New Scott club Oct 3
Burton group to open

The official opening of the new, enlarged Ronnie Scott Club, will be on October 3 when the Gary Burton Quartet opens for ten days. But, in fact, the New Place, will be used on September 26, October 1 and 2 for the Buddy Rich Orchestra.

The Scott Club will close after tomorrow, Joe Henderson's current four-week tenor saxophone engagement. The premises have been acquired and, in addition to the extended jazz club, pop groups will also be featured in the second premises.

Band debut

No pop attractions have yet been finalized. But it is expected that the new Ronnie Scott Band, currently at the new Elstree Club, will make its London debut on September 14. The lineup is: Kenny Wheeler (tp, flugelhorn), Chris Pyne (tmtt), Ray Warleigh (alto, flute), Ronnie Scott (one), John Sunman (sop), Gordon Beck (pno, organ), Ron Mathewson (bass) and Tim Crombie (drums).

Ronnie himself flew to Cologne yesterday (Wednesday) to appear with the Kenny Clarke-Francy Boland big band in a Festival this weekend and to record.

JULIE NAMES NEXT RECORD

Road to Cairo with Auger

The new single from Julie Driscoll, Brian Auger and the Trinity is "Road To Cairo," written by American contemporary singer and songwriter David Ackles.

This exclusive news was revealed to MM this week by Jools, who said: "It's a really marvellous number with a great storyline." A spokesman for the group said there was no release date or B side finalised, but is likely that the long-awaited follow-up to their hit "This Wheel's On Fire" will be out in September.

The group have now completed all their outstanding commitments in France and Spain where they have been working exclusively for the past few weeks. They started two weeks holiday this week, but will be seen every Sunday in London Weekend TV's Frost On Sunday programme.

Frank Muir, who heads the Light Entertainment department at LWT, told MM: "We have booked Julie, Brian and the group every Sunday for every show. The number of their appearances is indefinite.

FULL RANGE

"We hope they will be doing the full range of their music on the show — from their hits to jazz."

The group will be spending most of October appearing in Great Britain. Their bookings include three in London — University College (4), Bedford College (5) and Regent Street Polytechnic (26).

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They visit Brussels from September 12-17 for a TV show and return to the Belgian capital on September 25 for another TV appearance. From October 21-24, they visit Oslo, Norway for TV and concerts. See Page 7.
CITY'S IN LOVE          Herb Alpert, A & M
(2)  DO IT AGAIN          Beach Boys, Capitol
(3)  I'VE GOTT A MESSAGE TO YOU ... Bee Gees, Polydor
(4)  CRAZY WORLD OF ARTHUR BROWN, Track
(5)  HELP YOURSELF         Tom Jones, Decca
(6)  MONTY MONTY         James and the Shondells, Major Minor
(7)  I SAY A LITTLE PRAYER  Aretha Franklin, Atlantic
(8)  AMERICAN COWER, Denver
(9)  SUNSHINE GIRL         Herman's Hermits, Columbia
(10)  I CLOSE MY EYES AND COUNT TO TEN  Dusty Springfield, Philips

(11)  KEEP ON             Bruce Channel, Bell
(12)  HOLD ME TIGHT         Johnny Nash, Regal Zonophone
(13)  DANCE TO THE MUSIC ... Sly and the Family Stone, Direction
(14)  ON THE ROAD AGAIN     Canned Heat, Liberty
(15)  MRS. ROBINSON         Simon and Garfunkel, CBS
(16)  I PRETEND             Des O'Connor, Columbia
(17)  DAYS                   Kinks, Pye
(18)  DREAM A LITTLE DREAM  Martha, RCA
(19)  LAST NIGHT IN SOHO    Dave Dee, Dozy, Beaky, Mick and Tich, Fontana
(20)  UNIVERSAL             Small Faces, Immediate
(21)  HARD TO HANDLE  Otis Redding, Atlantic
(22)  LADY WILLPOWER       Gary Puckett and the Union Gap, CBS
(23)  DREAM A LITTLE DREAM  Anita Harris, CBS
(24)  YOUR TIME HASN'T COME YET BABY  Elvis Presley, RCA
(25)  MACARTHUR PARK         Richard Harris, RCA
(26)  AMERICA                Nice, Immediate
(27)  YUMMY YUMMY YUMMY       Ohio Express, Pye
(28)  (IS)AMISALE            Casi, Decca
(29)  (IS)BEACH BOY         Enoch Light and the Latinaires, Philips
(30)  LAUREL AND HARDY       Enoch Light and the Latinaires, Philips

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**TOP TEN**

1. **US TOP TEN**

2. **CHRIS RAYBURN**

3. **BILLY KENNEDY**

4. **BILLY KENNEDY**

5. **BILLY KENNEDY**

6. **BILLY KENNEDY**

7. **BILLY KENNEDY**

8. **BILLY KENNEDY**

9. **BILLY KENNEDY**

10. **BILLY KENNEDY**

**IN THE CHARTS**

**KRS IFFE**

**Lovers Black & White**

**MOM 1340**

**TINTERN ABBEY**

**MRS. ALAN BOWNE**

**ONE WAY TICKET**

**CUB 2**

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DONOVAN READY TO STORM STATES

DONOVAN, Montreux Andy Williams and Brook Benton are all involved in deals now fixed or being negotiated by impresario Vic Lewis.

Donovan opens an extensive American tour of one-man shows on September 27. "I shall be flying out with him on the 21st to handle personal appearances and interviews," Vic told the MM on Monday. "To coincide with the tour, a new Donovan album released in the States. It's The Kingston Man." Donovan winds up the tour with appearances at Hollywood Palace for TV (Nov 1), Ashland Bowl, Los Angeles (2), and San Diego (2).

On returning from the States, he plans to make a European tour taking in Germany and Austria to start exclusively in March. Says Vic, "He then plans to appear in December."

A new Donovan single, "Lara's Theme," is released in a fortnight. (Book: Benton for openings on Sept 27 at New York Bowl, East Kilbride, on Sep 29 at Odeon, Charing Cross Road, 10 days in London and will also star in TV during March.

DAVE CLARK has become TV producer, director, writer, actor and financier for a new £65,000 TV special, Hold On. It's The Dave Clark Five, to be screened on September 6. Dave is the producer, with "Maze Of Love," a new single, "Red Balloon," released on September 6.

The outstanding success of the show was undoubtedly Selmer amplifiers.

At the recently-held British Musical Instrument Trade Fair, Selmer unveiled their new range of amplifiers. The response was ecstatic! They are by your Selmer dealer now. See them for yourself. They are outstanding even by Selmer standards, for they leave all other-amplifiers way behind for quality of sound and excellence of design. Post the coupon for an Amplifier Brochure, too.
TROMBONIST Cutty dies in Toronto

TROMBONIST Cutty Cuthell died of a coronary thrombosis in Toronto last week. He was appearing with the United Nations at the Caledonian Cafe. When he failed to show up for the opening set, it was assumed he had departed. The next day, the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," adding, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence. The UN said, "We did not know they were going to play here," and added, "We didn't know they were going to play here," before the UN confirmed the late Mr. Cuthell's absence.

Clem to quit Foundations?

Solo runnins on group's birthday

Clem, who recently returned from a month's break in the States, is to announce another week off from November 25. "We don't know at this stage which will be filled in the space during this holiday break," added Mr. Scott.

BLUES IN WORKS

AMERICAN singer-songwriter Tim Buckley, who will sing in the concert being held in aid of the British Columbia Cancer Socie ty, is on tour in England before he returns to the States. Buckley will be seen at a number of venues ahead of schedule to appear and will be teaming Malley Brown, Alan Price, the Alan Brown, Spooky Tooth, and Elevation for a concert, sponsored by the City of London, in the Festival Hall, on September 25. Rucker will then appear at a number of venues ahead of schedule. The concert will be held in aid of the British Columbia Cancer Society, by the City of London, in the Festival Hall, on September 25. Rucker will then appear at a number of venues ahead of schedule. The concert will be held in aid of the British Columbia Cancer Society, by the City of London, in the Festival Hall, on September 25. Rucker will then appear at a number of venues ahead of schedule. 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He doesn't dig drunks or druggies.

He's ruthless, but retiring.

A bit of a legend.

JOHN MAYALL is something of an enigma. Accepted as figure-head of the British Blues Scene he is also fast becoming something of a legend. Shrewd, business-like and sometimes ruthless, he is also retiring, almost shy. He doesn't drink, doesn't like drugs and is contemptuous of drug users.

He runs his band virtually single-handed and claims: "Nobody owes me money and I don't owe any money."

He lives apart from his family in a strange huddle of a rather seedy pile of flats in Bayswater. Here he has his vast piles of books and records, his collection of paintings and artwork for his album sleeve designs.

Mayall has returned from a long boycott of the States and goes back soon for a tour, with a band now down to the brass section and brilliant drummer Joe Hiseman, the team responsible for the last Mayall album "Bare Wires."

Logic

Why did John break up the Bluesbreakers? Is he losing popularity? What does he know about Eric Clapton's future? Does he dig the American scene?

Mayall answered questions this week with logic, humour and honesty.

First, who is to replace Hiseman?

"Colin Allen is joining, who used to be with Zoot Money. He's paid his dues, and why the hell don't we use the most experienced?" he asked.

"All the musicians I have to fit with the band as people. Any lookers are out."

"I want musicians who think for themselves and my approach usually brings out the best in them. I suppose I am a strict producer, depending on how you define strict."

"Why did John drop the brass section, which included Dick Heckstall-Smith, Chris Mercer, and Henry Lowther?"

"On the 'Bare Wires' album we could use the brass section properly, but in clubs it didn't work out. There are two ways to use a section, either as arrangements, which you can get anybody to play, or to feature them all as soloists."

"When you've got the Tom Rayus, you bass who were from line men as well, you've got seven people queuing up for a blow, most of them screaming around doing nothing."

"I was just one of the seven joining in a blowing session. It produced some exciting things, but it was nearer to jazz than blues, and with these people it was only logical that whole evenings would be instrumental with just a couple of vocal choruses at the beginning and end."

"I've got Steve Treppon on bass now. He's very inexperienced, but he's got no aspirations to be a soloist and knows what bass should be in a blues band. I think Tony fell into the Jack Bruce school, which is a front line thing."

"Why hasn't Mick Taylor emerged as a bigger star?"

"Mick is progressing in leaps and bounds. He has extreme depths of talent and if conditions are right he really gets moving. His 'lack of stature' isn't anything to do with his playing."

"The guitarist's role isn't as elevated as it used to be in Eric's day when he was the public only noticed the guitarist. Gradually they have realised other musicians can be just as exciting, whoever is playing what instrument. I don't think the old hero worship will ever happen again."

"How popular are the current back-up guitarists?"

"Since I returned from the States it seems to be going incredibly well. Maybe it is due to the new album and the return to the old format."

"When we played at flashes recently the promoter thought the price I was asking was too high. They hadn't used any blues groups before, and 1,700 people came."

"I wouldn't have missed the big band experience for anything and I learnt a bit from it, but the quarter is more popular — with me — because it is so simple, and ideas are more likely to come off when there are only two front liners to interpret."

Device

"I'm also returning to the one-hand thing, playing harmonica, organ and guitar together, which I haven't done for three years. I abandoned the harmonica a long time ago, but I've rigged up a new device with harps on a stand, leaving me with both hands free."

What American bands impressed John in the States?

"Canned Heat. While English groups take the blues of Elmore James as their basis, Canned Heat use more country blues. They have an unbelievable collection of records, and they seem inspired by the older blues."

"By the way Al Wilson who plays steel guitar sings On the Road Again and not the usual lead singer. I think they are very popular here because they are a good blowing band. Most American groups have arrangements all worked out and rehearsed. They want to come here and spread it about!"

"But generally British bands are better. I noticed especially on the blues scene. I saw the Pink Floyd, Blue Cheer and Jeff Beck, on the same bill together. Pink, because they don't have much character or personally didn't come across. They seemed submerged in light."

"The Blue Cheer are supposed to be the big draw, but Jeff was really great, and the others didn't do a thing compared to Jeff."

"Blue Cheer are monstrous. They really are magnificent. They just make a lot of noise. They represent a society who do nothing, I suppose they are popular because they are young and against front people. No, you can't even call them a 'shock, Who' because the Who have musical talent. The Blue Cheer just want to be louder than any other group."

"I always despairs of Jeff, he seemed so mixed up. Now he is really together, but I don't think the blues gang will take to him in this country because they always judge somebody by what they have done before and won't forget."

"Jimi Hendrix has the same trouble. He is the most important guitarist to come along in twenty years. He is really fantastic, yet people pigeonhole him as a pop star. He's a musician, who never gives up playing. He loves music."

"What is your view on Cream breaking up?"

"It was no surprise to me. I know Eric pretty well. From the beginning I could see that it would be good for him for a short while, but it became a big money-making combine and that's not Eric's scene at all."

"I don't know if Eric will ever play again. He basically doesn’t like playing for people."

"I think he will go on into recording and make fewer appearances. It's a load of rubbish about him joining the Stones. But I know he told me he would like to do an album with Booker T."

"He's got a fortune now and that's not the environment for going through making a new scene. That's the difference between Jimi and Eric. Jimi has to play all the time and not lie back on his laurels."

REPORTER:

Chris Welch

‘Nobody owes me money and I don’t owe any money’
Czech readers send 'best regards'

BRITISH pop group, the Fluff, were sprayed with Russian machine gun fire when they joined Czech students in hurling Russian troops in Bratislava following the Russian invasion of Czechoslovakia last week.

No one was hurt but the students' club where they were quartered, the group's P.A. equipment, and which was being used at the time, were badly damaged.

MACHINE-GUNS

Roy Guest, London agent and concert promoter, who was travelling with the group told Melody Maker: "The Fluff were on their way to a concert when they were ambushed by the group's R.A. on a balcony, and started addressing the crowd. The Russians started machine-gunning and smashed in the front of the building and the Fluff took cover and called Russian troops to the students' club."

"Then Fluff got on a truck with the students and began shooting at the Russians."

"The group stayed on in the hope that they might be able to play, particularly as they felt the concert was foiled. Not until they were thoroughly decided to leave, they saw the Russians' machine guns and found that the bank had been shot up and that the group had been fired on."

"Roy Guest was the only one we deliver in peace and at the beginning of the Russian occupation. It had a good time and was able to get out."

Some of Melody Maker's readers: "We had two girls in the back of the car, and one of the boys played guitar and we all sang together."

"It was like playing rock 'n' roll in Bratislava."

"Some of the students were in the club for every-thing to read. They regard it as the most incredible event of their lives."

"They really are keen to get their P.A. equipment and regards to the students."

Vern Redd is an amazing singer. We got a SRO audience all over the States. No hotel owner ever said, "Send Roger home," it means, "I won't let you play for us.""

"Hans Wh barber. We can help you."

"The students were in the club for a while, and all that night they had a great time."

"It was a beautiful event."

"The students were in the club for a while, and all that night they had a great time."

"The students were in the club for a while, and all that night they had a great time."

"We went out to see the students at the concert, and we found that the bank had been shot up and that the group had been fired on."

"Roy Guest was the only one we deliver in peace and at the beginning of the Russian occupation. It had a good time and was able to get out."

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Jules DAVIES

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...AND WHEN I WAS JUST A KID...

WELL MY BOY— I'M DEAD TO SEE THAT...

EXCUSE ME— BUT HAVE YOU SEEN...

JAZZ

ON A SUSSEX DAY...

JAZZ they play hopefully, in a style so delightfully imaginative, reviving old songs and historic blues, the following are all included:

Jazz Festival in July—Folk Festival in August

Auditions by Bob Scroghan, Deputy Editor of Melody Maker and Director of the Festival, at the 4th Street塞拉

Zanetas, on Mulberry Street, London, W1. No reservations are necessary, and interested artists should bring samples of their work.

Jazz is the essence of the great music of the world. It is not only a musical form but a way of life. It is a form of expression and can be heard in every major city in the world. It is a form of communication and can be heard in every major language in the world. It is a form of entertainment and can be heard in every major medium in the world. It is a form of enjoyment and can be heard in every major pleasure in the world.

...C'mon, let's have some fun...
AIRCRAFT—Gee, that makes me think of a little plane we were flying around in France a couple of weeks ago because there was no time to take the larger aircraft. I'm not fitted out at all in planes because I think when your time has come you've no fear of flying. In fact I'd like to begin to fly.

CARROTS—I definitely love live carrots. They're very good for the digestion, says she, as we eat. No one told us. The main reason I eat them is because when we're travelling we eat them in the night and wake up with a terrible guilty mouth. A carrot clears the mouth out; they're better than apples because you don't have to eat a whole one — you might not be hungry. You can eat it out of the bag. But I don't eat carrots because I think they're the most un-ripened vegetable.

TELEVISION—I think that TV is the only way to get across the news and that's why we have it. We've never run and never break through until we get on TV. It was the most important thing for us, particularly on the Continent. We were thinking, if we don't want to know until we were back in the country. In France, it was the only way to get the news and that's when it started for us. Television should be used to educate people. You can say they only want rubbish, that's all they'll get. When the news TV contracts started, I thought it was great, now we'll see more. But I haven't been here to judge so far. There's too much rubbish on TV. If it's true, I think BBC-2 is the only programme putting out consistently good material.

CZECHOSLOVAKIA—Ah! When we played there, we got the best treatment. We were married, that's why they sent us. But when you went way, at least I don't think they did. But the worst was they gave us unbreakable — an amazing fabrication — the political side — what's happening there now — so I'd better not say anything.

CHARACTER—Eyes—I suppose you'd have to make-up? Eyes are the most re- vealing thing about a person — they tell a person's character. What a person is, is what he's thinking in the eyes. It always shows there.

PORTOBELLO ROAD—It was a grave place, but I don't know how it is now. I haven't been there for years. It used to be a great place for selling things. I thought you'd buy all these things, and you'd buy them there. And it's great. I still love that shirt. I got an unbreakable alarm clock there once. When I was house one — really out of work, and broke — I sold a pair of my trousers to Francis Capote. He was with the Tottenham and the trousers. I sold them.

JAZZ—I love jazz — but there's so many different fields of music. Especially now with people like Philippines Sanders and Don Ellis, who are doing something between pop and jazz, who are a mixture of a lot of things. Jazz, as a word, is a mixture. It means a lot of different things to me. I don't know. I just know I went to the Antibes Festival recently, Philips Sanders knocked me out. What he was doing really got me. After his set, I didn't want to hear Don Ellis because I thought nothing could follow Sanders. Then he came on and I loved mad.

PUBLICITY—That's the one that gets it all across.

FRANCE—We were told to go to France for a lot of reasons. It was the first country to open its doors to us. This was just before every place was shut down and the doors were shut up. I'm rather glad we have a few years and money to be individuals. But you have to be careful with French audiences. It's a mix-up that I'm getting to know what to do with them. We have been back there. They don't play well in France. They're changing their suit to go to France. They don't do the things we were doing even though they only have the record.

ORGANS—Judging by the trouble Auge has when we have to buy suits, I expect it's very difficult to find an organ suit. I think they only have a certain amount. A certain organ can have a Noble type made. He uses two Leslie speakers now and his are OK, but it took us a lot of time to tune it out.

NO TIME

BRO FRIENDS—I haven't got much time for them.

ARTHUR FRANKLIN—She's probably the most generous of all. Definitely an amazing lady, she's not one of my principal influences. For years I don't know who she was but when I did hear her I was completelyena. I don't like to see her. I missed her in Montreux.

SPE—You can't really live without it. If you did there wouldn't be anybody here. People often ask me what I think of sex before marriage. As far as I'm concerned, I'm still

STICKY TOOTHPASTE

RELEASE SEPT.

SNUGGLING—Don't think I could live without sleeping. When I first discovered I wanted to say, to feel things in music, I knew I had to be able to get up on stage and pour out from me what's there. I couldn't sleep at night thinking of it. I'm glad it's happening now.

UNDERWEAR—I only wear it in private. That's all. The rest is a waste of time.

EGGS AND CHEESE—Ugh! Eggs are OK. Good, scrambled or poached. But what you mean by eggs and cheese — oh, no, Ugh!

EXCITEMENT: I think I get the most excitement when it's all happening on stage. When a car isn't in order, yeah, it's all happening.

If I was thinking of getting married, I'd go to bed with him first, because how else could you be sure that you're going to groove together?
JAZZ, if we believe his unpaid under-takers and obituary writers, has had one foot in the grave for some time. It didn't only lack a guitarist Gabor Szabo's "jazz is dead" statement to point this out; the war within the ranks has been evident since the demise of hard bop.

The music may well have needed the shot in the arm that the avant garde gave it, but it could do without the split that the new music brought about. Ironically, the new, glossy concept is attacked the jazz status quo at a time when the post-war split had finally healed. It takes a strong and intelligent musician to bridge the ever-widening gap and such a man is Joe Henderson. He's right in there, batting to save the music's future.

Musically and literally, the tenor saxophonist talks a language that all can understand. His playing is eloquent and he knows the fact. "I like to think of myself as a catalyst," was how he put it.

Born in Linwood, Ohio, Henderson recalls both musically and personally another admirable saxophonist and composer. His musical direction. Don DeMichel once pointed out "is reminiscent of Benny Golson's thought approach," and his speech he recently resembles the Philadelphia.

Henderson is just a man of today but he's no extremist. The avant garde camp is good in moderate doses, he believes. "I have tastes for the extreme but I think I'm a very moderate player." When I am a drunk, I don't go along thinking: This is a very commercial, commercial! I know what the music calls for it's not all the time!"

BARRY SUMMER SCHOOL: hard work, but worth it

JOE HENDERSON: batting to save the music's future

JAZZ SCENE

JOE HENDERSON: "I think I'm a very moderate player."
I WOULD like to offer a few words of praise for my favourite record company - CBS.

Over the past few years they have released excellent material by Bob Dylan, the Byrds, Simon and Garfunkel, and recently, Blue Horizon artists. They have even surpassed themselves by releasing long awaited sounds by Electric Flag, Blood, Sweat and Tears.

Spirit and the United States Of America. Thank CBS for serving record buyers who like good music and long may you continue to set the pace for other companies.

J. E. GOSLING, Stoke Newington, London.

Janis Joplin.
Big Brother and the Holding Company
They're going to wipe you out
AVAILABLE SOON

ALL OF THE ROCK MACHINE ARTISTS ARE GREAT
BOB DYLAN (S) 63252
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THE ELECTRIC FLAG (S) 63294
ROY HARPER (S) 63184 TIM ROSE
(S) 63168 ELMER GANTRY'S VELVET
OPERA (S) 8-63300 THE BYRDS (S) 63169
LAURA NYRO (S) 63346 DON ELLIS (S) 63230
INCREASING STRING BAND: 'The mystery of life is all around us.'

There is an aura of tranquility and happiness about the Incredible String Band. They seem totally at ease with life and readily accept what it has to offer them. They move along steadily like two timeless Zen monks who have stepped out of a delicate Japanese painting full of mountains and fir trees.

The acknowledgement and acclaim of what they write, sing and play is now, deservedly, much wider. They have emerged from the mildly incestuous area of folk clubs into the broader terms of reference of the pop and underground field.

The Incredible String Band's musical direction has been anticipated by their last three albums. The first, 'The Scottish Tapestry' by a third member, Clive Palmar, was relatively simply conceived with the music revealing many influences, traditional, rag time, jug band and Eastern European among them.

The second album, 'The Night the Spirit of the Layers of the Body' clarified their sound and meaning. It was much more complex, with only two, much more into their own thing but hinting at the philosophical and religious currents that swirled through their third album, 'The Woman's Beautiful Daughter'.

They have now completed their fourth album, as yet untitled, which is expected to appear around October or November. The first album will be varied," said the quality guitarist, composer and singer, William Helfet, 'there'll be a lot of quite simple things with folk ideas in them. But it shall be quite complex to very simple to general and this album is really two things. It has become much more rock.'

The religious and philosophical side of the new album has been done on the 'Invisible Man,' which Helfet described as a religious thing as a two blood card, one is a number one, but he's coming out of theVelvet Underground. In general, the Band says, everyone will resolve into settling into one thing, he said, 'a reduction of all the confusion. Even the looseest ideas, the nearest to a rock and roll. But there's a change that I've got for water in my mind at this stage, but he said they're getting more.'

Helfet and his partner Richard Berryman, who was born about the same time as Helfet, are both interested in avant-garde music. 'We're interested in avant-garde rock because of' fruitless notes in the Oscar Peterson manner, to the modern swing style or to mantaning more reminiscent of Bob Dylan's recording.'

In conversation, the Band confirmed this idea of a mass interested in avant-garde rock, illustrating by just a few notes. They play modal music as well as classical and also experimental music, anything or else for their ideas. As their first favourite pianist, as he said, 'I think they've got it into the jazz thing.'

His favourite pianists, as he said, 'I think they've got it into the jazz thing.'

A few hours earlier, they had been through a release of tension or release of tension. They were releasing some of their new music, they said, 'it's a new thing for us and we're keen to get it out of the way. A new thing for us and we're keen to get it out of the way.' The song was 'Glory.'

This was the first song that the Band recorded, and it's 'an experimental thing. It's not something to express them in a much more emotional way than we do. I'm much more long winded in what I say.'

Some critics feel that the Band's sound is too complicated to understand or that it's using the wrong qualities. You can't understand it as a deacon and a devil, they said, 'it's a complicated sound and we've been trying to develop a complex sound.'

The songs are not written with any purges in mind - they are just written.

'What we play is the music,' Robin continued. 'The Band have been very important and for its creation. We are just trying to understand and modern music you are using the wrong qualities. You can't understand it as a deacon and a devil, they said, 'it's a complicated sound and we've been trying to develop a complex sound.'

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I wasn’t doing the dirty on Mama Cass

Cass Elliott has definitely left the Mama’s and Papas. “It’s the plain, unvarnished truth,” confirmed the well-built ex-Mama on the phone to Melody Maker last week.

Cass was speaking from a Los Angeles recording studio where she was completing the tracks for her first solo album. “The group is not together as far as the four of us are concerned,” she continued. “Right now I’m finishing my first album and by the end of the week it will be finished. I don’t know if they will record the three of them or find a replacement for me though.”

Cass said that for some time she had been realising that the paths she and the rest of the group were taking were beginning to diverge, “I’ve been discovering that the things I wanted to do weren’t what the others wanted.”

“I am tired of working with the group. It took six months to record an album. I did mine in two weeks.”

Another reason listed by Cass was that while she had a desire to work, the other Mama and Papa’s, Michelle Gilliam, John Phillips and Denny Doherty, were not so keen. “Everybody was tired of going on the road but I like going on the road and making personal appearances. I really enjoy working and I don’t want to stop.”

She added, “I like laying about the house but after the second month I get bored.”

SINCERITY

Cass entered the NME Top Thirty last week with “Dream A Little Dream Of Me,” an oldie with a shot in the arm from Cass’ point of view. “I chose to record the song out of love for the song itself. The other Mama and Papa’s, Michelle Gilliam, John Phillips and Denny Doherty, were not so keen. Everybody was tired of going on the road but I like going on the road and making personal appearances. I really enjoy working and I don’t want to stop.”

She added, “I like laying about the house but after the second month I get bored.”

VISITING

With “Dream A Little Dream Of Me” wide awake and in the chart, it could mean that Cass will be visiting us some time soon. “I’m looking forward to it a lot,” enthused Cass, “There’s been talk of it but I’m working right up until Christmas and it will probably be in the first part of next year.”

Her last official visit here, with the group and Scott McKenzie, was clouded when Cass was gripped off the boat by being arrested. She spent the night in the cells of a London hotel where they stayed on a private and social engagements. “I was surprised,” said Cass, “I was surprised when I woke up the next morning and在现场 heard the news on the radio.”

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From the States—two incredible groups

JEFFERSON AIRPLANE

GRACE KANTNER
BORN: March 12, 1941, Chicago, Ill. INSTRUMENTS: Flute, guitar. AMBITI ON: completion. DISLIKES: TV, loud sound systems, incom- pliance, guitar strings that break, political machination.

JEFFERSON limns dying to get in before the recording something that you will never hear again.

The Beatles seem to have taken one look at them and they reached the ultimate with the Sgt Pepper album and after that they seemed to level off. Anyway all that can be said about the Beatles has been said.

This would make good music for a Soup Opera. It's Richard Harris. His first record had a beauti- ful arrangement. I'm not sure if this is a Jim Webb song but it has a beautiful, melodic idea. I don't think it is as strong as the last one and I would hope it will get as high in the chart. But it will get into the top 20.

GLADYS KNAPP
BORN: October 30, 1941, Chicago. OF: Pre- vious (or, maybe, just stringing socks. I don't really want to talk about it. I don't think this will be a come- back she'll get any more plays. I hope she'll like the music she's recording.

I'M KEVIN to keep it hot (CBS).

I like the way it changes from 3/4 to 4/4. I don't know who it is. Jim Webb? His voice doesn't do any- thing for me, but these are incredible songs. He's an incredibly talented man who's writing like a business. The whole album is one track off his LP. I don't really think it's a chance as a single.

KASENETZ-KATZ SINGING ORCHESTRA
CHIEF CONDUCTOR: Jack in Ten- sessee (Pye).

I'd like to know how they got that sound at the begin- ning. It sounds like a pipe organ. The other parts are, well. It's a very, very happy record, just the thing to start off right in the morning. I don't know who it is, but I think it is in English. That slightly off- tone voice gives him a very unique quality. It's the same chord se- quences—it could be a different one. I think it's the same chord sequences as the Love Affair's. The trombone section has a nice sound. I think it's the glass of stout and mild. It would make good cigarettes, good music—but I don't think they have any room in their minds for other people's facts.

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JAMES & BOBBY PURDY
"Help Yourself To All My Lovin" (Scepter).

There are so many clichés in it. It's not true. I don't know why they try to force in things that are better, The Holmes brothers are much older, I think it will be a hit. It might go to number one or two. I was impressed.

FIFTH ESTATE: "Corner In The Dark" (State- side).

What the hell is happening here? It sounds like a huge record. It makes an elephant's ear- ring a bit of crinkled lavatory paper. Terrific!

BILLIE DAVIS: "I Want To Be My Baby" (Decca).

I can't go for all that. It's the best record the Doors have ever done. I'd like it, take it off! You bet it. Billie Davis. If she wants to make a come-back she'll have to be more powerful than that. She has a very good voice but this material is not for her in a million years.

GARRELL BRASS
"Home From 'Canter- bury Tales'" (Pye).

It's the same chord se- quences—and it could be a different one. I think it's the same chord se- quences as the Love Affair's. The trombone section has a nice sound. I think it's the glass of stout and mild. It would make good cigarettes, good music—but I don't think they have any room in their minds for other people's facts.

JORMA KAUKNEN

JACK CASSADY

MARTY BALIN

Can anyone tell me why the Doors made a record called "The End"? It's a come-back she'll get any more plays. I hope she'll like the music she's recording.

"Light My Fire" (RCA Victor).

It's marvelous. It's Light My Fire by Joe Feenstra. Beautiful. He has so much feeling in his voice. It comes right from inside him. His guitar tech- nique is excellent. The strings have been done in a way that's enough heavy to make people's ears hurt. The seven or eight strings on this record makes it more romantic and com- mercial, although they are a bit supported. I think it's a good record. This is so good and I think it will be a hit. It's getting so many plays in the discotrophs and it's just the thing for late at night.

Young ladies have stripped off in the streets in the noble cause of group publicity photographs.

From the States—two incredible groups

Some pop youngsters are being exploited

says

MRS MARY WHITEHOUSE

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Young ladies have stripped off in the streets in the noble cause of group publicity photographs.
The biggest freak-out since Babylon is likely to erupt at London's Roundhouse next weekend if advance reports on the Doors and Jefferson Airplane are anything to go by.

These groups-two of the most important and influential in America-make their British debut on Friday and Saturday, September 6 and 7.

The Jefferson Airplane with a vast tonnage of lighting and sound equipment: the Doors with an equally impressive and electrical asset in the person of one, Mr. Morrison.

Morrison, superstar of the Doors, has already made a brief foray on the British scene. But, in keeping with his underground image, he promptly went to earth when half the TV producers and pop newsmen in Britain were seeking him out.

But he did turn up during the shooting of TV's "How It's Done." Only to say, though, "London's a groovy scene"—and promptly disappear.

He is currently lost in the vastness of the USA. Possibly, even, he is spending his time in his warden shack in California's Laurel Canyon. Where, to quote Electro Records chief Clive Selwood, he may be writing reams of poetry. Which he promptly tears up.

But fans of Jim and the Doors need not worry. He'll be at the Roundhouse on the night of nights. Even though it may be a last-minute bow.

Says Clive Selwood: "He's been known to disappear after a New York concert, then turn up just five minutes before a show in Los Angeles nearly 3,000 miles away."

Also an enigma. For when Jim Morrison takes the spotlight, the audience never knows what he'll do next.

"The stage lighting is very dim," says Clive, recalling a Doors happening at Hollywood's mammoth Bowl recently. Ray Manzarek will be playing steady organ riff that seems to go on and on.

"Then Jim Morrison walks on stage in his black snakeskin pants with his chest bored and wearing a hat screwed down right over his eyes."

"He'll stand and look at the audience for what seems minutes. It's almost a sexual thing he has going with them."

"And when he ends with 'Unkle' audience, who appears to leap fifteen feet in the air and die on stage, all hell breaks loose."

"The Doors grossed $35,000 at the Hollywood Bowl and were sold out on the strength of one advert."

Adds Roger Vorce, American agent for the Doors and Jefferson Airplane, who talked to the MM about the coming of Jim. "There's a mystique about Jim Morrison that communicates itself to his audience in a manner that recalls James Dean."

"His personality tends to dominate the Doors, as opposed to the 'group' personality of the Jefferson Airplane. Though here you have two stitchers in Marry Ball and Grace Slick."

"The Jeffersons have a complete light and sound show I don't imagine you've seen anything in Britain quite like it. There's an absolute pattern of synchronisation between colour and sound on stage. They use a big screen with rear projection. Altogether, there is five tons of light and sound equipment."

"In a somewhat ecstatic analysis of 'The New Rock,' music that's rocked the whole vibrating world,' American's Life magazine wrote:"

"The Jefferson Airplane flies the runways of the mind and the airways of the imagination. It arrives and departs at will, exploring surrealistic landscapes."

"The Doors open and close everywhere and nowhere. Behind them are passageways: a moonlit drive to the edge of the night; a swim to the moon; a walk down streets of all-night blues. Sharing an emptiness with the clotheshung hangers is Jim Morrison . . . ."

"Quite a prospect in store for the crowds who'll soon be flocking to the somewhat prosaic environs of the Roundhouse, Chalk Farm. And doubtless an eye-opener for the extra police already drafted to keep control."

compiled by laurie henshaw
Jack Bruce talks about the Cream break-up and the future

I suppose it was really a mutual thing and just happened in our minds simultaneously.

We formed, expecting to have months and months grinding away but it happened that we were successful over night.

"We got certain things from it apart from financial gain. We'd got playing, it had improved tremendously, especially his time. He used to play everything in neat four time phrases but he's really improved. His time has got incredible now, and as I say, it brought out my songwriting and singing I suppose.

When I first started playing blues with Alexis Korner, the most way out thing they had was the Shadows. People were horrified at what we were playing. It's just that now rhythm and blues are just getting away from the rock and roll ideas.

As to the future, Jack is not certain which way he's going to go out of the Cream. Sometimes I think he's trying to find his way out of what he considers, just as he is of the musical world, trying to get into the things deeper.

"I've made a decision in my life. Things just happen to me and go along with them. That's the way it seems to be." Jack passed by a tape of his experiments with electronic music, it looked like it would be nice to get into the things deeper.

PLANS

One of Jack's plans for the future is a recording of his own, he has been talking about. "I want to put out an album of my own. I've been playing it on radio, it's my own voice. It's just a little hit, I'm not going to play it on radio, it's just a little hit."

Apart from his writing and interest in electronic music, he feels he's "like a hermit." He said "I'd be happy the rest of the month."

"We are going to do a concert at the Royal Albert Hall but a lot of people sound anxious by it—but we might do a tour before we pass right up.—TONY WILSON.

When we talk today, the cream of American and British audiences, it seems to have been a stimulant in the creative efforts of the Cream.

I'm not sure which will educe our work."

"If we'd stayed in England, we couldn't have stayed together as long as we did," remarked Jack.

"When we went to the States, we thought we could pull it and the audiences were tremendous. It was a nice feeling."

I think the American and British audiences are funny. They are so different. The only thing we could have done was to play more and more people in more and more places.

I don't know why the Cream did it. It seems to have been a mutual thing and just happened in our minds simultaneously.

EXPLOIT

Last week at his Swine Cottage, London home, Jack Bruce talked about the Cream's break-up. "I think it was by mutual consent. Everybody was unhappy. We got along, but it wasn't room enough for anyone to stretch. I think if we did go on the road, it would never amount to anything."

"The scene is slowly grinding away, but it's got to be. It's just the way things happen."

"Everybody is going to have to go now. If we could go out and play, it would be wonderful."

"I think we are going to be good really."

"We are going to be good really."

"I think we are going to be good really."

WILLIAM M. McINTYRE: Editor Melody Maker

We're in the middle of a change at the moment says Roy Wood of the Move

When the cream finally break up and get their own separate ways, an outstanding era in British pop music will have come to an end.

Their music was the meeting of three fine musical minds that poured out tremendous music that had great impact both in Britain and America. For two years guitarist Eric Clapton, drummer Ginger Baker and bass player Jack Bruce were giants in their field but as fate so often decrees giants must fall. But like the legendary phoenix each will rise again in its own particular way.

We formed expecting to have months and months grinding away but it happened that we were successful overnight.

"We got certain things from it apart from financial gain. Eric's got playing, it had improved tremendously, especially his time. He used to play everything in neat four time phrases but he's really improved. His time has got incredible now, and as I say, it brought out my songwriting and singing."

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"I've made a decision in my life. Things just happen to me and go along with them. That's the way it seems to be." Jack passed by a tape of his experiments with}

Canned Heat—putting blues back on its feet again

"We ARE a country blues band. That's our main bag, and Bob "The Bear" Hite, lead singer of Canned Heat, the West Coast blues band who have stormed their way into the MPM Pop 30 with "On The Road Again," a track from their second album "Rooster With Canned Heat.

"It was inspired. Just the instantaneous telephone to Los Angeles where he had climbed out of bed at the sentimental hour of eleven o'clock to take the call. In London it was evening, but Bob sounded bright and alert as he discussed the groovy thing he's cooking up for the next album."

"We're country based, unlike most of the blues groups operating today. Our roots are in the country, we play Scatman Mississippi blues with a little of Chicago thrown in."

"If it's a hit, we get some money. We make a tape of our experiments with electric music, a fascinating fusion of radio sounds, voices and tanned sounds produced by what we mean. "I'm limited to the little equipment I've got but I'm having a studio built so I can really get into things."
**What do Steve Marriott, Carl Wayne, the Wright brothers and Montgolfier have in common?**

**CHRIS WELCH reports on the Bilzen Pop Festival—from afar**

**VAST strides have been made in aviation since Montgolfier first started experiments with airships in the 18th century.**

Yet some of us still have a certain mistrust of being propelled straight up, especially in aircraft practically eligible for a place in the Science Museum.

Which is why Steve Marriot of the Small Faces was dubious about fitting across Brussels, Belgium last weekend for TV pop festival in Bilzen, and why I didn’t go at all.

**SPIRIT**

But some of us Britons are made of sterner stuff, among these with the pioneer spirit of Wright Brothers were the Mow, Tranmufrer, the Action, Pretty Things, and the Life Race who daringly flew across the lofty expanse of foreign parts, to entertain the masses.

Carly Wayne, outspoken Stan O’ The Mow told us on missing a thing, it was chaos. It was so disappointing we used it was incredible. If it had been in England we’d have gone home.

There were no facilities for the artists at all when we went on our tour. We didn’t get on stage until 3 a.m. and were eight hours standing around doing nothing.

**TOO LONG**

The whole show was filled up with Belgian groups that were a load of rubbish. The show went on too long, and some of us felt like playing, and the crowd were all cold and bored after hearing a load of Belgian rubbish.

It was on the way on the English groups who flew out. We played the bill Friday, and then went down and played the Small Faces topped the bill on Saturday.

But nobody seemed to know what was going on. We originally went for three days but they couldn’t get us a week permit for Sunday. We ended up in Amsterdam with Rumourous, Ray and had to pay £150 to get ourselves homes.

In fairness, I must say the facilities for fans were very good, and much better than in England but as far as we were concerned we didn’t even know what hotel we were supposed to be in. We went to a place where we were allowed to change, but we couldn’t stay there, I was awake for about 26 hours.

Steve Marriott agreed. “The organisation was terrible — a joke. There were some very weird scenes. There was a huge audience of about 15,000 in the open air, yet the organisation was far worse than something like Windy on Sunbury Festival in England.”

**JAMMING**

“JAMMING” — We had a great jam session with Alexis Korner. Alexis was on stage playing a straight 12-bar blues, and I just heard the tune and I thought the show had been rubber-stamped on the first night. The only fault was that the crowd was too small. The show continued, but it was evident that the audience was not as large as had been expected.

**Chris Welch**

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**Follow-up single and American tour for Amen**

**NEWS EXTRA**

**A MEN CORNER, whose “High Is The Voice” was currently enjoying eight nights in the M.O.B. Top 10, recorded a new single during the past three weeks. An American tour is being lined up for November/December, backed by Billy Harley and B.B. King.**

**The featured songs are: “Have A Thing Of Your Own” released on September 13, with the Atlantic label.**

**The Fambridge, Tony Cobble and Alan Haven are the stars of a charity concert, “Run For The Children” to benefit The British Heart Foundation.**

**Details: Copeland Plaza, London on September 11.**

**Switch**

**The Episode are switching for another hit. M.O.B.’s release, the label and their single are both out. It will be released early in October.**

**The group who replaced Kubele Kuhm in the World of Opera, Poppa s, Ltd. have guest performers such as Joni Mitchell and the 24-year-old son of John Lennon, John Lennon.**

**Details: The show will be held on September 27.**

**Switches**

**The show will be held on September 27.**

**Duet**

**Peter Green’s Fleetwood Mac Plus Jeff Beck’s Rhythm & Blues Band and concert dates from September 17, to October 24.**

**Dates**

**Peter Green’s Fleetwood Mac Tour Dates: 17 September and concert dates from September 17, to October 24.**

**Festival**

**A festival of British jazz in London, the show is on Saturday, September 21.**

**The festival is being open by Modern Masters Club, Bill Green, Jimmy Vaughan and Blackheath, Saturday, September 21.**

**Details: Peter Green’s Fleetwood Mac Plus Jeff Beck’s Rhythm & Blues Band and concert dates from September 17, to October 24.**

**RES LEED: judge**

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**Frankie in the provinces for six weeks**

**PLAYING this current week at the Claro Club, Frankie Vaughan is completing the provincial tour.**

**His next call is a week at the Alhambra Theatre, Glasgow, from October 2, to October 8, and then to the Northern Classic in England.**

**The tour will be followed by Frankie and the Invaders (Sept 28) and from November 2, to November 8, Frankie will appear at the Repertory, Liverpool.**

**The Repertory will be followed by two weeks at the Claro Club in July.**

**THE Repertory Sisters will be performing a very professional act at the Claro, with a new single, “Brown-Eye Girl.” Details: November 8 to November 15.**

**CLIFF Richard**

**CLIFF Richard makes his “Thank You” appearance at Club Polka, London, on September 9, 1964.**

**Details: The concert will be held on September 9, 1964.**

**Next Week**

**Pete Brady in Blind Date**

**Bealei Single Verdict Lps of the Month**

---

**Club Scene**

**COMPILED BY M.M. THROUGHOUT BRITAIN**

**CLEAR the decks — the Record Society Fete East Anglia for the BBC at the City Hall, Ipswich on September 21, at 2.30 p.m.**

**The girls will be followed by Frankie and the Invaders (Sept 28) and from November 2, to November 8, Frankie will appear at the Repertory, Liverpool.**

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**ELLEN SINGLE VERDICT LPS OF THE MONTH**

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**ELLEN SINGLE VERDICT LPS OF THE MONTH**

---
Jazz cannot be dead while Lionel Hampton is alive and well. He has been overlooked, ignored and even rejected for long enough and here comes exciting proof that Hamp is still a catalyst, and creator, the living embodiment of the spirit of swing.

But in the same book, Oliver can blow up the Newport Jazz Festival with "Sello Sam and Creosoting in Blue." At that same festival, Hamp achieved the same kind of non-commercialism with a super-charged all star band.

In the past his reputation had been blemished, but the book was not poorly recorded "live" audio but rather, burnt into his mind and then translated into his supercharged all star band that was backed by modern intelligent percussion and rhythm charges. Quincy Jones and George McGee among others have made such jazz festivals Wajim as well as Hemp. His music is beautiful and his list of musical partners is long. He has been playing for years and years. This is exciting proof that Hamp is still a catalyst, and creator, the living embodiment of the spirit of swing.

Hampton's band was recorded in 1959, and he took all the same musicians that he had forty years ago. His band is a supercharged all star band and he has had the opportunity to work and arrange with the best in the business. His music is beautiful and his list of musical partners is long. He has been playing for years and years. This is exciting proof that Hamp is still a catalyst, and creator, the living embodiment of the spirit of swing.

The new book by PAUL OLIVER
SCREENING THE BLUES

ASPECTS OF THE BLUES TRADITION

Mr. Oliver examines for the first time the many different styles of the blues form, relating them to other Negro songs, tracing the origins of a blues and how it developed through the years, and showing the influence of these Negro songs and the blues tradition on the development of American music. The book is a comprehensive survey of the blues form, covering its origins, development, and influence on American music. It is The only book about the blues that is truly comprehensive.
**NEW LPs**

**NO BARRIERS FOR TEN YEARS AFTER**

**TEN YEARS AFTER:** "Undead" (Bramm). Coming hard on the heels of the group's recent record, this album is a major move forward for the British band. With a fast-paced, energetic sound, they continue to push the boundaries of rock music. 

In the liner notes, vocalist Paul Newton states, "We've always been a band that's been able to digest a lot of different influences and put them together in a way that makes sense. This album is a perfect example of that." 

**REVIEW:**

With a driving rhythm section and a guitar solo that seems to never end, "Undead" is a standout track on the album. The band's signature sound is on full display, with each member contributing their unique talents to create a cohesive whole. 

**PUKE**

**YES, THEY DO GROW ON YOU!**

**BEATLES:** "Hey Jude" (Apple). With the release of this song, the Beatles solidified their status as the top group of the Sixties. The track features a powerful arrangement, with Paul McCartney's distinctive bassline and John Lennon's soaring vocals. 

**REVIEW:**

"Hey Jude" is a masterpiece of harmony and melody. The song's length allows for a deep exploration of the themes of love and heartbreak, making it a timeless classic. 

**SINGLES**

**Chris Welch**

**LOVE AFFAIR: "A Day Without Love" (CBS).** This ballad features Welch's soulful vocals and is a perfect example of the soft rock sound that dominated the late Sixties and early Seventies. 

**REVIEW:**

Welch's emotive delivery captures the essence of the song's title, "A Day Without Love." The melancholy melody and thoughtful lyrics make this track a must-listen for fans of the era's music. 

**Mr. Wonderful**

**Fleetwood Mac**

**Singles**

**Johnny Ross**

"Don't Let the Fire Go Out" (Pye). This song is a classic rock anthem with a driving beat and powerful vocals. Ross's energetic delivery and the band's live sound make this track a standout. 

**REVIEW:**

"Don't Let the Fire Go Out" is a high-energy performance that captures the spirit of the Sixties rock and roll era. Ross's engaging vocals and the band's tight musicianship come together to create a memorable performance.
THURSDAY
AT COUSINS, GER 1413. 7.30 p.m.
THE SALLY ANGE
Your guest: Adie. $2.95

FRIDAY
AT THE COUNTRY CLUB, GEORGE STREET, BIRMINGHAM. 7.30 p.m.
THE STRAWBS THE TINKERS TERRY'S
$1.50

SUNDAY
AT THE LA FIESTA, London's top folk club. 7 p.m. LATE NIGHT SHOW
Ralph McTell

THE STRAWBS

AT THE COUNTRY CLUB, located on the Cross, Oxford, 10 a.m. work out. $1.95

THE STRAWBS

AT PIPERS FOLK, 103-104, ALBION STREET, MANCHESTER. 8.15 p.m.
Chris Andrews, Sylvia Cerati and Joe Palmer, with the new line-up of The Laughter of the 90s. $1.95.

At the Straws! The Strawbs! The Tinkers! Join the Rolling Stones. $1.50.

At the Star! The Strawbs have been working in folk clubs mostly but country blues clubs started in the spring to grow up. Among the leaders of the country blues is Jo-Anne Kelly, already well known on the folk club circuit. Tony Wilson writes: "It is Jo-Anne Kelly who has made the first album for the Canadian label, the Blue Horizon label, on which she is a member of the group. The album was issued last week titled 'Blues and Country.' This is the first release of the new Mailbox. The label, started with Lucas Sendai's Canadian folk company, will feature British and American folk artists. A good deal of the arrangement work was done by Mike Cooper and the Mailbox label will be launched with some specific albums, including folk and blues material. It is the big move into the blues record market.

The Rolling Stones are in their present line-up in London and now resident in San Francisco. On this particular wave that the Rolling Stones rode in.

By Jo-Anne Kelly

The Rolling Stones front of the Pipe Folk Club in St. Buryan, Cornwall.

THE YOUNG TROUBADOUR, currently in the USA, have their third album. "Country Blues" released tomorrow (Friday) on the Transatlantic label. It is expected to be issued shortly by Vanguard in the States. Some tracks have been heard on the British and American record company ensembles. Shirley Collins, guest in the Troubadour folk club, Waterloo Street, Bristol, on September 7 and she is followed by Al Stewart (14), The Strawbs (22) and Lenny Winter and John the Fish from the Pipe Folk Club in St. Buryan, Cornwall.

FOLK NEWS
By Tony Wilson

At the Straws! The Strawbs have been working in folk clubs mostly but country blues clubs started in the spring to grow up. Among the leaders of the country blues is Jo-Anne Kelly, already well known on the folk club circuit. Tony Wilson writes: "It is Jo-Anne Kelly who has made the first album for the Canadian label, the Blue Horizon label, on which she is a member of the group. The album was issued last week titled 'Blues and Country.' This is the first release of the new Mailbox. The label, started with Lucas Sendai's Canadian folk company, will feature British and American folk artists. A good deal of the arrangement work was done by Mike Cooper and the Mailbox label will be launched with some specific albums, including folk and blues material. It is the big move into the blues record market.

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FOLK NEWS
By Tony Wilson

Country Blues Comes To Town
By Tony Wilson

FOCUS ON FOLK SPECIAL

ONE of the remarkable events of the moment is the country blues boom sweeping across the British folk and country scene. The success of Tiny Tim's "Flamenco Tango" and "Rockabye Baby" has been followed by a country blues "comeback." There are many reasons why this should be so. One is the growing number of young people who are discovering the authentic blues of the Mississippi Delta and the South. Another is the influence of American country music, with its roots in African rhythms and ballads, which has been popular in Britain for many years. The third reason is the growing emphasis on "roots" music, which includes country blues.

The electric blues scene has been developing for some time now, with the American blues scene. But it has been the British scene that has provided the most exciting and innovative new artists. This is partly due to the influence of American blues, which is the bedrock of British folk and country music. But it is also due to the fact that British musicians have always been willing to learn from and adapt the music of other cultures. This is particularly true of the country blues, which has a long history in Britain and is still very much alive today.

The country blues boom has been helped by the work of a number of musicians and bands who have brought new life to the genre. One of the most important is the American blues singer和guitarist Son House, who recorded his first album in the 1930s and has since become a legend in the blues world. Another is the American blues and country musician John Anderson, who has been a leading figure in the British folk and country scene for many years.

The country blues boom is also helped by the work of a number of record labels, who have been releasing albums by country blues artists. One of the most important is the German label Club, which has released a number of albums by country blues artists. Another is the American label Rounder, which has released a number of albums by country blues artists.

The country blues boom is also helped by the work of a number of festivals and concerts, who have been featuring country blues artists. One of the most important is the New Orleans Jazz and Heritage Festival, which features a country blues stage. Another is the Newport Folk Festival, which has featured country blues artists in recent years.

The country blues boom is also helped by the work of a number of radio and television programs, who have been featuring country blues artists. One of the most important is the BBC's "Folk on Two," which features a country blues show every week. Another is the American television program "The Tonight Show with Jay Leno," which features a country blues show every week.

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Here come the Motown knockers again

NEW THAT Diana Ross and the Supremes have landed a second time to place the No. 1 Pop slot, the anti-Motown people are again flourishing their banners of "Motown is dead," and "The Supremes are finished." This situation is repeated almost every year since 1967 when Tamia Motown was considered to be a joke.

The real, earthy meaning of the early days had more or less vanished. The organization is looking for changing ideas, and a new advance.

Why single out Tamia Ross and the other stars?</p>
**MIDDLE EARTH**
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FUGS! - CANNED HEAT!

**PINK FLOYD**
GUESTS - LIGHTS
Wednesday, September 11th

**THE NICE**
FAMILY - FAIRPORT CONVENTION
Coming Soon!

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TWICKENHAM, MIDDX.
WED., 4 SEPTEMBER
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LONDON
LIGHTS - JEFF DIXON
SAT., 7 SEPTEMBER
DAVID BOOTH
AND HIS CAMDEN SOUND PLUS GUEST GROUP
BLUES NIGHT
PEGASUS

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**BANK HOLIDAY JAZZ AND BLUES**
ARENA THEATRE, CANNON HILL PARK, BIRMINGHAM, 12
WED., 6 SEPTEMBER
THE ONE MAN BAND
THREE DIFFERENT PROGRAMMES

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CREATIVE young woman, 18, needs EXPERIENCE as fair work for 10 weeks. Plays
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Ideally, we need a contact in the music business. Urgent.
Good manners, hard work and a sense of humor essential. Good money to go.

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WANTED FOR PUNK GROUP. Must be versatile. Call: 582-7777.

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WANTED FOR ALL MAKES OF BAND. Contact: JOHN, 582-7777.

BASS/VOCALS/KEYBOARD
1/4 per word
We are looking for a bassist/vocalist/keyboardist to join our band. Please call: 582-7777.

GUITARIST, BASSIST, KEYBOARDIST WANTED. Must be experienced. Contact: BILL, 582-7777.

RAPID-DRUMMER
1/4 per word
Rapid double-bass drummer wants to join band. Contact: RICHARD, 582-7777.

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Our First Four:

Jackie Lomax
Jackie is 24 and comes from Wallasey which lies on the river Mersey.
He worked as a lorry driver and a wages clerk among other things.
In 1962 he formed a rock 'n' roll group called the Undertakers.
In 1966 Jackie went with them to America.
Now he's with Apple and has made his first single with us.
It's called Sour Milk Sea. Written and produced by George Harrison.
Jackie himself wrote the "B" side - The Eagle Laughs at You.
Both have a tough hard beat. Rock 'n' roll 1968.
Hear them now.

The Black Dyke Mills Brass Band
When Paul McCartney wrote "Thingumybob" for a television series of the same name, he said he wanted to get a true brass band sound.
So what did he do. He used the best band in the land – The Black Dyke Mills Brass Band.
They won the title in October last year. Conducted by Geoffrey Brand they've held this title 7 times since 1945.
Back to "Thingumybob". On the "B" side there's "Yellow Submarine" like you've never heard it played before.
The sound is beautiful and brassy.
Just what Paul wanted.
You'll want it too, once you've heard it.

Mary Hopkin
Mary is 18 and comes from Wales. Pontardawe in fact. She's been singing since she was four.
Mary took singing lessons on Saturday and her mother hoped that this would lead to studies at the Cardiff College of Music.
It didn't.
It led via Opportunity Knocks and appearances on Welsh television, to Twiggy hearing her. Twiggy told Paul McCartney and Paul McCartney asked her to come up to London.
Her voice was as beautiful as Twiggy had said.
Apple records signed her up.
Now you can hear and buy her first single – "Those were the days" produced by Paul McCartney. It's pure and beautiful.
Like Mary.

John, Paul, George and Ringo.
Their latest... A seven minute long single called "Hey Jude!"
On the flip side "Revolution".
Enough said.