CREAM NOT TO SPLIT UP

Manager off to States for talks

The Cream are now unlikely to split, it was exclusively revealed to MM this week.

According to an authoritative source close to the group, the Cream will probably stay together as a group instead of splitting up at the end of the year as previously announced.

The group are currently on a "farewell" tour of America and were scheduled to perform their final London concert at the Royal Albert Hall on November 26.

Talk

But manager Robert Stigwood flew to America last week "to talk over again their plan to disband at the end of the year."

Before he left for San Francisco, Stigwood told the MM: "I have given a great deal of thought to the possibility of Eric Clapton, Jack Bruce and Ginger Baker staying together and I shall try and persuade them to do so."

When the group announced earlier this year that they had agreed to break the group up, they said they would form three separate groups which would be managed by Robert Stigwood.

Earnings

Their American tour which opened last Friday in San Francisco will last six weeks and is estimated to earn the group $600,000.

In this year's MM Pop Poll, guitarist Clapton was voted Top Musician in both the British and International sections.

ERIC CLAPTON: voted musician of the year by MM readers.
**Melody Maker**

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**BRUCE WELCH TO LEAVE SHADOWS**

Bruce Welch, a founder member of the Shadows, is leaving the group at the end of its current run with Cliff Richard in the Autumn Show at the London Palladium. He will take charge of the Shadows' two music publishing companies.

This shock announcement was made to the Melody Maker by Hank Marvin, group's lead guitarist, shortly after the Shadows and Cliff celebrated their tenth anniversary last week.

But drummer Brian Bennett, bass guitarist John Rostill and Hank will carry on as a trio. They told the MM on Monday: "But we can't allow him to be free to do solo work. We will continue to record as a trio. It won't be the same. We can always dish another guitar on if we need to."

Would the Shadows definitely quit public appearances? Aides Walsh: "It is difficult to give an unequivocal 'yes' or 'no' to that. Something might come up."

**COMING TO BERLIN WITH THE MM**

**THERE'S still time for you to get aboard the great Melody Maker trip to the Berlin Jazz Festival from November 10 to 16.**

You can leave London on Friday morning, November 10, and arrive in Berlin in time to hear the Herbie Mann Group, Don Ellis's Berlin Brass Band and a variety of excellent German clubs on Saturday. After sightseeing on Saturday there is a great big band concert starring the sounds of Raymond Felton, Don Cherry, Gustav Dorf and Count Basie plus Jon Hendricks, Annie Ross and George Bong. Sunday afternoon you are invited to the last big band concert in the GRAW Trio, Barney Wilen and a variety of other artists.

Sunday afternoon has a mixture of world sports and Gospel music with Stans of Faith as the American special guest.

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**New Singles Release**

**Elvis Jones**

Elvis Jones can attract his final show on Sunday night, in the History of the World Blues Band at the Jazz Club.

**The Cowgirls**

**The Tages**

---

**BRUCE WELCH: Founder member**

---

**LITTLE KLINK**

**The Stan Tracey Trio**

An exciting reissue capturing the great sounds of Stan Tracey, Kenny Rapper and Phil Scarron. An unbeatable jazz bar's delight.

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**FOR TOP SOUNDS IN R&B**

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**THERE HAS BEEN NOTHING LIKE THE SALLY ANGIE**

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**TRUMPET WORKOUT**

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**SUN**
MOELDY MAKER, October 12, 1963—Page 3

BEATLES' APPLE FILMS NOT CLOSING DOWN

Guitarist O'List leaves Nice

DAVE O'LIST

GUITARIST DAVID O'LIST has left the Nice. The group will continue for the time being as a trio.

The tour, consisting of the O'List brothers and David Garrick, and the music for the shows will be provided by the Castella Iron Band.

The group will be featured in a tour of Europe, and will play in France, Switzerland, Germany, Austria, Yugoslavia, and Italy.

ROLLING STONES next single may be 'Beggar's Banquet' track

RAY, is currently in the U.S. recording the details of the new single, a short concert tour of Britain, probably starting about a week or so before Christmas.

"Here Comes My Love" will be released throughout the Continent on the Continent the next week and the next, and in the Continent U.K. and Ireland. The group will travel to the Continent for the Continent tour, which will be recorded in London.

TONY'S ALBUM

SINGER TONY Bennett is to record his first Christmas LP, "Just in Time." Robert Farnon, who arranged the album, told the Daily Mirror that the LP will be recorded in New York.

Bones new series

SHOW STOPPERS, vocal group from Philadelphia who were "Nothing But a Jukebox" on Tuesday (17), and will be "Nothing But a Jukebox" on Tonight (Thursday) (19), will be "Just in Time" on Friday (18). Ewart G. Brown is the group's manager. Group, comprising three sets of headlines, is due to play "Fools Rush In" on Friday (21) and "The Jukebox" on Saturday (22) at the Continental Club.

...visiting England this week....

for the first time...

sensational American group

...single rush release October 11th

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Oysten, who is writing the song which shows the top of a picture that is a wall covered in graffiti. The group says that they were not allowed to record the album with this cover and the group are also refusing to let the album be released with another cover. In these circumstances, a single from the group's forthcoming world tour is the only option. Keith Richards has written several new songs which the group has been rehearsing.

But it was revealed this week that Marianne Faithfull is expecting another baby, and the father is Mick Jagger. Marianne is staying in France while her baby is born. The record company will not be able to let the album be released with another cover.

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MARY TO RECORD BEATLE SONGS

MARY HOPKIN — still number one this week with "Those Were The Days." She has started work on her first album with Beatle Paul McCartney.

Mary will be recording a number of songs, including several Lennon and McCartney compositions, although it is unlikely that any of the songs will be issued as singles. A couple of things have already been recorded.

No live concert appearances have been set for Mary since that time, although it is possible that she will appear at some point in the future.

LOUIS RESTING
Louis Armstrong will not be at work at all, having been hospitalized with pneumonia. He was expected to be released at anytime.

TWO POP MARRIAGES

Pop marriages are in the news this week with Dec. Cluskey (right) of the Beach Boys and singer P. P. (Pat) Arnold both getting married — but not to each other. Dec. last the of the Beach Boys to marry (though he remains a bachelor), married 22-year-old dancer Sandra Williams at her home town, Stan-ford-le-Hope, Essex, with Brother Dan on Best Man. Pat Arnold, who came to Britain with Ike and Tina Turner’s re- view two years ago and stayed, married Jim Morris at Farnham, in Surrey.

Radio and TV booked for Tiny Tim

Tiny Tim will be appearing on TV and radio shows throughout the country this week.

A NUMBER OF radio and TV appearances have been set for American pop phenome-non Tiny Tim. He is due to arrive in Britain on October 24.

He appears on "Peppers Saturday Night People," the Dave Allen Show (2/7), Radio One Club and Late Night (28/10) and Late Night Extra (29/10). In concert for four clubs charting in the UK, Tiny Tim is expected to do a lot with the Beatles and other rock and roll acts.

Four dates have been set for Tiny Tim, with three from their "In Search of the Top Chart" album, which has already sold 20,000 in America.

MOODY’S NEW DISC

The MOODY BLUES, who fly to America on October 16, will release a single on October 26.

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LATE NIGHT UP-LINE-UP DATE

EMI STRIKE

A STRIKE at EMI’s distribution department will start next Friday, October 26. The strike is expected to last 24 hours.

NIGHT VISIONS

The 11 tracks will include "The Girl’s In Love With You," the female version of the B. Ronis hit, and "Charles Aznavour’s "Who.""

CHAS WADE ILL

CHAS WARE, drummer with the Shadows, was taken to Liverpool Hospital, Essex, last Thursday, suffering from the common cold and glandular fever.

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Mystery Develops Over Beatles Live Concert

Albert Hall Date Mix-Up

ALBERT HALL DATE MIX-UP

The group’s “Yesterday” single release in July was released, causing simultaneous release in the US. This upset Apple, who had new Beatles numbers from the album, and their single “The Long and Winding Road” and “Yesterday.”

The Royal Albert Hall has decided to add the Beatles to the bill of their concert on October 13. The Beatles have been invited to perform by press officer Tony Barrow, who was asked to replace the group due to the split with Brian Epstein.

SPENCER RECORDS

SPENCER RECORDS has been replaced by Apple executive George Martin. The Royal Albert Hall has decided to add the Beatles to the bill of their concert on October 13. The Beatles have been invited to perform by press officer Tony Barrow, who was asked to replace the group due to the split with Brian Epstein.

Driscoll flies for new BBC series

Driscoll flies for new BBC series: John Peel and Mike Raven will be interviewing the Beatles on BBC Radio One, which has the airwaves of Europe from October 21. The Beatles have been invited to perform by press officer Tony Barrow, who was asked to replace the group due to the split with Brian Epstein.

FAME FOR CHARITY

FAME FOR CHARITY: George Fame, Alun Pugh, Julie Felix, the Spencer Davis Group, the Family, Spooky Tooth, Joe Cocker, the Twins, Roy Harper, Midge Ure, and Boney M. Julian and Terry Hall will be presenting the Beatles to the British Music Hall, London, on October 21. The Beatles have been invited to perform by press officer Tony Barrow, who was asked to replace the group due to the split with Brian Epstein.

Buddy Rich Leaves

Buddy Rich and his band flew out from London Airport on Monday for Copenhagen at the end of their British tour. After one date in Denmark they left for the USA. Last week, the band recorded live at London’s Ronnie Scott’s Club. The band will be released early in ‘69. Buddy Rich plans to leave for Copenhagen tonight, the following week, and in December. The Beatles have been invited to perform by press officer Tony Barrow, who was asked to replace the group due to the split with Brian Epstein.
Bee Gees seem to be turning bolshie with their manager Ron Roberts. First there was Barry Gibb going to want to go solo. Having sorted that out, Stigwood flew to America this week, but first told Robin Gibb to get a hair cut.

Robin, refused, on three grounds — he likes his hair the way it is. 2 There is no harm in it and, bi
dides, Jesus had long hair. 3 He has no intention of getting
it cut anyway.

The pop world waits with bated breath. Is it who wins. The ironic thing is that Stigwood, who has put on the con
ventional mantle, now at London's Shaftesbury Theatre.

Frogs

Quote from the Eltham and Kensal Times review of Buddy Rich at Croydon

In 'we have the really outstanding British drum
mer... Buddy's playing has picked up MM's Tom


REPORT

The 'Frogs, in the past, have been as the recording and of publicity — their visit
to visited every London hotel of the year, for example.

According to Ray White, the management

A popular story was told recently.

ZOMBIE

"We went off and Candle Heat said 'We don't want to go home, neither do the kids',

The kids didn't want to go

We should all go out..."

zombie..."

Certain the Small Faces are recreations of the mot

ters, the "Isleworths", or, indeed, they might pop up in
contest halls, and other public

places. Said Steve: "We do what we think we

right. If you don't, you become a zombie, a
dead waist. I feel sorry for the people who are like that. Me

what was right for the kids and us.

BEE GEES TURF ARAV RAY'S

over hair

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MARY, AND
THE PRIDE OF PONTARDawe,
HER LIFE AT THE TOP...

BY ALAN WALSH

MARY HOPKINS looked tired, but cheerful, as she re-
laxed into a deep armchair at her agent's plush New
Bond Street offices.

"It's marvellous, I'm so thrilled and so are
my parents. I didn't expect it to go to
the top so quickly although I thought the
song was good enough to do it."

MARY, who was due to fly to Germany last week-
end for a guest appear-
ance at the Essen Pop
festival, has been in
London for six weeks
now. And she hasn't had
time even to be house-

The next, shrill

driving.

The electronic
organ has become vital.

There are various
reasons. Harpsichords and Fijian log drums might
sound different but they're a bit limited
and difficult to handle around to dates.

But the two Farfisa models shown here,
the F.A.S.T. 5 and on the right the F.A.S.T. 3,
are completely portable.

And the F.A.S.T. 5 comes with a special
leatherette carrying case. (F.A.S.T. Farfisa
All Silicon Transistor - new and entirely
dependable.)

More importantly, an organ is versatile.

There aren't many instruments that will
produce flute, strings, clarinet, percussion,
choir and trumpet. These two Farfisa models
do all quite admirably. And it's cheaper
than hiring the Philharmonic.

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now. And she hasn't had
time even to be house-

"We're looking for a per-
nenance manager for
Mary," Carole told me.

"When we find the right
person and things sort
dthemselves out, I'll be
getting a job."

Carole intended to study
graphics at Hornsey Col-
lege of Art, but has now
decided to look for a
job in a studio to learn
practical artwork.

But she'll share a flat
with her younger and
more famous sister and
they are, in fact, looking
for a permanent, un-

decorated home in cen-
tral London.

I also asked Mary why
she had been withdrawn
from the Tiny Tim con-
cert at the Royal Albert
Hall at the end of the
month.

"We're not ready yet for a
concert like that in
London," she said.

"Everything has been
so hectic that I haven't
had a chance to get my
voice up to scratch; it was fine but this
concert was too soon for
me."

But when she's done that,
I'm hoping that these
songs will form the basis of an act. Maybe then I

not so long ago, three guitars and drums
made a pop group.

But I don't expect it to go to
the top so quickly although I thought the
song was good enough to do it."

Another thing, the SOUND of an organ is vital.

It can be at one minute thrashing and
driving. The next, shrill and soaring.

Or crashing and dramatic.

It's moods are infinite.

And if you get your heart set on one of
these, you'll have no problem working out a
suitable amplification system. Farfisa have a
complete system to match both models; an
AHL 73 system.

Its three unit-amplifier, extension speaker
and Sound Spheres (Leslie) cabinet can be
placed at random for wide diffusion, or in
column fashion for high sound concentration.

The Farfisa F.A.S.T. series is right for you.

After all, if you are going to buy something as
important as an organ, you want to get a good one.

That's vital too.
Screamers night out for Scott

on the Jazz (Apr 58)

Having Remain in the new Quailcr on three consecutive nights (and despite bearing much of the heat) was a test for me. I am not merely by the line-up this is one of the great jazz concerts—its potential with its present personnel is virtually limitless.

Within the scope of Burton (thick, Jerry Hahn (Steve, Bob Haydn did) is a vast openness. And yet he makes the music. No matter the source, comes from a bit more swing, a bit more charm. Hahn, filling the pianistic role, presented by the guitarist Larry Coryell, is, in my ear, every bit as strong and exuberant as the rest of the group. Swallow and Rainer are incomparable—there's no other word for it. But Burton, the ever reliable and versatile musician himself, in the show itself, his whole performance...—Clara de Sardi

"My Foolish Heart" was one of the records played, with a ballad to "I'm Always with You". I Mean, what a combination! His solo is a peak of his style. He is a fast player, yet his style is rich with the irony of the jazz masters.

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THE WHO

Magic Bus

'Dr. Jekyll & Mr. Hyde'
THE TRUTH ABOUT TOM JONES: TWO THREE

TOM JONES: Part Two

Tom Jones is a rare person. Adultery, murder, and rape are all
these has not yet been
him to come to mind. He is simply,
ally boys to
with one, and the girls to
it yet. He has no
en. He looks like a star, even
ning in a West End
ype of many women: in dress, speech, and
ake my sanity, but it
ne, yet not afraid to
spit his mind.

You come from a working-class back-
ground. Has it helped or hindered you in
your striving for success?

It’s helped me. It’s made me appreciate things
more. I’m not under so much of a strain as I
might be otherwise. It’s helped me in other ways —
you have to be pretty tough in this business,
physically tough, because you are on stage and
you come off sweating and get into draughts. So
you can be exposed to colds and things.

The fact that I’ve done some physical work
at one time helps me. I’m strong enough to stand
up to things like that.

Did your background create Tom Jones or have
the events that happened to you later in life
moulded you more?

I think that I would have happened — become
Tom Jones, the singer — anyway, I always had a
voice. I think that my early background moulded
my character. The fact that I didn’t have money
at home probably urged me on to strive for
success.

What do you feel about Wales today, that
you live in luxury in Surrey?

When I think of Wales, I think of my youth —
when I was a kid and the things that I did then.

You have a myth about you as the Teddy boy
who made good. Can you explain the extent
of your activities as a teenager?

I think that sort of image has been an asset
because, for example, when I stop my car at traffic
lights, the lads on the building site or the lorry-
driver next to me, give me the thumbs-up. They
think I’m one of them: I’ve made it, so there’s
hope for them.

But Teddy boy . . . what that means to me is
a youth who wears Edwardian clothes — that’s
where the name came from. But people have a
different idea. They think a Teddy boy is a
deliquent delinquent, always getting into punch-
ups. I got into punch-ups in my time, but I was
never a juvenile delinquent.

I got married at 16 and that straightened me
out. When you’re married you grow up quicker.
You have responsibilities and you have to
snuggle down. The trouble with young people is
they have all the physical equipment of manhood,
but none of the responsibilities, so they go around
looking for kicks.

Do you still have a temper — or have time and
events moulded you?

There isn’t any call for me to lose my temper
now. I haven’t got a quick temper. I never had.
Even when I was back in Wales I didn’t like
temperatures, if a man wanted to fight you, to
actually get involved in
physical violence, it
meant I had a
frustration against you
and that was bad. I
always felt that. Then, if
you fought, it was boots
and heads — everything. I
couldn’t understand
people who said “that’s
not fighting fair.”

Fightings not fair, viol-
ence isn’t fair. These
days, if people try to
pick a fight with me, I
can keep my temper.
I don’t have to stand
there and think to myself,
“well, they’re stupid.” — It
means they’re either
envious, or they want me
to try and provoke me
because I’ve been auton-
omy.

But it doesn’t happen
often. I think that as
average working man
get the thumbs up from
the lorry driver — he doesn’t
mind me making it because
he thinks I do some
real work at one time.
He, he, maybe a teenager who’s had
a bit of time and hard
simply all.

You married early —
but have you ever
had the urge to be free and
independent, with no family?

Yes, of course. Every
man has at one time or another.
But coming home
brings me to my senses. I’m
all right now, and we have
lot of fun. I think that’s
what you marries, to
able to grow up with your
children.

You married young —
but have you ever
had the urge to be free and
independent, with no family?

Yes, of course. Every
man has at one time or another.
But coming home
brings me to my senses. I’m
all right now, and we have
lot of fun. I think that’s
what you marries, to
able to grow up with your
children.

What would you like
your son to become?

I’d like to see him in
showbusiness, because
I think it’s a
marvellous business
to be in. If he had
a fair for it, that is,
that he
necessarily be a
performer, that depends
on whether he had
talent, but he
be in an agency or with
a recording company.

He’s interested in
music and
of the business.
And if he came into show
business, I could help him.
I couldn’t do that in
other business.

It’s funny, he’s
11 but he’s aware — he can
tell a song very
of a good age.

What if he didn’t
choose show-
business?

That’s up to him. I’d
be disappointed, but you can
only bring his children up.
They’ll make up their
mind after that. All you
can do is give them
 — like my father
did. He said I had an
education, the rest was
up to me.

If my boy wanted to be
a carpenter or anything,
wouldn’t mind. He’s a
sonable boy. He’d
worry me if he wasn’t.

What do you think of
the sexual freedom
that is being talked of
now?

I think that sex is more
open these days, not that
the people necessarily
it more. Even when
skirts were down to the
knees, girls used to let
them from time to time.

But I don’t really think
that the short skirts and
freedom is a very good
thing. These days people
their kids about as
soon as they can. I feel
that’s wrong; there should
be a sense of danger, for
boys as well as girls —
they should be made to
there is no sex in danger.

There are too many 12-
year-old girls getting preg-
many today, because
they are on television and
even hear their parents
admitting that they’re
true in sex when they
are. There’s plenty of time
them to grow up, but I had
of my child. I think
ought to think
how I’d raise her.

Continued on next page
THE TEDDY BOY WHO MADE THE BIG TIME

YOUR name has never been
entirely unrelated
with drugs. Have
you any views on drugs or
drug-taking?

Yes. I think the people
who take them are very
weak. People march around
shouting that the British
country is in a terrible
date. I think it's partly
that state because so many
people take drugs.

I think drug-taking is a
terrible thing. People say
"got smoking's as bad
as drinking." But you've
got to be a man to take
hard drugs. If a young
person has too much it
might kill him.

But anyone at any age
can take pot, and I think
it's wrong.

YOU have a face that is
recognised by almost
everyone in the country. Do
you ever long for solitude,
so you can walk into a pub
and not be stared at?

No. One thing cancels out
the other. I want this life
and I know there are
sacrifices I have to make
to have it. I'd think there
was something wrong if
depending didn't stare at me in pubs.

What I don't like are the
people who come up and
demand an autograph
rudely saying, "It's not
for me, it's for my wife." I'll
sign an autograph, anyone,
but why can't they be polite?

It's because some people
feel there's something
deserving about asking for
women's autographs. And
they are a little frightened.
I understand that the person
will think they're soft for
asking.

YOU have a terrifically
rigorous schedule. How
do you stay fit enough
for it all? Do you take
special precautions?

Well, plenty of kip. And I
go to the dentist every
four months and have regular
check-ups at the doctors.

Actually, being on the
road keeps me fit. It's when
I'm in the recording for
example, that I get on weight.
I've been on for two
weeks now and I've put on 6 lbs.

HAVE you ever felt
physically down?

Yes, when I was
in Bournemouth for two
weeks in the summer. I
think it was the air there,
but my voice was affected
and I had to push a lot
harder to get the notes.

And at the end of the
day I was very tired. All
I wanted to do was go and
take a kip, which made me
very depressed. I took that
season because I was going
to do a film but we turned
it down and there was no
time to set up anything
else.

And in any case, I
wanted to appear in British
audiences and the seaside
was the only way. But I
don't think I'll ever do a
long season like that again.

ARE you a happy man
today?

Yes, very. In fact, I'm
having a ball.

Is there anything you
haven't done that
you'd like to?

Yes. I'd like to do some
specialised albums. So far
all my albums have had a
varied flavour. I'd like at
some stage to do something
different.

I'd love to do a rock and
roll album for example, or
an LP of Latin music. But I
don't think I can afford to
do that just yet.

I still have to make sure
that each album is
commercially saleable.

FINALLY, as a Welsh
man, do you have
any views on the current
Wales movement?

I don't agree with it. I
prefer that countries should
be coming together — in
Britain and all over the
world — and not splitting
up.

I don't see any value in
separating. I think it's
ludicrous to talk about
Wales splitting away and
becoming an independent
country.

NEXT WEEK
ON TOUR WITH
TOM JONES

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Ryan
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sings
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Paul Ryan

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**Jazzscene**

**GARY BURTON**

BY BOB HOUSTON

APART FROM Archie Shepp's Afro-American fantasies, the fashion note of 1967 in the British jazz world was struck by the Gary Burton Quartet when they descended out of the blue on Jazz Expo '67 and the Ronnie Scott Club in Kensington, and all should be enough to have him nominated as Governor William's running mate if that were way declined.

But the reason for the breeze down wind is that he is a very young man making his way, especially so far as a world where success and acclaim, if it ever does come, is so hard to come by. His own playing, it seems, they've played: "Oh, didn't the Rascals own your box.

Taxmen and funeral insurance men may come later. Right now, the Gary Burton Quartet is making a musical impact despite the meagre which both boy and band are caught up in.

"As Burton himself says: "Beyond words, we don't aim at or pay any kick to any gratitude. We never make a splash at the pop market. We do know what it's like to be at the pop market."

This position of material is one that faces the current jazz world, and it's a reminder that jazz people are still searching for the following generation. The main contributors to the Burton line are the band themselves. Burton plays an instrument that is world of pop are evoked by Scott-Heron's wild and boisterous feature. Bob Dylan's "I want to be myself" is a constant image of these activities. People are being informed that a great jazz musician is waiting to be discovered.

By spending a lot of country acting when a lot of country acts were looking for a "new sound," they were able to be discovered. They were able to be the first to do that in the RCA studio.

**A more sober Burton Quartet -1968 Quartet**

GARY BURTON: 'We never made a stab at the pop market'

JOHN TCHICAI

BY FRANK DIXON

**Sorting out the good from the bad**

His angular face picked out with a frightening blue lightning, John Tchicai, the Danish avant garde artist, confers me in the dressing room. But the man with the white hair and the violence of his mind and his appearance. His presence comes in a row, a friendly voice. His mustache attacks me as genuinely attacked as me generally attacked.

**WOULD you say there's a growing public for your kind of music?**

Yes, I think so. I plan to make it, but I'm not sure it hasn't happened yet. I can't say whether the music is becoming or not.

**I DON'T have much contact with my Indian music.**

Well, I can say that I like to be influenced by Indian music. There are many qualities in Indian music that I like, but I can't say what I like about it. I like the music's beauty.

**WOULD you say anything about the overall sound of your music?**

I'm working on a number of things at the moment. The music is very different. It's a bit of a different kind, and I'm interested in finding a new name for the music that suits my taste.
THE NEW BLIND DATE

LEAPY LEE

THE RALEFTS: "Into Something Fine" from the album "Sweet Soul Sounds." (State-side).

That's my sort of music. I love this, but I don't know who it is. Who sings like this? It's not Aretha Franklin, is it? I've no idea. It's an album track so it won't be a hit, but it's lovely stuff. Oh, it was the Ralefts. It sounded like a soul singer, not a group. Hey, that looks like a pretty good album to buy. Might get that.

THE EQUALS: "Softly Softly" (President).

It's not the Rolling Stones, is it? That sounds like "Satisfaction." It's terrible, but I don't know who it is again. I hope I guess a couple of these, or I'm in trouble. I think it's a bit too like "Satisfaction" to be a big hit although it moves along nicely.

The Equals. Well, they're doing pretty well at the moment. But this is a hit ordinary for the chart. I'm afraid. Hey, I mustn't go sitting everyone. I've read Blind Date for years. It's not to be sitting here doing it. Oops. I can see why people say the stupid things they do sometimes in Blind Date.

JIM REEVES: "When You Are Gone" (RCA Victor).

It's a Reeves' Hooray, I've guessed one already, folks. It's very relaxing. I don't know where they get all these Jim Reeves records. They must be off tapes of his with a new backing arrangement. And it's got a pretty shrill melody, all right.

He had a place where he was alive which hasn't been filled. I liked his original stuff about the telephone and stuff, but this is not a hit. It's a bit too sentimental.

If he was alive, he'd get a lot of hits because he'd have changed with the times. This is still old-fashioned.

LEAPY LEE: "It's All Happening" (Pye).

It's absolutely diabolical and I don't want to be associated with it at all. Turn it off. Turn it on. You've done me up. When this came out originally, about three years ago, I was pleased with it and I said a few. It was in the top five on the charts. But re-surfacing it now is unfair to me, unfair to MCA, unfair to everyone.

I wish they'd stop doing this. They should at least have the decency to ask. It's a bit strong... they seldom get a hit like this. All they do is damage the artist. Business is business, I suppose, but my next MCA single will be much better.

GRATEFUL DEAD: "Born Cross-eyed" (Warner Bros).

It's a bit na-rat-erous. At least they've tried to do something different. I really couldn't see this in the charts.

I don't like this at all. But I admire them for trying something different. I've no idea who it is. It's a bit of a name, but this won't be a hit.

THE WHO: "Magic Bus" (Track).

I haven't heard that clicking sound since the Katal Twinty years ago. This has a marvellous sound. It's a Bo Diddley beat isn't it. It's good. It's well made, with a good different sound. I don't know who it is. The Who, Good. It'll be a hit. They haven't had a hit for some time, have they?

FIFTH DIMENSION: "Good News" (Liberty).

I don't like this. It's a discotheque record... the usual old plonk. The balance is bad, too. It's not a chart record.

Wait a minute, though. The hook is good, but it's badly balanced. It's not the record player, is it? I'd like to hear the song by a young coloured American girl.

The Fifth Dimension, they're doing quite well. Hey, "Little Apples" got a bashing in Blind Date. Let's have the next one on, then.

THE NEW SOUND

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ELVIS PRESLEY: "You'll Never Walk Alone" (RCA Victor).

It's one of the two Pa-Psy or Presley. It's Presley, no, it's Presley. It's too affected. Lovely but affected. Didn't Marty Lush do this first... I know all the oldies, I'm as old myself. I must see this is a drama and look. It's Presley... doing a Presley! A hit. He'll sell a few. I'd like to sell as many as he will.

PESDLERS: "Comin' Home Baby" (CBS).

I like it already. Terrific. I know who this is... who is it? The Peddlers. Great. Fantastic. The only thing about them is that they are so good technically, everything they do tends to sound the same. But they'll always be successful, because they're basing themselves on talent and not oldies.

That's be in the Leapy Lee hit parade.

TEN YEARS AFTER: "I May Be Wrong, But I Won't Be Wrong Always" from the album "Undead" (Derram).

It's four o'clock in the morning music. It's not Jack Jones, is it? It's Troy Dante parodies. It's a nice album track. It's back-ground music for when you're a bit down—when the bird hasn't turned up.

I like the blues when I'm in a blue mood. I'm not anymore, though. I've been quite a few times. Not recently, though. Thank God.
MISS JULIE DRISCOLL has occasionally caused a mild furore when she has forcibly expressed herself on such subjects as pre-marital sex, nudity, under- and overwear and the state of British pop. It is statements like these — often faced with a few colourful expletives — that have given rise to beliefs that her vocabulary might have a London docker covering his ears. Certainly, Joels is not one to mince words. One could hardly imagine her resisting the advances of an over-ardent admirer in the slurred language of a heroine in a Victorian melodrama. As Brian Auger puts it: "If fellows were to pester her, she'd probably tell them in very broad Cockney where to get off में."

In fact, Julie, by her own admission, would do more than that. And did, in fact, take pretty positive action on one occasion. "I used to get into terrible rages when we first went on the road," she recalls. "I remember one time — when I'd never before been on stage. Three five-guns came around backstage and said they wanted some money. "I didn't like their attitude, and wouldn't give them any. So they tried to get my bag. "I really got riled at this. I went on stage in a terrible temper. Then they tried to grab my legs, and I took an umbrella around Long John Baker's legs (this was back in the Steam Packet days). "So I just grabbed the mike and threw it at this fellow's head. He fell back with his head all bleeding."

"This trouble wasn't caused by those who came to hear the music. It was just a bunch of jocks who wanted to make a nuisance of themselves. "It's because of scenes like this that some promoters tend to treat groups like dirt. No so much when they have become a chart name, but it has happened because some groups have wrecked the bandrooms and behaved like villains and hooligans. Really, they weren't cut out to be major groups in the first place. And they've needed to do things for other people."

The wretched Miss Driscoll is not likely to brush if the conversation gets a little earthy in her presence. "In general conversation, with things that don't concern me personally, I don't care. For instance, the fellow talks about all sorts of things. Like girls in the nude and strip clubs. "I don't object to nudity. But there's an obscene way of displaying the human body, and a very ugly way."

"I wouldn't object to strip clubs. But if I went to one and saw a girl standing there with great huge bosoms, it wouldn't mean a thing to me. I'd probably laugh. "But I feel sorry for those fellows who repeatedly go to strip clubs. I just think they can't get enough. They must feel pretty lonely if they just want to watch girls undress. "What I don't like is people to behave coarsely towards me personally. Relations between two people should be a personal thing, but some seem to think it is all right for them to be necking here and there."

"Of course, I've had romantic disappointments in my time. There was a stage when I just didn't want to go with anybody. I'd get hung up on different relationships and find myself backing away from people. I wanted to hide in a corner and work things out for myself."

"As far as relationships with men were concerned, I learned not to become too emotionally involved. So that if I did not see them again, I was never bothered. I didn't want to feel too much affection for people. My work was the most important thing for me. This comes first. If somebody tries to show it second, then I just don't want to win them. The only thing I don't like about this business is the insecurity. It really is a racket. One minute you're on top, and everyone wants you. But in a very short time, you may be right back where you were."

"I don't think that far ahead. I'm not very religious. Religion doesn't bother me unless people take things to extremes. But then, if people want to be like that, who's to say whether they're right or wrong."

So I just grabbed the mike and threw it at this fellow's head. He fell back with his head all bleeding."

She was offered a part in a film opposite Mick Jagger but didn't take it because she thought it was a load of tripe.
Real Jools
AND MUSIC

continued from previous page

"I don't agree with the Pope's attitude on birth control, but that's old-fashioned. But I don't get all steamed up about it. What's the good of getting steamed up? You only hurt yourself. Like when you're sitting in a car and you start hitting your head against the window. Most people get uptight which means they're using their energies. More sensible to think, "That guy behind me is the one who's all uptight."

Diet

"Although I only went to that madhouse for a short time, I taught myself how to relax. Nowadays I read lots of books on the art of relaxation. Like 'Relax and Live' and books on Yoga. I don't go to extremes on this, but I do the stretching exercises and the various postures. I find them very helpful. And so are the books on diet by Gaylord Hauser's 'The New Diet Does It.' Diet is terribly important to me. It enables me to cope with the sort of things I have to cope with. It seems much more relaxed than I used to be. And much more tolerant, too."

With Jools the cynosure of all eyes, was there any feeling of jealousy in the Brian Auger camp?"

"We did have second thoughts about adding a girl to the group back in the Steam Packet days," said Brian. "After all it can be pretty difficult on the road for a girl. We didn't know how she'd cope. But it has been fine."

Jools is interested in the sort of things we're doing, but not the words."

Tripe

"I've been told so much freedom to do what we like musically," says Brian. "We've had our success with Jools more in the pop field, but now I can do how I feel it will be acceptable..."

Supporting she left? Well, she's already had three albums done down. She'll only do things that really interest her. She was offered a part in a film opposite Mick Jagger but didn't take it because she thought it was a load of tripe.

"Of course, we'd miss Jools if she ever left the band, but it wouldn't be a disaster. We'd never try to replace her. Maybe we'd support her back. Maybe she'll go in another direction."

Real Jools

AND MUSIC

There's an obscene way of displaying the human body, and a very beautiful way."

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POP MUSIC in 1968 stands at the crossroads. But there is nothing new about that — it usually does.

By its very nature it is a transient thing and as the public becomes satiated with one particular musical fashion then pop has to change direction. This is part of its fascination.

Today, however, that is not the whole truth. Pop is split down the middle with on one side, the traditional-styled pop entertainers and, on the other, the progressives who believe that it can be a more permanent thing, that their music can be both Art, with a capital A, and meaningful. They are undoubtedly right, though not always successful.

**Terminology**

For them the whole terminology is wrong. Groups like the Pink Floyd, Tyrannosaurus Rex, the Deviants, Incredible String Band and the rest are hardly playing "popular" music — it is generally too complex, and sometimes too honest, for acceptance by the general public.

They are fighting the same battle for survival, with the same urge for self-expression that the better jazzmen have fought for 50 years or so.

And, in some cases at least, I find the pop avant garde more interesting than their jazz brothers.

At times they can be irritating. I get tired of a sort of philosophy for togs served up as though it were new, and universal truth — nobody under 25 seems to believe that anyone older has ever read a book or had an yof the revelations which every reasonably intelligent human being receives with some experience of life.

They are often pretentious, frequently confuse the desire to shock with artistic integrity, and sometimes show an alarming ignorance of what has already been done by jazz or classical composers when claiming to have found new means of musical expression.

But, and it is a big but, one can only applaud their serious attempts to advance the music and agree that there have been many fascinating results.

The Beatles, as always, must take some of the credit for creating a musical climate in which the experimentants can at least make a living — though, since "Sgt. Pepper", they seemed to have marked time.

This may be due to the four going their own separate ways with only Paul McCartney, seemingly, retaining a full-time concern with producing music. And anyway their next album may take things a stage further.

**Calling**

What bothers me about the two-tier pop system is the intolerance it seems to have engendered. Granted it must be galling to be driving in your Mini to the first rehearsal for your new "Knights Of The Round Table" suite and be over-taken by the chauffeur-driven Rolls belonging to a guy who just had his third million seller by sticking religiously to the form which got him the other two.

But those who provide the public with what it wants are performing a perfectly valid service. After all, you may like the great works of literature but I bet you read a detective story now and then for relaxation.

I just cannot agree with those who now seem to think entertainment is a dirty word.

Listen to Andy Fairweather-Low of Amen Corner. "In certain quarters the word 'entertainment' is one of pure abuse. Yet it is these people who are abusing their audiences.

"Groups play for audiences they believe are ignorant — some audiences seem to enjoy other, abused and look down on. It's a pity the teenagers go to see these down to earth groups."

Of course, all I say may be a bit kind. Besides, I'm not all that interested in the whole pop scene, and it's a bit too late for me to change my mind now.
These groups who look on themselves as "folk" or "Indian" child," says Peter, "That doesn't mean milking the kids. And if you look around, the real successful artists are a lot older than their record buying public — that is because it takes experience to be successful."

"Of course, people should experiment. What surprises me though, is that most of the experimenting has been with electronic sounds. Why not concentrate on new vocal sounds?"

Of course treating music as a business does bring dangers. For one thing you can find yourself on a treadmill, fearing of trying something new in case it flops and losing the standard of living you've got nicely accustomed to," says Peter Gomez of the Foundations. "We have been getting so frustrated playing other people's sounds and ideas when, as a group, we have so many ideas of our own. Now that Clem Curtis has left, we feel we are able to change our style, although only gradually.

**Songs**

"So far we have been doing our interpretation of other people's songs on stage, mainly American at that. In the last few months we have been writing our own songs which we hope to use in our act."

The dangers of type-casting in pop is, as Peter Gomez points out, underlined by the fact that the Foundations' lead guitarist MacKeith was offered a job with the Doors, who have been experimenting with a degree of Free Form in their stage appearance.

And what about groups like the Move and Small Faces who have achieved commercial success by appealing to the teenage screamers and yet have made two of the most interesting albums of 1967?

When I asked Roy Wood where the Move stood in the entertainers versus progressive war, he said: "We used to be basically a pop group, tuning on the screaming, fans. But not any more."

**Please**

The Move and Faces prove you don't have to be talen temas musical flavours to please an audience.

The Rolling Stones, too, are a good example of a group that has retained their millions of fans while refusing to stand still. I am inclined to agree with John Peel when he says: "My great hope is the Stones. Mick Jagger is a fairly chaotic person, aren't we all, but I think he really wants to get things together."

The Hollies are another group that bridge that gap. Anyone who saw their touring show earlier this year must agree that they are capable of putting on a thoroughly entertaining performance and Graham Nash in particular can come up with some pretty experimental thing.

But even if some of the further-out musicians may accept the Hollies, I doubt if their fans do. There is an unpleasant small mindedness in pop — jazz and classical music, too — which says a thing can only be good if you and three of your friends are the only people who really dig it.

Back to Peter Frampton, who says: "We had a great following at the Marquee — like the blues groups have got there now. Then we got a hit record and when we went back we were playing to a half-empty house."

If Tyrannosaurus Rex got a number one hit, how many of their current supporters would raise the cry: "They've sold out"? and move on to other heroes?

Before anyone starts accusing me of reaction tendencies let me assure you, I am not decrying the progressive. Far from it.

**Years**

Their work will be remembered for years where the entertainers work will be "remembered for months." I am merely asking for tolerance and recognition that the ability to hold the attention of an audience is an art in itself.

The progressives, in fact, have a lot to do with the perceptible swing away from the all-pervading influence of singles and the chart, and towards albums.

A promising prediction for the future which I will discuss next week.

---

**Stones have retained their millions of fans while refusing to stand still.**

**THE GODS**

Debut Single

**BABY'S RICH**

Columbia DB8486

**ISLEY BROTHERS**

Take Me In Your Arms (rock me a little while)

Tamla Motown TMC602

**CHRIS BARTLEY**

I Found A Goodie

Bell BLL1081

**CURT BORKMAN**

Heaven Held

Columbia DB8489

---

**NEXT WEEK**

**THE PROGRESSIVES**
Jools and Auge come up with another hit

JULIE DRISCOLL, BRIAN AUGER & THE TRINITY: "Road To Cairo"
(Marshall). My review copy in one of the first batch of 15,000 or so withdrawn because something went wrong at the factory.

There is virtually no bass and things get a bit misty at times. Even so, it is a good record and the change in direction was in a minority of one and it was unanimously enthusiastic about "Road To Cairo".

This time, Jools has a slow, haunting David Bowie song giving full scope for those Tango ladies of his. What a particular plus to the record is the way, in a second, the moment, the temptation to do a Cilla Black and give it all she's got, of course. It is, of course, an ABC song, but it is also a Jools song, for Jools. It will go well in sales charts for some time, it's a good record.

JULIE DRISCOLL (The Who). It is back to more familiar territory, for pretty familiar Townshend time and again. Who knows why we want to dance.

"It was the material that matters, it's what they do with it. And if they occasionally seem to get into cliché, I'm afraid it's to do with the way that some groups have copied them and stolen their ideas.

"JULIE DRISCOLL: "Masala" (Pep). "Masala" is a very interesting song about people getting together. We are all part of it. It is a great song for the audience, and they seem to enjoy it.

"BRIAN AUGER: "Layla" (Atlantic). "Layla" is a beautiful record, I think. It has a lot of emotion, it has a lot of love, it has a lot of pain.


"DORIS DAY: "Dogs" (Warner). Even if it was the only woman who did it, then...

"FIFTH DIMENSION: too sophisticated for chairs".

NEW POP ALBUMS

A NUDIE COVER BUT PURE BLUES Sincerity

"THE ARCHIES: "Bang-Shang-a-Lang" (RCA Victor). The Archies sound like they are having fun, but I think the message of the song is actually about the importance of love and relationships.

"LONG JOHN BALDY: "Massacre" (Pep). I think this is a very powerful song. It talks about the struggle for freedom and justice. It's a song that makes you think.

"PETER GREEN: "Cry Like A Baby" (Decca). I think it's a great record. It's a song about love and loss, and it's really powerful.

"ANTONIO VARGAS: "The Urban Spaceman" (Casablanca). I think he's a very talented artist. His music has a lot of depth and emotion.

"HOBO BAND: "Now, Everybody Loves A Winner". I think it's a great record. It's a song about the joy and freedom of music. I think it's really powerful.

"NEW YORK SILENCE: "Dancing Out Of Time" (MCA). I think it's a great record. It's a song about the importance of dancing and movement in our lives.

"THE BYRDS: "Sweetheart Of The Rodeo" (RCA). I think it's a great record. It's a song about the beauty and mystery of the American West.

"THE ROLLING STONES: "Somebody's Knockin' On My Door" (Decca). I think it's a great record. It's a song about the power and mystery of music. I think it's really powerful.

"PETER GREEN: "Cry Like A Baby" (Decca). I think it's a great record. It's a song about love and loss, and it's really powerful.

"ANTONIO VARGAS: "The Urban Spaceman" (Casablanca). I think he's a very talented artist. His music has a lot of depth and emotion.

"HOBO BAND: "Now, Everybody Loves A Winner". I think it's a great record. It's a song about the joy and freedom of music. I think it's really powerful.
The Band want to drop the Dylan tag and stand on their own feet.

They are known simply as the Band, although at one time they almost became the Crackers. Their publicity picture makes them look like a bunch of the McGuffys back from a successful skirmish with the Maritins. They are the No. 9 Chart recently with a song called "The Weight," played by lead guitarist Levon Helm, keyboardist Richard Manuel, organist Garth Hudson and back-up banjo player, fiddle, and mandolin, by Bob Dylan. The Big Pink is a 125 dollar-month ranch style house in Woodstock not far from Dylan's home. It was in the basement of Big Pink's house. It was Dylan's backing group, impressed a recording studio. Dylan would come over and together they would work out tunes ranging from folk songs to sophisticated, free jazz.

The group has been together almost six years and once backed a singer called Ronnie Hawkins. They were known as the Hawks. The name was changed to Band a few months ago or meant to be any sort of status name because they worked with Dylan. People just called them the Band.

"You know, for one thing there aren't many bands around Woodstock and friends and neighbours just call on the head and that's the way we think of ourselves."

THE BAND: long musical background

The Band are much travelled and all of them have been involved in various country and folk music. Says drummer Helm, "We've never heard of Bob Dylan. But we've heard of Woodstock."

The Band's history can be traced back to a group of musicians who were influenced by Bob Dylan. The group was formed in the late 1960s and gradually evolved into the Band, known for their unique style that combined elements of country, folk, and rock music.

HANK MARVIN TALKS ABOUT...

Ten years in the Shadows

LAST Saturday, October 6, Cliff and the Shadoes were 10 years old. Not that they reached their 10th birthday. The day they celebrated their 10th anniversary. But the occasion was marked by a series of events that emphasized the group's public image - like a benefit in St. Paul's, a parachute jump from the GPO Tower.

"I was laughing along with the 21 T.R.C. boys with Tony Williams and accompanying various country and western species," says Hank. "The reaction was so great after only four or five weeks of records in the Top 10 and again in the Top 20. And Cliff was No. 1."

But there was a moment when Hank prefers to forget. When they were playing, many members of the group were frequently seen hanging out when they were in a recording studio.

"So we had to go on in normal dress using borrowed amplifiers. It seemed dreadful to do so - but it probably wasn't so bad after all."

And moments were the loss of Tony Menzies, who left to concentrate on organizing, and Jeff Harris, who wanted to go solo.

"We thought each time, 'This is the end,' says Hank. 'But it wasn't."

The group was once asked if the Beatles was the best band. Now, Ronnie Welsh is here, and the group's current London Palladium run is seen as the group's publishing company.

"We think it'll be very good at it," says Hank. "We want to develop our sound and let people forget about being the Shadows."

Cliff and the Shadows in the early days

THE SPENCER DAVIS group is a British rock group formed in 1962 by Taxie Evans. The group originally consisted of Evans on lead vocals and guitar, Andy Fairweather Low on bass, and Steve Winwood on lead vocals and piano. The group has had several line-up changes over the years, with Fairweather Low playing a significant role in the band's sound.

SPENCER GETS HIS FEET BACK ON THE GROUND

"I can't play the guitar the way I used to," says Spencer Davis. "I've had injuries to my feet and it's been tough for me."

The band, now under the leadership of Steve Winwood, continues to tour and perform, with a focus on their early hits and classic rock sound.

HOWDY C&W FANS

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GOLDEN HITS Roger Miller SMWL 21010

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THE SINGER OF THE YEAR George Jones SMWL 21003

SONGS OF THE CITIES Roy Drusky SMWL 21006

POPPY FIELDスELENE SULLIVAN SMWL 21007
"I AM amazed the electric blues bands in Britain are so much better than the Americans— with the exception of Canned Heat."

That quote, unbelievable five years ago, is the opinion of American blues guitarist-composer Stefan Grossman. But he wrapped a slightly bitter excursion round the good -and bad- British blues scene in a few lines. I think British blues players have lost a lot because the emphasis is on performing rather than learning.

PHENOMENON

"Here, if you have three songs you go to the nearest club and perform them. I didn't perform for six or seven years until I thought I was ready and knew enough about the subject."

"There is also a chauvinistic thing about blues being a totally British phenomenon—which is absurd. At the recent Blues Convention there was only one Negro, Chauncey Jack Dupree, and he is hardly a major influence."

Grossman's views are typical of most musicians and backroom boys involved in the rapidly developing British blues scene—all seem to mingle their delight at the growing public interest in their music with some dislike as to what the boom may mean in terms of commercialisation and pressure on their musical dedication.

"Commercialisation is already happening," says Richard Vernon of the specialist Blue Horizon label. "People are already bringing out so-called blues records to cash in."

"I think there is a danger of the recording industry spoiling the blues as happened to trad—already groups are beginning to copy the leading British groups. I know of one band that is just a copy of Fleetwood Mac with the same line-up and playing the same numbers."

"Mind you, this happens in America too, where there are artists calling themselves B.B. King, Leadbelly and Lightnin' Hopkins. But it could all get out of hand here, but I think the blues public is too discerning."

Who are the blues pub- lie? Mike Raven, whose 60-minute radio One show is to be increased to 90 minutes from October 13, says: "The biggest surprise I have got from my mind is to realise how big the student-type following is for British blues revivalists."

Stan Webb, of the Chicken Shack, believes this is because the fans are "getting more learned than they were two or three years ago."

"I think the majority come to see us because we are the Chicken Shack, but obviously they know we are playing blues and if they like us, they will switch on to other blues bands."

CONVERT

"We are beginning to see what I can only call hopscotchers of the blues," says William Gilham, manager of the Black Cat Blues. "But there is a hard core of real blues fans and on any gig you convert more people to a real interest in the music."

The more dedicated blues fans, themselves, can be a problem.

"At a place we played recently, a bloke came up to me and said I didn't like the way I danced about on stage," says Stan Webb. "I asked why and he said: 'It's wrong, it's a serious music.'"

"I asked him if he had ever seen Buddy Guy and Freddie King and he just said 'Who?' as I told him to come back when he had."

"The point is we believe there is nothing wrong with playing the blues and being commercialising. I don't want to play the blues this year and be sitting behind a desk in an office next year."

"I want to be playing blues in ten years' time and won't do that unless I can entertain. We're got a reasonable act building up and I believe that every gig counts."

PROOF

One unfortunate aspect of the war which seems to be brewing between the blues and soul factions, the bluesmen are scornful of what they call the so-called Baby audiences.

Blues bandleader Bob Brunning says: "I've played gigs at soul clubs where they haven't known what sort of band had been booked and where you would get killed if you couldn't play 'I'm Coming Home'"

Brunning cites, as additional proof that blues are beginning to appear, the MM's small advertisements.

"You can always tell by looking from the MM ads," he said. "A year ago there was nothing there for blues musicians. Now it is packed with them."

HEAVY

But why the boom? Brunning agrees with the tentative theory I put forward last week that it is a reaction against the complexity of the psychedelic and more far-out Underground groups.

"I think the new blues fans have an instinctive liking for its simplicity," he told me. "They are also naturally hooked on the very heavy rhythms."

"Then they see Fleetwood Mac or John Mayall, discover how serious they are about the music and discover the American greats from them. Basically it's a reaction to simplicity."

I asked if Bob ever ran across the old "Blues can't be played on electric guitars" brigade.

"No," he said. "Those sort of people don't go to the clubs anyway. And it's a pretty old argument. After all, it is also wrong to use a microphone, or the radio, or are records unethical? You can take that line of argument as far back as you like."

Apart from the big names among the blues
We are beginning to see what I can only call teenyboppers of the blues... 

bands — Mayall, Green, Chicken Shack, Ten Years After, Jethro Tull, Aynsley Dunbar and a handful more — is there a big enough pool of talent to sustain the coming boom? "I agree that there is something of a star system," says Richard Vernou. "Whenever John Mayall does, he will always be the leader of the blues in this country. People will want to know what he is doing and will follow. It's the same with Eric Clapton — if he picks his nose on stage a hundred other guitarists will start doing it.

LISTEN "But don't forget the Country Blues field — we have Gordie Smith, for example, on Blue Horizon. A couple of years ago these guys would be playing for their own clubs and attitudinal. But now people are willing to listen. Gordon can play the Marquee and hold the audience. The public seems to want to know what they are singing about. I am sure there is a lot of talent about, though there must be a limit to how much you can bawl upon the public." — Bob Stefan Grossman

and Mike Raven mention Jo Ann Kelly and Mike Cooper as leaders in the Country Blues field. "Mike Cooper plays an old National guitar — one of those great big metal things," enthuses Raven. "I should imagine his hero is Blind Blake, but what I like is the way he tends to combine material from several sources to make it into new material of his own. Jo Ann is really the mother figure of the British Country Blues. Then there are Simon and Steve — I believe that Steve has possibly the best British harp player I have heard on the blues scene."

Raven is particularly impressed, among the electric bands, by Bob Bruning because he is writing and singing his own brand of British blues. Says Bruning: "I've always been uneasy about British singers doing covers of American and other places they have never been anywhere near.

With my limited brainpower I am trying to do blues based on English things, I know about. I wrote a song about Battersea and another about my wife's pregnancy. One appreciates that the whole source of the blues is American, but I feel I should write about the things that affect me."

It's a point echoed by Stefan Grossman with: "Here, on an emotional level, you don't understand being American — how could you?"

Talk of the blues scene with any of the participants and you keep coming back to the parallel with trad.

BOOM "We realise that a blues boom wouldn't last forever," says Brian Webb. "We just hope that some of us are in at the beginning — like Mayall, Fleetwood Mac and ourselves — will be among the bands that survive when the boom is over, just as the best of the trad bands survived when that boom collapsed."

"But a major difference is how very wide the blues scene is at the moment. With Dunbar, Bennett, Gordon Smith, John Mayall, Peter Green and so on, you have the whole blues field held by Roger Johnson to Blood Sweat And Tears."

Says Mike Raven: "Great though it is to see British blues developing as fast, nobody of my extreme age can fail to acknowledge a slight nagging worry at the back of the mind. Will blues go the same way as trad?"

At least it seems that everyone is aware of the dangers that the greatest commercial success can bring.

NEXT WEEK WHO'S WHO IN THE BRITISH BLUES WORLD

Jools writes for DISC and MUSIC ECHO

ALSO IN THIS WEEK'S ISSUE:

JOOLS AND TREMELOES IN GIANT COLOUR

TAMLA IS DEAD!

LONG LIVE MOTOWN!
Super Dizzy steals the show

Bob Brookmeyer

DIZZY: playing with immense confidence

For 1969, save running around the world
do all your business in one week
in sunny cannes

JANUARY 18-24, 1969
CANNES FRANCE
Are you really serious, Bill...

THEORETICAL books on jazz are few and far between — probably in deference to the fact that, while jazz is an entertaining self-taught and the music is as American as apple pie, there is something mysterious about it that most people can't understand. Jazz Composition and Orchestration by William Schuman and John Corigliano is one of these books. I must say that I have always found the study of jazz composition and orchestration difficult. Jazz Composition and Orchestration, however, is a book that you may find this book worth the study. I personally tend towards the belief that harmony, orchestration, and arrangement techniques can be learned from books. When I first got my hands on this book, I was skeptical. I thought it was a little too theoretical. But after reading it, I was surprised. It is a wonderful book that has given me a new perspective on jazz.

JAZZ IN AFRICA

BY VLADYER WILMER

Back to the African heartbeat

From the very beginning, jazz has been a music that has been heavily influenced by African rhythms, melodies, and harmonies. This influence is particularly evident in the early works of Duke Ellington, who often incorporated African drumming patterns and modal harmonies into his compositions. However, it was during the 1950s and 1960s that jazz musicians began to explore and incorporate more directly the music of their African roots.

In the 1950s, a new generation of jazz musicians began to emerge in the United States, many of whom were African-American. These musicians were influenced by the music of their African ancestors, and they began to incorporate more African rhythms and harmonies into their music. One of the most notable of these musicians was Miles Davis, who is credited with revolutionizing jazz with his use of African rhythms and harmonies in his music.

In the 1960s, the influence of African music on jazz continued to grow, as more and more musicians began to explore and incorporate African rhythms and harmonies into their music. One of the most notable of these musicians was the percussionist Tony Williams, who was known for his incorporation of African rhythms into his drumming.

Today, the influence of African music on jazz is still evident, as more and more musicians continue to explore and incorporate African rhythms and harmonies into their music. This influence is particularly evident in the music of many of today's leading jazz musicians, who are known for their incorporation of African rhythms and harmonies into their music.

JAZZSCENE

BY GRAHAM COLLIER

Jazz in Africa

by Bill Wood

The article is about jazz music and its origins in Africa. It discusses how jazz has been influenced by African rhythms and harmonies, and how this influence has continued to grow over time. The article also highlights some of the leading jazz musicians who have incorporated African rhythms and harmonies into their music.

The article begins with a discussion of the early influence of African rhythms and harmonies on jazz music. It notes how the music of African drumming patterns and modal harmonies was often incorporated into the early works of Duke Ellington. It goes on to discuss how the influence of African music on jazz continued to grow during the 1950s and 1960s, as more and more musicians began to explore and incorporate African rhythms and harmonies into their music.

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Finally, the article concludes with a discussion of how the influence of African music on jazz continues to grow today, as more and more musicians continue to explore and incorporate African rhythms and harmonies into their music. It notes that this influence is particularly evident in the music of many of today's leading jazz musicians, who are known for their incorporation of African rhythms and harmonies into their music.
THE RADIO ONE CONTROVERSY

RADIO ONE chief Robin Scott this week hit back at Martin Young's thumbs down verdict on the BBC's year-old answer to the pop pirates.

Last week in the MM, Martin claimed Radio One had failed miserably to accept the challenge of providing a bright and lively service for young people.

He went on: "Radio One is a giant joke box with occasional music. This way for simplicity, station jingles and music is just not on.

PAPER

"This is on a par with saying that a paper like The Mail on Sunday should not put put material on paper because in a few years' time it will from go out of business.

"But Radio One is more serious, it is an experiment in the new mass media, and the British Radio listeners are entitled to a wide range of political subjects. Why shouldn't Radio One have a go at any and all the issues?"

"A number of Young's facts are wrong. For example, we are considering just where he got them.

"He also claims that I have a low opinion of the programme. I have never said that at all. The programme has been subject to a fairly constant downpour of critical comment. It is not, however, designed to appeal to all age groups. And I do in fact say this: in Late Night, Extra, it would be interesting to hear a band put together by the young listeners.

"I agree that live shows are the essence of good radio. But they are also live in the fact that they are spontaneously presented and not all pre-laid.

"I shall proudly present, say, the Joe Loss Show on Radio One during the early evening Tony Blackburn period.

SOCIAL

"Radio One is all too keen when it does something, and has an obsession with trying to be the best at everything. I think the Radio One doctors away from a few years ago. They have got to be something other than just a pop music station.

"They're too into the 'IT' and 'MISS' to the point where people say, 'IT MISS?'

"Robin Scott seems to be the one who is in charge of things at Radio One, and he is a genuine musician.

"For the past few years, I have been involved in music, and I know the routine of playing music all the time.

"I do not agree that Radio One should be the sort of pop music radio that it is at the moment. I think radio is for all pop listeners.

"IT MISS sometimes turns into a run ofg joke box with occasional music. This way for simplicity, station jingles and music is just not on.

ROBIN SCOTT (knocking) helps the Radio One DJs cut the station's first birthday cake.

BBC CHIEF HITS BACK

"I don't think that Radio One is a giant joke box. It is a very serious service and it has been a great success for young people.

"I do think that Martin Young's comments are not entirely accurate. He has made some mistakes in his research and his facts are wrong. For example, he claims that I have a low opinion of the programme. I have never said that at all. The programme has been subject to a fairly constant downpour of critical comment. It is not, however, designed to appeal to all age groups. And I do in fact say this: in Late Night, Extra, it would be interesting to hear a band put together by the young listeners.

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THE ARTISTS' ASSOCIATION doesn't always fully appreciate some of the problems that we have to face. The BBC is a public service and we are very keen on our licence fee.

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The best way to get news is to listen to the Radio One programme and then to buy the magazine. Then you will be sure to get all the latest news.

"For you're very hungry when you are hungry. It's a very healthy habit to eat when you are hungry.

INFUSE

"If it were, however, "It Was All So Wonderful" the greatest songs of Jimmy Webb, the programme would have been a disaster.

INFUSE

"If it were, however, "It Was All So Wonderful" the greatest songs of Jimmy Webb, the programme would have been a disaster.
TONY WILSON FINDS OUT WHAT THE FUG IS ALL ABOUT

ED SANDERS: "the pancake underground is a fake."

PANCAKE

Tired of the "underground," Sanders replies. "It's a facade, underlying the facade. The pancake underground is a joke. It's just one more thing they're working on and creating."

"Let's see..." Sanders answers. "Let's go back in the sauce to the sauce and see what happened in the sauce."

ATTACKS

Ed Sanders' attacks are in the same direction as some others, local critics believe, but they consider restrictive and repressed.

OUT TODAY!

THE GREAT

NEW SocCCER WEEKLY!

Here's "GOAL" — the best ever football weekly. Packed with interest for everybody!

Read Bobby Charlton's diary each week

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Read about the double life of Keith Newton

More colour with Bobby Stiles and the Morgan Beatles

A MUST FOR EVERY FOOTBALL FAN!
**FOCUS ON FOLK**

**The Corries combine both worlds**

Most professional folk music artists find it enough to just be this. The Corries have, however, combine their roles as successful singers and musicians with that of being their own tour and concert promoters.

"In Scotland we do all our own promoting," explains Ronnie Brown, "and we have done some in England. We prefer to do it ourselves because we've got our idea on publicity and so on and we've found it has been successful!"

Ronnie and fellow Corrie, Eileen Brown, recently completed a tour with Roy Harper and the Forty Brothers, Finner and Kadi, and earlier in the year appeared in a nine week television series on the BBC, which was recorded in the London folk area throughout Britain.

**LETTERS**

The reaction was very good in fact so awesome that we were concerned. The producer himself was impressed with Ronnie, "What bothers me might though was that most of the other regions of Britain are only getting primrose despite getting better!"

But it's all down to the promotion of Hootenanny, although at that stage of development. It was good.

The degrees Of Folk gave us a chance to show a much wider cross section of folk music, and we include ourselves in the genre performers who were especially good.

Ronnie confirmed Ronnie, "We don't do much clubs now but this is because of our record contract with Parlophone. One event the Corries al ready have on their three week tour show during the December, at Edinburgh Festival. This gives them then a chance to get their show on the Festival and their own tour. The Corries are now planning a live album to be recorded in Edinburgh this month at the Lyceum Theatre at the Christmas market. There is a first album," says Ronnie. "We felt we should record the live record in Edinburgh because it is our home and we felt that right that it should be recorded with our one.

"Our records have been very much in contradiction to what we do on stage, With this LP we are going to show our fans both as well as their music.

**RECORD**

After Christmas the Corries have other plans, including playing in Pancake week, Dublin, 20-string guitar, musical and concertina another tour of British universities where we record several more programmes for their OF Folk series. This Corrie have built up very well and we are now doing the same in the South, says Ronnie. "We don't make very nervous, we are not afraid to find everything going very smoothly, but not only with the vocals as well as the excellent folk following.

**FOLK NEWS**

**BY TONY WILSON**

**ROYAL ALBERT HALL**

Saturday, November 2nd, at 7.30 p.m.

**THE INCREDIBLE STRING BAND**

Tickets: 25/-, 20/-, 15/-, 10/-, 7/-, 6/-, 5/-, 4/-, 3/-

**ROYAL ALBERT HALL**

Saturday, October 23rd, at 7.45 p.m.

Doug David present:

**PACO PEÑA**

**Flamenco Guitarist**

Only London recital this Season

Programme includes Albeniz, Cordobes, Negrillos and others.

Tickets: 20/-, 15/-, 10/-, 7/-, 5/-, 3/-, 2/-, 1/-

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In London for the first time

Playing four shows at the Northern Soultopia, London, W.11.

**B.B.C.'s "C.M.F.”**

In London for the first time

Playing four shows at the Northern Soultopia, London, W.11.

**ROYAL ALBERT HALL**

Saturday, November 2nd, at 7.30 p.m.

**THE INCREDIBLE STRING BAND**

Tickets: 25/-, 20/-, 15/-, 10/-, 7/-, 6/-, 5/-, 4/-, 3/-
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JULY + RADHA KRISHNA TEMPLE
FILMS + LIGHTS + GOOD VIBES
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THE BAL TABARIN
adjacent TAVERN, DOWNHAM WAY, BROMLEY, KENT
South-east London's New Jazz Club
Saturday, Oct. 12th, proudly presents B misd\'s MONTY SUNSHINE AND HIS JAZZ BAND
ADMISSION: £2.00 adults, 60p children
Monday, October 14th 7.30-11 p.m.
8th, London Village
DISCO THEQUE
FURTHER DETAILS, PHONE 684 0627

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ADMISSION FREE with this cut out OPENING NITE THURS., OCT. 17th
CHICKEN SHACK
COMING ATTRACTIONS:
Hurs., Oct. 24 JAVITI TEUL
Thurs., Oct. 31 SAVOY BROWN
Hurs., Nov. 13 PASTELS, FLEETWOOD MAC
Hurs., Nov. 28 NICE
Following them we have
JOHN MAYALL SPOOKY TOOTH TEN YEARS AFTER
LICENSED BAR
Booths 233, 232, 10, in THE FORD

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3 Floors of Fun in Royal Kensing.t
Open 9:30-2:30 (EX. M)N

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Doors, Rossett, Black Jack. Partitioned
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THE HERD
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JOY plus SPOOKY TOOTH
Saturday, 12th October
7.30-11.30
The Polytechnic
Little Titchfield Street, W.1
Oxford Circus Tube
Licensed Bar
Tickets in advance 6/-, door 7/6
SEAN McGOWRAN PRESENTS an evening with
THE DUBLINERS
CONCERT DATES AND VENUES:

SUN., Oct. 14th Newcastle City Hall 7.30
Mon., Oct. 15th City Hall, Liverpool 7.30
Tues., Oct. 16th Town Hall, Leeds 8.0
Wed., Oct. 17th Free Trade Hall, Manchester 7.30
Fri, Nov. 1st Philharmonic Hall, Liverpool 8.0
Sat., Nov. 2nd Town Hall, Birmingham 8.0
Sun., Nov. 3rd Fairfield Hall, Croydon 8.0
Mon., Nov. 4th Guildhall, Portsmouth 8.0
Tues., Nov. 5th Colston Hall, Bristol 7.30

RED LION HOTEL
HIGH ROAD
LEYTONSTONE, E1

MINT TULIP
SUN., Oct. 14th 7.00 p.m. to 11.00 p.m.
TODAY'S TULIP: "The Revolution Starts in the Underworld"
HANKRY'S RIVIERA TAVERN, SOUTHALL
Four night edition. Nightly 7.30
**CLUBS**

**FRIDAY cont.**

**THE EPISODE**

The Cameo, 5220 S. St. Louis Ave. 3:30-10 p.m. Free.

**THE INDEED**

3300 N. Damen Ave. 9-12 p.m. Free.

**MEMPHIS EXPRESS**

Memphis Club, 5625 W. 74th St. 8-11 p.m. Free.

**MEMPHIS EXPRESS**

Saturday, October 14th, 8 p.m. Free.

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**SUNDAY cont.**

**BLACK PRINCE Royalty, Sassy SPOOKY TOOTH**

Bottleneck Blues Club, 2431 W. Division St. 9 p.m. Free.

Pete Green Lightnin' Lava, 707 N. Milwaukee Ave. 11 p.m. Free.

**COOKS, CHICFORD**

Smoke Shop, 7540 S. Western Ave. 9 p.m. Free.

**MEMPHIS EXPRESS**

January 1st, 1972.

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**MONDAY cont.**

**THE RESURRECTION**

Black Bull, Westside, 102 N. JUNIORS EYES

Plus Pale Green Lightning

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**BULL’S HEAD**

Baene Bros. Pk, S. 52nd St. 10-10 p.m. Free.

**BULL’S HEAD**

10-11 p.m. Free.

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**THURSDAY**

**JIMMY SKIMMORE**

Central, 514 W. Fullerton Ave. 9 p.m. Free.

**HENRY DR**

Blues House, 605 N. Orleans St. 10-11 p.m. Free.

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**SATURDAY**

**THE MIGHTY OURST**

Saturday, October 14th, 11 p.m. Free.

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**SUNGU**

47 Frith St., W1

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MUSicians WANTED

1/2 per word

Organist (progressive, jazz)
Organist (rock)
Organist (organ)
Organist (lead)
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OR DODO, ON THE ORTHOGRAPHIST OR DODORSON, attractive by his quaintness and charm, is one of the greatest influences on popular music since the dawn of time. It seems a pity that his great potential was not realized until after his death. But we are blessed with his music and we shall treasure it always.

Surely John Peel should have been more aware of the year-end popularity poll results and voted Dodo higher than 22nd on his list of albums for 1965. However, to quote the dictum of the good old Englishman, “One man’s meat is another man’s poison.”

Dodo’s music was in fact a distorted version of someone else’s work. It’s strange how a composer can create a melody and then a man can change it to make it his own. This is true of many composers, of course, but Dodo was one of the greatest. His music was so simple and yet so beautiful that it could be appreciated by all people, regardless of age or social status.

Perhaps Dodo could have become a greater influence if he had been more famous during his lifetime. He was a great genius, but his work was not widely known until after his death. Today, however, his music is appreciated by millions of people worldwide.

Dodo was born in 1879 and died in 1952. He composed over 1000 pieces during his lifetime, including symphonies, concertos, and chamber music. His most famous work is the “Dodo Concerto,” which was composed in 1930. The concerto was first performed in London, England, the following year, and it was a huge success.

Dodo’s music was characterized by its simplicity and its use of folk melodies from around the world. He believed that music should be accessible to everyone, and he worked hard to make his music understandable to people of all backgrounds.

Dodo’s influence on popular music can be seen in the works of many modern composers. He was a pioneer of the modern music movement, and his work continues to inspire musicians today.

In conclusion, Dodo was one of the greatest influences on popular music since the dawn of time. He was a great genius, and his music will continue to be enjoyed by people for generations to come.

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The image contains text about Dodo, an artist who was influential in popular music. The text highlights Dodo's unique style and influence on modern composers, emphasizing his simplicity and accessibility. The text also provides a brief biographical sketch of Dodo, mentioning his birth and death years, as well as the significant events from his life. The content is formatted in a narrative style, offering an insightful perspective on Dodo's impact on music.