

Melody Maker

September 2, 1967

9d weekly



How will the Epstein tragedy affect the Beatles future?

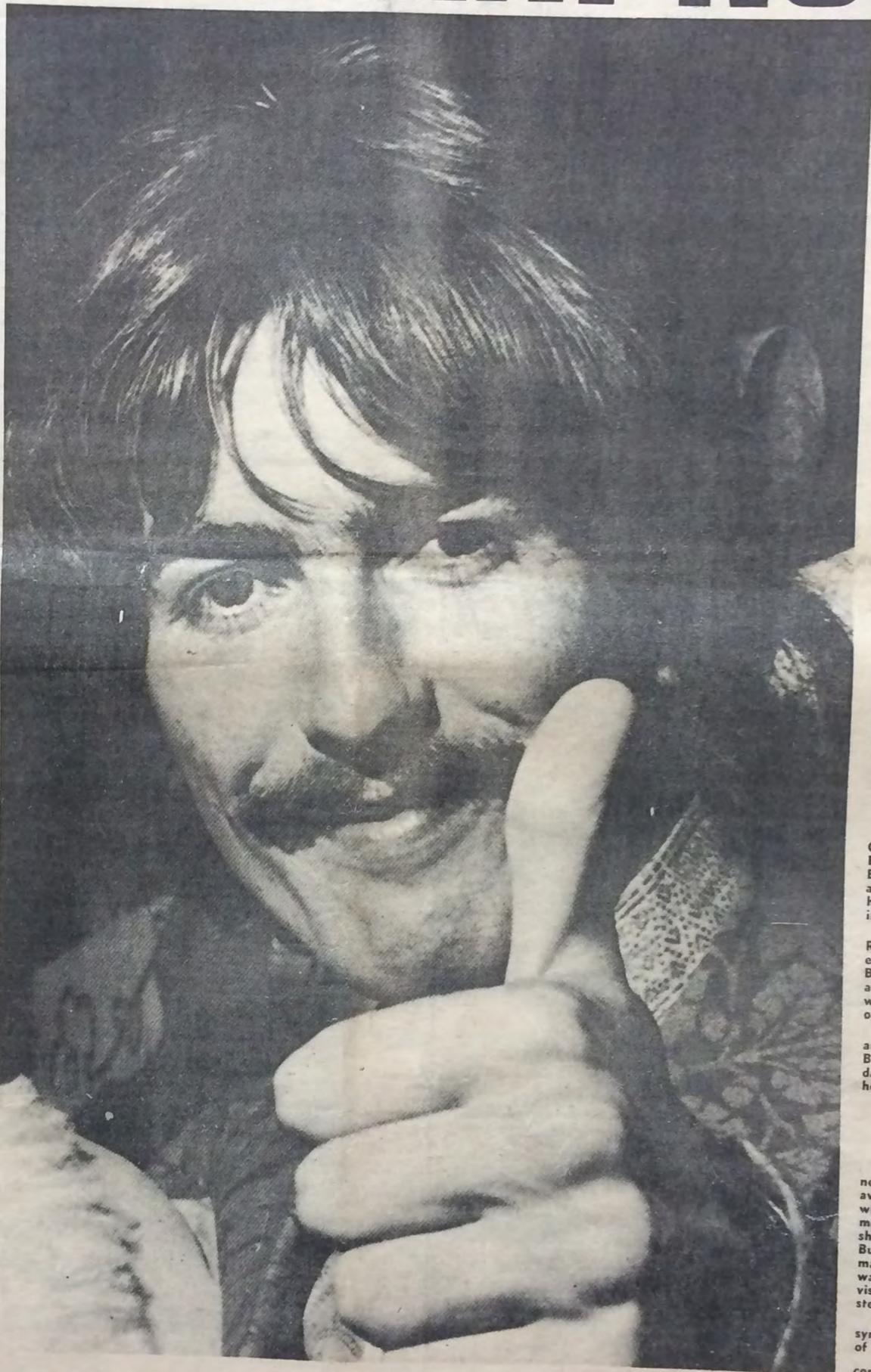
WHAT NOW?

●●
If you're really hip, you don't get involved with LSD and things like that



the **GEORGE HARRISON** interview

BEGINS ON PAGE EIGHT



THE meteoric pop career of Brian Epstein, which began when he heard the Beatles in Liverpool's Cavern Club in November, 1961, ended on Sunday, August 27, 1967, with his tragically sudden death

In six years he is believed to have made a million pounds and built the most powerful pop empire in the world. What will now happen to that Empire?

CONTRACT

At press-time the answer had still to be given. Future control of NEMS Enterprises may lie with any one of Epstein's fellow directors, who include his joint managing director, Robert Stigwood; Vic Lewis, the bandleader-turned-impresario; David Shaw; and Brian's younger brother, Clive Epstein.

If no will is found, Epstein's shares in NEMS, believed to be about 70 per cent, will go to his recently widowed mother, Mrs Queenie Epstein

One thing is certain—the Beatles themselves will have a big say in their own future management, one possibility which cannot be ruled out is that they could manage themselves for a time. Their contract with NEMS is in any case due for renewal in October.

MEETING

Tony Barrow, NEMS Press Officer, told the MM: "The Beatles are too numbed by Brian's death to make any plans at the moment, and until there has been a full board meeting, nothing can be finalised."

John, Paul, George and Ringo will not be at the funeral of the 32-year-old Fifth Beatle; nor will any other stars, at the request of his relatives who want a private family-only ceremony in Liverpool.

His death has left his friends and associates stunned. Cilla Black flew home from holiday in Portugal immediately she heard the news.

TRAGIC

She told the MM: "The news of Brian's death is so awful that I scarcely know what to say. That any great man, so young and so talented, should lose his life is tragic. But it means more when the man is someone so close. He was a close friend and adviser who has guided every step of my career."

"At the same time my sympathies are with the rest of the Epstein family, whom

continued on page 2



DYLAN

by the man who recorded his hits



ORNETTE

makes the jazz album of the month



KEITH

sorts out the new singles in Blind Date

MELODY MAKER POP 30

- 1 (24) THE LAST WALTZ Engelbert Humperdinck, Decca
- 2 (1) SAN FRANCISCO Scott McKenzie, CBS
- 3 (2) I'LL NEVER FALL IN LOVE AGAIN Tom Jones, Decca
- 4 (6) THE HOUSE THAT JACK BUILT Alan Price, Decca
- 5 (3) I WAS MADE TO LOVE HER ... Stevie Wonder, Tamla Motown
- 6 (5) EVEN THE BAD TIMES ARE GOOD Tremeloes, CBS
- 7 (8) JUST LOVING YOU Anita Harris, CBS
- 8 (26) WE LOVE YOU/DANDELION Rolling Stones, Decca
- 9 (16) EXCERPT FROM A TEENAGE OPERA Keith West, Parlophone
- 10 (4) ALL YOU NEED IS LOVE Beatles, Parlophone
- 11 (12) PLEASANT VALLEY SUNDAY Monkees, RCA
- 12 (9) UP UP AND AWAY Johnny Mann Singers, Liberty
- 13 (7) DEATH OF A CLOWN Dave Davies, Pye
- 14 (15) ITCHYCOO PARK Small Faces, Immediate
- 15 (28) HEROES AND VILLAINS Beach Boys, Capitol
- 16 (13) GIN HOUSE Amen Corner, Deram
- 17 (11) CREEQUE ALLEY Mama's and Papa's, RCA
- 18 (20) THE DAY I MET MARIE Cliff Richard, Columbia
- 19 (10) IT MUST BE HIM Vikki Carr, Liberty
- 20 (—) LET'S GO TO SAN FRANCISCO Flower Pot Men, Deram
- 21 (22) THERE GOES MY EVERYTHING Engelbert Humperdinck, Decca
- 22 (14) YOU ONLY LIVE TWICE/JACKSON Nancy Sinatra, Reprise
- 23 (—) BURNING OF THE MIDNIGHT LAMP ... Jimi Hendrix, Track
- 24 (25) A BAD NIGHT Cat Stevens, Deram
- 25 (—) YOU KEEP ME HANGING ON Vanilla Fudge, Atlantic
- 26 (19) TRAMP Otis Redding and Carla Thomas, Stax
- 27 (17) SHE'D RATHER BE WITH ME Turtles, London
- 28 (21) 007 Desmond Dekker, Pyramid
- 29 (—) REFLECTIONS ... Diana Ross and the Supremes, Tamla Motown
- 30 (—) THERE MUST BE A WAY Frankie Vaughan, Columbia

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HAWKINS: down to nine in the jazz top ten.



PAXTON: drops in the folk chart to six.

TOP TEN LPs

- 1 (1) SGT PEPPER'S LONELY HEARTS CLUB BAND Beatles, Parlophone
- 2 (2) THE SOUND OF MUSIC Soundtrack, RCA
- 3 (3) THE MONKEES HEADQUARTERS Monkees, RCA
- 4 (4) ARE YOU EXPERIENCED Jimi Hendrix, Track
- 5 (9) PIPER AT THE GATES OF DAWN Pink Floyd, Columbia
- 6 (8) BEST OF THE BEACH BOYS Beach Boys, Capitol
- 7 (6) JIGSAW Shadows, Columbia
- 8 (5) TOM JONES LIVE AT THE TALK OF THE TOWN Tom Jones, Decca
- 9 (7) FIDDLER ON THE ROOF London Cast, CBS
- 10 (—) DR. ZHIVAGO Soundtrack, MGM

TOP TEN JAZZ

- 1 (2) FOREST FLOWER (LP) Charles Lloyd, Atlantic
- 2 (5) PLAY BACH Vol 2 (LP) Jacques Loussier, Globe
- 3 (6) SWINGIN' NEW BAND (LP) Buddy Rich, Fontana
- 4 (3) JIMMY SMITH'S GREATEST HITS (LP) Jimmy Smith, Verve
- 5 (1) CHAPPAQUA SUITE (LP) Ornette Coleman, CBS
- 6 (10) PLAY BACH Vol 1 (LP) Jacques Loussier, Globe
- 7 (7) FUSIONS (LP) Joe Harriott and John Mayer, Columbia
- 8 (8) A LOVE SUPREME (LP) John Coltrane, HMV
- 9 (4) THINGS AIN'T WHAT THEY USED TO BE (LP) Coleman Hawkins, Xtra
- 10 (—) INDO JAZZ SUITE (LP) Joe Harriott and John Mayer, Columbia

Chart compiled from returns from the following stores: RECORDS AND TAPES, Swansea; PETE RUSSELL, Plymouth; CAVENDISH HOUSE, Cheltenham; RAYNER'S, Bristol; DISCERY, Birmingham; FENNELLS, Coventry; VALANCES, Leeds; J. G. WINDOW'S, Newcastle; NEMS, Liverpool; CUTHBERTSON'S, Glasgow; RUSHWORTH AND LETT'S, London; DOBELL'S, Manchester; COLLETT'S, London; DOBELL'S, London; ASMAN'S, London; IMHOF'S, London.

US TOP TEN

- As listed by "Billboard"
- 1 (1) ODE TO BILLIE JOE Bobby Gentry, Capitol
 - 2 (2) ALL YOU NEED IS LOVE Beatles, Capitol
 - 3 (8) REFLECTIONS Diana Ross and the Supremes, Motown
 - 4 (4) LIGHT MY FIRE Doors, Elektra
 - 5 (5) BABY I LOVE YOU Bobby Vee and the Strangers, Liberty
 - 6 (—) COME BACK WHEN YOU GROW UP Bobby Vee and the Strangers, Liberty
 - 7 (7) COLD SWEAT James Brown, King
 - 8 (3) PLEASANT VALLEY SUNDAY Monkees, Colgem
 - 9 (9) YOU'RE MY EVERYTHING Temptations, Gordy
 - 10 (6) I WAS MADE TO LOVE HER Stevie Wonder, Tamla

TOP TEN FOLK

- 1 (1) FIVE THOUSAND SPIRITS OR THE LAYERS OF THE ONION (LP) Incredible String Band, Elektra
- 2 (2) A DROP OF THE HARD STUFF (LP) Dubliners, Major Minor
- 3 (3) NICOLA (LP) Bert Jansch, Transatlantic
- 4 (5) DAVID McWILLIAMS SINGS DAVID McWILLIAMS (LP) David McWilliams, Major Minor
- 5 (10) BOB DYLAN'S GREATEST HITS (LP) Bob Dylan, CBS
- 6 (4) RAMBLIN' BOY (LP) Tom Paxton, Elektra
- 7 (8) BERT AND JOHN (LP) Bert Jansch and John Renbourne, Transatlantic
- 8 (—) SWEET PRIMROSES (LP) Shirley Collins, Topic
- 9 (—) JOHN RENBOURNE (LP) John Renbourne, Transatlantic
- 10 (—) IN MY LIFE (LP) Judy Collins, Elektra

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DAVE: no titles

RAWLS TO VISIT HERE

U.S. soul singer Lou Rawls is to visit Britain in October. He will be in Britain on October 4, 5 and 6 for promotional work and may do several appearances or TV dates. He then goes on for appearances in France and Germany.

NEW SINGLE FOR ANITA HARRIS DUE

ANITA HARRIS has a new single released on September 22. Her follow-up to "Just Loving You" is "The Playground," an original written by Anita and co-manager Mike Margolis.

The B-side, also penned by the same team, is "B.A.D. For Me." Anita has been signed for another feature film and starts shooting at Pinewood Studios on September 10. The film, so far untitled, is another comedy, but no further details were available as presstime. Filming will take approximately six weeks.

Anita leaves the "Way Out In Piccadilly" show at London's Prince of Wales theatre on September 23. She then has a short four-day holiday in Marbella, Spain.

She appears on As You Like It (September 15); Golden Shot (30) and the Val Doonican Show (October 7).

RYANS HITCH

PAUL and Barry Ryan were due to leave University College Hospital in London yesterday (Wednesday)—five days later than expected because their tonsil operations were "more serious than expected."

A spokesman told the MM:

SOLO EP ALSO BEING RELEASED

KINK DAVE WILL FOLLOW 'CLOWN' HIT

KINK Dave Davies will release a follow-up to "Death Of A Clown"—in about eight weeks. And the Kinks have a single out in four weeks.

But no titles for either were available at presstime. Manager Robert Wace told the MM: "The new single from Dave will probably be another Ray and Dave Davies composition."

There will also be a Dave Davies EP released between the singles and the new Kinks album "Something Else" will be released in September.

The Kinks have also started to rehearse a cabaret act and make their first ventures into the cabaret field this autumn.

The proposed Kinks film is on. Robert Wace told the MM: "They will definitely make a film in the New Year. Ray and Dave will star, the other Kinks will be in it and there will be supporting name actors."



MITCH: Swedish tour

Hendrix drummer engaged

MITCH MITCHELL, drummer with the Jimi Hendrix Experience, became engaged on Friday to 17-year-old Carolyn Kinsey, who works on The Middlesex County Times.

Mitch, who was 21 during the Experience's recent American tour, met Carolyn four years ago at an Ealing jazz club where he played with a local group while studying drama.

Many pop personalities attended a party at Mitch's London home.

The Experience tour Sweden from September 3 to 10, then take a holiday until September 25.

TOMORROW'S SINGLE

TOMORROW, Keith West's group, have a single released either on September 15 or 22. It's "Revolution" written by West.

Mark Wirtz, producer of "Excerpt From A Teenage Opera," has now completed the opera.

GARRICK DATES

DAVID GARRICK is booked for work on the Continent through till Christmas.

He appears in Holland all September (TV and concerts); Belgium and Sweden in October (TV, concerts and a tour) and in Germany in November and December.

His new single is "Don't Go Out In The Rain, Sugar" also recorded by the Swinging Blue Jeans.

MAKEBA DATES

SOUTH AFRICAN born Miriam Makeba will make her first British concert tour in November.

Dates already set for the singer, and her accompanying group, are at Bristol, Colston Hall (November 6), Town Hall, Birmingham (7), Royal Albert Hall, London (13), BBC TV recording (14), Fairfield Hall, Croydon (15) and Belfast University (18).

NEWS IN BRIEF

AMERICAN cornettist Wild Bill Davison, who tours Britain with the Alex Welsh band in November, appears at the Berlin Jazz Festival on November 4.

Manfred Mann vocalist Michael D'Abo has arranged and produced the first single by the Circus, the group which used to be the Stormville Shakers. Title is "Gone Are The Songs Of Yesterday" released on September 8.

Johnny Scott's Quintet appear on September 11 at the Bull's Head, Barnes ... a new club, the Fifth Dimension, opens in Leicester tomorrow (Friday) with Eric Burdon and the Animals.

Jim Asman, critic and record shop owner, opened his third London shop last Tuesday at 63 Cannon Street in the City ... a new Peddlers' single "Irresistible You" is out on CBS on September 11.

the Herd appear on Dee Time on September 7 and are set to tour Germany in November for three weeks.

Dennis Langfield Sound, resident at the Locarno, Leeds, can be heard in Swinagalong all this week ... Lonnie Donegan leaves on September 14 for his fourth Australian tour lasting two months. He leads Les Bennet (gtr), Steve Jones (bass) and Kenny Rodway (dms).

Guitarist Jimmy Currie leads his own trio backing Val Doonican at the Wellington Pier, Great Yarmouth ... Rolf Harris and Susan Maughan doing capacity business at Great Yarmouth ... An extra date has been set for singer Josh White and his daughter Judy at Chatham's Central Hall on October 11 ... Gerry Marsden appears on Disney Wonderland on September 12, 19 and 26 and Dee Time (14).

New group Chicken Shack appear at the Saville theatre on September 17 ... a musical documentary featuring the music of Duke Ellington, Benny Goodman, the Dorseys, Teagarden, etc, is to be made in the States. Titled the History of Jazz, it will also feature a sequence with the late John Coltrane ... Manchester group Ten Years After are to make a 15-minute experimental film called "The Web-foot Swingers" about the local beat scene.



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COME TO PRAGUE AND BERLIN WITH THE M.M. SEE PAGE 12

(EPSTEIN) FROM PAGE ONE

I know well. For his mother and Clive, this horrible thing comes closely upon the death of Brian's father." George Martin, the Beatles' A & R Man, said: "Brian has been a marvellous fellow to work with and an exceptionally good friend. His loss is something which will take us a long time to get over, but we will certainly try to carry on with the work he started." Lulu, speaking to the MM from St Tropez, said: "This was a terrible shock and something I just never expected to happen. He was a gentleman in every sense of the word."

Impressario Tito Burns said: "He was one of the gentlemen of the business. We rarely saw eye to eye on business, but we had a rapport between us. He was the ideas man and he always wanted to be creative and sometimes his business sense became submerged when he got very enthusiastic about an idea." "I don't think the Beatles could have happened in the same way they did without him. They had a real friendship and I can't see anyone taking his place." "Somebody else could do an adequate job, but it wouldn't be the same."

JOHN WALKER ORDERED TO BED SUFFERING FROM EXHAUSTION

JOHN WALKER was ordered to rest by a doctor last week after being taken ill. He was suffering from exhaustion and a heavy cold. Despite being ill, he completed appearances over the weekend at Harrogate, Nelson and Bournemouth. He will not now tour Britain until Spring of next year and will spend this autumn doing cabaret and recording. There is no news at present about a new single for Walker.



VINCE: own composition

NEW SINGLES FOR TURTLES AND VINCE

VINCE HILL, Ike and Tina Turner, the Turtles, the Shadows, Billy Fury, Shirley Bassey and Peggy Lee all have singles released on September 15.

Vince Hill has revived "Love Letters In The Sand" with his own composition written with Bob Barratt "My Favourite Colour Is Blue."

Ike and Tina Turner release "I'll Never Need More Than This," with "Save The Last Dance For Me" on the B side.

The Turtles new single is "You Know What I Mean." The B side is "Rugs Of Woods and Flowers."

The Shadows' single is a Hank Marvin composition "Tomorrow's Cancelled" with "Somewhere" as the B side and Billy Fury's new disc is titled "Suzanne in the Mirror." The B side is "It Just Don't Matter Now."

Shirley Bassey and Peggy Lee have versions of the same song released on the same day. The song is "Big Spender" from the Musical Sweet Charity.



KIRK: at Expo '67

Lincoln to join Kirk and Roach

CONCERT dates are being set up for the Roland Kirk Quartet and Max Roach Quintet with Abbey Lincoln.

Both bands will be appearing in Britain at the Jazz Expo '67 festival and at Ronnie Scott's Club (see page 6), and the Harold Davison Organisation is now arranging a number of concerts for each group.

TRADE FAIR 'FINE'

A SPIRIT of tremendous optimism prevailed at the 9th Musical Industries Trade Fair which was held at London's Hotel Russell from August 20 to 24.

"There were more buyers and they bought very much better," said Phil Cowan, President of the AMI. "The wholesalers are delighted at the support which retailers gave to the exhibition and the music trade can look forward to an exceptionally busy and successful year."

"Attendance showed a marked change, for somewhere between 12% and 15% of the visitors came from overseas, including the most-important dealers in Europe. It has encouraged everyone to contemplate an even bigger and better exhibition next year."

GREEN AT 100 CLUB

BRIAN GREEN'S Jazz Band plays at London's 100 Club on Sunday (10) before leaving next day for the Zurich Jazz Festival. The band plays one concert for the VW firm (12) and remains in Zurich for the festival which ends on September 14. While the band is in Switzerland, the Lounge Lizards take over its Thursday residency at London's Tally Ho (14).

gramme's Jazz Scene on September 4.

The line-up has Benny with Peter King (tr, alto) and Ronnie Mathewson (bass). The group play the Ronnie Scott Club on September 3.

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CONDON'S CLOSES

EDDIE CONDON'S in New York, one of the city's last outposts of Dixieland, has closed its doors and is up for sale. Condon opened his famous jazz spot 22 years ago on West 3rd Street in Greenwich Village, and remained there for 13 years before moving the club to East 56th Street on Manhattan's East Side.

Now that Nick's and Condon's have the shutters up, Jimmy Ryan's is the only landmark left in New York for Dixieland lovers.

GOODMAN TRIO

DRUMMER Benny Goodman has formed a new Trio which airs in the Light Pro-

Beatles visit Wales to hear philosopher

THE Beatles left London last Friday to spend five days in Bangor, North Wales, listening to the meditation lectures of Indian philosopher Maharishi Mahesh Yogi.

But they returned on Sunday following the news of Brian Epstein's death.

John Lennon, George Harrison and Paul McCartney attended a lecture by Maharishi at the Hilton hotel, London, on Thursday night.



LENNON

BEE GEE SONGS

THE Bee Gees—whose new single is "Massachusetts"—have written both sides of a single by Germany's leading folk duo Esther and Abi Ofarim. Titles are "Morning Of My Life" and "Garden Of My Home," released here on September 8.

The duo open in cabaret for three weeks at the Savoy Hotel on September 18.

Nothing further has been heard from the Home Office about the banning of Bee

Jones film Privilege to be staged at the Odeon Cinema, Warrington, on Sunday, September 24.

Proceeds will be devoted to purchasing toys for underprivileged children, and food parcels for needy pensioners. Admission will be by free ticket—but a collection will be made.

Decca's, The Fairy Tale group, the Magic Lanterns (CBS), along with local groups the Magoos, the Harlem John Reshuffle, the Rodents, Keith's Kind, Cathy and the Cadets, the Pride and Joy, The "A" Side, The Sunset, Page Four, and the Houston Brothers, will also appear in the show.

The spokesman said: "They'll almost certainly move to Germany because we have our own office there already and they also have several records in the German charts."

TRULY CHARITY

RCA / Victor recording singer Truly Smith heads a giant list of artists who will be giving their services for free at a midnight charity show (to tie in with the Paul

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MM 2/9/67



Epstein (sixth from right) with his first signings — the Beatles (left) Gerry and the Pacemakers, Billy J. Kramer and the Dakotas.

EPSTEIN

millionaire who feared loneliness

BRIAN EPSTEIN is dead and world show business has lost its most spectacularly successful manager.

In his short but fantastic career he guided the Beatles, Cilla Black, Gerry and the Pacemakers, Billy J. Kramer and others to the pinnacles of pop success. He had his failures too along the way, but they were overshadowed by the stupendous conquests of John, Paul, George and Ringo.

Epstein's career as a manager, paralleled theirs as entertainers. Before that he'd become bored with acting, window dressing, selling furniture, records and books. People often asked—did he make the Beatles or did they make him? And Epstein himself was always the first to say the Beatles would have been as big without him. But his strongpoint was his deep belief in their fabulous future when they were still unknown.

He told the world they would outstrip the great Elvis Presley and was laughed at. He was right. But, characteristically, he didn't have the last laugh. He was too polite for that.

CALCULATED

Last month, the Melody Maker ran a remarkable series of interviews with Brian Epstein. They were arranged and written in Knokke, Belgium, where Epstein's team of singers from his NEMS Enterprises had just won the European Song Contest. With candour and complete honesty he talked to the MM on three lengthy sessions.

On his possible addiction to LSD and marijuana, both of which he'd admitted sampling, he commented: "I took that risk. It was a calculated risk."

On his own failings he said: "I reproach myself most often for being bad tempered and for being mean from time to time." On failings in others he said: "I think I have overcome a very large ego so I'm very forgiving and tolerant of egomaniacs." When asked if the Beatles would have been so successful if managed by someone else he replied: "They may have been as successful, but I don't think they would have been as happy."

Asked to comment on suggestions that he'd used the Beatles to promote other artists he replied: "This is absolutely untrue. I have always been perfectly single-minded about this and I must say in fairness that the Beatles have been easy to manage." On the possibility of him marrying being remote he said: "It is one of the biggest disappointments to me because I must be missing out somewhere not having a wife and children."

Asked if he'd ever contemplated suicide he replied: "Yes. But I think I've got over that period now."

CREATIVE

On the thing he feared most in life: "Loneliness. I hope I'll never be lonely. Although, actually, one inflicts loneliness on oneself to a certain extent."

The Epstein Interviews, as the series was called, were written by the MM's Mike Hennessey. He knew Epstein over a long period.

This week he commented:

It may seem lunatic to talk of failure in connection with a millionaire. Yet the impression I formed of Brian Epstein was of a man desperately wanting to be creative, to express himself artistically, but knowing in his heart that he was destined for second hand fame — the reflected glory of the Beatles for whom his devotion and admiration were absolute. He wanted so much to be known as the fifth Beatle but I'm sure he was only too aware that he could not match their wit, their creative genius, their inexhaustible inventiveness. "The Beatles," he said to me revealingly in our last interview, "always make an effort to involve me in what they're doing." This significant remark is made more poignant by his further admission that his greatest fear was loneliness. Brian Epstein, a basically kind, sometimes petulant, always scrupulously honest man, had come to terms with the fact that the Beatles could have succeeded without him. And, although he had no inclination to put it to the test, he must also have wondered "Could I succeed without them?"



"I hope I'll never be lonely."



When the MM threw a party, Epstein arrived with George and Ringo in his convertible Bentley.



"All You Need Is Love" sang the Beatles to a world TV audience and, as usual, Epstein was there to listen.



Billy J. Kramer was an early NEMS success thanks in part to Epstein's personal management.

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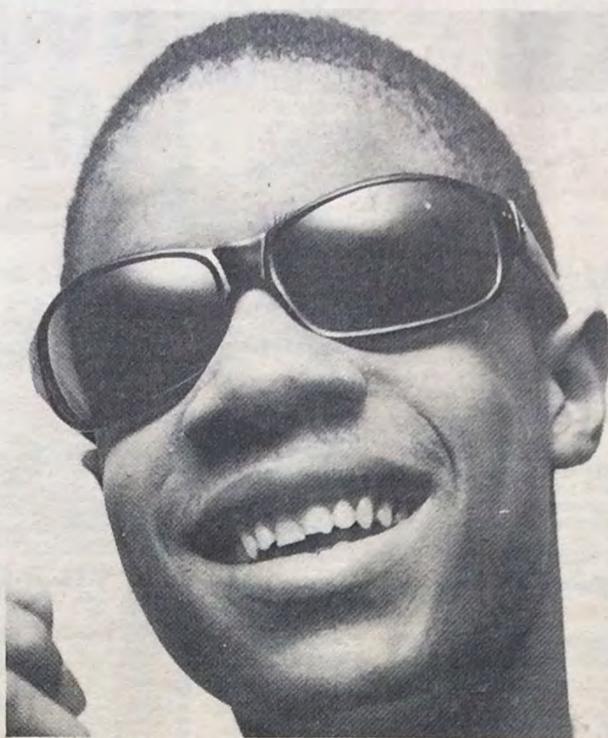
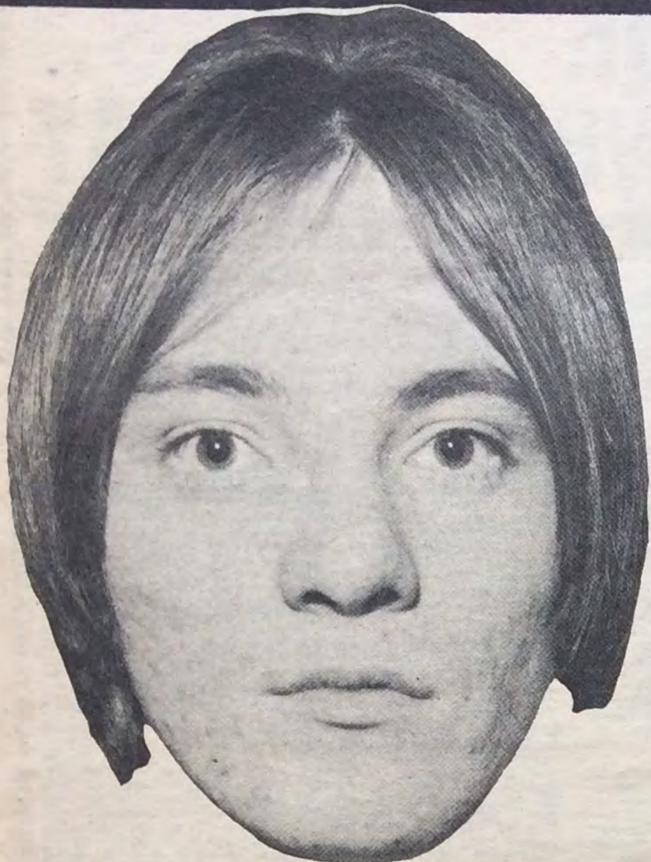
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steve talk



"I DON'T really go in for all this worship bit. What I believe in now, I have believed in all my life."

Stevie Winwood was dispelling any notions that because he affects a floral shirt and the occasional neck bell, that he had fallen wholeheartedly for Flower Power and LSD philosophy, as have so many young poppers, in recent months.

Stevie was up at the unbelievable hour of 9.30 am in the West End of London, conducting an interview with wide awake aplomb, aided only by cups of coffee.

Stevie had swollen glands trouble, but despite the health hang-up he proved happy, cheerful and very excited about Traffic's new record "Hole In My Shoe."

He showed me some pictures of himself with Stevie Marriott and Plunk Lane at the recording session and said: "I'm very pleased with the record, and while I always think the last thing we have done is the best, I really believe this is the best we have made."

"Dave Mason played sitar and mellotron, and sang, I played organ and piano, Chris Wood played flute and Jim Capaldi played drums. We knocked it off quite quickly actually."

Stevie and Traffic are rapidly emerging as one of Britain's most creative recording groups. What does Stevie think of his American counterparts?

"I quite like the Mothers Of Invention, although a lot of their groups I don't particularly dig, like Doors. There was nothing on their album I hadn't heard before. The Association are a great group."

"I can't help feeling the way groups are presented will have to be changed. There is already the Pink Floyd with their moving tent, which I think is a great idea, and I hear Mick Jagger is talking about doing free shows. There has got to be something new."

"We have a few ideas ourselves, but we have had a lot of hang-ups, for instance our outdoor stage isn't ready yet. The guys who are building it came and dug a trench a few months ago and



'I don't go in for all this worship bit'

we haven't seen them since!

"We're thinking of moving out to Dartmoor or the Yorkshire moors, where we can make a noise without complaints. We played in a huge house miles out in the country, but we still had complaints from people ten miles away, from people who go to live out there to complain and die! It's amazing that you just can't make the sounds that you want to."

"I'm really looking forward to working. I haven't played on a gig since the Hollies tour. Oh yeah — I'll take it all as it comes."

What did Stevie think of the Love scene.

"I can see quite a conflict going on. There has been too much publicity and advertising. It seems to have brought out the worst in people, rather than the best. It's the sort of idea you just

can't ram down people's throats. They just don't want to know, and it's being proved by the general reaction of the public. I don't really go in for all this worship bit myself. What I believe in I have believed in all my life. I haven't changed. There is nothing new in what the hippies are saying. It's just that everybody is saying it at once. It's quite nice, but when it goes to extremes, the people become fanatical. It's comparable to the Hitler scene."

"I can't begin to imagine how it will all end. What is going to bring it to a halt anyway? I don't think I'm really involved in it, but I feel some association. I feel sympathy with some of the things they preach, but the most dishonest thing is the way everybody flocks on to the bandwagon. I hear Bob Dylan is wearing a suit now."

THE hustle of the Great West Road gradually dies behind you as the river grows nearer. The architecture takes on that kind of quaint look — as though each house ought to have a mossy high water mark around its belly.

Slowly you drift into the natural silence wishing you had wings on your feet instead of noisy nails that gouge holes in the atmosphere. Giant willows bow gracefully to the river bank, glinting in the sunshine. The timeless peace is deafening, sad, beautiful.

Two oars stood sentry to Steve Marriott's front door. This haven is a far cry from the hectic, sensationalised, world of the pop idol you may ask. Maybe not.

The household had stirred recently: "We've got the alarm system on the gas cooker fixed up so that it turns on the sounds at a pre-arranged time in the morning," laughed Steve, "It's too much — we get woken up to sounds of our own choice at 100 watts." As everybody was smiling so well so early it seems the musical alarm is good fodder for the camels in the proverbial courtyard.

IT may be hard to realise, but Stephen D. Judkins is still a teenager. Stephen — better known perhaps as Stevie Wonder — is riding high in the MM Pop 30 with "I Was Made To Love Her."

Stevie is in fact still only 17, though he's a veteran name almost in the business of soul. Stevie is due here in October for two weeks of appearances and he may bring his own big band. A lot's happened in a short time to this young blind boy from Detroit — at 12, he was a star attraction at New York's Apollo theatre, wailing in front of a 17 piece band.

At 12, too, he had a smash hit with "Fingertips" and his hit of last year "Uptight" as well as still being a very hip record, has given a new word to London's in-talk.

Stevie's a world name in soul music even before he's old enough to vote. He has been blind since

birth, but doesn't let this natural kick in the face bring him down: he rides, swims and is interested in the opposite sex. He also studies, and is learning braille music. "I'm learning a lot about all kinds of music," he said. "But I'm keeping my own style."

His taste isn't confined to soul. "I dig Ray Charles, he's my idol but I also like people like Neil Sedaka and in the jazz bag I dig Stan Getz and a lot of the avant garde jazz."

Stevie, on a trip to Britain last year, predicted the ballad trend here when he said "it's possible that pretty song will come back." He was right, showing a shrewd appreciation of all things musical shining through despite his age. Stevie is denied the sight of life, but has adapted to his other major sense: sound. He not only sings but plays piano, organ, drums, bongos and harmonica.

AUDIENCE

"But really man," explained Steve, "I've felt so much better since I've been living here. We go boating on the river, and we've got a garden and a dog and a pregnant cat. We all went through some pretty strange scenes at our old flats and places but now everything is really nice and I've been really happy for the last few months."

The dog ran around in circles and chased its tail and Steve danced around in circles and explained that the Small Faces had been using electronic tapes on stage recently, but the group were still apprehensive about their own actions and the audience reaction.

'... we're getting down to quite a few changes'

ENTERTAIN

"It's all back to this about going over your fans' head. And I believe it's something a group can do easily. Man, often we're playing things that I'd never have understood when I was thirteen — so how can you expect the kids to. They've come to see us entertain them. We've got to put a show on for them — not ourselves. We opened up with 'Paperback Writer' the other day and then we got stuck on this riff while we listened to the electronic tape sounds. It was too much. We all got hung up listening to the tape and just backing it — but I doubt if it got through to the kids."

COMPLEX

"Naturally we'd like to do more of these kind of sounds — because they're sounds we really dig. Man, the jet sound on 'Itchycoo Park' is too much — we nearly blew up Top Of The Pops' speakers when we recorded it last week."

"But the thing is, it takes time before you get into those kind of more complex sounds. We want to lead up to those

kind of things because that's how we learnt to dig them.

"But we're getting down to quite a few changes in the stage act now," admitted Steve, "and we're trying to calm the kids down a bit too. We usually give them some smooth kind of floating sounds at first and tell them to cool down and stop all that screaming and noise. It's nice when they get quiet. Because then they work up to climax slowly instead of just blowing their minds and throats out straight away. We give them sounds that they know, like our hits which is what they want to hear and gradually we're building all the time."

VIBRATIONS

"Then we go into more free, random things and start to freak a bit and take things out a little. Then like, the last number is the everybody dig and let go one. But you've got to do things like that. We played in Glasgow recently and opened up with 'Paperback Writer' and they didn't know what was going on. Might have punched our heads in!"

Stevie put on some super-sonic electronic music which immediately got Seamus the dog very hung up trying to

see the sound, looking hard round the speakers for the sound waves.

Steve had to start getting ready for a gig in Hull. Everybody glided about the house and the peaceful air of Marriott's latest environment ruled supreme. It's not a secluded atmosphere but a congenial and happy one with friends and faces dropping in and out from the banks of the river. It's the kind of atmosphere that means a lot to Steve Marriott and far from getting away from it all ("It all" being the spotlighted public side of a pop stars life) Steve is in fact storing up all these beautiful vibrations of a happy life to put into his life's creative groove — the Small Faces. As they sing in "Itchycoo Park" and as they are going to sing in many sounds to come, "It's All Too Beautiful."

MM'S TRIP TO PRAGUE
SEE COUPON ON PAGE 12

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JAZZ SCENE

"THE JAZZ WE knew and loved in the 1930s, '40s, '50s—yes even in the early '60s—is gone. The audience for it is gradually fading away."

This pessimistic assessment was voiced the other day by a normally optimistic man, the affable and articulate alto saxophonist, Julian "Cannonball" Adderley. One could point to his own quintet as the liveliest refutation of his argument, but he has a counterpunch: "We enjoy a great deal of success playing what we do, because people don't get enough of a chance to hear it—there aren't that many musicians playing it."

Implicit in this statement is the adjective "young." Clearly the Ellingtons, Basies and Gillespies are still audibly and creatively with us, but there will be no direct descendants to replace them.

"It's a strange thing," Adderley continued. "Here we have a generation of kids who are raised on a constant diet of music; they all buy records and have transistor radios and a radio in the car."

"The only thing wrong is, they don't get to hear jazz on them."

"What can we do to remedy this? For the mass public today, the jazz scene includes Ramsey Lewis, Wes Montgomery, Stan Getz, Jimmy Smith, Charlie Byrd; our group, luckily, and maybe a couple more."

"What used to be a jazz audience, the young crowd, has turned to other forms of music."

One hopeful aspect is that the youngsters ears are wide open to a broader spectrum of sounds. "They dance to their own pop music; they are interested in Ravi Shankar, excited by the new experiments of the Beatles; they hear some classical music, they romance to Frank Sinatra, and they do listen to a little modern jazz, such as it is."

The retrogressive flow of jazz from mainstream to tributary has its parallel, Adderley says, in folk music. "The folk idiom as we knew it was very big five or ten years ago, but today for all practical purposes it's dead."

"However, all the same elements are present in the pop music of today. That is to say, the guitar is prominent, and the lyrics all carry a message. In the new

Requiem for a jazz we knew and loved so well



CANNONBALL:

pop, even the Beatles' 'I Want To Hold Your Hand' type things are outmoded. Everything must involve a social significance — or a new dance."

"The San Francisco pop scene is almost frightening. You go to listen to those Con Edison groups, with all the amplifiers and electronic effects, and they're doing long improvisations by soloists who play whatever they want to play."

"I don't think this music has really found itself yet, but it has potential. In a lot of instances, there's good musicianship."

"In a sense, this form of improvisation has replaced jazz. The backbone of jazz was the musicians' ability to improvise solos based on something, on certain harmonic patterns. This enabled the listener to determine how great the guy was, judging what he could do with what he had to work on."

"But today, while improvisation remains the backbone of jazz, the basis has changed. There's more improvised composition and more re-composition, rather than improvisation based on any fundamental rules."

"Sure, there are a lot of fine jazzmen around who still improvise in the traditional way; but there's getting to be less and less of a market for it."

Adderley's own case must be cited as the rule-proving exception. For two or three years he tried in vain for a hit at Capitol Records. When he at last came up with a couple, they were tunes he thought least likely to succeed.

The first, of course, was "Mercy, Mercy, Mercy." Adderley's pianist, Joe Zawinul, who had worked it out as a background for a singer he was coaching, began to play it as a theme, and as a counterpoint to Cannonball's announcements between tunes.

Very soon, there were regular cries of "Play the theme!" The "Mercy" record has sold 800,000 singles and is the title number of an album that has topped 300,000. Soon afterwards came "Why Am I Treated So Bad," another product of change.

"We happened to hear a gospel group, the Staple Singers, doing it a couple of years back. It hasn't been as big as 'Mercy' for us but it's still a big, big record — 150,000 singles,

and the album is still approaching that figure."

"Nowadays we sometimes work for audiences who are totally fringe; that is, they wouldn't come to hear us under any circumstances unless we had a hit record. But once they're in the club, we have no trouble getting them interested in listening to everything we do."

"We play things that are

very commercial, others that are very modern; and we like ballads and play them."

"But we never play anything we don't like and don't believe in."

Adderley's success is thus double noteworthy. Among the few other jazz artists who are competing successfully for the attention of young America, one finds mainly performers who are stuck with a gimmick or formula, or saddled with an over-simplified style that presents them below peak performance level.

Of course, there is another vital plus factor working for Cannonball. He is the creator supreme among jazz combo leaders. He never ignores his listeners, nor puts them on nor condescends to them; he addresses them as if they were new-found friends.

Perhaps the survival of jazz could be assured by the distribution among maestri of that old but forgotten book by Dale Carnegie, *How To Win Friends And Influence People*.

LEONARD FEATHER

Albert and the new breed of bass players

ALBERT STINSON, bass player with the John Handy Quartet for the last five months, wears what now seems to be the regulation Zapata moustache for American bass players (Cf. Eddie Gomez, Steve Swallow, Ron McClure) and has a simple musical philosophy which is typical of the best American musicians:



STINSON: "we need extreme thing"

"Whatever I play I want to make it sound as good as possible. I really enjoy playing all different kinds of music. I'm interested in any kind of music if I can do it well and make it sound good."

Though only 24, and virtually a self-taught musician, Stinson is an immensely gifted bassist whose record speaks for itself. After arriving at bass by way of piano, trombone and tuba, at the age of 14, Stinson developed by listening to records and also took a few lessons from Los Angeles bassist Bob West.

Within a year he was getting gigs around Pasadena, where he comes from, and then he joined Terry Gibbs when he had just turned 17. In January 62 Stinson went with Chico Hamilton and stayed for four years.

During that time he paid his one and only visit to London — in 1964 — to back Lena Horne at the "Talk of the Town" and "did a lot of hanging out at Ronnie Scott's where I really dug Stan Tracey and Tubby Hayes."

On the West Coast Stinson has also worked with some top musicians who were passing through, including Miles Davis, and has played with Howard Roberts, Clare Fischer, Shelly Manne and Art Pepper.

He's probably best known in Britain for his fine bass work on the great Joe Pass album "Catch Me." "But I'm not too happy with the records I've made — there always seems to be something in my playing I don't too much care for when I hear them."

Although totally immersed in the music of the Handy group which he finds challenging and exciting, Stinson has wide tastes which range from Ravel and Debussy to Louis Armstrong and Albert Ayler. "I also had a period of listening to nothing but Bartok."

As a married man with a one year-old son, Stinson is only too aware of the insecurity involved in being a jazz musician. "I'd be better

off in New York from a work point of view. On the West Coast there's no question of working every night and I don't seem to have got into the clique for studio work. Lately there have been money problems. There are so many things the family needs and it's hard to supply them when you are working on the road."

"John's group seems to be working more than most — but there are times when I won't work for a week and I get panicky. It's a shame it's not a more secure profession."

With all its economic hazards, though, Stinson admits that there was never any possibility of his being anything other than a musician. "I've never been good at anything else," he said with a smile.

Stinson regards Mingus as a key man in the evolution and emancipation of the bass and also admires the work of Charlie Haden, Richard Davis, Israel Crosby and Red Mitchell.

"The role of the rhythm section has changed so much. It supplies a pulse which is implied instead of laying down all the time. Bass playing has become more 'horizontal,' more melodic, and less 'vertical.' And music today is being written much more open, with much fewer restrictions in form."

Stinson agrees that the Handy quartet is on the more readily comprehensible side of the avant garde fence but says: "I think we need people who are into the extreme things, too. I haven't so far had much chance to get with people who are going really way out. I think John's group takes the audience out there gradually — leaving them still hanging on to the conventional with one hand."

"But eventually I think they'll be able to let both hands go and really get into the free thing."

MIKE HENNESSEY

THE GREATEST JAZZ SEASON EVER!

YOUR GUIDE TO WHERE'S IT AT

COMPILED BY MAX JONES

THIS autumn will see the greatest concentration of American jazz talent yet brought to Britain. Between September 18, when the Max Roach Quintet opens at London's Ronnie Scott Club, and at the end of the year the Harold Davison Organisation and Scott Club between them are presenting a galaxy of star instrumentalists and singers which reads like a Who's Who of jazz. Here are details of the club and concert appearances of those visitors, so far as they have been finalised, with personal information and a breakdown of the Jazz Expo '67 and Scott's Autumn Jazz Festival.

■ **MAX ROACH QUINTET** WITH **ABBEY LINCOLN** (voc). Max Roach (drs), Charles Tolliver (tp), Odean Pope (tr), Stanley Cowell (pno) and Jymie Merritt (bass). Ronnie Scott Club (September 18-October 7).

■ **VI REDD** (voc, alto) WITH **THE HARRY SOUTH TRIO**. Scott Club (September 18-30). **MIKE WESTBROOK SEXTET** (October 2), **GRAHAM COLLIER SEPTET** (3), **DICK MORRISSEY QUARTET** (4), **STAN TRACEY QUARTET** (5), **HAROLD MCNAIR QUARTET** (6), **TUBBY HAYES** (7), **CHRIS MCGREGOR BIG BAND** (8). All at Scott Club.

■ **RUBY BRAFF** (tp) WITH **THE ALEX WELSH BAND**. Osterley Jazz Club (September 22), 100 Club, London (25 and 26), Amersham (27), Fox And Hounds, Haywards Heath (28), Birmingham (30), Boston (October 1), Purcell Room, London (3), Dolphin Hotel, Botley (4). Some dates are still to be negotiated.



ROACH/TERRY/BRAFF/MANN

■ **TOP BRASS**. Maynard Ferguson, Clark Terry, Doc Cheatham (tps), Bob Brookmeyer, Benny Morton (tms), Nat Pierce (pno), Jake Hanna (drs), Eddie Jones (bass), Ronnie Ross, Ronnie Scott, Danny Moss (saxes) plus a British trumpet and alto to be fixed. Embassy Cinema, Welwyn Garden City (September 29), Royal Festival Hall, London (30), State, Kilburn (October 1), Town Hall, Birmingham (2), Colston Hall, Bristol (3), Guildhall, Portsmouth (4), Fairfield Hall, Croydon (5), City Hall, Newcastle (6), Free Trade Hall, Manchester (7), Concert Hall, Glasgow (8).

■ **TOP BRASS**. Scott Club (October 9-15).

■ **HERBIE MANN QUINTET**. Mann (flute), Roy Ayers



JOHNSON/BURTON/KIRK/SHEPP

(vibes), Reggie Workman (bass), Bruno Carr (drs) and Chuck Ganiman (oud). Scott Club (October 16-21).

■ **DRUID CHASE** (voc) WITH **PAT SMYTHE TRIO**. Scott Club (October 16-28).

■ **EARLE WARREN** (alto, clt) WITH **MILLINER-LITTLEJOHN SEXTET**. Little Theatre, Bristol (October 15), Purcell Room, London (16), Morden Ballroom (17), Hermitage Hotel, Hitchin (18), Dolphin Hotel, Botley (19), Royal Festival Hall (21), Sackville Inn, Brighton (24), Liverpool University (27), Club 43, Manchester (28 and 29). Dates still to come in.

■ **STAN TRACEY BIG BAND**. Scott Club (October 22).

■ **AMERICAN FOLK BLUES FESTIVAL**. Brownie McGhee, Sonny Terry, Son House, Skip James, Bukka White, Little Walter, Crume, Odie Payne and Koko Taylor. De Montfort Hall, Leicester (October 22), City Hall, Newcastle (23),

Colston Hall, Bristol (24), Hammersmith Odeon (26). **BUDD JOHNSON** (saxes) WITH **JEANNIE LAMBE** (voc) AND **THE DANNY MOSS QUARTET**. Hammersmith Odeon (October 24), Purcell Room (30), Central Hall, Chatham (November 4). Dates still to come in. Johnson will tour from October 20-November 5.

■ **GARY BURTON QUARTET**. Burton (vibes), Larry Coryell (gtr), Steve Swallow (bass) and Bob Moses (drs). Scott Club (October 23-28).

■ **DAVE BRUBECK QUARTET**. Brubeck (pno), Paul Desmond (alto), Gene Wright (bass) and Joe Morello (drs). Royal Festival Hall, London (October 21), Town Hall, Birmingham (23), Fairfield Hall, Croydon (26), Liverpool University (27), Free Trade Hall, Manchester (28), De Montfort Hall, Leicester (29), Belfast University (30), Colston Hall, Bristol (November 2), Central Hall, Chatham (4).



ROACH/TERRY/BRAFF/MANN

■ **ROLAND KIRK QUARTET**. Kirk (reeds, etc), Ron Burton (pno), Jimmy Hoppes (drs) and Steve Novasell (bass). Scott Club (October 30-November 11, excluding November 5).

■ **MARGE DODSON** (voc) WITH **STAN TRACEY TRIO**. Scott Club (October 30-November 25). **DON RENDELL-IAN CARR QUINTET**. Scott Club (November 5). **TUBBY HAYES BIG BAND**. Scott Club (November 12).

■ **WILD BILL DAVISON** (cornet) WITH **THE ALEX WELSH BAND**. Wandsworth (November 2), Osterley (3), Purcell Room (5), 100 Club (6, 7 and 8), Fox and Hounds, Haywards Heath (9), Digbeth Institute, Birmingham (11), Coatham Hotel, Redcar (12).



JOHNSON/BURTON/KIRK/SHEPP

Edinburgh (13), Glasgow (14), Dundee (15), Carlisle (16), Blackpool (17), Manchester Sports Guild (18 and 19).

■ **OSCAR PETERSON TRIO** WITH **COLEMAN HAWKINS** (tr). Queen Elizabeth Hall, London (November 4).

■ **ARCHIE SHEPP QUINTET**. Shepp (tr), Rosewell Rudd (tmb), Grachan Moncur (tr), Beaver Harris (drs) and Charlie Haden (bass). Scott Club (November 13-25).

■ **STAN GETZ QUARTET**. Getz (tr), Chuck Corea (pno), Chuck Israels (bass) and Roy Haynes (drs). Royal Festival Hall (November 18), Town Hall, Birmingham (20), Colston Hall, Bristol (21), Fairfield Hall, Croydon (23), Free Trade Hall, Manchester (25).

■ **MODERN JAZZ QUARTET**. John Lewis (pno), Milt Jackson (vibes), Connie Kay (drs) and Percy Heath (bass). Concert Hall, Glasgow (November 25), Caird Hall, Dundee

(26), Belfast University (29), Queen Mary's College, London (December 1), Central Hall, Chatham (2), Wintergardens, Bournemouth (3), Exeter University (5), Norwich University (6), De Montfort Hall, Leicester (7), City Hall, Newcastle (8), Free Trade Hall, Manchester (9), Town Hall, Birmingham (11), Colston Hall, Bristol (12), Fairfield Hall, Croydon (14), Guildhall, Portsmouth (15), Royal Festival Hall (16). (It is hoped that the Stan Getz Quartet will be appearing at the Scott Club, followed by the John Dankworth Big Band with Cleo Laine, but negotiations have not been concluded.)

Here are the separate details of Jazz Expo '67, the Newport Festival in Britain, which plays London from October 21 to 29. Saturday (21), Royal Festival Hall: Dave Brubeck Quartet, Earle Warren with the Tony Milliner-Alan Littlejohn Sextet (6.15 and 9 pm). Monday (23), Hammersmith Odeon:



ROACH/TERRY/BRAFF/MANN

Max Roach Quintet with Abbey Lincoln, Indo-Jazz Fusions by the Harriott-Mayer Double Quintet, Johnny Dankworth and his Orchestra and, subject to an exchange being worked out, the Sharps And Flats from Japan (8 pm). Tuesday (24), Hammersmith Odeon: The Newport All Star. Ruby Braff (tp), Buddy Tate (tr), George Wein (pno), Jack Lesberg (bass) and Don Lamond (drs). Budd Johnson, Ben Webster (tnrs), Bill Coleman (tp), Albert Nicholas (clt), Teddy Wilson (pno), Earle Warren, Alex Welsh and his band, Danny Moss Quartet with Jeannie Lambe, the Dave Shepherd Quintet, and others still to be fixed (8 pm). Wednesday (25), Hammersmith Odeon: Roland Kirk Quartet and Charles Lloyd Quartet.

Lloyd (tr, flute), Keith Jarrett (pno), Ron McClure (bass) and Jack De Johnette (drs) (8 pm). Thursday (26), Hammersmith Odeon: American Folk Blues Festival (6.45 and 9.10 pm). Friday (27), Hammersmith Odeon: American Quintet and Thelonious Monk Orchestra. Monk (pno), Clark Terry (tp), Johnny Griffin (tr), Charlie Rouse (tr), Phil Woods (alto), Jimmy Cleveland (tmb), Ben Riley (drs), Larry Gales (bass) (8 pm).

Saturday (28), Hammersmith Odeon: Gary Burton Quartet, Sarah Vaughan and Trio (Bob James, pno, Omer Clay, drs and Herb Mickman, bass) and Guitar Workshop (Barney Kessel, Jim Hall, George Benson, Elmer Snowden and Buddy Guy, 6.45 and 9.10 pm). Sunday (29), Hammersmith Odeon: Archie Shepp Quintet and Miles Davis Quintet. Davis (tp), Wayne Shorter (tr), Herbie Hancock (pno), Tony Williams (drs) and Ron Carter (bass, 6 and 8.30 pm).

"WHAT Dylan did was to liberate the whole field of lyric writing from the world of adult fantasy and start talking about real things. He showed everybody that the teenage audience was more adult and receptive to ideas than anyone had ever imagined before."

Tom Wilson was talking about his record-producing activities and his ideas on British and American pop. A tall (6 ft 4 in), bearded and handsome man, he made a striking impression as he strode through the lobby of the Royal Garden Hotel, Kensington, in his all-white suit.

At 35, he has 13 years of record-making behind him already. He started acquiring knowledge of deejaying and recording at Harvard, where there was a student-owned radio network, WHRB.

"I was president of the jazz society there, and began to meet some of the musicians," said Wilson. "We sponsored one of Dave Brubeck's earliest concerts, I did interviews with Charlie Parker and others, and we recorded Herb Pomeroy, Serge Chaloff and some more. We started to can programmes, and that's where I learned radio and recording technique."

Later, Wilson started the Transition label. When he went to New York he worked with United Artists—recording Cecil Taylor, Herbie Mann, Art Farmer and Brock Peters—and from UA moved to Savoy for two years.

From there to Audio Fidelity, where he "first became fantastically interested in sound," and then the president of Columbia Records hired him in 1963.

WHAT MADE DYLAN GREAT

By TOM WILSON, the man who produced some of Dylan's hits



Fire among the flowers at Woburn

and rock-and-roll and also Coltrane. He plays some nice blues piano himself, you know. "All I did was to think, and say: 'If you record this guy with a group that knows what's happening you'll have a super-star on your hands'."

TREMENDOUS

One of Tom Wilson's favourite subjects just now is Eric Burdon, whom he came over here to record, for the first time, in January 66. "I did the 'Animalisms' album and 'Eric Is Here' and 'Best Of The Animals, Volume Two,' also all the Animals' singles since January 66. His latest is 'Winds Of Change,' out here soon, and this represents a big change for Eric.

There's been a tremendous growth, artistically; he's writing almost everything they're doing now. He's writing better lyrics, and I believe he'll become one of the most important writers of the 67-68 scene.

INTERESTING

"On this new album there's only one song he didn't write. It's a kind of autobiographical album, about him and his music and what he thinks about it, and about the people who influenced him and so forth."

What does Tom Wilson, who has a background in jazz, think of the best pop music today in comparison with past or present jazz and popular music?

"I think the best pop that's being played is the most interesting pop music I've ever heard. I'm as avidly interested in 'Sgt Pepper' as I was in what Charlie Parker was doing in his day.

"In some ways Motown is the best current direction of the stream in which jazz was flowing up to the time Parker stopped playing. And British music today is decidedly its own creature. The Beatles can go on as long as they want. They're definitely the dominant group in all of pop, and they deserve their reputation."

THE FESTIVAL OF THE FLOWER

Children at Woburn Abbey nearly became the Festival Of Fire on the first night, Saturday, when a few thoughtless people threw sparklers at the open-air stage and set it alight.

The blaze was dealt with very quickly and after ten minutes of chaos order was restored and the show carried on. Unfortunately, Tomorrow, who had just started playing when the blaze started, were unable to finish their set.

Apart from the fire, it was a happy non-stop musical happening, groups alternating with records during the day and after midnight records and tapes through to the next morning.

The weather was hot and during the day people lay around listening to the music, looking at each other, and sleeping. As night fell and the stage was lit up, the crowds moved in to hear music from the Small Faces, Jeff Beck, Eric Burdon and the Animals, Zoot Money's Dantalian's Chariot, Denny Laine's Electric String Band and the Alan Price Set. It was Alan Price who provided one of the most impressive moments when, alone on stage, he sang "House Of The Rising Sun" on the last evening. The audience, who had sat absolutely quiet throughout, erupted into cheers and applause.

As this was a Flower Power festival, I tried to find out what the term meant to other people. Tony Hall, who was campy throughout the Festival, thought it was a very optimistic outlook, while Plunk Lane of the Small Faces told me: "Flower Power is just a word. It doesn't mean a thing. It was groovy before someone put a name to it, but it's still nice."

There was a hard core of hippies at the Festival, two of whom got married "for something to do," but mostly it seemed to be people dressing up and painting their faces, for the hell of it.

As a suitably dressed lad from Putney remarked to me: "I'm only down for the laugh, aren't I? Tomorrow night I'll be down the pub in my thirty guinea suit." TONY WILSON

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SESSIONS

In November of '65 he switched from Columbia to MGM, where he works at present, producing Eric Burdon and the Animals, Nico and the Velvet Underground, the Blues Project and the Mothers Of Invention.

With Columbia, Wilson produced Bob Dylan and also did sessions for Pete Seeger, the Clancy Brothers and Tommy Makem, Eddie Harris, Simon and Garfunkle, Herbie Mann and Roy Merriweather.

So far as Dylan is concerned, Wilson recorded the last four tracks made for the "Freeheelin'" album ("I wasn't credited but I took over from John Hammond for those four") and produced "Another Side Of Bob Dylan," "Times They Are A'Changin'" and "Bringing It All Back Home."

EXPRESSION

Naturally he did the singles as well, "Like A Rolling Stone" being his last with Dylan. He was instrumental, as you might say, in putting Dylan into the folk rock bag though anyone who knows Dylan at all realises he couldn't easily be sold on an idea he didn't fancy.

How did the expression, folk rock, come into being? Says Wilson: "It grew, like Topsy. But in my opinion (some people differ) Bob's 'Subterranean Homesick Blues' was the second folk rock record. Because the Animals' 'House Of The Rising Sun' was the original folk rock record, and I consider 'Subterranean' to be the second—the first American-made one.

CONTRIBUTION

"My contribution to the Dylan group things was to find good musicians who had the skill of session musicians and the outlook of young rock-and-rollers. Men who sympathised with what he was doing.

"Of course Dylan was always entirely open. He listened to everything—Ozark music, Gregorian chants, blues

EVEN the rough times are great for the Tremeloes. The "Even The Bad Times Are Good" boys, riding high in the MM Pop 30, don't care how much sleep they lose, travelling they do or impossible. Gateshead to Guernsey one nighters they do. "We've learned never to grumble," said Tremeloe Alan Blakley. "This is the second time round for us. We've seen success go down the pan once. Whatever we have to do now, we do it without moaning. Because we've never had it so good."



BLAKLEY: no moaning

GOOFED?

In two days last week, the group played a gig in Torquay, raced back to London for a quick recording session, grabbed three hours sleep and then drove to Liverpool where they caught a boat to the Isle of Man.

They appeared at a show at the Villa Marina, got up again at six am, onto another boat back to Liverpool and drove to Durham for another gig. Three records in a row—all hits. That's the Tremeloes record but they don't feel able to relax and rest on any pop laurels. "We're still not

SECOND TIME ROUND FOR TREMELOES

established," said Alan. "I reckon you can't even think you're near being an established group until you've had at least six hits. We worry about every single. When 'Bad Times' came out, Juke Box Jury voted it a miss. That really brought us down. We spent the week-

RAVING

The pop scene, think the group, is in a state of flux. Anything goes in the chart. "There's no such thing as a record being old-fashioned anymore. And it's great because it gives everyone plenty of scope."

Sweet sing-song songs may work for the Tremeloes on record. But on one-nighters, the fans still go for the raving numbers. "But it's harder these days to get through, which is how we like it."

"And now for the first time, we get the screams. We've not been used to that. And it's great, believe me."

BLIND DATE

KEITH WEST

GLADYS KNIGHT AND THE PIPS "Everybody Needs Love" (Tamla Motown).

Haven't a clue who this is. I can't tell if it's a solo singer or a group — I've heard it before on the radio. Don't like it though, it's all been done before. It's a Motown number, isn't it. I never really got onto a Motown scene. Stevie Wonder's new one is really good — it's more relaxed than some of the Motown things, although it's an exciting song. Spect it'll get quite a few plays in the clubs this one. Who is it? Gladys Knight and the Pips.

PETER, PAUL AND MARY: "I Dig Rock And Roll Music" (Warner Brothers).

It's a group this time. American. Don't like that bit, "I dig the Mamas and the Papas." All sounds a bit West Coastish. They could have written better lyrics and the melody isn't very strong. There's a few freaky backward tapes. Well, I don't think that'll be a hit! Very strange record. What's the name of the group. Peter, Paul and Mary! You've got to be joking! What! What's their scene? Can you imagine that guy singing all this freaky stuff. Sounds like they're trying to do a Byrds and a Mamas and the Papas at the same time. They must dig the Byrds. And there's a very "Creeque Alley" scene with the lyrics. Maybe a hit in the States — they've got a lot of fans. Over here though? Well, wait and see.

SIMON AND GARFUNKEL: "Fakin' It" (CBS).

Simon and Garfunkel. Very nice. Oh wow! I'll buy this one. Yeah man, it's terrific. Really different and moving for them. That beginning sounds like "Strawberry Fields Forever" — you know, the electronic bit. Nice guitar sound. They always have an incredible guitar sound — I think that's what gave it away. There really must be a message

to the Beatles there — it's so like "Strawberry Fields." Really beautiful. Sounds very sincere. It'll be huge in the States — but over here I don't know.

VIKKI CARR: "There I Go" (Liberty).

Vikki Carr. Let's just do a short one on this. She's only selling to a specific market and that's not for me. Definitely like Shirley Bassey — I really can't see any

originality in this. It's all been done before, baby. I can see 'em digging this in the pubs lushed out of their heads. But what's she trying to do? There's already Shirley Bassey. Vikki Carr's last record came out the same time as our record "My White Bicycle." When EMI told us we'd be competing with Vikki Carr, well you know, we just laughed. Mind you she had a hit and we didn't.



GEORGIE FAME: "Try My World" (CBS).

Sounds nice. Georgie Fame. Yeah. Very Getz - Gilberto. Wouldn't expect him to do this kind of thing, but the voice is nice. Is it the Harry South band with him? The arrangement is a kind of more interesting bossa nova thing. I should think this will take some time to move up the chart. It'll be bought over a long period of time. It's the kind of record you've got to hear a few times. It's doesn't hit you very quickly. Probably be a memorable Georgie Fame rather than just a hit.

DANTALIAN's CHARIOT: "The Madman Running Through The Fields" (Columbia).

Ah-ha, backward high-hat! This is nice. Like the voice — it's a bit Tim Rosey, only younger. Yeah. Should I know who this is. American? English then! Good. That's nice. A hit. I hope it is. Sounds a bit like Traffic. I mean it's not but there's some nice ideas on it. Who is it? Sounds like they're getting it together. Sounds like somebody's gone and done something. Does the singer play organ as well? We're getting somewhere. They must come from London. Zoot Money! Too much.

THE MOVE: "Flowers In The Rain" (Regal Zonophone).

Wow! It's the Move! Roy Wood song. Very good. Like that big marching sound they always get. That's Roy Wood there — he always gets his little bits in. He always reminds me of that singer who had two big hits and then disappeared. You know, what was his name? I can't remember. Very good this. Don't know what it'll do on the chart — I should think between eight and five. It's not a particularly good record for their image because they've changed a bit from all that auto-destruction scene. They've got the best vocal sound in England. It's bloody huge. Oh yes, that's who Roy Wood sounds like — Lou Christie.

STEVE FLYNN: "Mr Rainbow" (Parlophone) (co-written by Keith West).

Oh it's a nice tune, isn't it! I seem to remember writing this about a year ago. I think that's right! Actually the number's from Tomorrow's album — but we took off this track and changed the lyrics about for this single version. We altered the arrangement and did some things with it. We never saw Steve, the singer, again. Hope he has a hit with it. Fab-gear Robbins music! I prefer the group version actually but the lyrics might be a bit dodgy. It's more commercial than this one though.



You have just returned from Haight-Ashbury. What were your impressions of life there?

Well, we were only in Haight Ashbury for about 30 minutes but I did see quite a bit. We parked our limousine a block away just to appear the same and walked along the street for about a hundred yards, half like a tourist and half like a hippie. We were trying to have a look in a few shops.

Who was with you?

Pattie, her sister Jenny, a friend of Jenny's, Derek Taylor, Neil Aspinall, our road manager, and Magic Alex, who's a friend. We walked along and it was nice. At first they were just saying "hello" and "can I shake your hand" . . . things like that. Then more and more people arrived and it got bigger and bigger. We walked into the park and it just became a bit of a joke. All these people were just following us along.

One of them tried to give you STP, I believe?

They were trying to give me everything. This is a thing that I want to try and get over to people. Although we've been identified a lot with hippies, especially since all this thing about pot and LSD's

the GEORGE HARRISON interview

"You may think this interview is of importance to me," said George Harrison across a table in NEM's Enterprises offices. "But you'd be wrong. It's very important. We have realised that it's up to everyone—including the Beatles—to show love and understanding and to communicate this in any way we can." George, radiating a flowered shirt and trousers, long flowing hair and bushy moustache, lit up a dismally wet London day by his clothes, his friendliness and the warmth of his replies. George spoke quietly but frankly about many subjects: from God to LSD — and the 90 minute conversation examined the whole existence of the most introspective Beatle.

come out, we don't want to tell anyone else to have it because it's something that's up to the person himself. Although it was like a key that opened the door and showed a lot of things on the other side, it's still up to people themselves what they do with it. LSD isn't a real answer.

It doesn't give you anything. It enables you to see a possibility of something that you may never have before but it is not a thing that you don't want and that's it OK. A hippie is someone who is aware — you

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Eric unveils the 'new' Flamingo



LONDON'S long-running Flamingo Club has gone hippie under its new name, the Pink Flamingo.

The ceiling is covered in flowers, psychedelic paintings adorn the walls and above the audience, stuffed pigeons, lit by

ultra violet lights, sit on pipes. The stage, extended by some four feet, is decorated with flowers, beads and jewels. The club was completely packed on Saturday for Eric Burdon and the Animals—but hippies were few. Highspots of a



A hippie is supposed to be someone who becomes aware—but if you're really hip you don't get involved with LSD and things like that

GEORGE HARRISON interview



BY ALAN WALSH

"I think this interview is of no use to me," said George Harrison. "I'm a hippie. I don't want to be involved with LSD and things like that. You see the potential that it has and the good that can come from it, but you also see that you don't really need it."

know what's going on. But if you're really hip you don't get involved with LSD and things like that. You see the potential that it has and the good that can come from it, but you also see that you don't really need it.

I needed it the first time I ever had it. Actually, I didn't know that I'd had it, I'd never even heard of it then. This is something that just hasn't been told. Everybody now knows that we've had it but the circumstances were that somebody just shoved it in our coffee before we'd ever heard of the stuff. So we happened to have it quite unaware of the fact.

I don't mind telling people I've had it. I'm not embarrassed. It makes no difference because I know that I didn't actually go out and try to get some.

You've never deliberately set out to take LSD?

No, not really. For me, it was a good thing but it showed me that LSD isn't really the answer to everything. It can help you to go from A to B, but when you get to B, you see C. And you see that to get really high, you have to do it straight. There are special ways of getting high without drugs—with yoga, meditation and all those things. So this was the disappointing thing about LSD.

In this physical world we live in, there's always duality — good and bad, black and white, yes and no. Whatever there is, there's always the opposite. There's always something equal and opposite to everything and this is why you can't say LSD is good or it's bad because it's good AND it's bad. It's both of them and it's neither of them all together. People don't consider that.

Haight Ashbury was a bit of a shock because although there were so many great people, really nice people who only wanted to be friends and didn't want to impose anything or be anything, there was still the black bit, the opposite. There was the bit where people were so out of their minds trying to shove STP on me, and acid—every step I took there was somebody trying to give me something—but I didn't want to know about that. I want to get high and you can't get high on LSD. You can take it and take it as many times as you like but you get to a point that you can't get any further unless you stop taking it.

Haight-Ashbury reminded me a bit of the Bowery. There were these people just sitting round the pavement begging, saying "give us some money for a blanket." These are hypocrites. They are making fun of tourists and all that and at the same time, they are holding their hands out begging off them. That's what I don't like.

I don't mind anybody dropping out of anything but it's the imposition on somebody else I don't like. The moment you start dropping out and then begging off somebody else to help you then it's no good. I've just realised through a lot of things that it doesn't matter what you are as long as you work. It doesn't matter if you chop wood as long as you chop and keep chopping. Then you get what's coming to you. You don't have to drop out. In fact if you drop out you put yourself further away from the goal of life than if you were to keep working.

Have you any defined idea of what your goal in life is?

We've all got the same goal whether we realise it or not. We're all

striving for something which is called God. For a reunion, complete. Everybody has realised at some time or other that no matter how happy they are, there's still always the unhappiness that comes with it.

Everyone is a potential Jesus Christ, really. We are all trying to get to where Jesus Christ got. And we're going to be on this world until we get there. We're all different people and we are all doing different things in life, but that doesn't matter because the whole point of life is to harmonise with everything, every aspect in creation. That means down to not killing the flies, eating the meat, killing people or chopping the trees down.

Can we ever get it down to this level?

You can only do it if you believe in it. Everybody is potentially divine. It's just a matter of self-realisation before it will all happen. The hippies are a good idea—love, flowers and that is great—but when you see the other half of it, it's like anything. I love all these people too, those who are honest and trying to find a bit of truth and to straighten out the untruths. I'm with them 100 per cent but when I see the bad side of it, I'm not so happy.

To get anywhere near what you are talking about, do you believe you have to be a hippie or a flower person?

Anybody can do it. I doubt if anyone who is a hippie or flower person feels that he is. It's only you, the press, who call us that. They've always got to have some tag. If you like, I'm a hippie or a flower person. I know I'm not. I'm George Harrison, a person. Just like everybody else, but different to everybody else at the same time. You get to a point where you realise that it doesn't matter what people think you are, it's what you think you are yourself that matters. Or what you know you are. Anyone can make it. You don't have to put a flowery shirt on.

Could a bank clerk make it?

Anyone can, but they've got to have the desire. The Beatles got all the material wealth that we needed and that was enough to show us that this thing wasn't material. We are all in the physical world, yet what we are striving for isn't physical. We all get so hung up with material things like cars and televisions and houses, yet what they can give you is only there for a little bit and then it's gone.

Did you ever reach the point where you con-

sidered getting rid of the material wealth?

Yes, but now that I've got the material thing in perspective, it's OK. The whole reason I've got material things is because they were given to me as a gift. So it's not really bad that I've got it because I didn't ask for it. It was just mine. All I did was be me.

All we ever had to do was just be ourselves and it all happened. It was there, given to us. All this. But then, it was given to us to enable us to see that that wasn't it. There was more to it.

Where do these beliefs fit in with the musical side of the Beatles?

I'm a musician. I don't know why. This is a thing that I've looked back on since my birth. Many people think life is pre-destined. I think it is vaguely but it's still up to you which way your life's going to go. All

I've ever done is keep being me and it's just all worked out. It just did it all... magic... it just did it. We never planned anything. So it's obvious — because I'm a musician now, that's what I was destined to be. It's my gig.

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New' Flamingo



lights, sit on pipes, extended by some s decorated with and jewels. was completely Saturday for Eric the Animals—but few. Highspots of a

good Burdon show were "San Franciscan Nights", which drew the biggest applause, "When I Was Young", "Are You Experienced?"—which Eric dedicates to Jimi Hendrix—and a great version of "Paint It Black" using an electric violin.

We've all got the same goal whether we realise it or not. We're all

JAZZ LP OF THE MONTH

ORNETTE AT HIS PEAK



ORNETTE COLEMAN: "Chappaqua Suite." (Two LP set, 50s) (CBS 66203) Coleman (alto), David Izenzon (bass), Charles Moffett (dr), Pharoah Sanders (tr), eleven unidentified musicians. New York, June 15, 16, 17, 1965.

THE music contained on these two albums, nicely packaged and selling together for fifty bob, contains some of the greatest musical moments that Ornette Coleman has so far committed to record.

Originally intended for Conrad Rooks' film, Chappaqua, the sleeve-note (which in accordance with current CBS usage is almost devoid of any personnel details) relates that Rooks decided that the music was "in itself so beautiful" that it should not be used for the film (a score by Ravi Shankar was eventually used, I believe).

Rooks wasn't far out in his judgment, for the music is so powerful and individualistic that it could well have maimed rather

than complemented the film. Ornette finished this recording just before he came to London in August 1965 and it certainly catches him at an inventive peak which stretches for four LP sides without any sign of strain.

Izenzon and Moffett, his regular sidemen, are augmented by a dozen musicians including Pharoah Sanders whose role is mainly to punctuate and comment behind Ornette's alto. The textures produced by the scoring, which was presumably done by Ornette himself, are icy; great slabs of sound, similar to those preferred by twelve tone composers, which swell and subside beneath the alto-bass-drum unit. Only in Part IV, the second side of the second album, does the

accompaniment enter briefly to take part in the musical conversation.

Ornette strides through all four sides of the set, totally in command of the situation, masterly in moving from tenderness to anguish, joy to sadness. Izenzon and Moffett, especially the drummer, eddy and flurry along with the alto.

The altoist's amazing sense of form has welded the complete work into an incredible achievement in the field of soloist-orchestra relationships in jazz. The conception is similar to that on the famous Miles Davis-Gil Evans "Miles Ahead" album, and it could have just as great an influence in directing future developments in this field.—B.H.

PAUL GONSALVES ALL STARS (FEATURING TUBBY HAYES): "Change Of Setting." (Change Of Setting; Royal Flush; Child's Fancy; Min And Madge Blues; Deb's Delight; Tubby's Theme; Speedy Gonsalves; Don't Fall Off The Bridge. (World Sound T631). Gonsalves (tr), Hayes (tr, fl, vib), Roy Nance (tp, vl), Tony Cox (tr, cl, alto), Jack Sharpe (bar), Ronnie Scott (tr), Terry Shannon (pno), Ronnie Stephenson (dr), John Lambe (bss).

SAXOPHONIST Jackie Sharpe, former owner of London's late lamented Downbeat Club, organised this British-American session which features Gonsalves, Nance and Lambe of the Ellington band with some of this country's finest.

In contrast to a lot of albums knocked out by visiting jazzmen, this presents the Americans as an integral part of a band playing arrangements of original material.

Limpid

Moreover, all the tunes are British-made so the set — which contains some very listenable and well-played music — is one up for the local scene and a credit to all concerned. Hayes, Les Condon, Tony Crombie and Harry South are the writers.

Great Gonsalves, but one up for the local lads

Tubby Hayes, whose tenor is spotted on several tracks, plays limpid flute on his "Theme" and vibes on "Speedy." His tunes, aside from "Theme," are "Change Of Setting" and the interesting "Bridge," an up-tempo exercise for all the tenors, and that includes Coe who is not credited with any tenoring on the sleeve.

One of the more robust performances, "Bridge" brings out fighting improvisations from Hayes, Gonsalves, Scott and Coe who all run through the harmonic and time changes fluently. Paul, though not too well balanced soundwise, unfolds the most melodically pleasing solo to my ears.

South's sole contribution is "Royal Flush," a pensive mood piece featuring luxurious Gonsalves and very compatible reed playing. Fine saxophone writing here.

Crombie wrote "Debs," one of the more attractive

and bouncy things, on which Coe is heard playing excellent alto and "Fancy," and Condon was responsible for "Speedy" and "Min And Madge."

Gipsy

The latter is a blues featuring Nance on trumpet, in solo and ensemble, some piano, and tenor solos by Paul and, I believe, Coe (playing here less angrily than on "Bridge," and sounding closer to Gonsalves). Ray is on fiddle for "Speedy" and "Fancy," hitting his zig-zag rather than his blues stride. He's a Latin sort of gipsy on the former.

Gonsalves, as is proper, gets most solo space — but not all that much. He creates beautiful sounds on almost every track of an album which reaches a high level on its best numbers.—M.J.

Pee Wee Hunt's burlesque of Dixieland perpetrated on Euday L. Bowman's 1919 composition, "12th Street Rag," is now almost a classic of musical satire. Personally I find it boring, though I recognise it is good-natured and well made. Many people are pleased with it still, though it is all of 20 years old, and I suspect it will tempt thousands to spend 12s 6d on Music For Pleasure's "TWELFTH STREET RAG" (MFP1151). Besides the title tune, the LP holds cod versions of "Wabash Blues," "Charleston" and "Tiger Rag" — the last racing along like an old Popular on the M1. But alongside these are straighter-faced treatments of "Clarinet Marmalade," "Sugar Foot Stomp," "Fourth Man Rag" and other veteran vehicles which amount to serviceable, neatly arranged traditional jazz. It's often a bit like a British jazz club noise of the trad era, only cooler and more precise. Hunt blows very fair trombone here and there — especially on "Bessie Couldn't Help It" and "Darktown Strutters." All in all, it isn't a bad album for a hooray party.—M.J.

SWING CLASSICS

SWING CLASSICS, VOLUME 1, 1944-45. The Lady In Bed (a); Gee Baby Ain't I Good To You (a); Big D Blues (a); It Ain't Like That (a); Swingin' The Blues (b); The One That Got Away (c); A Bell For Norvo (c); Continental Blues (d); Ellis Island (d); Lonely Moments (d); That's The Blues (e); Look Here (f); Willow Weep For Me (f); Take It On Back (f); (Polydor 423236). (a) — Hot Lips Page Orchestra. (b) — Eddie South Trio. (c) — Slam Stewart Quintet. (d) — Ed Hall's Cafe Society Orchestra. (e) — Clyde Hart's All Stars. (f) — Cozy Cole's Orchestra.

THE term mainstream, or small band swing, covered a vast range of sounds and jazz styles and these tracks recorded in New York during the 1940s show what a rich vein of jazz was available — despite the mention of 1944-45 in the title, the Stuff Smith track dates from around 1947.

The opening four titles by a Hot Lips Page group feature not only the leader's fine Armstrong-ish trumpet and excellent bluesy vocals, but also first rate contributions from Vic Dickenson (tmb), Lucky Thompson (tr), Hank Jones (pno) and Sam Allen (gtr).

Smith's "Swinging" also has the leader singing as well as playing — typically disrespectful violin, aided by Don Abney's piano and Leonard Gaskin's bass.

Slam Stewart's bowed bass with unison voice is a matter of personal taste, but on his two tracks one can enjoy Red Norvo's highly personal vibes approach — a sort of clipped Hampton — and Johnny Guarneri's piano.

The Ed Hall Orchestra went for front line riffs and a solo line-up, dominated by the leader's unique clarinet, which included Henderson Chambers (tmb), Ellis Larkins (pno) and Irving Randolph (tp). And it was bound to swing with Jimmy Crawford's drums to drive it along.

Clyde Hart's aptly named All Stars included Dizzy Gillespie, Charlie Parker, Don Byas and Trummy Young. "That's The Blues" is, however, a feature for the forceful blues singing of Rubberlegs Williams although Parker and Young are unmistakable behind him.

Cozy Cole was always a rather thudding drummer, but his Orchestra includes soloists of the calibre of Coleman Hawkins, Hank D'Amico, Charlie Shavers, Slam Stewart, Tiny Grimes and Clyde Hart.

An admirable compilation full of good music.—B.D.

Tommy Whittle is one of our more accomplished tenorists and the more rhapsodic side of his character is well showcased on "Sax for Dreamers" a first jazz issue on a new British label, Marmalade (MQ2000). Whittle's quartet includes such tried and true local musicians as pianist Kenny Powell, drummer Jackie Dougan, and Peter Ind and Lennie Bush sharing the bass duties. The material is a dozen top-class ballads — Johnny Mandel's "Shadow of Your Smile," Burt Bacharach's "A House is Not a Home," Briscusse-Newley's "Who Can I Turn To" and the like — but Tommy fulfils the album's title so conscientiously by enunciating the themes in flawless style and limiting the improvisation that it detracts from the pure jazz interest slightly. But it's the sort of late-night listening which will appeal to jazz fans in less profound moments.—B.H.



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steps out front

Diana, supreme

DIANA ROSS & THE SUPREMES: "Reflections" (Tamla Motown). For the first time singer supreme Diana Ross is billed out front of her group, and reflects the enormous popularity of one of Tamla's finest talents. A few freak-out noises in the intro, presumably as a concession to the psychedelic scene. Diana doesn't need it. Her voice is enough, and although this isn't one of the greatest productions and songs to emerge from Detroit, it is of such a high standard anyway it will hold its own against all chart opposition. It moves at a medium-paced clipped beat that makes you want to beat tables until your fingers bleed.

WAYNE FONTANA: "The Impossible Years" (Fontana). Although Wayne's singing and material have been constantly improving he doesn't seem to have been lucky with the chart recently. This stands a strong chance. With a good performance, Arthur Greenslade arrangement and a good song by brilliant young Graham Gouldman, what more could anyone ask?

DANTALIAN'S CHARIOT: "The Madman Running Through The Fields" (Columbia). Debut disc of the new Zoot Money band and probably the best thing George has ever recorded. Clever sound ideas are used, backward tapes, sustained electronic notes, flutes, etc, and the lyrics by Money

but the Betty Harris voice is an experience not to be missed.

KALEIDOSCOPE: "Flight From Ashiya" (Fontana). A new group to the recording scene. Four young boys with some clever lyric ideas and a far-out group sound that many top industry people are expecting to happen soon in a big way. Peter Daltry, their songwriter and lead singer, is no relation to the Who's Roger. He has written about 150 songs and is working with the group on their first LP. This mournful, poetic sound is an interesting example of their future work. But it is early days to say if they will have a hit yet.

CIRCUS: "Gone Are The Songs Of Yesterday" (Parlophone). Talented men are behind the Circus. This soulfully sung song is written by Philip Goodhand-Tait of the Stormville Shakers and the production is by Michael D'Abo. Between them and the Circus they have emerged with infectious thoughtful music, that must feel its way to the top.

TEMPTATIONS: "You're My Everything" (Tamla Motown). I thought it was possible to get tired of the Temptations sound. But there is still magic, even if the riffs are predictable and the drumming and bass lines as per usual. The Temptations saga can just go on for ever, and this dramatic epic of soul will see them on their way.



DIANA: until your fingers bleed

and guitarist Andy Somers are unusual and listenable. West Coast influences seem to be at work but the ideas are all Chariot. Wagons roll — to the chart!

BYRDS: "Lady Friend" (CBS). David Crosby wrote this happening Byrds sound, which echoes and jangles nicely. There is a resounding middle build-up with brass and the melody and harmonies are warm and exciting. An excellent production that will bring Byrds back to our attention as a major chart force.

BEE GEES: "Massachusetts" (Polydor). The Bee Gees are very big in America, and certainly much of their material seems aimed to create Stateside interest. There is a Scott McKenzie feel about this gentle groover, complete with soft strings which invoke mental pictures of warm weather and sunshine. A hit.

ANTHONY AND THE IMPERIALS: "My Love Is A Rainbow" (United Artists). Ethereal, space music leads into a pretty song, lifted out of over-sentimentality by a humming bass beat, while Anthony sings in a very New York 1963 pop voice a sound sadly lacking in the mainstream of pop. Attractive and very much a hang-up. Or to put it into English — a worthy recording, which may well appeal to people who like buying worthy recordings.

BETTY HARRIS: "Nearer To You" (Stateside). Relax with Miss Harris on a bitter-sweet song, taken at slow tempo with a hearty off-beat. A curiously dull organ solo takes some of the bite away,

MARMALADE: "I See The Rain" (CBS). Thunder and rain! Here is a great sound by a great group. The Marmalade have long deserved recognition, and here is the originality on record they needed to get them away. Already successful on the club circuit, the Marmalade should now finally spread all over the country. The intro includes thunder and rain effects, followed by roaring guitars and a cliff-hanging beat. There is a particularly nice guitar solo to watch out for as well. It's all good.

LOU CHRISTIE: "Gina" (CBS). Whatever happened to Lou Christie? I remember the Yardbirds raving about him years ago — then silence. Obviously he has been biding his time to re-emerge with a good one — and this is it. If anyone seeks proof of rising pop standards — listen and enjoy this delicacy of taste and invention. It reminds slightly of early Bob Crewe productions.

GERRY MARSDEN: "Gilbert Green" (CBS). Gerald has at last stopped ferrying himself across the Mersey with the Pacemakers and is now solo and doing very nicely, if great records like this are anything to go by. His husky voice is heard joyfully soaring above a pleasant song, but I must admit to a certain disquiet about the title. Now what did Gilbert Green mean at school? Hmmm. But as the strings and Carmen Cavallero piano reach a rhapsodic climax and Gerry's voice vanishes entirely — a curious quirk of the production — one is left feeling that Gerry is back with a bang.

where the hit action is... on

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RAY CONNIFF & THE SINGERS
MOONLIGHT BRINGS MEMORIES
2988

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GINA
2922

ANITA HARRIS
JUST LOVING YOU
2724

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YOU DON'T KNOW WHERE YOUR INTEREST LIES
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Sgt Pepper's secret words— not even the Beatles know

AT the very end of the second side of "Sgt Pepper's Lonely Hearts Club Band" is something that no one else seems to have heard, which sounds like: "Must say as the other way aa" and repeats indefinitely. Please explain (W. Henderson, Aberdeen). As the needle lifts off Side 2 an unusual sound is made. Is it deliberate or accidental? (J. B. Lord, Slough). It seems to be one of the Beatles talking with a lot of noise in the background. Is mine the only record with it? (N. A. Le Grice, Brackley, Northants).

We have been inundated with similar enquiries. Everyone wants to know what the Beatles say at the end of the record, but we just don't know! The boys were fooling about on one of their sessions and the actual words uttered were just meant as nonsense and have no significance whatever. It was left on the master tape just for fun, and no-one, not even the Beatles, can remember what was said that day. Actually, most record-players switch the record off before these words are heard, but they are on every record. —GEORGE MARTIN, A and R manager for the Beatles, AIR (Record Productions) London Ltd.

I AM trying to find out the kind of electronic equipment that was used in making the famous record "Sparkie's Magic Piano." I am an organist at one of the hotels here and would like to know if I can get similar equipment and if it could be used with the organ as it was with the piano. —L. E. BROWN, Devonshire, Bermuda.

I do not know of any specific equipment on the market which would enable you to create the effect

EXPERT ADVICE

BY CHRIS HAYES

achieved in "Sparkie's Magic Piano." It was a gimmick which could only be created in a recording studio and certainly could not be applied to the organ. However, a possible method with an electronic organ, which would definitely require the services of a very competent technician, is the application of a "ring modulator circuit," which is incorporated between the master oscillators of the organ and the main power amplifier.—Electronics expert WALLACE HERON.

WHAT qualifications are required to enter the musical profession as an arranger? —Janet Clarke, Oldham.

To make a career as a composer-arranger, one first needs to learn to play an in-

strument, preferably piano, as this would develop your ear both melodically and harmonically. Once you've acquired this knowledge and experience you would be in a position to decide if you have the necessary qualifications, and you could obtain advice from the School of Contemporary Arranging Techniques, 51 Havelock Street, London, N1, who run excellent correspondence courses on reading and writing, including one for the complete beginner with no knowledge of music, and composing and arranging.

I'M having a lot of trouble with guitar strings. I use a good make, Black Diamond, but after playing on a new set two or three times they start going rusty, even after taking

the trouble to wipe them over after an evening's playing. Why does this happen and is there any way to stop it, such as putting oil on the strings? —Nigel Bartley, Farnham.

Your problem is obviously connected with perspiration, which varies enormously with different people. If you play acoustic guitar you can easily solve the difficulty by using tropical stainless steel or non-tarnishable strings. If, however, you play electric guitar, you will not be able to use stainless steel strings as these are not magnetically responsive. You could lightly oil the plain strings, but must be very careful to avoid oiling the wound strings, because the tone could be affected if the oil goes underneath the winding. —ROSE-MORRIS & CO Ltd, Wholesale distributors of Black Diamond strings, 32-34 Gordon House Road, Kentish Town, NW5.

RADIO JAZZ

Times: BST/CET

FRIDAY (1)
6.30 p.m. M1: Jazz Rondo.
9.10: U: Bobby Darin, Lana Cantrell. 11.5 O: Jazz College.
11.15 T: Henry Mancini Swing-
ing Big Band. 11.45 T: Ira Sul-
livan.

SATURDAY (2)
12.0 noon BBC T: Jazz Record
Requests (Steve Race). 2.55
p.m. M1: Radio Jazz Magazine.
3.30 E: Red Norvo All-Stars,
1933-5. 5.0 M1: Louis Arm-
strong's All Stars. 10.40 E:
Week-end Cocktail, inc (1)
Count Basie. 11.8 A2: Jazz
Discs. 1958-61. 11.15 T: Ed
Ames. 11.30 J: Jazz Festival.
11.45 T: Mixed Jazz. 12.10 a.m.
E: Duke Ellington.

SUNDAY (3)
7.20 p.m. N2: Radio Jazz. 10.30

A1: Free Jazz. 11.3 A1: Antibes
JF. 11.31 BBC L: The Jazz
Scene (Lennie Felix Trio and
Guests, Roland Kirk, Alun Mor-
gan, Anglo-American All-Stars).
11.45 A1: Benny Carter
(Hugues Panassie). 12.15 a.m.
E: Jazz.

MONDAY (4)
8.30 p.m. J: Bobby Troup's
Jazztime. 11.10 M: Jazz. 11.15
T: Pop and Jazz. 11.45 T: New
Jazz Records.

TUESDAY (5)
11.0 p.m. U: Preservation Hall
JB. 11.5 O: Jam Session. 11.15
T: Steve Lawrence, Eyde
Gorme. 11.45 T: Milt Buckner.

WEDNESDAY (6)
5.45 p.m. BBC T: Jazz Today
(Charles Fox). 9.5 E: Billy
Strayhorn Septet. 9.20 O: Jazz
For Everyone. 9.30 J: Jazz.

10.35 O: Jazz Club. 11.15 T: Ray
Coniff Singers. 11.45 T: Sonny
Rollins.

THURSDAY (7)
4.35 p.m. U: Jazz Magazine.
8.30 J: Basin St Jazz. 10.15
N2: Jazz. 11.15 T: Ella with
Jimmy Jones Trio and Elling-
ton Band. 11.15 T: Tribute to
Charlie Parker.
Programmes subject to change

KEY TO STATIONS AND
WAVELENGTHS IN METRES
A: RTF France 1-1829, 2-
348, E: NDR Hamburg 309, 189,
N: Hilversum 1-402, 2-298, J:
AFN 547, 344, 271. M: Saar-
brücken 211. N: Denmark
Radio 1-1224, 202, 188; 2-283,
210. O: BR Munich 375, 187. Q:
HR Frankfurt 506. T: VOA 251.
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- 11 STREATHAM, Stork Club
- 12 PLUMSTEAD, Green Man
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Coltrane was an extension of Parker

JOHN COLTRANE and Charlie Parker will always be classed in the same category. Coltrane was always an extension of Parker, and like him, whose death was also a shock to the world, the full value of his music will not be realised until many years time. — C. ROGER WILSON, Misterton, Doncaster.

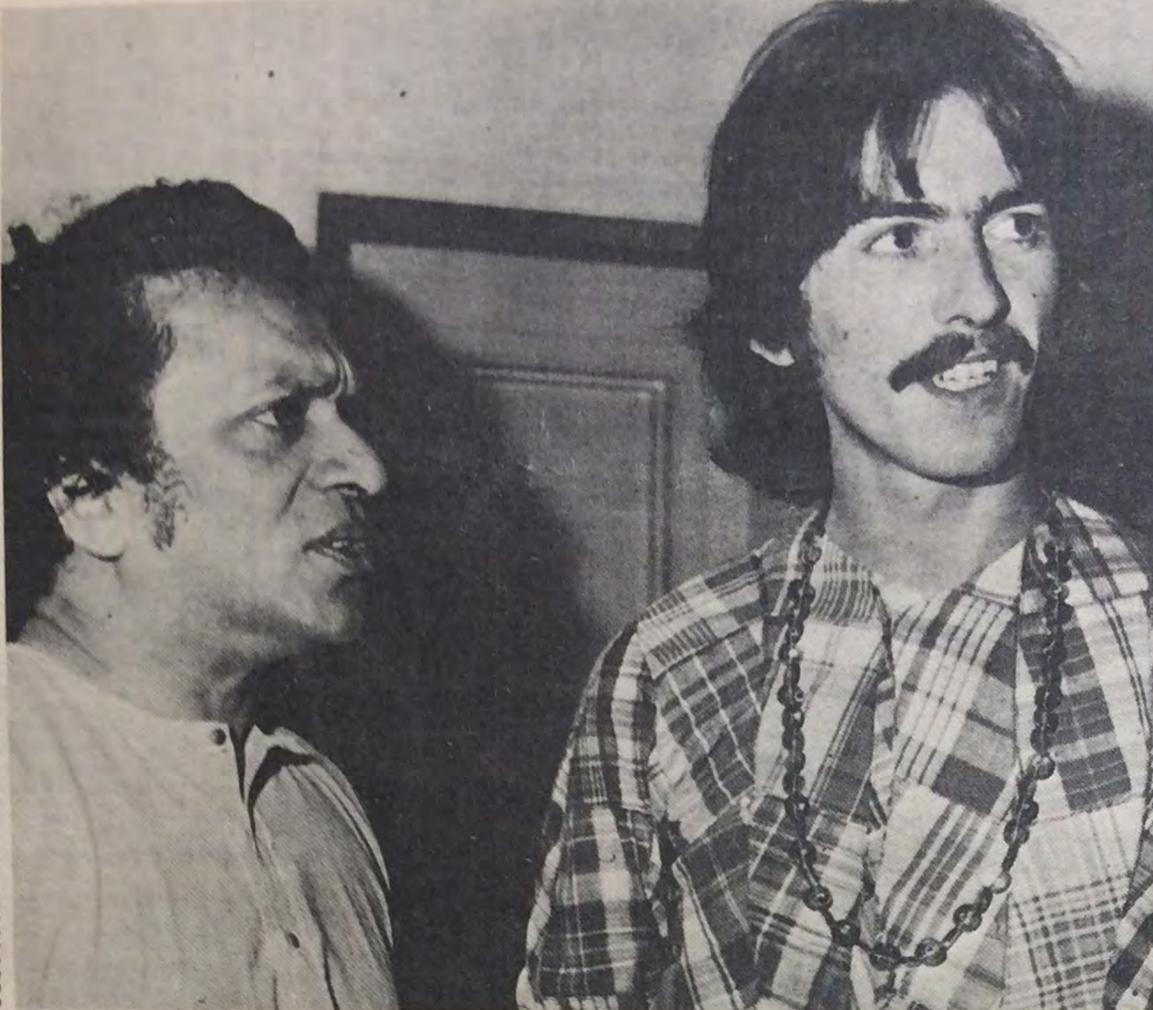
BEAUTIFUL Flower Children? Misinformed imbeciles would be closer to the truth. I understood the Flower People loved beautiful things. Could anything be less beautiful than Arthur Brown? A painted clown cavorting, making a sheer mockery of the whole subject. — ELIZABETH DOWN, Kidderminster, Worcs.

SO Gordon Wood (MM August 18), thinks the Beatles are old fashioned, wishy washy and overrated. I suggest he compares the Beatles Sgt Pepper album with the so-called exciting Pink Floyd album. Just because there are a few wierd sounds on the Floyd album, he thinks it is creative. Stick to flashing lights and leave creative music to the Beatles. — MICHAEL HOPKINS, Rainham, Essex.

"MEANWHILE, what are the beautiful people digging?" (Headline, MM August 19). Their own graves I hope. — RAYMOND BRAY, Boston, Lincs.

EVERY jazz fan must be rejoicing at the BBC's decision to include two new jazz programmes when their new broadcasting plans come into operation in September.

Big thanks for this change of attitude must go to the pirate radio stations for forcing the BBC to review their policies, but equally thanks must surely go to the British Institute Of Jazz Studies whose 1,000 signature petition sent to the BBC earlier this year, must have played a large part in the decision to include the two programmes, one on Wednesday from 8.15 pm to 10 pm and the other on Sunday from 8 pm to 10 pm. — N. LAMBERT, British Institute Of Jazz Studies, Orpington, Kent.



HARRISON: "answer's in your own head"

BBC GET HIP—THANKS TO THE POP PIRATES

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SO the pirate era has all but ended. The BBC will be providing a "hipper" service for pop fans and the scene is moving at a much faster pace — all thanks to the pirates.

Over here in Sydney commercial radio is very established, but unlike the pirates has at least two or three ads after each record, has boring DJs who know nothing about the scene and rarely play a record unless it is in the chart. They have no scope for individuality.

Your pirates were taken off at their peak. Perhaps it was just as well, before they became too established — PETER R. BLAKE, Kirribilli, Sydney, Australia.



CREAM: amazing solos

for them who is really switched on and groovy? — RONNIE BLAKE, London SE6.

YOUR coverage of the Windsor Jazz Festival was incomplete and misleading. Perhaps your reporters did not see the Chicken Shack — what an amazing performance they put on and what a superb atmosphere. Also you failed to report the amazing solos produced by the Cream. — CHARLES SMEDLEY, Saffron Walden, Essex.

I COMPLETELY disagree with Chris Welch's view of the Windsor Jazz Festival, and I was shocked by his report. It was sadly out of perspective. He seems to think the Marmalade are a little "old-fashioned." Well, judging from the audience response there were quite a few "old-fashioned" spectators in attendance. It can't be long before this group get the recognition they deserve. — ROGER NICKSON, London SE15.

CHRIS WELCH writes well, but his views sometimes show a marked inconsistency. He seems quite pleased that "Pleasant Valley Sunday" puts aside progression, saying quite rightly that it "requires little effort to assimilate" (MM August 19). Yet two months ago (MM June 12) "Alternate Title" was branded as purposeless and corny production with a "here-we-go-again tune." Why ecstatic reception of "Pleasant Valley Sunday" and strong criticism of "Alternate Title"? Both are depressingly low standard. — J. R. ELLIS, Wimbledon, London.

AS one of those who believe that the Government is right in opposing commercial radio I wish people like Christopher Hutchison and Barbara Lancaster would get their facts correct. Each of the other major political parties have admitted that they too would have closed down the pirate stations. The belief that their alternative, local commercial radio, would have, provided non-stop pop is an illusion. The one local station which exists, Radio Manx, certainly doesn't, and was at great pains to point out this fact to members of all parties when pressing last year for the extension of the commercial principle to land-based stations. The worst part is that so many nice young people have been misled by a crowd of sharp publicists and smooth-talking DJs into believing that the Government is wrong. — JOHNNY PATRICK, Birmingham.

WHAT a load of rubbish and tripe Chris Welch wrote about the Windsor Jazz Festival! I think he must have been stoned out of his head in the beer tent throughout. I heard every group quite clearly, there was no sound trouble at all, everybody was happy, and I must commend the Chicken Shack, Ten Years After and all the other groups. Welch didn't even see fit to mention. Isn't it about time the MM got somebody to write

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THE GASS
JEFF DEXTER
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Thank goodness for George, and sanity

THANK goodness for sanity. "George In Hippyland" (MM August 19) pointed out that "The answer's in your own head." The flower children, hippies and beautiful people have enough ways of digging beautiful music, people and things without using lethal and soul destroying chemicals to create artificial half-worlds. — R. BROADHURST EVANS, Reading, Berks.
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Well, we were only in Haight Ashbury for about 30 minutes but I did see quite a bit. We parked our limousine a block away just to appear the same and walked along the street for about a hundred yards, half like a tourist and half like a hippie. We were trying to have a look in a few shops.

Who was with you?

Pattie her sister Jenny, a friend of Jenny's, Derek Taylor, Neil Aspinall, our road manager, and Magic Alex, who's a friend. We walked along and it was nice. At first they were just saying "hello" and "can I shake your hand" . . . things like that. Then more and more people arrived and it got bigger and bigger. We walked into the park and it just became a bit of a joke. All these people were just following us along.

One of them tried to give you STP, I believe?

They were trying to give me everything. This is a thing that I want to try and get over to people. Although we've been identified a lot with hippies, especially since all this thing about pot and LSD's

the GEORGE HARRISON interview



BY
ALAN
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"You may think this interview is of no importance to me," said George Harrison across a table in NEM's Enterprises Mayfair offices. "But you'd be wrong. It's very important. We have realised that it's up to everyone—including the Beatles—to spread love and understanding and to communicate this in any way we can." George, radiant in flowered shirt and trousers, long flowing hair and bushy moustache, lit up a dismal wet London day by his clothes, his friendliness and the warmth of his replies. George spoke quietly but frankly about many subjects — from God to LSD — and the 90 minute conversation examined the whole existence of the most introspective Beatle.

come out, we don't want to tell anyone else to have it because it's something that's up to the person himself. Although it was like a key that opened the door and showed a lot of things on the other side, it's still up to people themselves what they do with it.

LSD isn't a real answer.

It doesn't give you anything. It enables you to see a lot of possibilities that you may never have noticed before but it isn't the answer. You don't just take LSD and that's it for ever, you're OK.

A hippie is supposed to be someone who becomes aware — you're hip if you

know what's going on. But if you're really hip you don't get involved with LSD and things like that. You see the potential that it has and the good that can come from it, but you also see that you don't really need it.

I needed it the first time I ever had it. Actually, I didn't know that I'd had it, I'd never even heard of it then. This is something that just hasn't been told. Everybody now knows that we've had it but the circumstances were that somebody just shoved it in our coffee before we'd ever heard of the stuff. So we happened to have it quite unaware of the fact.

I don't mind telling people I've had it. I'm not embarrassed. It makes no difference because I know that I didn't actually go out and try to get some.

You've never deliberately set out to take LSD?



No, not really. For me, it was a good thing but it showed me that LSD isn't really the answer to everything. It can help you to go from A to B, but when you get to B, you see C. And you see that to get really high, you have to do it straight. There are special ways of getting high without drugs—with yoga, meditation and all those things. So this was the disappointing thing about LSD.

In this physical world we live in, there's always duality — good and bad, black and white, yes and no. Whatever there is, there's always the opposite. There's always something equal and opposite to everything and this is why you can't say LSD is good or it's bad because it's good AND it's bad. It's both of them and it's neither of them all together. People don't consider that.

Haight Ashbury was a bit of a shock because although there were so many great people, really nice people who only wanted to be friends and didn't want to impose anything or be anything, there was still the black bit, the opposite. There was the bit where people were so out of their minds trying to shove STP on me, and acid—every step I took there was somebody trying to give me something—but I didn't want to know about that. I want to get high and you can't get high on LSD. You can take it and take it as many times as you like but you get to a point that you can't get any further unless you stop taking it.

Haight-Ashbury reminded me a bit of the Bowery. There were these people just sitting round the pavement begging, saying "give us some money for a blanket." These are hypocrites. They are making fun of tourists and all that and at the same time, they are holding their hands out begging off them. That's what I don't like.

I don't mind anybody dropping out of anything but it's the imposition on somebody else I don't like. The moment you start dropping out and then begging off somebody else to help you then it's no good. I've just realised through a lot of things that it doesn't matter what you are as long as you work. It doesn't matter if you chop wood as long as you chop and keep chopping. Then you get what's coming to you. You don't have to drop out. In fact if you drop out you put yourself further away from the goal of life than if you were to keep working.

Have you any defined idea of what your goal in life is?

We've all got the same goal whether we realise it or not. We're all

striving for something which is called God. For a reunion, complete. Everybody has realised at some time or other that no matter how happy they are, there's still always the unhappiness that comes with it.

Everyone is a potential Jesus Christ, really. We are all trying to get to where Jesus Christ got. And we're going to be on this world until we get there. We're all different people and we are all doing different things in life, but that doesn't matter because the whole point of life is to harmonise with everything, every aspect in creation. That means down to not killing the flies, eating the meat, killing people or chopping the trees down.

Can we ever get it down to this level?

You can only do it if you believe in it. Everybody is potentially divine. It's just a matter of self-realisation before it will all happen. The hippies are a good idea—love, flowers and that is great—but when you see the other half of it, it's like anything. I love all these people too, those who are honest and trying to find a bit of truth and to straighten out the untruths. I'm with them 100 per cent but when I see the bad side of it, I'm not so happy.

To get anywhere near what you are talking about, do you believe you have to be a hippie or a flower person?

Anybody can do it. I doubt if anyone who is a hippie or flower person feels that he is. It's only you, the press, who call us that. They've always got to have some tag. If you like, I'm a hippie or a flower person. I know I'm not. I'm George Harrison, a person. Just like everybody else, but different to everybody else at the same time. You get to a point where you realise that it doesn't matter what people think you are, it's what you think you are yourself that matters. Or what you know you are. Anyone can make it. You don't have to put a flowery shirt on.

Could a bank clerk make it?

Anyone can, but they've got to have the desire. The Beatles got all the material wealth that we needed and that was enough to show us that this thing wasn't material. We are all in the physical world, yet what we are striving for isn't physical. We all get so hung up with material things like cars and televisions and houses, yet what they can give you is only there for a little bit and then it's gone.

Did you ever reach the point where you com-

sidered getting rid of the material wealth?

Yes, but now that I've got the material thing in perspective, it's OK. The whole reason I've got material things is because they were given to me as a gift. So it's not really bad that I've got it because I didn't ask for it. It was just mine. All I did was be me.

All we ever had to do was just be ourselves and it all happened. It was there, given to us. All this. But then, it was given to us to enable us to see that that wasn't it. There was more to it.

Where do these beliefs fit in with the musical side of the Beatles?

I'm a musician. I don't know why. This is a thing that I've looked back on since my birth. Many people think life is pre-destined. I think it is vaguely but it's still up to you which way your life's going to go. All

I've ever done is keep being me and it's just all worked out. It just did it all . . . magic . . . it just did it. We never planned anything. So it's obvious — because I'm a musician now, that's what I was destined to be. It's my gig.

NEXT WEEK

WHAT WILL THE BEATLES DO ON THEIR NEXT LP?

A hippie is supposed to be someone who becomes aware—but if you're really hip you don't get involved with LSD and things like that