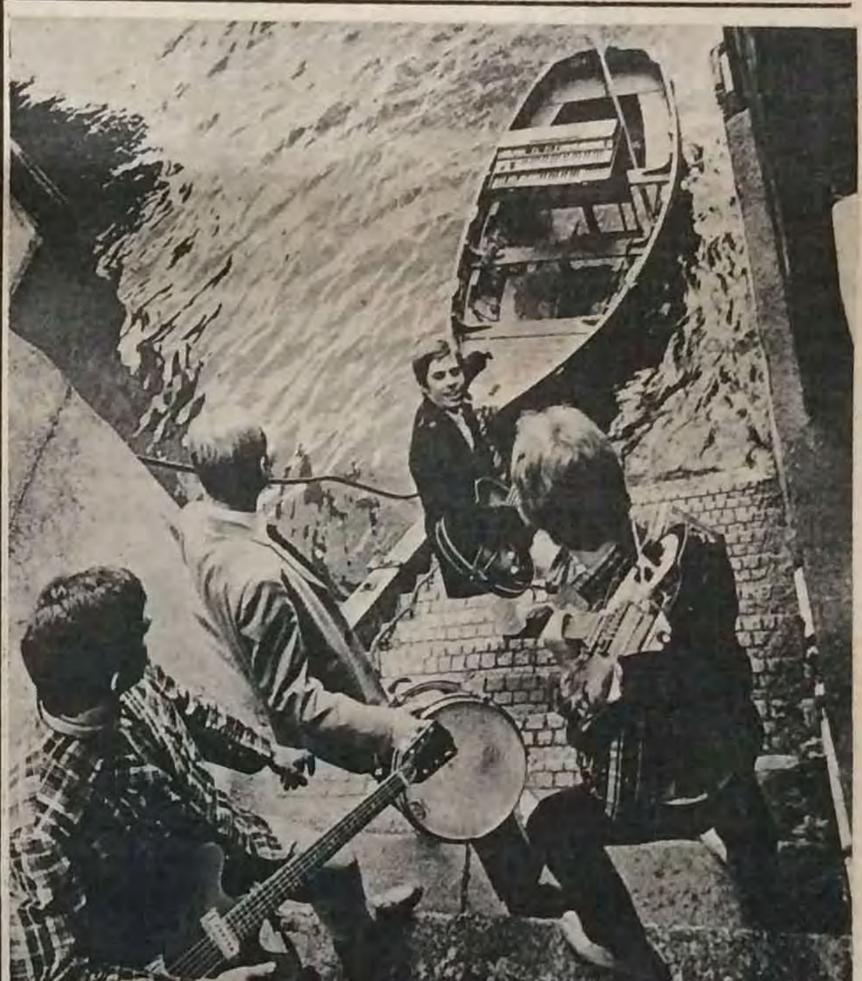
Lennon's views are equally trenchant about jazz styles. He doesn't dig dixieland and mainstream. "It's dying man—like the Black And White

Minstrels.

"I like John Coltrane but I don't get to the clubs much because it's embarrassing. The so-called experts laugh at you — there's a Beatle in the audience folks. It's probably my blame, but that's what I feel."

However, he promised the MM he would go to hear Charles Lloyd's quartet when they play London on June 17.

And to prove it Lennon borrowed a pen and wrote CHARLES LLOYD in big letters on the back of his sporran.



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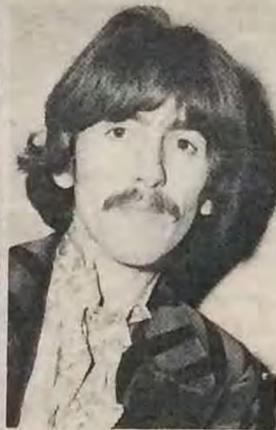
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Jazz Scene



HARRY EDISON BACK WITH THE BASIE BAND AFTER 17 YEARS

BY MAX JONES

MUSICIANS, unlike murderers, don't often return to the scene of their greatest successes. It was with some surprise, therefore, that I greeted the news of Harry Edison's return to the Count Basie's ranks.

Edison worked with the band from late '37 until its break-up in 1950, and during that time he made an international reputation and first became an influential voice on the trumpet scene. Now he is in Britain with the band, winning praise for the excellence of his solos. I called on him this week to ask what had persuaded him back into harness after 17 years of liberty.

"In one word, Basie. I wouldn't have gone out with anyone else," he explained. "That was about seven months ago. Basie needed someone and asked me to join him again."

"He had a lot of spots that trumpet needed to fill, and he thought I could do the job. I was complimented, of course, and anyway, after knowing a man 31 years

you can't really refuse him a favour."

How does it feel, being back in the fold?

"Well, first of all it's been a change. I haven't been out with a big band since 1950. That is to say, it's my first big jazz band since I left Bill Basie last time."

BROTHERS

"And I'm enjoying it all. It's quick a kick playing with Basie; he has the sort of band musicians like playing in. It's nice to work in a big band as good as Basie's because he knows just how to spot you."

"Then, too, I feel right at home. Being with Basie and

Freddie Greene is like being with brothers, knowing each other so long. And all the fellows in the band are marvellous to work with." Does Edison expect to stay long with Basie's orchestra?

"I'll stay with Basie as long as he needs me. I just turned down the Joey Bishop TV show to remain with the band. Then, when I do leave, I anticipate going back to California and the studios."

RECORDING

"Apart from that, I'm trying to get a deal worked out where I can come back to this country and work Ronnie Scott's club. I want to spend some more time here, and I'd like to work with your musicians. I hear the rhythm sections are good. We've negotiated once or twice but so far it hasn't come to anything. I went down to the club a couple of times last week and enjoyed Johnny Dankworth very much. And that girl singer is tremendous; just out of sight. Tony Coe? I've heard about him of course, but he didn't get a chance to play while I was there."

For a time, Edison led his own quintet on club and recording dates. In the early Sixties his group accompanied singer Joe Williams on tour. I wondered what caused him to give up the quintet.

"Really because I got interested in studio work again, and because I was playing in and managing a club in Los Angeles named Memory Lane. For about two years I had my own quartet there in the evenings, and I could still do my studio work in the day. It was a nice arrangement; if I was late, my trio would play until I arrived."

"The club is owned by Larry Hearn, a friend of mine for, oh, 25 years, and I still do

a lot of talent scouting for the place. As I say, I wouldn't have left there for anybody but Count Basie." Speaking of Basie again, had Edison run into any other of his old team-mates lately?

"Yeah, Jimmy Rushing. I had dinner with Rush my last Sunday in New York. He's been ill, you know, and had to go on a diet and lose 50 lb. That's a lot to take off. But he's quite well now and getting around much better. He asked to be remembered to all his friends over here."

Has Sweets made any new recordings?

"Yes, I did an album with a big group — fiddles, singers, reeds and rhythm section. It's called 'When Lights Are Low' and it's been out on Liberty in the States seven or eight months now."

"I had a good band on that: Bud Shank (alto and flute), Bob Cooper (tenor and oboe), Bill Hood (baritone), Ray Bill Perkins (tenor), Ray Brown (bass), Herb Ellis (guitar), Earl Palmer (drums) and Lou Levy (piano). And I had an Australian fellow, Julian Lee, to do all the arranging. He's fantastic. In fact, it's one of the few albums I have enjoyed making."

SOUNDTRACK

Finally, what about the old association with Frank Sinatra? Does that still exist?

"Oh yes, I've been with Sinatra 14 years on records and it still goes on. And since he now owns an interest in Warner Brothers I do quite a bit of film work."

"I just did a soundtrack for his movie, Walk Don't Run, with Quincy Jones. He did all that music and it was very nice. Solos? Yes, I have a few solo bits and so does Ray Brown. I think you'll like that soundtrack when the movie gets here."



LEO: likes Berlin

WRIGHT BREAKING DOWN THE WALL

"YOU must be kidding," said Leo Wright when an ex-US Army pal of his, Lex Humphries, told him that Dizzy Gillespie wanted him to sit in with his group when on a visit to San Francisco.

"I really meant it," said Leo as he relaxed in Manchester after a flight from Berlin to pay a four-day visit to the city's Club 43. "Lex and I were in the army together in Germany and enjoyed many sessions. I was a completely unknown in those days having learned saxophone from my father as a youngster in Wichita Falls, Texas. My dad played alto and baritone in the days of Buddy Tate and the Jacquet brothers Illinois and Russell."

"We moved to California and in my early days I was busy trying to play like Benny Carter and Johnny Hodges. Then I heard Charlie Parker — and that was it. I was sunk!"

"Unfortunately, I never met Parker, but he was certainly the greatest influence in my career. I was in the army from 1956-58 and afterwards returned to San Francisco. When Dizzy came to town I couldn't believe that he wanted to hear me, but I went along."

"It was quite an experience. He was at the Black Hawk and my first number with him was 'Groovin' High.' We played the melody — and eight bars of the next chorus had gone before I realised that (as I quickly discovered was so typical of Diz) they had modulated and changed key!"

"I must have got by all right for the boys all assured me that if I would make for New York, I wouldn't regret it."

"I admit I was scared — but took a chance and moved east. My first job in New York was with Charlie Mingus, and it was with his group that I received my first real exposure — at the Newport Jazz Festival. Folk began to talk about me and shortly afterwards came the call to join Dizzy, and I stayed for three years from 1959-62."

"After leaving Dizzy I tried out with my own group in New York — then a Scandinavian promoter offered me a tour of Norway, Sweden, Denmark and Finland, which led to a final appearance of the tour at the Blue Note in Berlin."

"I liked the scene in Berlin and decided to stay there a while. I worked first with a rock 'n' roll group, then a few jazzmen began to drift into town — among them Joe Harris who had played drums in Dizzy's big band."

"An American named Doug Sewart decided to open a club — Doug's Place — and we played there on and off for a couple of years, until I was eventually asked to join the Radio Free Berlin Orchestra."

"That's what I'm doing at present — and finding quite a fair amount of jazz on the side. Trumpeter Carmell Jones is there and we have several other good soloists. We have a Jazz Workshop on the air every few weeks with a small group — and we are often joined by musicians from both sides of the Iron Curtain. Looks like music is going to break down that wall if nothing else will."

BY JERRY DAWSON

MY FAVOURITE THINGS



RONNIE SCOTT chooses MILES DAVIS'S 'Stella By Starlight'

WHEN jazz musicians play a ballad they feel they have to get this sentimental feeling and try to play very prettily, and on "Stella By Starlight" both John Coltrane and Miles Davis prove that there are other ways of doing it.

Coltrane in this period (this track was recorded in 1958) was, for me, just marvellous. I liked this entire Miles quintet very much.

WONDERFUL

Both Coltrane and Miles have about their music a seriousness, a depth, which is difficult to define.

There are great players, like Johnny Griffin and Dexter Gordon for example, who are technically wonderful but who just don't capture this depth.

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CARMELL JONES

COLTRANE SHOWS THE OTHER WAY TO PLAY A BALLAD

What Miles and Trane do with this song is no more than very personal statements of the theme. They're not really solos.

There's a 2/4 feeling about Miles' opening with Bill Evans playing nicely behind him and then it opens up with Coltrane's entry.

That's the bit I really love about this... the way the line passes from trumpet to tenor, and it's really for Coltrane that I've chosen this.

Miles plays with that contained passion, but it's the way Coltrane suggests the changes by a note here, a note there, rather than hundreds of notes that makes this for me. Coltrane has always been a great technical player, and it seems a pity to me that he has gone the way he has done.

It's a loss, in my opinion, but when a musician of his stature and ability elects to go in a certain direction, you must respect his decision to do so.

Coltrane has always had his own thing, but I would have thought that he would have expanded by continuing to play on changes, because he was so fluent.

But I can understand it, I suppose. I'm getting to a stage now where a lot of things sound dated. You've heard it all before and it's all becoming a little bit passe.

PROBLEMS

A lot of the new things still aren't pleasant to listen to, and I still think that if you are going to go this way you still must have a general basis on which to build.

Finally, I remember hearing this group in some club in New York. There were four people in the place... and I think we've got problems!

* "LIFT TO THE SCAFFOLD" (FONTANA TFL-5081).

TOMMY REILLY the great virtuoso

Tommy Reilly, the great virtuoso, will play Robert Farnon's Prelude and Dance for Harmonica and Symphony Orchestra at the B.B.C. Festival of Light Music on June 3rd at the Royal Festival Hall.



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SHOULD THE MINSTREL SHOW BE BANNED?

FOUR years ago, the MM asked: Is the Black and White Minstrel Show superb entertainment or rank bad taste?

Last week, the rest of the world caught up with the Melody Maker. Two hundred coloured people from the London area signed a petition asking the BBC to take the show off because it is offensive.

In January 1963, we reported the views of leading show business personalities about the show.

Now in May 1967, we asked leading contemporary pop personalities for their views on the show and whether it should be taken off the air.

PAUL McCARTNEY: "Don't ban the Black and White Minstrel Show. That makes it worse. It's like smoking behind the toilets at school—because it's forbidden you want to do it. It's wrong, but the country's not ready for a ban like this."

JOHN LENNON: "No, don't ban it. That's another form of prejudice. If anybody digs the stupid show, let him dig it. If it were banned, people who don't watch it would unite demanding to see it."

MANFRED MANN: "If it could be substantiated that watching the show fosters any sort of racial prejudice, then it's one of the worst comments on the mentality of the average Englishman. I hope I'm right in thinking that watching a programme such as this, with white people blacked up as Negroes, couldn't influence normal people towards racial prejudice."

JIMMY JAMES: "I haven't seen the show, but I don't think it would offend me. I think it's stupid to object to it on the grounds that it makes coloured people look ridiculous. After all, Sammy Davis Jr imitates Frank Sinatra and nobody kicks up a fuss about that."

ALAN BLAKLEY (TREMELONES): "I think the people who complained are very silly. Coloured people are always asking to be accepted but I think that objecting to the Black and White Minstrels would turn people against them."

JEFF BECK: "Many people love it but it seemed like a stupid show to me. I've only seen it once—three years ago. If I was coloured I think I would be very annoyed about it."

GEORGIE FAME: "All that Al Jolson bit is a bit sad. It's all an old traditional thing and I'm sure they don't mean



LENNON

"If anybody digs the stupid show, let him dig it"

it maliciously. I suppose it's a bit of a touchy subject for coloured people. Why don't they use real coloured artists? The amazing thing is, it's going to be the first colour TV show."

CHRIS FARLOWE: "If a TV show can't have people with black paint mixing with white faced artists in a studio, how can we expect coloured and white people to mix in everyday life? I think the petition is a bit stupid."

STEVIE WINWOOD: "I think it's all a bit stupid, but I don't see what it's got to do with the coloured scene really. If people dig it, I don't see anything wrong with it. I think it should just carry on."

A spokesman for BBC Television told the MM on Monday: "We received the petition, read it and replied to it and the Black and White Minstrel Show is going on as usual. It's a popular family show and we see no reason why it should come off. It's not racial."



FARLOWE

"I think the petition is a bit stupid"



BARRY GIBB: "We drive the producer and technicians mad"

Bee Gees—five Australians with a bright future

YOU may not be able to pick a Bee Gee out of a crowd yet. But it's a safe bet that you soon will.

Australia's latest pop export to Britain, currently in the MM's Pop 30 with "New York Mining Disaster" are being hailed as one of the brighter new voices on the contemporary music scene.

Their initial impact seems to have been less as performers than as a group with a highly original approach to songwriting. They have been hailed as "new Beatles" and even compared to the Beatles sound-wise, though they refuse to agree that their music has any Beatle flavourings.

Bee Gee Barry Gibb said that the comparison with the Beatles was flattering, but unjustified. "I think it's mainly because we write songs and are with the same management, Nems, that the comparisons have arisen," he said.

FRESH SONGWRITERS

The three Gibb brothers — Robin, Maurice and Barry — are the nucleus of the group. They had achieved some success in Australia before deciding to come to England to try to crack the scene here. On arrival, they asked former child actor Colin Petersen (remember him as "Smiley"?) to join them and only last week increased the size of the group to a five piece by adding Australian guitarist Vince Melouney.

In a remarkably short time, they have sent their first record into the chart and set up a reputation as original, fresh songwriters. "The old concept of writing about love and romance as the basis of every pop song has changed," said Barry Gibb. "We still do write romance songs, but most of our writing is about contemporary things, situations, people."

The Beatles have started to write about subjects not connected with love. We do too "New York Mining Disaster" is about some people trapped in a mine. We can write a song about almost anything, to order. We write all the time. I suppose we finish about four or five songs a week on average. But a lot of the material we write is thrown away."

SUBJECT

The Bee Gees' approach to recording is to go into the studio with a completely open mind. "We drive the producer and technicians mad. We have nothing worked out. We sit about and think up a subject, then write a song on the spot."

"We did the whole of our first LP like this. It's really the only way we can work — spontaneously, off the cuff."

ADVANCE

Their first single is also taking off in the States. They had a very healthy advance sale and undertake two weeks promotion in America next month. They hope the record will establish them as performers and songwriters in America, but will still regard Britain as their base.

"We came to Britain, because the scope in Australia was so small," said Colin Petersen. "But we don't just regard it as a stepping stone to the States. Even if we make it there, we still regard ourselves as a British group."

NEXT WEEK'S MM

AMERICAN JAZZMAN CHARLES LLOYD

DON'T MISS IT!

POP THINK

TELESCOPES: Astronomy of course! I'm becoming very seriously interested in astronomy and it's something I'd advise people to take a lot more notice of. I know it's a pun, but it really brings you down to earth. It makes you realise how small we all are. As soon as I got a bit of money I bought a telescope for £39. I just saw one today in the Railway Lost Property office for £79 and I wanted to see my manager to borrow the money, but the banks were shut. I never look at the stars when I'm in London. I like to go out to a field and have a look. I've got star maps, and I draw a few myself. For six months I've been trying to find Jupiter, and just as I've found it, it's started to go below the horizon.

SONGWRITING: Frustration. I'll put you in the picture. I was playing my guitar the other day, and for the first time in my life a tune came to me, and I was so knocked out. I'd never done anything like it before in my life. Normally I have a mental block about writing. Then I turned on the radio later and heard Denny Laine singing the same tune on his latest record. I suppose the tune had just stuck in my mind. Songwriting — forget it! It seems so simple when Ray does it. It just makes me miserable and frustrated.

RAY DAVIES: I've known the guy for... how many years? Like, I can't remember not knowing him. All the punch-ups we had together at school... him going on to oil painting before I did. How can you sum him up? I just reckon he's a bloody good songwriter. If it wasn't for Ray and his songs, we wouldn't be where we are now. He's very unpredictable, but I understand the way he thinks.

HAPPINESS: Happiness is when Pete Quaife

IF IT WASN'T FOR RAY DAVIES AND HIS SONGS, WE WOULDN'T BE WHERE WE ARE

PETE QUAIFE



doesn't come to a party. Happiness is Mad magazine once a month. Happiness... that's bloody difficult. I can't consciously achieve it. I can't honestly say I've experienced it. I've felt good. I've felt glad. Oh — happiness is bed. It's finding Jupiter and Sunday dinner. Happiness is when everybody says your record will get to number one. Happiness is hitting people who say your record will get to number one and it doesn't. Happiness is being on top of a mountain on your tod. I fell off one and broke my foot. Happiness is Davy Jones being called up. It's your publisher saying he's going to publish your book. I'm in the middle of a book at the moment. I can write very good English. When I passed my "A" levels in English at school I came home and said to me Mum: "Wot do you fink?" The book I'm writing is on the

lines of War and Peace and Gone With The Wind. It's in three volumes called The Priest and the Physician. It's an argument for and against religion. It leaves no tombstone unturned.

VANDALISM: Happiness is! Great when you are young, but you grow out of it. Everybody has a streak of vandalism. But if I was in a struggling amateur group I would be sick to the bottom of my stomach if I saw somebody smashing their gear up on stage. Smashing up drums makes me puke. I have kicked my amplifier across the stage, but only because the bloody thing didn't work.

GIBRALTAR: We can't go yet because the Barbary apes haven't dropped off yet. Perhaps Franco can shoot the apes and kidnap the Ravens from the Tower of London. Tell you what — let Franco have the Isle of Wight, then we can keep Gibraltar.

TOILETS: I hate German toilets. They have this shelf across the middle. I much prefer English ones. I think I'll write a song, "An Ode To The English Toilet." Toilets are big business you know.

CHINA: Crockery? They can have Hong Kong mate, and ha ha when the Communists take over.

AMERICA: The sickest place in the world.

THE KINKS: We don't want to push ourselves as a popular group any more. To push yourself is death. This group has terrific contrasts in personalities and it's part of our success. It's probably one of the most physically violent groups. It doesn't take much to get us going. One wrong word and you walk away with a black eye. We haven't got many friends in showbusiness. Showbusiness? Ha ha!

STEVE LAWRENCE

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BLIND DATE

AMERICAN SINGER TONY BENNETT considered the selection of British singles in this week's Blind Date over a two pm breakfast in his luxury suite at London's Hilton Hotel. He listened to the discs with good humour, but pointed out that he hated putting other artists down. "When I started, there was a furore coast to coast about this guy 'Tony Bendit or Twistit', the all-time low in singers," he said.



TONY BENNETT

HOLLIES: "Carrie Anne" (Parlophone). Take it off. It reminds me of someone saying to the group: "If you want a hit, you have to do it this way." Not for me.

STEVE LAWRENCE: "Sweet Maria" (CBS). Steve Lawrence. He's the tops. It's a hit song and I'm happy about it because he's a very dedicated guy. He's dedicated to good singing. He's a person who appreciates good music, which

is rare in this day and age. He and Eydie Gorme are sold on good music. Too many record companies these days dictate to the artists what they should record and are more concerned with getting hits than allowing the artist to do what he honestly likes. There's too much of the attitude that if you don't do things their way, you're out.

TROGGS: "Night Of The Long Grass" (Page One). This is not my cup of tea,

but it's important that young people are making music of this kind. It's important that they come up with new sounds and find their own way to go. My two boys would like this. They have a sort of group. Music is important to young people like them because if they start with rock and roll they'll progress to better types of music later on. But I still like Dick Haymes. I'm really corny. These young people who make their own music are still

amateurs, but they could become professionals.

TIMI YURO: "Cuttin' In" (Mercury). No. I don't like this because it's angry. She sounds angry singing it and I don't go for that. I don't know who it is. But I know it wasn't Dinah Washington. Perhaps someone trying to sound like her. Maybe it's a guy! After all, we've all tried to sound like Dinah at one time or another.

BUDDY RICH: "Norwegian Wood" (Fontana). Yeah — I like this. It's got a different beat, a different tempo and the kids will be able to make up a new dance to that. It sounds like an Oliver Nelson arrangement. Would it be the Buddy Rich band? Buddy's a genius, there's no other word for it. I don't recognize the melody. Beatles? What I love about them is their creative approach, the way they do what they want to do and don't allow themselves to be swayed by the record companies.

JIMMY JAMES AND THE VAGABONDS: "No Good To Cry" (Piccadilly). I'm a New York singer. I don't like this South Western music much. I still like Frank Sinatra and Dick Haymes — you can't get away from that. I'm just old-fashioned. I quite like this. It's got a good beat to it. But it's not my bag.

SAMMY DAVIS JR.: "Don't Blame The Children" (Reprise). Is that John Wayne? Sammy Davis! I'll have to pass on this — he's a friend of mine. This sounds like a case of the company talking Sammy into doing this. I remember when I first started in this business, I did a monologue at New York's Paramount theatre and got booed off stage.

NANCY WILSON: "Ten Years Of Tears" (Capitol). Nancy Wilson. That's a big hit record! And she really deserves it. She's a really good artist. It's a good song, swinging — everything she records is good. She did some things early on that didn't quite fit her. But she's one of those artists who should be left alone to make out by themselves. Nancy makes out all right. What I liked about Sinatra when he had Reprise was, he said to the artists "I know you're good, now show up for us." And they did. He got some great recordings that way.



"SPENCER DAVIS is a nice bloke, but he'll never make it on his own." This was the sort of remark Spencer had to put up with when his original group with Stevie Winwood broke up, last month.

If anything, this cold dismissal has spurred him on to make greater efforts, and solidify his determination to produce a new Spencer Davis Group even better than the last.

And on hearing their first recordings for the film *Around The Mulberry Bush*, one of which may be their first single it's obvious Spencer has an exciting, major new group on his hands. Quite apart from the outstanding musical ability of the new members, Phil Sawyer and Eddie Hardin, Spencer is emerging as a song-writer and the group as a whole are producing a richer, and fuller sound than most current British groups.

The group had their baptism of fire with a hectic few dates in France recently and says Spence: "Although the trip was a bit chaotic and we played a bit roughly the first couple of dates, by the end the boys were playing marvellously."

Whilst investigating the progress of the new SDG this week, I was roped in to star in a 45-minute German TV documentary about the formation of the group.

Well, it wasn't so much a starring role—more like a junior David Frost, or a rock and roll Fyfe Robertson. I had to represent a typically British pop reporter interviewing Spencer — all part of the day in the life of a star.

Pleased

In fact it wasn't a very typical interview. I arrived on time, sober, with a haircut.

Although Spencer was babbling fluent German with a keen eyed young camera crew as they set up tape recorders and lights, fortunately our interview was

conducted in English, as my German is restricted to "Ein beer bitte," and "schrecklich-keit."

Spencer described how well the new boys were fitting into the group: "I think they are great. I'm very pleased at the way Eddie and Phil are fitting in, and they are playing some fantastic stuff. And Pete York is playing a lot more drums now. I think he felt a bit restricted in the old group and now he is playing things like "For Pete's Sake," which is a drum feature. He originally wanted to call it 'The Patter Of Tiny Pete'."

Could Spence gauge from their trip to France how British



AMERICA'S WEST COAST

AMERICA'S West Coast has always had a thriving popular music scene. Its influence has sometimes been more dominant than at others — but it's always there.

In 1950 the West Coast gave rise to the Kingston Trio, Glenn Yarborough, the Limelickers and acts in that pop-folk vein. California has always been the home of the sun and surf — subsequently the Beach Boys.

HIPPIES

Climate undoubtedly has a bearing on the music scene — and the West Coast has a lot of sun-

Spencer prepares to silence those non-believers

audiences will react? "It's a bit hard to say. When we played Cannes it was a bit rough, but people were digging it. At first the French fans were shouting: 'Stevie, Stevie, ou est Stevie?' but we won them over."

Broken

"We had a lot of trouble with the French agent. We were playing double dates, and sometimes we had to drive ourselves to gigs, and things like fares weren't paid for. At one place all the microphones were broken down and once we found

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ERROLL: just saying hello

GARNER GO

"NO, I'm not doing any concert performances in Europe this trip," said Erroll Garner, "except for the one in Paris. Then I have to go home. But I hope to be back later this year for a longer stay."

Garner was talking to the press at EMI House in London. He had arrived there that morning and was looking in his usual dapper shape as he smoked a miniature cigar and dabbled over some species of soft drink.

"I ate something that was cooked in bad grease," he said in explanation of the juice. "It gave me an inflamed stomach. But apart from that food trouble there ain't nothing the matter with me."

Erroll was in Britain in order to video-tape a programme for the London Palladium show. This he did on Sunday, and the resultant eight-minute or so spot can be seen this Sunday on the box. Next day the pianist, his accompanists and road manager Dick Stenta left for Paris. There, yesterday (Wednesday), Garner and his augmented rhythm broadcast for Radio Europe. And tonight they give a concert at the celebrated Salle Pleyel. I knew that Erroll's longtime accompanists, Kelly Martin and Eddie Calhoun had departed. Would he fill me in on his present rhythm section? "Yes, it's a whole new group I've been using, oh, for just about ten or twelve weeks. I've added a bongo player to my background instrumentation of bass and drums. It's coming along pretty good — getting the sound I'm looking for, anyway. "On bongos I have Jose Manuel; on bass, Ron Marko-

CALIFORNIA DREAMIN'



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COAST—ESPECIALLY SAN FRANCISCO—IS WHERE IT'S ALL AT NOW. WHAT LESSON CAN WE LEARN FROM IT? NICK JONES EXPLAINS

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West Coast—and the current scene is revolving around LSD and its derivatives.

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all Eddie's organ foot-pedals were broken. I had to crawl underneath and try and mend them as nobody else knew anything about them. Eddie was shattered!

"The last night we played in a marquee. It was literally a tent, but the sound was great and we really enjoyed ourselves."

I was stoned out of my mind," grinned Spencer, while the Davis family infants drummed their feet on the floor in a curious junior freak-out.

Quick to join in the uproar were road managers Alec Leslie and John Harker who suddenly arrived in the group's new £1,000 Ford Transit hell-bent on a booze-up.

Another of Spencer's even more regal fans is Princess Margaret. They met at a regal pop prize-giving ceremony recently.

"Go on, what did she say?" I asked.

"She said: 'Your music has given me a great deal of pleasure,' and I said 'Thank you Mar'm.'"

Conley, of course, is well known to fans who saw the Stax tour on which the 21-year-old backed by the inimitable Booker T. and the MG's helped get the tour off to a lively start before his more worldly-known stable mates, Sam and Dave, Eddie Floyd, and Otis Redding took the stage.

"King" Redding in fact was responsible for putting Arthur on record after hearing a rough demo cut with a local group, the Corvettes. Otis, a big but quick man, immediately became aware of the young guy's talent and decided he would produce Arthur's records—which he has done ever since. Compared with Redding Arthur is very "fresh" on the soul scene, only coming into his own in 1965. However the dynamic, energetic star is indicative of the young talent that the Stax family are beginning to nurture already—and who better a tutor than Otis Redding himself.

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At this point one of the camera men who had been pointing a lens about two inches from my head, presumably in an attempt to gain avant garde close-ups of my inner ear-drum, announced that his camera had broken down. His colleagues didn't actually yell "Dumpkoff!" or "Donner und blitzten!" but it was a near thing.

Feeling rather like Charles Laughton at the sudden abandonment of I, Claudius I, Welch joined Spencer in his souped up Mini for a hair-raising Grand Prix run up to the Davis mansion in rural Potters Bar. At home we listened to a tape of songs for the film.

"I wrote one of them while

Music was abandoned and Spencer, his wife Pauline and the comedy team of Harker and Leslie raced in convoy to local Potters Bar pubs, winding up in a pleasant rural bar with Lord and Lady Pakenham, two of Spencer's more regal fans.

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GOES BONGO!

witz; and on drums Walter Perkins. Why bongo drums? Well, I think they add a certain definition to the music, give it a little more depth. And, of course, they give a deeper effect on the bossa nova things we play.

"Truthfully, I think bongos will give it a little more of a swinging flavour once I get it going. And I hope to get it going."

"The funny thing is, people are all asking about this bongo player and whether I'm going over to bossa and so forth. But I mean, I had Candido with my trio on the 'Mambo Moves' Garner' album, playing bongos and conga drum. That was back in 1954 and nobody paid it no mind, except a few music lovers. That's what makes me laugh."

Is Garner still making guest appearances with symphony orchestras?

"Sure. I just played one on Saturday night in Cincinnati, before we left for England. I did so many numbers, including some of my own things with the Cincinnati Symphony—they are a very good orchestra—and then I closed the concert out on my own, you know, just me and the group."

I returned to the subject of Garner's visit. It seemed rather a long way to come for one concert and a broadcast or two. He explained that he liked to come over with some regularity to keep his name before the public.

"I wanted to make this visit and say hello to you all. But I'm just visiting. I don't want to wear my visit out. But if I do get back to Europe I'd like to make an extended tour and play some countries I've never been to before. Like Poland, for instance."

—MAX JONES

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Stax starlet Conley smells sweet success

WITH the gradual recognition and success of his first major chart contender, the "spotlight goes on Arthur Conley" for once—the effervescent young soul stallion who switches the spotlight onto so many famous soul names in his "Sweet Soul Music" hit record.

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Happenings from The Hollies!



Carrie Ann

Parlophone R5602



THE HOLLIES
Evolution (available June 1st)
Parlophone PMC7022 PCS7022

CALIFORNIA DREAMIN'



● WE WANT BIG, FAT LOVE-IN'S, FREE-IN'S— ALL WELL ORGANISED BY YOUNG PEOPLE WHO KNOW WHERE IT'S AT ●

AMERICA'S WEST COAST—ESPECIALLY SAN FRANCISCO—IS WHERE IT'S ALL AT NOW. WHAT LESSON CAN WE LEARN FROM IT? NICK JONES EXPLAINS

AMERICA'S West Coast has always had a thriving popular music scene. Its influence has sometimes been more dominant than at others — but it's always there.

In 1950 the West Coast gave rise to the Kingston Trio, Glenn Yarborough, the Limelites and acts in that pop-folk vein. California has always been the home of the sun and surf — subsequently the Beach Boys.

HIPPIES

Climate undoubtedly has a bearing on the music scene — and the West Coast has a lot of sun-

shine. Recently the sun-rays have been watching over the vast, and increasingly powerful "hippie" scene.

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GAMES

There has always been an air of rebellion, revolution, freedom and fun there. Now there is fun to be had playing flower games, loving at Love-in's, being in Be-In's, freaking, happening, laughing (usually at the police) and in a kind of non-conformist way, conforming.

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FREE

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FREAKERS

Ballrooms like the Avalon and the Fillmore pack in enormous cross-sections of people, from rockers to freakers, dancing on sprung dance-

floors, bathed in rushing lights, flashing and darting around the ballroom.

On stage it may be the Charles Lloyd Quartet which Chet Helms of the Avalon Ballroom and Family Dog Productions calls "the first real psychedelic jazz group."

LIGHTS

The production company is called Family Dog because Chet regards his organisation as a family. Their interests go deeper than money.

When Helms was in London last February he was stressing the importance of the light shows—for years a regular feature of all American happenings, but an idea only just catching on in Britain.

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But what of England? How will this West Coast scene affect us? Are we to see scores of drug-orientated groups raving incomprehensibly away on stage?

TALENT

Or will we get the scene together properly and only support the real talent that may arise from the psychedelic scene?

It's time for the British teenager to start telling the British businessman what he

wants—not to weakly accept what is pushed down his throat like a TV advert.

LIFE

It has always been left to people like the Beatles, the Who, the Stones, and now Jimi Hendrix, to liven up the British scene. Groups who are going to give us action. Groups who happen and make us react and, think positively.

Pop music is an integral part of life for most of our teenagers. This is why it is up to the younger generation to start making themselves heard in the pop business—to start saying what they want instead of being preyed on.

It's time the British started to realise there is a lot of health fun and games to be had if they come out of their shells. We want big, fat, Love-in's, Free-in's Be-in's, all well

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YOUNG

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NEW JAZZ RECORDS



JOHN LEWIS

MJQ CLIMB THE HEIGHTS

MODERN JAZZ QUARTET: "Blues At Carnegie Hall," Pyramid, The Cylinder, Really True Blues, Ralph's New Blues; Monterey Mist, Home, Blues Milanese; Bogs' Groove (Philips BL7767). "A Quartet Is A Quartet Is A Quartet," Reunion Blues, Winter Tale, Concord, Yesterdays, Funf Satze (Quartetto Di Milano), Concert Medley (Hungarian Gypsy Quartet) (Atlantic 587044). "Fontessa," Versailles, Angel Eyes, Fontessa; Over The Rainbow, Bluesology, Willow Weep For Me, Woodyn You (Atlantic 1231). John Lewis (pno), Milt Jackson (vbs), Percy Heath (bass), Connie Kay (drs).

THREE LPs is a lot of Modern Jazz Quartet, but of this trio only the Carnegie Hall set is new and this is doubly welcome as it comprises the magnificent blues programme which is the strongest aspect of this many-faceted group.

The "Quartet Is A Quartet" set has in competent mood for one the other is taken up by the Quartetto Di Milano performing Anton Webern's "Funf Satze" and the Hungarian Gypsy Quartet playing music to serve ghoulish by. Whether the four MJQ tracks are sufficient to entice the pure jazz fan is questionable, but if you're partial to a bit of the atonality, the Quartetto's rendering of Webern is fine—almost worth the price alone.

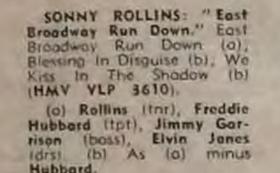
"Fontessa" is a well-known favourite in the MJQ library, and Atlantic have re-issued it as part of their reshuffle here in Britain. "Woodyn You," "Bluesology" and the little title suite itself are excellent.

The "Blues At Carnegie Hall" was recorded last year and anyone, like me, who was floored by this blues programme on their last British tour should beg, borrow or resort to illegal practices to get this. For my money, these are the best versions of these much-recorded themes.

"Bag's Groove" and "Ralph's New Blues" are veteran MJQ vehicles, but they have never sounded fresher. The MJQ is now fifteen years old and if along the way they have deviated from the straight and narrow path of jazz, all can be forgiven when they make a record like this. One listen should convince anyone who doubts their position as one of the greatest groups in jazz history.—B.H.

REVIEWERS: BOB DAWBARN, BOB HOUSTON, MAX JONES

Rollins old and new—equally great



SONNY ROLLINS: "East Broadway Run Down," East Broadway Run Down (a), Blessing in Disguise (b), We Kiss In The Shadow (b) (HMV VLP 3610).

(a) Rollins (trn), Freddie Hubbard (tp), Jimmy Garrison (bass), Elvin Jones (drs) (b) As (a) minus Hubbard.

"Worktime," There's No Business Like Show Business, Paradox, Raincheck, There Are Such Things, It's At Right With Me (Xtra 5026).

Rollins (trn), Roy Bryant (pno), George Morrow (bass), Max Roach (drs), Dec. 2, 1955.

great individualists. Rollins sounds like nobody but Rollins, and if his current approach (as on "East Broadway") is more fragmented than of yore, it is not a matter of being "better" or "worse." It's merely different, but it's still 100-proof Rollins.

The new set includes Freddie Hubbard for the long title track which runs for one whole side. He and Rollins work well, but this is a rambling but always interesting affair with Garrison and Jones working rhythmic wonders.

Rollins' opening solo is a powerful concise statement which lingers around a simple phrase before Hubbard bursts in. Garrison and Jones solo before both horns return, with Rollins blowing through the detached mouthpiece of his horn. It's effective.

"Blessing" is the stand-out title, a Rollins original which starts with a romantic coda which changes abruptly

into a bluesy theme walked by Garrison's immaculate bass. Throughout Rollins never strays far from the theme (and the original coda) and this is one of the finest contemporary Rollins recordings.

"We Kissed" is typically unpredictable Rollins though he does show a tender care with the melody where he would have parodied it before. In all, an excellent set all Rollins admirers will want to have. The Xtra is a cheap re-issue of an album originally brought out here in 1955. Again Rollins is in the company of a great and sympathetic drummer, Max Roach. The style is less empiric than now, but these five tracks are wonderful examples of a great musician just beginning to flex his muscles. The accompaniment is first-rate, and the album has not dated in the slightest. Another must for every collection.—B.H.

WILD BILL DAVISON

"WILD BILL DAVISON!" If I Had You, Do You, Do You Know What It Means To Miss New Orleans, Surf Side Samba, Keeping Out Of Mischief New, Duet, Sweet Georgia Brown, Broken Hearted, Blue Again, Love Is Just Around The Corner, How Come You Do Me Like You Do (Fontana TL5413). Davison (cornet), Harvey Stone (cornet), Roy Williams (trb), Johnny Barnes (bari, alto, ctt), Fred Hunt (pno), Jim Douglas (gtr), Gerry Higgins (bass), Hastings (drs), London, 13/12/66.

MOST of the people who enjoyed one-nighters by Wild Bill with the Alex Welsh band looked forward to a record of the event. Now we have one, and though it was worth waiting for it does have disappointing aspects.

In the first place, the rhythm section is not so resolute as usual (probably because it was undergoing changes of bass at the time); in the second, the cornet duetting sounds less clean and assured than it did on the live occasions I attended last winter, in addition, some of the solo and ensemble work is affected by fluffs and other signs of a late-night recording, and the balance sounds imperfect.

That aside, the irrepressible heat and humour of Davison's playing gets across, except perhaps for "Do You Know What It Means," which falls apart before the end and might well have been omitted, and the samba track which seems to me a bit boring. Sleeve information, though understandably vague about the second cornettist, is unnecessarily thin in other directions. Barnes, for instance, is listed as playing just baritone although he also solos, and well, on alto and clarinet. And there is nothing to indicate that some tracks have two cornets, others only Davison.

"Surf Side" and "Duet" are with a three-piece brass team, and the latter has both cornets soloing. So does "How Come You"—probably the winding-up title on the session, the atmosphere suggests. Bill goes first each time by the way. "Love Is Just" features quite well-ordered ensemble, and "If I Had" is another with two-cornet excursions, led by "Harvey Stone," and some extravagant Wild Bill cornet. "Sweet Georgia" has nice chuggy baritone and Davison smacking it out over stop chords.

The band, which has won a reputation for togetherness with its guest artists, does well enough; and Fred Hunt, Roy Williams, Jim Douglas, Johnny Barnes and Harvey Stone turn in swinging solos. But it sounded a good deal better when I heard it the other night behind Peanuts Hucko.—M.J.

Ramsey Lewis has enjoyed a good deal of popular success over the past three years without pleasing most of the critics. While acknowledging his excellent technique and ability to generate a certain excitement, I find much of his work rather contrived. He can get my feet tapping but never excites my brain or emotions. On "GOIN' LATIN" (Chess CRL4528) he adds a Latin beat to the instant soul with the regular trio augmented by percussion, strings and three trumpets. There's nothing very special about Richard Evans' arrangements, particularly the string writing. Tracks include "Hey, Mrs. Jones," "Gone With A Wind," "Down By The Riverside," "Lara's Theme" and "Cast Your Fate To The Wind." Pleasant party background music.—B.D.

European jazz—with no reservations...

Yugoslavia seems one of the unlikely countries to nurture jazz musicians but so international has the music become that the time is fast approaching when it will be no longer necessary to qualify praise for non-American jazzmen. The music on "WITH PAIN I WAS BORN" (Fontana FJL900) by the Zagreb Jazz Quartet certainly needs no patronising. The Yugoslav musicians—Bosko Petrovic (vibes), Davor Kafjes (pno), Miljenko Prohaska (bass) and Silvijs Glogaric (drs)—are well-schooled players whose enthusiasm for jazz and their own traditions results in an interesting and more formal approach. The surface similarities to the MJQ cannot be denied, but the group's insistence on using their own material (seven of the eight tracks here are originals, Monk's "Round Midnight" is the longer) dispels any accusations of outright plagiarism. Bassist Prohaska already has a reputation as a composer; the MJQ have recorded his "Intima" which crops up here. Petrovic and Kafjes are responsible for most of the others. This music has polish, sophistication and swing. Kafjes has traces of John Lewis's reticence and is technically excellent. Highly recommended to all but the Little-Americaners of jazz.—B.H.

recorded during his British visit of October '65 by Mike Vernon, and it seems this was his first-ever full LP. The results can be found on "FIVE LONG YEARS" in Fontana's Jazz Life series of compatible recordings (FJL905), and the album gives a fair and faithful illustration of his honkytonk piano and good-enough singing in the Roosevelt Skyes—Memphis Slim school with personal modifications. It also presents Boyd playing organ for the first time: on the instrumental "Eddie's Blues" (a spare sort of boogie) and two vocals, "Big Question" and "Hello Stranger." The organ is nothing much and the substance of the album is in the slower songs with piano such as "I'm Comin' Home," "All The Way," and his own often-recorded favourite, "Five Long Years." The rockers, including two solo piano items, are rather conventional things; the set would have benefited from a few stronger numbers, Buddy Boy (Buddy Guy) on guitar, Jimmy Lee, bass guitar, and the reliable Freddie Below supply as sympathetic accompaniment as they can, but how much could anyone do with a performance and song like Boyd's "Where You Belong?"—M.J.

Howard McGhee has been one of the neglected men of the big era and because of this it is nice to have an opportunity to hear this distinctive trumpeter again on "THE SHARP

EDGE" (Fontana FJL906). McGhee heads a quintet of George Coleman (trn), Junior Mance (pno), George Tucker (bass) and Jimmy Cobb (drs) through eight tracks, the most outstanding being "Shades Of Blue" (a McGhee original, not the Neal Ardley composition) where he builds a muted blues solo with firm authority. Coleman, to my ears, tends to sound anonymous but his work here is satisfying and the rhythm section is fine. Not a world-shattering set, but more recent converts should take this cheap opportunity to catch up on the work of a man who was one of the leading big hornmen and judging by this 1961 recording, a trumpeter who still commands attention.—B.H.

Italian director Michelangelo Antonioni's film, Blow-Up, has produced more than its fair share of controversy and the soundtrack album—"BLOW-UP" (MGM C8039) by Herbie Hancock—creates a similar amount of mystery. Most of the score is jazz-based (the exception is "Stroll On" by the Yardbirds) and although British musicians like Don Rendell and Ian Carr were recorded in London for the soundtrack, none of their work—I am assured—was used for the film. The only assumption is that the score was re-recorded in New York where Hancock used American musicians. The aural evidence suggests this. For example, "The Naked Camera" features some very modern and powerfully exciting tenor, possibly Joe Henderson; "Verushka" has fine Parkerish alto (Phil Woods?) while an excellent guitarist pops up on several tracks (Kenny Burrell?). "End Title" has a searing trumpet solo which must be Freddie Hubbard, while "The Thief" is a funky organ piece in the Jimmy Smith groove (Hancock himself on organ?) with an accompaniment which sounds identical to the support Smith usually has from George DuVivier and Grady Tate. Despite the mysteries there's a fair amount of fine jazz to be heard. If you've a few bob to spare, you could do much worse than acquire this—and you'll have a lot of fun trying to identify the mystery players. I know we have.—B.H.

Charlie Byrd's fidelity to the acoustic guitar in an era of amplification is praiseworthy, but lovers of the amplified sound tend to overestimate his jazz abilities. All his virtues—a lithe swing, a nice melodic turn of phrase—are on display on "BYRD-LAND" (CBS 62958) although the material he works over on eleven tracks isn't the jazziest ever. "Work Song" is the best of the lot, although Byrd's tasteful versions of "Meditation," "Samba De Orpheus" and "I'll Be Around" make restful listening. But in the main it's all rather superficial although Byrd's many fans will find plenty to delight them.—B.H.

STEVIE'S NEW POP RECORDS

FIRST SINGLE

—IT'S A REAL BEAUTY

TRAFFIC: "Paper Sun" (Island): This record presents a problem. It marks Stevie Winwood's return to the recording scene. It's a four-minute-plus record. It's released on a relatively small record label. It's a reasonably far-out sound. Nevertheless all these hang-ups are eliminated by the truth—this is a great record. On first hearing you won't like it because of all the pre-conceptions of what you think Stevie's new group should sound and be like. But look into the record—judge it for what it is. A sunshine supersonic! Congratulations to Jimmy Miller on an excellent production job and congratulations to Steve for sorting it all out. Slowly but surely the record builds into a glorious and beautiful entity with its persuasive and insistent, hypnotic sitar line, the falling melody, the haunting, knowing voices glinting through the backing track and Stevie singing like a god. A heavenly record. Give it a chance—don't vote until you have really listened hard—and then just float on its beauty.



WINWOOD: great singing

MARVIN GAYE & TAMMI TERRELL: "Ain't No Mountain High Enough" (Tamla Motown): Following his duo success with Kim Weston and "It Takes Two" Marvin Gaye joins up with another young Tamla artist, Tammi Terrell, to bring us this blockbusting new sound. Again we have that unbeatable, unstoppable Motown beat crashing and marching onward while Gaye and Terrell belt out their soulful message. Without doubt a tremendous club record for dancing and raving, and we think another very big hit for this Tamla twosome. There is a winning sound in that belting beat and as long as Marvin Gaye doesn't decide to make a duo record with someone like Connie Francis we're in for a string of groovy partnerships.

THE LOVIN' SPOONFUL: "Six O'Clock" (Kama Sutra): What are the Spoonful playing at. We can't understand why they haven't come up with a big hit sound for such a time. Unfortunately on first hearing this doesn't sound as though it's going to be the one. "Darling Be Home Soon" had the right appeal but this medium tempo chunner, written by John Sebastian, is a far too muddled, complex sound without enough initial appeal to attract chart sales. There could be the basis of a hit song somewhere in there but the vocal is too indistinct to be fairly appreciated. Altogether an indefinite sound except for a gas build-up in the middle. It has moments but they're scarce.

THE DOORS: "Alabama Song (Whiskey Bar)" (Elektra): The Doors have opened ears to their sound with their Elektra album

and now comes a second British single taken from that LP. It's a boisterous, beaty sound from the American group this time handled in a brash, drunkenly swing style, with the help of slurring vocals, which builds into a climatic and meaningful sound. With the Dubliners high in the chart this hip but commercial record could well "oompha" its way to popularity.

JEFFERSON AIRPLANE: "Somebody To Love" (RCA Victor): Grace Slick, hippie songstress with the Airplane, takes the soulful lead vocal on this their first British single lifted from their American "Surrealistic Pillow" album. This is one of the West Coast's "psychedelic" groups and it's a surprise to the thick-heads who think "psychedelic" records are all noise and squeaks. This is a beauty record well within all the limits of "pop" music and with its catchy, urging vocal, plus the strong yet stimulating beat it could mark a chart take-off for the Airplane.

TONY BENNETT: "Days Of Love" (CBS): Yet again Tony Bennett presents an excellent, lyrical and romantic ballad which has been taken from the 20th Century Production, Hombre. Tony is no Paul Newman when it comes to acting, but then I'm sure Paul Newman is no Tony Bennett when it comes to singing these kind of heart stirring love songs. Due to the success of his recent and highly successful British visit and to his usual stylish and professional delivery this could well mark the re-entry of Bennett into the Pop Thirty.

THE YOUNG IDEA: "With A Little Help From My Friends" (Columbia). One of the first cover versions—we think the very first—from the Beatles forthcoming "Sgt Pepper's Lonely Hearts Club Band" album. Originally Ringo's solo, the Young Idea have produced a fairly straightforward version of the song adding the odd background scene but not much else. A good record—and you can't blame anyone for wanting to do a Lennon-McCartney number—and it may give the Young Idea some instant success—but, they'll have to own up on the follow-up record!

MILES DAVIS

MILES DAVIS: "Miles Smiles," Orbits, Circle, Footprints, Dolores, Freedom Jazz Dance, Ginger Bread Boy (CBS 62933).

DAVIS (tp), Wayne Shorter (trn), Herbie Hancock (pno), Ron Carter (bass), Tony Williams (drs). I'VE had a few reservations about some of the more recent Miles Davis Quintet albums, but none at all about this. It's magnificent. For one thing this is the first time since the heyday of the Miles-Coltrane group that the quintet really sounds like a quintet rather than five talented individuals. For another Miles finally disproves those who label him a player who is limited emotionally. "Circle" is the only slow ballad and the only track on which Miles displays the familiar tightly muted, cool sound. On the others he runs the full gamut and is quite flamboyantly extrovert on "Ginger Bread," for example. And he produces a really angry solo on the mournful little theme of "Footprints."

Shorter is full of surprises too, I would never have suspected he was capable of the delicacy he displays on "Circle." His talent is much more disciplined than in his early days with Blakey's Messengers while he retains a highly individual approach to each solo. But perhaps the biggest feature of the record is the way Herbie Hancock almost walks away with the solo honours. Again, he sounds just right in a variety of moods, whether playing percussively, as on "Ginger," in Debussyesque mood as on Circle, or thinking at speed as on "Dolores."

This ranks with the best Miles albums and you can't give higher praise.—B.D.

RADIO JAZZ

Times BST / CET	SUNDAY (28)
FRIDAY (26)	4.10 N2: Jazz Finale. 7.0 N2: Jazz. 9.20 M: Swing and Sweet. 10.30 A1: Free Jazz. 11.3 A1: Hines Webster, Byas, Jacquet, Eldridge, Buckner, Jo Jones, 11.31 BBC1: The Jazz Scene (Alex Welsh Band, Benny Goodman, Steve Voce, Trevor Jones Jazzband). 11.45 A1: Tiny Grimes (Hughes Panassie). 12.15 a.m. E: Jazz and Near Jazz.
SATURDAY (27)	MONDAY (29)
12.0 noon BBC T: Jazz Record Requests (Steve Race). 1.55 p.m. M2: Radio Jazz Magazine. 3.30 E: Johnny Hodges, Wild Bill Davis. 5.0 M1: Eddie Lockjaw Davis, Art Taylor. 7.5 J: Sammy Davis. 8.0 R2: Jazz Concerto. 9.0 M: Jazz From Prague. 10.35 Q: Pop and Jazz. 10.45 E: (1) Big Band Rhythm. 11.15 T: Henry Mancini Ork (Mancini '67). 11.15 A2: Get To Know Jazz. 11.25 Swing and Sweet. 11.45 T: The Honorable Monk (Monk Straight, No Chaser). 12.30 a.m. J: Jazz Festival.	7.0 p.m. N2: Jazz. 8.30 J: Bobby Troup's Jazztime. 9.30 J: Big Bands. 11.10 M: Jazz. 11.15 T: Frank Sinatra and Antonio Carlos Jobim. 11.45 T: Oliver Nelson Ork (The Kennedy Dream).
TUESDAY (30)	8.30 p.m. J: Sound of Nashville. 9.10 R2: Jazz Tempo. 10.40 Jazz. 10.50 H2: Jazz Spectacle. 11.0 T: European All-Stars. 11.15 T: Pop and Jazz. 11.45 T: Sonny Rollins (East Broadway Run Down). John Coltrane (Kulu Se Mama).
WEDNESDAY (31)	4.20 p.m. R1: Jazz. 5.45 BBC
T: Jazz Today (Charles Fox). 7.0 M2: Jazz. 9.0 E: Alpert, Anthony, Heath and Riddle Ork. 9.30 Q: Jazz For Everyone. 9.30 J: Jazz. 10.35 Q: Jazz Club (The Cookers). 11.15 T: Tony Sandler and Ralph Young. 11.45 T: Chico O'Farrell (Nine Faces).	
THURSDAY (1)	4.35 p.m. U: Jazz Magazine. 9.0E: Benny Carter in Europe. 1937. 9.0 NI: Jazz. 9.30 Q: Hazy Osterwald. 11.15 T: Pop and Jazz. 11.45 T: Dizzy Gillespie (Melody Lingers On). Sarah Vaughan (Sassy Swings Again). Programmes subject to change
KEY TO STATIONS AND WAVELENGTHS IN METRES	A: RFT France 1.1829, 2.348. E: NDR Hamburg 369, 189. H: Hilversum 1.402, 2.295. J: AFN 547, 344, 271. M: Saarbrücken 211. N: Denmark Radio 1-1224, 202, 188. 2-283, 210. O: BR Munich 375, 187. Q: HR Frankfurt 506. R: RAI Italy 1.333, 225. 2-359, 290. T: VOA 251. U: Radio Bremen 221.

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NEW POP RECORDS

TREMELOS: "Here Come The Tremeloes" (CBS). If anyone wanted a typical British beat group for a TV documentary, rather than choose the Beatles or Stones, the producers would do better with the Tremeloes. They represent all the characteristics of the phenomena of The Group. In their early twenties, but with years of slogging the road behind them, they retain a hard-bitten sense of humour. Always reliable for solid well-played music. Now the Tremes are getting hits and it's easy to see why. Without painful distortion of screaming they can still make the guitar and drums formula work. Nor do they sound dated or stale. Their music is alive and happening. Listen to great versions of "Let Your Hair Hang Down," "Shake Hands," "My Town," and of course Cat Stevens' knock out, hit "Here Comes My Baby." Well done Chip, Dave, Alan and Ricky.

Up My Mind." Aretha Franklin that delightful soul songstress is featured on "Cry Like A Baby," and the Spellbinders make more Tamla-like sounds on "Chain Reaction," and "Help Me."

DEAD SEA FRUIT: (Camp). Strange humour pervades the work of this new group on a new label. Quite who it's supposed to appeal to is rather a moot point. Musical humour is always very dangerous, and while fiddling about on cowbells and comic tromboning always creates up the actual musicians involved, quite frequently the general public responds with yawns, and expressions of distaste and nausea.

FOCUS ON FOLK

GRADUALLY, the British Folk Festivals are dropping into place. At the beginning of July Keele gives us an idea of where the revival stands at present. And later the same month Cambridge is more of a general show, getting closer every year to the Newport concept, in everything but size.

This year Ken Woollard has got together a really varied selection of artists. From America there's Tom Paxton, Tom Rush, Dorris Henderson and Judy Roderick. From the British traditional wing there's A. L. Lloyd, Johnny Handle and the High Level Ranters the Young Tradition and Fred Jordan.

Other guests—I won't attempt to classify them—will include Alex Campbell, the Tinkers, Trevor Lucas, Nigel Denver, and Harold "Skid" Skidmore with the Coal Creeks.

On the Saturday evening Handle and the Ranters are running a barn dance and at the same time there'll be a blues session in another marquee.

There will also be a folk-song competition judged by A. L. Lloyd with cash prizes

JAY & THE AMERICANS: "Try Some Of This!" (United Artists). Jay sounds remarkably like Roy Orbison as he warbles his way through a selection of fine popular airs, backed by the Americans vocal and guitar group, plus an orchestra of enormous proportions. If there is an opposite phrase to freaking out it should be applied to these upper-class groupies as they lovingly intone "Nature Boy," "It's A Big Wide Wonderful World," "Always Something There To Remind Me" etc.

SHIRLEY TEMPLE: "Little Miss Wonderful" (Music For Pleasure). People like George Melly and Sandy Brown will

rush to buy this. They won't be disappointed with titles like "On The Good Ship Lollipop," "Animal Crackers In My Soup," "Swing Me An Old Fashioned Song" and "That's What I Want For Christmas."

THE BEST OF THE LOVIN' SPOONFUL (Kama Sutra). The latest of these tracks are best. The Spoonful can sound like a trite beat group. Yet on blues and jug band music they are exciting, musically valid, highly entertaining. Sebastian is a fine writer. Included: "You Didn't Have To Be So Nice," "Did You Ever Have To Make up Your Mind?," "Jug Band Music," "Night Owl Blues."

for English and American-style singing. The Cambridge Festival takes place from Friday, July 28 to Sunday, July 30.

A FINE Irish piper, 20-year-old Finbar Fury, appears with Eddie Fury and Tom Paley at the Singers' Club on Saturday, June 3. Finbar has already won a number of awards for his playing.

A more unusual instrumental will be at the Singers' with A. L. Lloyd on June 17—Rence Zosso, a Swiss hurdy-gurdy player. The name of this instrument used to crop up in pop songs all the time, but very few people have much of an idea what it really is.

The Singers' Club describe it as "quite unlike any other instrument yet heard in the clubs: its tone is almost that of a thin reedy bagpipe, soft enough to sing to but vital enough to dance to."

FOLLOWING the unexpected closing of the Count House club at Botallack, Cornwall, a new club is opening this Saturday at St Buryan with the same residents. Organiser is J. A. Gilbey,

of Coombe Dingle, 4 Leskinick Street, Penzance.

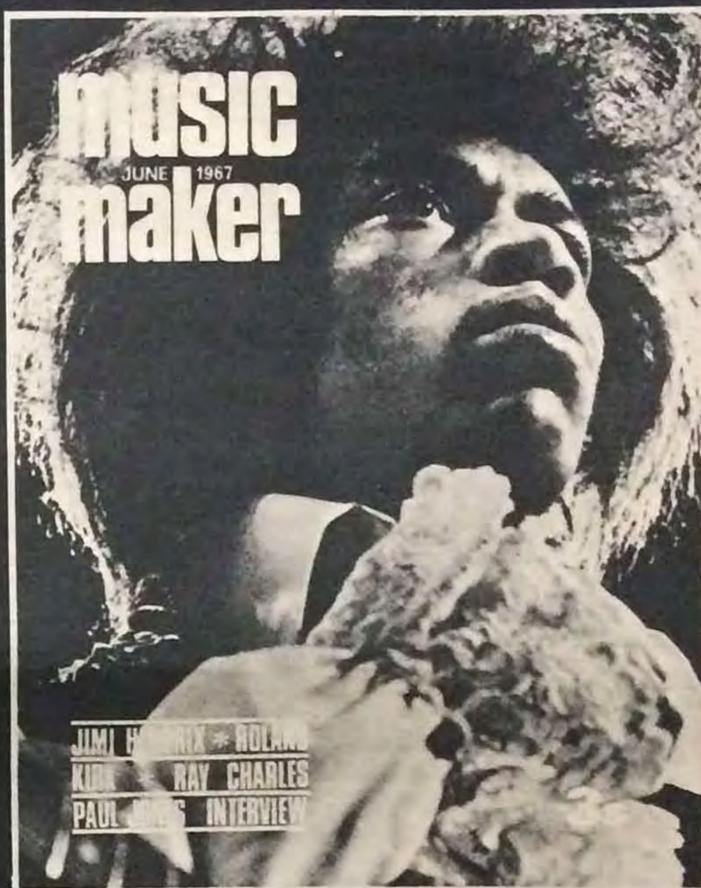
CONCERT organised by Cliff Holl in Crawley next Wednesday will have a strong Australian accent. Top of the bill at the Civic Hall will be Trevor Lucas, who needs no introduction, and also appearing is Martyn Wyndham-Read who has been impressing British audiences since his return from Australia a short time ago.

Also on the bill are Roger Evans, the Flint Hill Three bluegrass group, and Roger Hill.

Cliff Holl tells me he hopes to start a club in Crawley—there used to be a very successful one where I sang more than once—and will be presenting Alex Campbell in a concert in July.

TOM RUSH makes one of his last big appearances in Britain next Wednesday when he appears with David Campbell and the Ian Campbell group at St Pancras Town Hall. The Campbells also appear in the International Youth Festival at Skegness on Sunday, May 28. —KARL DALLAS.

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KENNY BALL AND HIS JAZZMEN
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Saturday, May 27th, 7.30
PETE DYER'S JAZZ BAND
Sunday, May 28th, 7.30
KEN COLYER'S JAZZMEN

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Saturday, May 27th
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Sunday, May 28th
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THE TARGETS
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WAGES OF SIN

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KLOOKS KLEEK
JULIAN COVEY
and the Machine

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"THE MANOR HOUSE"

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DOPEY DICKS
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Adm. 4/6 Licensed for Bar and Dancing

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Saturday, May 27th
ART ELLEFSON
Sunday, May 28th, Lunchtime
DICK MORRISSEY
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DANNY MOSS
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Lunchtime and Evening
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Monday, May 29th
BILL LE SAGE QUARTET
with **TUBBY HAYES**
Tuesday, May 30th
DICK MORRISSEY QUARTET
Wednesday, May 31st
LENNIE BEST QUARTET
Thursday, June 1st
DICK MORRISSEY QUARTET

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Thursday, May 25th (7.30-11.0)

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★ THE TIME-BOX
Friday, May 26th (7.30-11.0)

★ TERRY REID
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and the JAYWALKERS

★ THE SEYCHELLES
Saturday, May 27th (8.0-11.30)

★ SYN
★ THE BLUESYARD
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YOUNG TRUMPETER required. For R&B group. - GER 1001.

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COLOURED PIANIST / vocalist - Box 6080.

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DOUBLE BASS - 764-0306.

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DRUMMER. - Bob (39) - THO 4560.

DRUMMER, coloured, young just returned from Continent. - Ludwig 735-7183.

DRUMMER, EXPERIENCED, dance and straight music. - Tel. 272-2815.

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DRUMMER, GIGS only. - SYD 7475.

DRUMMER - Johnny Easey - MOUNTview 3027.

DRUMMER, lounge work. - REL 3096.

DRUMMER, PRO. Ex name group. Reads. Top class offers only. - Box 6146.

DRUMMER seeks Soul band. - 368-7834.

DRUMMER, working group only. - 01-807 2778.

DRUMMER, YOUNG, BLUES/JAZZ, anything even seasonal. - Windsor 62251, 6-7 p.m.

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TRUMPET / ACCORDION. - 592-6030.

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ORGANIST and drummer, semi-pro., age 25-35 approx., versatile, pops, standards. South London. - 462 6658.

ORGANIST, OWN equipment, experience not essential, North London group. - Write Riccobena, 71 Digby Crescent, N.4.

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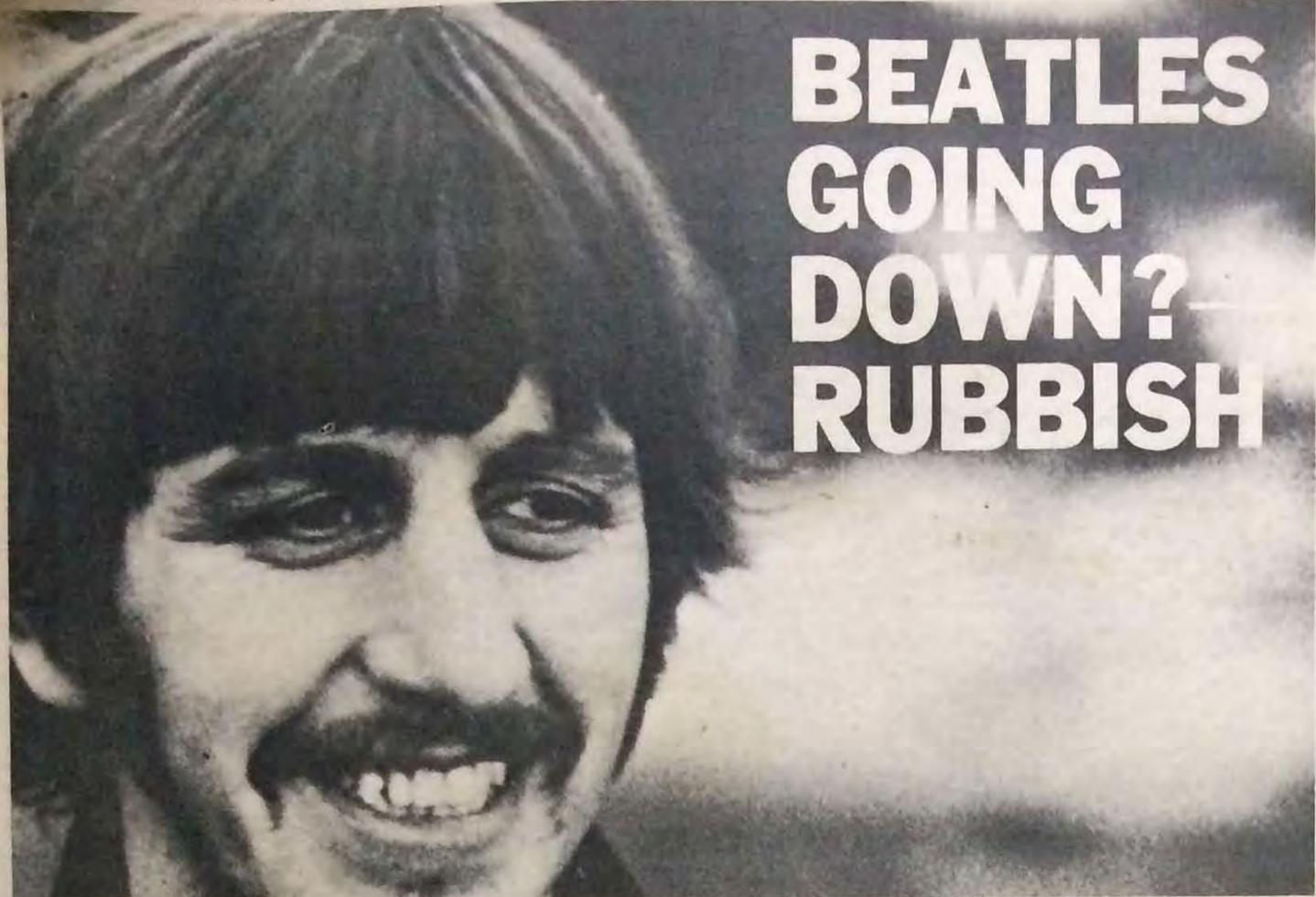
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It's practically a new art form. Every track is absolutely fantastic, especially "She's Leaving Home," and "Lucy In The Sky With Diamonds." The Beatles going down? Absolute rubbish. This LP shows they are at least five years ahead of everyone else. — MARTIN PAGE, Barking, Essex.

● LP WINNER

WHAT the hell are the Beatles trying to do to pop music. On listening to their new album I was so shocked that I lost all my appreciation of the Beatles talents. Any normal musical minded person could never hope to like this kind of stuff. If this is a new era the group are trying to create, then they have my praise, but to try and sell the public rubbish like this, then they are spitting into the faces of their fans. — BOB JACKSON, London E15.

I DISAGREE with reader Charles Nicholson (May 13), when he asks: "what chance has jazz got of developing into serious music when its followers listen with their feet instead of their brains?"

Every listener has his own way of showing appreciation, and I have seen audiences going wild to Tchaikovsky and reacting calmly to Duke Ellington. — BARRY COLEMAN, London, W.14.

JUST to put A. M. Synge into the picture ("Wot No Spencer Instrumentals" MM, May 20), we do two instrumentals in our act. "Mercy, Mercy," features Eddie Hardin's organ and Phil Sawyer's guitar, and "For Pete's Sake," a group original, which features the solo drumming of Peter York. — SPENCER DAVIS, Potters Bar, Herts.

MISS KAY GOODALL wants to know "who the hell Carl Wayne thinks he is" (MM May 13), just because he gave his opinions in Pop Think In.

What is the world coming to, if some one cannot give their opinions publicly? Thanks MM for printing Carl's "shabby views" — I thought they were great. — MISS S. BARKER, Manor Park, London.

DOES the MM realise what a public eye-sore it has become since we professional musicians used to buy it as a respectable trade paper?

We don't care whether you do it for circulation, or whatever, but we wish you would have the decency of any man of honour and commit Hari-Kari for the sake of the next generation. — JOHNNY DEC, Basingstoke, Hants.

● LP WINNER

What chance has Latin American got today?



ALPERT: popular

QUITE rightly Herb Alpert and the Tijuana Brass get a lot of attention, but surely this country can produce a successful small band to make hits and live shows?

In the past we have had Sid Phillips and Eric Delaney. I have a shrewd idea that a disc by Edmundo Ros could bring Latin American music back to pop. Or do the record companies want to throw money down the drain with more beat groups? — JOHN WATERFIELD, Plymouth, Devon.

I QUITE agree with Mr. Graham Willeard's views (MM May 6) but I wasn't knocking Buddy Rich's drumming in my recent letter, only the way he conducted himself at his Drum Clinic. No one could be that bad, not even me. — RAYE DU-VAL, Battersea, London.

A NEW rave British pop group won't emerge on the scene until some real personalities and characters come back into pop.

In those long distant days when the Beatles used to communicate with their fans, everybody was knocked out with their cheeky personalities —telling the audience to "Shut up" etc, with a biting line in repartee.

Today's groupies mumble, mutter, spout nonsense and looked whacked out. Let's bring people back to pop! — TERRY SMITH, Streatham, London.

I WAS shocked to discover how inarticulate the Pink Floyd were on a BBC TV interview. The interviewer succeeded in ridiculing them and their music and they appeared unable to defend themselves lucidly.

Until then I had regarded them as the spearhead of the movement to replace stereotyped groups bashing out the "Midnight Hour." — PETER WARREN, Lodge Moor, Sheffield.

WHO does Nick Jones think he is? He must be a Beach Boys hater! Of course the Beach Boys weren't good without Carl Wilson. The point is they tried, while most boring British groups wouldn't have had the nerve to step on stage with one missing.

They don't need to turn up their amplifiers because they are one of the few groups

who can sing, and they don't need to cover up mistakes, because they don't make them! Tell Nick Jones to swallow his pride and admit his mistake publicly. — TINA BRETT, Willesden, London.

REGRETFULLY I must agree with Nick Jones' comments on the Beach Boys fanatie I went to see them at Finsbury Park almost in awe.

I was prepared to acclaim even an average performance, but their act left me cold. Mike Love showed complete indifference half the time, and couldn't be bothered to sing. Their instrumental work was amazingly poor considering their experience. — ALLEN McLARDY, Kilburn, London.

I WAS interested to read Mrs Ivy Chandler's correspondence. She, like myself, must have answered adverts for lyrics to be set to music, for which no mention is made of money — until you send them.

One's intelligence is then insulted by a return post blurb, about all successful song-writers and lyricists not being Cole Porter or Lennon-McCartney. We know this—that is why we submit our offerings. I have different quotes for £5, £3, 7 gns, etc. As I have a hundred or so lyric-poems I find this all rather disheartening and certainly from a financial point of view out of the question.

One wonders in fact if there is somewhere reliable to send one's lyrics, if only to get them examined without extortion.

"Pop" today is one large industry many people are deservedly getting great sums of money from it. I need not go into all aspects but there are performers, publishers, even "Pop" weeklies like yourself. All industry needs above all raw material. The "Pop" industry is indeed fortunate if it can leave its source of supply to these "sharks" who can only serve to discourage perhaps budding lyricists like Mrs Chandler and myself. — J. R. IRVINE, Lincoln.

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