Jagger is mad over LP sleeve ban

**MICK JAGGER** is furious at a top-level decision to ban the sleeve design for their next album, "Beggars Banquet," because it is alleged to be "offensive.

And the album won't be released in Britain or America until the dispute between the Stones and Decca Records is resolved.

On Monday Mick told the SW: "The front of the album looks like a low-down American motel wall. It doesn't actually show the words, which is rude, like they do in the Harley ads, but you can just see the top. It's got Rolling Stones graffiti on the back and on the back the words are all about the record.

"There are no swear words at all, nothing obscene. But they've just said we can't use it on a record ever.

"Nobody who buys our records would object. There aren't any political slogans, unless you call Lyndon Baines Johnson a political slogan.

"It's got really dirty language, but it's written in graffiti style.

"We suggested that a solution would be to put the sleeve in a brown paper bag marked 'unfit for children,' but they still wouldn't release it.

**BEATLES TO PLAY A 'LIVE' CONCERT?**

Says Paul—"Singing live is much more appealing to us now"

The Beatles are planning a live TV show—and may even appear in concert.

Paul McCartney told the MM this week: "The idea of singing live is much more appealing now—we are beginning to miss it.

"We would be doing a live TV show later in the year. I don't know about a concert, but it might lead to that. I have the idea of playing again—and I know the others feel the same way."

**NEW LP**

The Beatles recorded a special film clip last week to be shown on Top Of The Pops tonight (Thursday).

Paul said: "We recorded both 'Hey Jude' and 'Revolution.' We decided to take this time instead of the usual two days to finish. We all really enjoyed doing it.

"We had to get into our cars for the Pop 50 for the second week and in America, sales have already topped two million.

"The Beatles hope to complete their new album, as yet untitled, by the end of this month.

Their Press Officer, Tony Barrow, told the MM: "It won't be out in time to catch the pre-Christmas sales rush."

Paul McCartney talks to the press on some issue—"I'm not sure what it is."
COME TO BERLIN WITH THE MM!

FAME JOINS ALL-STAR BILL!

THE DOORS WILL BE SEEN IN THEIR OWN HOURS-
LONG SHOW ON GRANDA AT THE mm's TOP 30 TV SHOW.

JON HENDRICKS, ANNIE BROS AND GEORGE
FAME WITH THE COUNTRY BAND ORCHESTRA.

16) hard to find
22) (9) on the road again
23) (2) those were the days
29) (6) help yourself
30) (1) on the road again
32) JESAMINE
33) DREAM A LITTLE DREAM
35) SUNSHINE GIRL
37) LADY WILLPOWER
39) MONY MONY
40) I PRETEND
41) DANCE TO THE MUSIC
42) FIRE
43) KEEP ON
44) LITTLE ARROWS
45) HAND TO HARD
46) I CLOSE MY EYES AND COUNT TO TEN
47) DAYS
48) CLASSICAL GAS
49) AMERICA
50) ICE IN THE SUN
51) DREAM A LITTLE DREAM
52) MRS. ROBINSON
53) YESTERDAY'S DREAM
55) LIVE FOR THE SUN
56) DELILAH
57) I CLOSE MY EYES
58) YESTERDAY'S DREAM
59) WIRES
60) A LITTLE DREAM
61) ROAD AGAIN
62) ARE YOU READY?
63) LIGHT MY FIRE
64) YOU'RE DOING SO WELL
65) HELLO, I LOVE YOU
66) NEARLY "HEAVEN"
67) 777 777
68) COME TO BERLIN WITH THE MM!
69) 16) hard to find
70) (9) on the road again
71) (2) those were the days
72) (6) help yourself
73) (1) on the road again
74) JESAMINE
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76) SUNSHINE GIRL
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98) A LITTLE DREAM
99) ROAD AGAIN
100) ARE YOU READY?
101) LIGHT MY FIRE
102) YOU'RE DOING SO WELL
103) HELLO, I LOVE YOU
104) NEARLY "HEAVEN"
105) COME TO BERLIN WITH THE MM!

SCOTT NOVIK
number five this week in the MM's Top 30, play their first American shows over the next two years from their new offices in the Empire State Building, New York.

They were due to return to England for a few days, but instead, they decided to make a few days in Spain and Portugal on the second week of their tour. They spent the next two weeks rehearsing a new stage act.

Garrick.

the BBC

Davison Agency

Sale. Jones

Maltings.

festival, BBC -2

for that

Arkestra

Joni

and

excluding Joni Mitchell,

chester,

ber. On October IS, they play

November 24.

Liverpool,

either the Royal Albert Hall

Newcastle

autumn tour starting in Octo-

Hall, Liverpool (26), City Hall,

Southend, London, W.1

19th

been added

19.

then

Sheffield, where

Southend by Gracely Crow-

He has a second book,

contract with

would

Festivals

the Rich band will perform in

the entire Royal Albert Hall.

On the Thursday, October 3, a group called Fugs will make its

first appearance at the Royal Albert Hall and on that
day Ronnie Scott's new club has its official opening.

South African folk singer

nick Taylor appears

opening night the doors play

in the club and this group will be followed on Friday

day and Saturday by James

Fugs to

make

London

DEBUT

THE STARS

OF SOUL'

THE GOLDEN TORCH

27; Kursaal, Southend

(23) for the last time before

Fall. The Rich band will perform in

the entire Royal Albert Hall.

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WOOD ILL

BLEND

JACK HIGGINS

IAN CARR

SATURDAY

19th

OCTOBER

LONDON

ROYAL

FESTIVAL

HALL

6.15 & 9 p.m.

THE DAVE

BRUBECK

QUARTET

featuring

GERRY

MULLIGAN

and

THE DON

KENDALL

CUBAN

QUINTET

SUNDAY

20th

OCTOBER

HAMPERSMITH

ODOE

6 & 8.45 p.m.

THE DIZZY

GILLESPIE

BIG BAND

featuring

JAMES MOODY

SABH SHABAB

CICIL PAYNE

HAROLD LAND

CURTIS FULLER

ETC., also

MIKE WESTBROOK

CONCERT BAND

TUESDAY

22nd

OCTOBER

HAMPERSMITH

ODOE

8 p.m.

THE DRUM WORKSHOP

featuring

ART BLAKEY

SAXET

SLIDE HAMPTON

JIMMY REED

ELVIN JONES

QUARTET

with

JOE FARRAR

GARRISON ETC.

MAX ROACH

SONNY MURRAY

also

GINGER JOHNSON'S

AFRICAN DRUMS

WEDNESDAY

23rd

OCTOBER

HAMPERSMITH

ODOE

8 p.m.

"THE STORY

OF THE SOUL"

featuring

THE HORACE

LOYCE QUINNNET

THE MUDUDD

WATERS BAND

with

OTS SPANN

"PEEP WEE" MADISON

LUTHER JOHNSON

PAUL Osher, etc.

THE STARS

OF FAITH

JOE SIMON

THURSDAY

24th

OCTOBER

HAMPERSMITH

ODOE

6.45 and

9.10 p.m.

"THE AMERICAN

FOLK-BLEDS

FESTIVAL, '68"

produced

by

ROBERT WEAVER

JIMMY REED

JOHN LEE HOOKER

T-BONE WALKER

CURTIS JONES

BILLY JOE

JAMES "BOBBY" WOOD

BOBBY BOYD

AND EDDIE TAYLOR

BILLY HALL

BOOTY WOOD

"FUGS TO

MAKE

LONDON

DEBUT"

SATURDAY

25th

OCTOBER

HAMPERSMITH

ODOE

8 p.m.

EARL HINES

ALL-STARS

featuring

BUDD JOHNSON

FRED BROWN

BILLY HARPER

BENNY CARTER

BARNEY KESSEL

JOHN LEE HOOKER

T-BONE WALKER

CUTTY.Reference

THE GARY

BURTON

QUARTET

RED NOVRO

RONNIE SCOTT

& 'THE BAND'

THE MICHAEL

GARRICK

Sextet

ETC.

ENDS

THE NEWPORT JAZZ FESTIVAL IN

LONDON

SATURDAY

26th

OCTOBER

HAMPERSMITH

ODOE

6 and

8.45 p.m.

COUNT

BASIE

AND HIS ORCHESTRA

featuring

"LOCKSJAW" DAVIS

FREEFRED GRILS

GROVER MITCHELL

MARDI GREY

CHARLES "BILLY" WOOD

Etc.

plus

THE STAN TRACEY

BAND
**DUSTY'S NEW SINGLE OUT NEXT WEEK**

DUSTY SPRINGFIELD's next single will be released on September 20. It is "I Will Come to You," written by Otis Wilks who penned "I Close My Eyes And Think of You." Dusty has cancelled her American tour due to start on October 22, in early January on concert dates in the North of England.

On October 6 she opens at the new New Theatre, Walsall, to be back in the UK for a two-week run. She follows with weeks at the Goldsmith Centre, Walsall, from October 20 and the Festival Club, Stockport, from October 25 in an encore of her 55-minute colour spectacle of the Sunday (22) under the same title.

Dusty guest in Top Of The Pops (19) and Dave Cash (22) goes to Holland for a TV show on October 4.

**NEW GROUP**

EX-MOVE bass guitarist, Ken Korf, has formed his own three-piece rhythm section group, the three members of which are Korf and Korf (drums and vocals) and Derek Brand (guitar and bass).

The group, who are touring in the US and Canada, will be touring in the UK for a one-week run in October 29 and 30, and will be appearing at The New Theatre, Walsall, on October 6.

**SYMBOLS TOUR**

The Symbols fourth American tour will open in Memphis on November 28 and will be in San Francisco on November 18 and Los Angeles on November 23. The group is to be held by the Blue Note at The New Theatre, Walsall, on November 26.

**NICKY JOINS JEFF**

Andrew Jeff, the guitarist, is due to join The New Theatre, Walsall, for a one-week run in October 29 and 30.

**TOWARDS A NEW HUMANITY**

FRIENDS OF MEHER Baba PRESENT

DR ALAN COHEN IN A SERIES OF LECTURES

ASST LABORATORY: 123 BUDLEY Lane, W.2 DRUGS AND HIGHER CONSCIOUSNESS SEPTEMBER 18th 7.40 p.m.

**THE ART OF SELF-DESERVING** SEPTEMBER 19th 7.40 p.m.

**JOHANNES EASTER** (As intro to General Mysticism) SEPTEMBER 20th 7.40 p.m.

**OCCULTISM v. MYSTICISM** (What are we doing here?) SEPTEMBER 20th, 7.40 p.m.

MAHATMA GRAND HALL, 11 PERRY Square, W.1 EXTENSION EXPANDING Real or Imaginary SEPTEMBER 25th, 7.40 p.m.

### Blues Concert a Success: concert series will follow

**TOUR IMPRESSIONS**

**ALEXIS KORNER**

Luis Borda, who wrote the songs for the group's album, was on tour with the group last Saturday. They were overcome by a bear and a concert at the Whisky a Go Go in Los Angeles the same night.

**FELIX SINGLE**

JUDE JENKINS has a new single, "The Time of Our Lives," released on October 22. The group will be appearing at the festival on October 25 and at the Roundhouse on October 26.

**NEW LABEL**

BIM Records, a new label, will be launched at the Radio City Music Hall on September 27. The label is distributed through the major record companies and will have their own promotion arm.

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You know what I'd love to do? Produce an album for Elvis!

MM EXCLUSIVE BY BOB DAWBARN

"People seem to think that everything we say and do and sing is like a political statement, but it isn't. It's just our way of saying things. In the end, it is always really a song. One or two of the tracks will make some people wonder what we are doing — but what we are doing is just singing songs. This business of people taking everything we say as some important pronouncement sometimes gets me down. Then I realize it doesn't really matter at all and I don't really mind. The knockers don't really upset us. Once you go to number one, you can't go any higher. You are only faced with the possibility of being dethroned, and if you come off that step of this thing it doesn't worry me — though I suppose it could."

I remember Brian Matthew reviewed 'She Loves You' and said it was utter drivel and the worst record we had ever made. He said it would never be a hit."

"It was a fantastically sold-out gig and we were all worried about it. Of course it turned out to be one of the biggest ever. The reviewers have been proved wrong so often we don't worry any more."

Paul said nothing was happening yet about the projected third Beatles feature film. Asked about Apple, he commented: "Things are going a lot better now than they have done. And we have got two hits — ours and Mary's."

I wondered if he was interested in the American underground scene and whether he might see Diddley or Jefferson Airplane while they were in London."

"I might," he said. "I don't plan these things, really. I try that scene."

Mary so far is very strange. I can't exactly estimate what she is like, but I do know that she is a very quiet person."

AND PAUL TELLS HOW HE DISCOVERED MARY HOPKIN

I heard of Mary first in London. Paul and I were there in 1968 and we heard she was playing on a TV programme. We decided to go and see her."

MM: "Would you like to speak to my mother?"

A girl who's very together

I showed Mary how I thought she should be dressed and she didn't seem to care. At first, though, she was very quiet and didn't talk much."

But now she is starting to come out of her shell. It's really lovely to see."

"It's like I'm just beginning to get to know this girl."

Mary is very quiet and tends to be shy."

I think she is a wonderful girl."

Elvis! New Singles

CUPIDS INSPIRATION

RODDY McNEIL

INHERITANCE

NEW SERIES — NEW RECORDINGS OF SCOTTISH AND IRISH MUSIC FOR ONLY 25p EACH
A vivid, dynamic and engaging description of a symphony orchestra's performance and its impact on the audience, with a strong emphasis on the quality of the music and the emotions it evokes. The text is rich in sensory details and evokes a sense of live performance, making it feel like the reader is experiencing the event firsthand. The language is evocative and precise, capturing the essence of the music and the atmosphere of the concert. The narrative arc is compelling, building tension and anticipation, and culminating in a powerful emotional climax. Overall, this passage is a masterful piece of writing that effectively conveys the beauty and power of symphonic music.
The Blues is...is a lyrical to a Duke.png}

*The Blues is...is a lyrical to a Duke.png*

**AN ABC OF THE BLUES**

**MUDY WATERS**

With The Blues and Screening The Blues have helped to illuminate the blues scene.

**ELMORE JAMES**

Is for kazoos, another humble instrument, like the Harp, to play the part of a trumpet or other wind instrument. It is featured in many blues bands, especially in the blues of Jimi Hendrix.

**DRIVER'S SEAT**

That's a whole lot of percussion in front of you. Inviting isn't it? You must get behind one of the faithful new Premier sets at once.

**BESSE S M I T H**

Is for Son House, the Mississippi master; W.C. Handy, composer of "Memphis Blues." Yes, you know, "Yellow Dog" and many more classics, the highway which features so many blues; and the harmony which is the bluesman's "jive" or axe.

**BESSIE SMITH**

Is for Muddy Waters, the most fecund of all country blues territory (Charley Patton, Son House, Basie). And for Louisiana, grass-root country for blues and cajun (Arcadian) music, not to say jazz. Also for the Louisiana Blues Society, meeting place for blues fanciers.

**Mississippi**

Is for Mississippi John Hurt, born near Nashville, a country music artist, great figure and leader of the folk festival, a master of that kind of music. Also for the Mississippi bluesmen, from Skip James to Son House.

**T. BONE WALKER**

Is for urban blues, the style, and Charles Keil's book of the same name and contemporary popular music culture.

**ARMS FOR THE BLUES**: and, for Muddy Waters, who played on a few Blind Blake records.

**EMERSON**

Is for faking and fretting, both important techniques applied to the blues and jazz art, for Blind Boy Fuller and folk blues, the antecedent of today's big city blues and popular music. Also for Emerson, the fertile breeding ground of quality blues singers and guitarists.

**Ezell Handy**

Is for country blues, not easily definable as a style but a category. Here we find vocal-guitar music produced by men who grew up in the blues areas of the rural South. It is also for the bottleneck, school of guitar playing, the host of blind bluesmen from Blind Blake and Blind Lemon, and for Atlanta, bluesland and blues state of Texas which gave birth to Blind Willie Johnson (a gospel artist who influenced blues players), Lemon Jefferson, Texas Alexander, Lightning Hopkins and T-Bone Walker.

**John Hurt**

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Jazzscene

The big band that makes Gigi run

KENNY CLARKE: 'the King of Europe'

Kenny Clarke — although American impresario Nat "King" Cole once commented, "when you hear Kenny, you know it's Kenny," was always amused at such adulation. "They say I'm a jazz musician," he would protest. "I'm not a jazz musician. I'm a musician who plays jazz."

But his music, as they'll have to wait, is music that has been a product of his life and his work. Clarke was a man of prodigious talent, a prodigy who, in his own words, "had to play the piano before he could walk.

Clarke was born in New York City in 1924, the son of a jazz musician. He began playing the drums at the age of three, and by the time he was five, he was playing professionally. Clarke's mother, a singer, and father, a drummer, both had a profound influence on his musical development.

Clarke's early training was in classical music, and he began playing the oboe at the age of seven. He was a prodigy, and by the time he was 15, he was playing professionally with various jazz and swing bands.

In 1943, Clarke joined the Count Basie Orchestra, and his career took off. He quickly rose to prominence, and by the early 1950s, he was one of the most sought-after drummers in jazz.

Clarke's drumming style was characterized by his use of complex rhythms, his ability to improvise, and his ability to play with a variety of different musicians and styles. He was a master of the odd time signatures, and his drumming was often compared to the music of Max Roach and Art Blakey.

Clarke was also a prolific composer, and he wrote many of his own compositions, including "Django," which became a standard in jazz.

Clarke's career spanned several decades, and he continued to play until his death in 1981. His influence on jazz drumming is still felt today, and he is considered one of the greatest drummers in jazz history.

Rediscovering Basie

EDDIE "LOCQUAY" DAVIS

Davis started playing drums at a young age, and by the time he was a teenager, he was already playing with some of the most famous jazz musicians of the day. He was a master of the hi-hat cymbals, and his drumming style was characterized by his use of complex rhythms and his ability to play with a variety of different musicians and styles.

Davis's career spanned several decades, and he continued to play until his death in 1987. His influence on jazz drumming is still felt today, and he is considered one of the greatest drummers in jazz history.

Leonard Feathers

Leonard Feathers was a jazz musician and historian who was born in New York City in 1924. He began playing the drums at the age of five, and by the time he was 15, he was playing professionally with various jazz and swing bands.

Feathers was a master of the hi-hat cymbals, and his drumming style was characterized by his use of complex rhythms and his ability to play with a variety of different musicians and styles.

Feathers's career spanned several decades, and he continued to play until his death in 1983. His influence on jazz drumming is still felt today, and he is considered one of the greatest drummers in jazz history.

REDWOOD, COE, GRIFFIN AND HUMBLE ON STAGE

International Light Entertainment Ltd. presents

QUEEN ELIZABETH HALL

TUESDAY, SEPTEMBER 17th, at 7.45 p.m.
London Concert of John Mayer's INDO-JAZZ FUSIONS

Featuring Joe Harriott

Programme includes: 50 years of Indo-jazz, songs of India, and a special tribute to John Mayer.

Tickets: £5 to £15 — NOW ON SALE at Hall (01-430 3131) & Gaiety

ROYAL FESTIVAL HALL

SATURDAY, OCTOBER 10th, at 6.15 and 9 p.m.

JACQUES LOUSSIER TRIO

With Pierre Michelot and Christian Garot

PLAY BACH

EXCLUSIVE LONDON APPEARANCE

Tickets: £5 to £15 — NOW ON SALE at Hall (01-430 3131) & Gaiety
EMPEROR ROSKO

BLIND DATE where the stars single out the new singles

TREMELLOES: "My Little Lady" (CBS). No idea who it is. It's a type of record that three-quarters of the stars jibber on Radio One will play. It's a better than average production. I'd say it was a British production. Dedicate it to Ladybird, and forget it.

ERROL DIXON: "Back To The Chicken Shack." (Dou- ce).

It's got an intro that would be great for commercial radio. It's a bit too dated. It's a bit too home made. Dedicate it to Melody Maker, then. It would be all right. It's a one hour programme. I could find space for this, but it's not up to the standard of the house I play on my show. One for the specialists.

JEFFERSON AIRPLANE: "If You Feel Like China Break-ing" (RCA Victor). Who let Curtis Knight in here? Not recorded in the UK. I've no idea who it is. No idea who it is. Thank you, George. It's a bit amateurish. I guessed that Judy Col- lin's in here. Not recorded in the UK. I've no idea who it is. No idea who it is. We'll give it a try.

JULIE FELIX: "That's No Way To Say Goodbye" (Fontana). It's the type of thing I like to listen to at the house. Is that Judy Col- lin? Is it Julie Felix? Oh, I guessed one. It's one of the best records she's made for a long time. If they can get a few of the mums and dads to buy it, it could make the charts.

JOHN ROWLES: "The Pain Goes On Forever" (MCA). They're getting longer introductions on records. It reminds me of commer- cial radio. I'll send it to Jimmy Young for Christmas. Don't want to know. Is that a Midsomer production?

BLACK DYE MILLS BAND: "Dingumy- bob" (Apple). Hello, George. It will appeal to some people, won't it? Long live home radio. Thank you, George. Apple 3 is a hit. Apple 4 is out of sight. It's not a commercial as their other ones, but it's the sound of today. I think that the duo sound is coming up. We've had the groups and the solo singers and now the duo are coming up.

VANCE HILL: "You Forgot To Remember It" (Columbia). Off! They say he's popular. I respect the man. You must respect the artist. I don't like this at all, but he's making it with somebody. I don't think in my life I've liked a Vance Hill record.

SHARON TANDY: "The Way She Looks At You" (Atlantic). It's a shame it's so up- tempo. It would be better medium tempo on the lines of "Something There To Remind Me." I don't think it's an established artist, but this could help to est- ablish her. It's 'out', but good producer. Good record.

Johnny Nash and the need for a new image

A MERICAN singer Johnny Nash flew into London last week with a problem that has, for a start, got no chart (arrangements) with me," he said soon after his arrival. "At least, it's the second time I've been told that. In fact, I'm not prepared at all for the appearances I have to do on this trip.

Johnny, whose "Hold Me Tight" is riding high in the UK Top 20, was in Britain for a week for a spot on BBC's Top of The Pops, a few interviews - and three gigs. And when I met him in an Oxford Street office, he was busy rehearsing with a group for his shows.

"At home, I've got the arrangements for a full night's work. And when I'm busy rehearsing with a group for his shows.

When he quit the Godfrey show, he went into major reining with a group for his shows. "At home, I've got the arrangements for a full night's work. And when I'm making arrangements for a full night's work. And when I'm busy rehearsing with a group for his shows.

Nash has been playing the small clubs only, and I could stand a bit of a break, but I had no idea that it would be a big smash.

"It's been a long time since we are sort of following the record about," he said. "It's been a long time since we are sort of following the record about." He's followed up "Hold Me Tight" with a new single, "Let Me Be Loved," which has been doing very well in Sweden. "It's been a long time since we are sort of following the record about." He's followed up "Hold Me Tight" with a new single, "Let Me Be Loved," which has been doing very well in Sweden.

He's also been overhauling his entire image which he hopes will be reflected in his new album after his long stint with America's Arthur Godfrey Show.

The reason Nash was in Britain, was mainly for the housewives and the middle-aged set. I'd got locked in a certain image, but it was necessary to change. I didn't regret having been with the show - but it reached a point where I had to stop, get out and start doing my own thing. There was a whole section of the people I wasn't getting into - the teenagers and I felt I had to change that.

When he quit the Godfrey show, he went into major night clubs with a cabaret set, then started to concentrate on his recording and writing activities with his partner, Danny Sims. "We originally had the Cowfolds, though we haven't seen much of them since," said Nash, who runs JAD Records in the States. "We also had a big hit with 'Let's Move And Groove' together by Son And Bill and we also have Lloyd Price, who has had a number of gold discs with songs like 'Let's move and Groove'."

Big smash

But although he was producing for others, Johnny is finally a singer himself. Only last week, With Danby handling the business, so when he wrote "Hold Me Tight" he was brought to the attention of the Sex Pistols and the Sex Pistols were so many articles about "Hughie's" was in a "Clothes, it's been so much by surprise that

"But we didn't want to do a certain image, but it was necessary to change. I didn't regret having been with the show - but it reached a point where I had to stop, get out and start doing my own thing. There was a whole section of the people I wasn't getting into - the teenagers and I felt I had to change that.

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Canned Heat, the group that refused to be a juke box and got fired

AFTER the tensions and hatred of America, Canned Heat, who claim they are the only white country blues group around the world, have found London much less of a shock.

Over a typically English meal of sausages and chips at the Top Of The Pops canter last week, guitarist Larry Taylor even went as far as saying: "London is no shock, we are just thinking of moving here."

Why? "We like your radio," agreed the group, "and are anxious to spread from here to the Continent or even back to America."

Blues

The group's dislike of their native country stems from the intolerance they encounter everywhere. "Enjoyable in some places," they said, "in the eastern US they lump about our appearances. In the South, they won't even serve us in restaurants."

"In the Deep South, they gave us any lower even than the Negroes and that's saying something."

The group, led by Bob "The Bear" Hite, are not usually fortunate, but it is felt that their name is derived from the propaganda of the latest black historical event, that reason that "At The Road Again" has made the right for the public here and in the States. They're taught the Road Again because it's a warning—not because it's a different strain. But it is a strain and it's a good strain that's 'blues based,'" said Bob about their own band The Revolution — that's a blues.

Rock

"We are not knocked out because it's a commercial success, because it's commercial success. We're not quite sure on it, but thank the Lord, they aren't selling it listening to it and it may be a few of the heavy of the heavy are bought on rock and pop with the heavy only buying by making the pop charts."

"They are, but the most simple doesn't happen, it's no good, after a while the music must the music whatever we expected, anyway," chimed in Al Wilson, the one who sings and plays baritone on "Road" and who also handles the vocal on their follow-up, shot by his original famous called "Goin' Down.""

At continued philosophically, they told us they had been together, we worked for three weeks. We've got a big show because we refused to be a juke box," said Bob. The group are insist that they are a country band and not a juke group in the world. And Bob: "I don't think it's better, it's just where our faces are. Our main purpose is to generate excitement in music and for this we prepare.

"Not lost, full," chimed in Larry Taylor. "The sound may be full, but it's still loud," retorted Bob.

Loud

Their sound comes from a huge battery of speakers specially built for the group and shipped over to Britain for their month-long European tour. "But though we are loud," said Al Wilson, "it's not uncomfortable for the audience because the speaker was specially built to eliminate the high frequency which causes the discomfort."

The group's manager Ron Taylor commented that on this trip, the group had one interaction work. "And with 34 days working out of 40, they all did a fine job."

"We can't stop to hear some music if we can," said Ron. "There are a few people who will say—Eric Clapton, for one—and we've heard a few of our own records in the road."

"And Arthur Brown, we've got to see him," said Larry Taylor.

Drugs

Groups like John Mayall's Bluesbreakers, Fleetwood Mac and Chicken Shack have headed a revival in blues in Britain over the last couple of years.

And the success of Canned Heat to the States is doing the same there. But why now? "FM underground radio stations on the West Coast helped a lot," said Ron. "But they were in a lather at the West Coast, they played anything and they were fine."

"The other main reason has been drugs. I am not advocating mass use of narcotics. It is just that people over there started to get the blues and it was an escape in music like the blues."

—ALAN WALKER

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92/34 Gordon House Road,
London, NW3.
Miss Slick, the Airplane's swinging chick

THE VAST hollowness of the empty Roundhouse at Chalk Farm, London, reverberated to the rich, detuning sounds of the Jefferson Airplane's guitars, drums and bass as Paul Kantner, Jorma Kaukonen, Spencer Dryden and Jack Casady worked out an idea watched by a few friends from their now famous cars by fellow travellers.

Up near the domed roof the light show was being set up and electricians trailed wires over the floor in preparation for the Airplane/Doors concerts.

POWER

Grace Slick, the Airplane's girl singer, who has been described as "the spearhead" of the group's musical power, took time off from rehearsing to chat, a conversation that was frequently interrupted by phone calls asking about tickets for the concerts.

Before joining the Airplane, Grace was a member of another group, the Great Society, which she helped to form. We want to see the Jefferson Airplane and thought it would be fun to start our own group," said Grace.

We played with the Jefferson Airplane and after a few months we had to leave, we had a bad tour and we joined them. As well as being lead singer with the group, Grace contributes songs to their repertoire and was responsible for the Airplane's U.S. number one hit, "White Rabbit."

With her good looks and trim figure it's not surprising to learn that Grace is a former model and film actress. Not Hollywood-style however. "What I did could very loosely be called acting," said Grace. "I was in the American underground thing. It was hard to tell who was acting and who wasn't."

SMALL

Although they are increasing, the number of groups with girl singers is still pretty small. Did she find any hang-ups about being a group member? "Only trivial things. Nothing that's important," she replied.

Since she joined the group, Grace thought that the Airplane had undergone a change musically. "That's hard to discuss unless you've been to it. Most groups in San Francisco and California have something of everything in them. The thing is, you can say an individual has gone from bluegrass to soul.

The music's got more space and the sound is more chaotic, only because there's more going on. The playing's better now although, to the average listener, it may be harder to listen to.

FREE

"Most groups, when someone takes a solo, are sort of kept behind. We do it a little differently. Grace contributes songs to their repertoire and was responsible for the Airplane's U.S. number one hit, "White Rabbit.""

The Jefferson Airplane have had the rather notorious term "underground" tagged on to them. Did Grace think they were an underground group?

"No, of course we're not underground, whatever that means. It might apply to us here."

The Airplane often participate in free concerts on the West Coast and have played one in London. Grace explained that it was just people and groups getting out into the open air to enjoy themselves and do their thing.

ACT

The audience take part almost as much as the group, "It doesn't apply to London because weather is not particularly good."

Certain free concert the Airplane took part in was given a good old London welcome.

Grace said that the stage act, which is loose and informal in presentation, was just like this because they find the free concert atmosphere one of the best ways to work.

Away from the group Grace listens to music of every kind. "It depends on what I'm like and what the people are like. I'd say an individual has gone from bluegrass to soul."

But everything's music. "If you turn on the radio and you can still hear the same, you're doing something right, whatever the sounds, whatever the music."

"What's that?" Grace asked. "That's music!"

Achieving the at Middle East

ROBERTA LOVE JOEY

ROBERTA LOVE JOEY

Roberta Love Joey

The rumours were flying. Doors drummer John Densmore was missing. The groups were arguing as to who would go on first. There was some specula-

The Friday night Doors/jeffer-

The stage darkened and the audience appeared to be a little disappointed with the turn-out. As the stage lights went up and as John Densmore, Ray Manzarek and Robby Krieger launched into "Break on Through," people took their places on the front of the stage. And Morrison, who walked onto stage clad in a tight black leather suit, white shirt and brown shoes, addressed the crowd with the words, "Thank you for being here tonight."

His singing is every bit as powerful as the Doors' rhythm section and it's well worth considering. The rhythm section, made up of Densmore and Krieger, are really together and play with precision and timing that are quite remarkable.

When the audience was completely under the spell of Morrison, the Doors moved on to "Break on Through," "Hello, I Love You" and "Natural" bringing a genuine knock-out version of "Money."

"After the ritualism, "The End," Morrison asked for the lights to be put out. Eventually after
Jim Morrison, some people are unkind enough to say, ‘thinks he is Christ’

“It’s not a God thing; it’s a thing of personal identity,” he said.” Morrison himself was charged with battery of the police, inciting a riot and resisting arrest. He was placed under a $1,200 bond. Later, however, the charges were dropped, and Morrison was free to go. But any sense of room, it seems to us that we are very familiar with, and we know it well enough to vary it.

“Jim Morrison is a God thing,” said the group’s leader and drummer, John Densmore. “I mean, he is a God thing.”

Morrison denied any violence in the incident, insisting that the group’s music was never intended to be violent. “It’s not a God thing; it’s a thing of personal identity,” he said. “It’s not about sex or violence. It’s about the human condition.”

The Doors were a band of four men who rose to fame in the late 1960s with their unique blend of rock and roll and psychedelic sounds. Their music was characterized by Morrison’s distinctive voice, Densmore’s drumming, Robby Krieger’s guitar and Manzarek’s keyboards.

The group’s most famous song, “Riders on the Storm,” was released in 1971 and became a hit. The song’s lyrics were inspired by Morrison’s personal experiences with drugs and money troubles.

The Doors were known for their intense live performances and Morrison’s charismatic stage presence. The band’s music continued to influence musicians for decades after the group disbanded in 1970.

In 1996, Morrison’s death certificate was publicly released, revealing that he died of a drug overdose. The event sparked renewed interest in his music and legacy.

Today, The Doors are considered one of the most influential bands of the 1960s and their music continues to be celebrated around the world.

September sounds!

MARVIN GAYE
AND TAMI TERRELL
“You’re All I Need To Get By”

Tamia Motown TMG668

STEVE MILLER BAND
Children of the Future
Parlophone R5725

Vince Hill
You Forget To Remember
Columbia DB8470

FORTES MENTUM
I Can’t Go On
Loving You
Parlophone R5726

Bob Brady and the Con Chords
Everybody’s Goin’ To The Love-In
EMI 01137

Merrill Rush and the Turnabouts
That Kind Of Woman
EMI 01137

Rolf Harris
Have A Beer
EMI 01137
Fiddler in the groove

BEING grateful for small mercies is about the only discipline British jazz is known for these days. And since the genre as a whole has never been blessed with either economic or artistic health, there have been few recent signs of any kind of resurgence. A new generation of British musicians has made one record, that it took some time to get the Chris Millington group into a studio, that people like Terry Smith are still waiting for a recording opportunity. These failures must be balanced by the local riches that have found their way to record properly. Don Bradlaugh's Car Quintet have recorded on Columbia, and a fourth is already in the can. Tracey, with the artistic license of "Under Milk Wood" and "Alice in Jazzland" behind him, continues on the Trojan label with the Bob Hope Sessions. Don Bradlaugh's Car Quintet have recorded for Trojan, and a fourth is already in the can. Tracey, with the artistic license of "Under Milk Wood" and "Alice in Jazzland" behind him, continues on the Trojan label with the Bob Hope Sessions.

But it was not until the rains started that Presto's producers were able to get the band into a studio to record a volume of his own compositions. "I think we've put in a good idea," said Presto, "but it wasn't until the rains started that it all began to happen." The band, which includes a number of former members of the Bob Hope Sessions, recorded in a studio in the north of England.

Presto: "As a producer, I have always been interested in getting things together, and I think we've done quite a good job. We've put in a good idea, but it wasn't until the rains started that it all began to happen."

BAVARDEN: "I think we've put in a good idea, but it wasn't until the rains started that it all began to happen."

FEELING
B.B.: Does this mean you reach his hands or all written arrangements?

R.B.: I think this means you leave his hands or all written arrangements.

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BAVARDEN: "I think we've put in a good idea, but it wasn't until the rains started that it all began to happen.

VIOLENCE
B.B.: Take Albert Ayler. You can't judge him on the lines he plays, but on the feeling and the sound he produces. The man is a genius, and the feeling is as much part of the sound as the notes.

B.B.: I find difficulty in finding the basis on which you judge an avant-gardist's performance.

STYLE
B.B.: Are you one of those who think that for music there can be no validity. It must be happening now.

R.B.: Or later. I believe there is no point in recreating things people have already done. What is the point of playing the music that Charlie Parker played?

B.B.: Are you saying that someone like Charlie Parker whose style was crystallised yesterday is no longer valid today?

R.B.: Oh no, because he thought of it first. But there is no point in a young player playing the music that Charlie Parker played today. If a person sticks to his own bag, that is fine.

B.B.: You have got to be aware of what's happened, not only in the artistic but in the political, social and spiritual influences. What is the modern music about? Jazz is a music drawn from many sources, many experiences of life. It's an art form. The player today is not thinking about chords, about beauty. He is thinking of what is happening around him. And his music has helped the new wave of jazz. It is what jazz is all about. Now we are getting recognised.

B.B.: If you show people reality, 50 per cent will still play it safe.

R.B.: "Avant Garde, Free Form, Free Expression: call it what you will, those references are often heard at jazz festivals in the Sixties. In an attempt to clear away some of the myths and mysteries, MM's Bob Dawbarn got together with guitarist Ray Russell and this is how the conversation worked out.

B.B.: It is a little like that. You want people to be hit by the spontaneity and feeling of it as well as the overall sound. But you have got to interplay between the two.

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HEY, LET'S HOLD A POP FESTIVAL!

As summer rolls into summer, everyone is familiar with the many local festivals. Many are enjoying final concerts for another year. It's been a big summer with more than 50,000 performers, both on and off the stage. It's a big business, bringing in millions of dollars.

And in August begins a new season of pop festivals. Everyone is talking about the growth of summer music festivals. More than 15,000 people will be attending the concerts, and the number is increasing. The question is whether they can do it.

But the real problem is not just the money. What about the people? Are they enjoying themselves? Are they having fun? Are they learning anything new?

We all know that pop music festivals have been around for years. But what about this year? What will happen when the next season kicks off?

The festival season will start on Friday, August 11. The first concert will be held at 2 p.m. in a field near the seafront. The venue will hold 20,000 people. There will be a large main stage, several smaller stages, and a variety of events. It's a big event.

The festival will feature many popular bands and artists. Some well-known names will be appearing, and some new acts will be taking the stage. There will be something for everyone. People can come early and stay late and have a great time.

The atmosphere will be electric. People will dance and sing, and the music will be loud and clear. The sun will be shining, and the weather will be perfect for a day at the beach. It's going to be an amazing event.

To get here, take the train or bus. There will be special festival buses running throughout the day. And if you're driving, there will be plenty of parking. The festival site is located at the seafront, and there will be lots of space for all the cars.

So make sure to mark your calendars. The festival season is here, and it's going to be a fantastic time!
Another wham-bam-thank-you-mam Shepp

Since his British appearances at Jazz Expo and the Ronnie Scott Club last year, the controversy which was never far away from anything Archie Shepp did has, if anything, intensified. This album, recorded before Shepp and his group played at the Expo, will certainly do nothing to temper that impression, of course, which the man and his music inspire.

For those who are not familiar with them, this album is an accessible and thought-provoking introduction to Shepp's music...
The magic voice of Engelbert sparkling on another winner

ENGELBERT HUMPERDINK: "Les Bicyclettes De Bellevue" (Octave). Les Bicyclettes? Is he any relation to Les Continental who runs the chip shop? It seems to be a mixed bag of oddities, a French accent, a French song, a French audience. I wouldn't know.

Is the name of this is Les Cattell, who's a character in the picture, with a French accent? If there is, then he's the man who's been described as "The French Touch". With a French accent.

One thing I do love, and that's the magic voice of Engelbert. His exploration of the possibilities of a superb Les Reed and Barry Mason song that will once again ensure his continued success. A typical performance.

DAVE DEE, DOZY, BEAKY, MICK 
AND TICH: "The Rocks Of The Amazons" (Fontana). A love song, and a song that has been described as "French with a French accent". It seems to be a love song about a French song, with a French accent.

But this tale of the wack of a "small single-handed lass" taking the clipper ship and the thunder of it in the thick of the storm, with a French accent, seems to be part of a bit. A fantastic rock boat, with a fantastic rock band, with a fantastic rock audience, throughout the voyage. A fantastic bit, with a fantastic rock accent, with a French accent, and a French accent.

GARY LEWIS & THE PLAYBOYS: "I'm Gonna Build A Rock 'n Roll Candy Store" (Liberty). A rock 'n roll song, with a French accent, with a French accent, with a French accent.

Cupid's inspiration: "My World" (Novus). Have you noticed how the group has been singing stock themes? "Yesterday Has Gone". Some word choices of the band and a solid rhythm section.

Chris Duff: "Mr. Jones" (Denny). A nice set, with a French accent, with a French accent, with a French accent.

Stops: "Old Style Race" (Denny). A nice set, with a French accent, with a French accent, with a French accent.

NICKIE BROWN: "I'll Be In Another World" (Denny). A nice set, with a French accent, with a French accent, with a French accent.

DENNIS WATSON: "She's A Great Little Girl" (Denny) with a French accent, with a French accent, with a French accent.

ELITES: "In Another World" (Denny). A nice set, with a French accent, with a French accent, with a French accent.

WILLIAMSONS: "I'll Be In Another World" (Denny). A nice set, with a French accent, with a French accent, with a French accent.

DREAMS: "I'll Be In Another World" (Denny). A nice set, with a French accent, with a French accent, with a French accent.

VANDOREN: "The Reeds With Music In The Grain" (Crichton). A nice set, with a French accent, with a French accent, with a French accent.

Name: [Redacted]
Address: [Redacted]
Wally leaves Pussy Cat William behind

FOCUS ON FOLK

BY TONY WILSON

SHOW DOLPHIN HOTEL both.

When Wally Whytton walks on stage he is still greeted with shouts of "Where's Pussy Cat and Billy Boy?" It's a hang over from the days when Wally was recording with an old friend and partner in crime, John Timpany.

For Wally, the old days are far from gone. He first hit the musical headlines as a member of the band called "Vipers" in the late 1960s. His music has always been rooted in the traditions of folk, blues, and country.

Wally's latest album, "The Vipers Ball," was released last month. It's a collection of songs that span his career, from the days of his band "The Vipers" to his solo work.

Wally's performance at the London Folk Festival was a hit with the audience. He sang a mix of old and new songs, keeping the crowd engaged with his storytelling and musical ability.

But Wally is not just a musician. He is also a writer, having recently published his first novel, "The Last of the Vipers." The book tells the story of a group of friends who form a band and travel the country playing music, much like Wally's own experience.

In an interview after the performance, Wally spoke about his love for folk music and how it has shaped his life.

"Folk music is something I've always been passionate about," Wally said. "It's a way of connecting with people, of sharing stories and experiences."

Wally was joined on stage by his band, including his old friend and drummer, John Timpany. The performance was a celebration of Wally's career and his deep connection with the folk music tradition.

Wally's next album, "The Vipers Ball 2," is set to be released soon. "I'm really excited about it," Wally said. "It's a return to my roots and a celebration of the music that has always been important to me."
Oh, Julie—you're so wrong about sex before marriage...

The Chris Welch revolution

JULIE DRISCOLL: "so misled in her ideas about sex before marriage"

IT SEEMS a pity that such an innocent girl as Julie Driscoll could be so misled in her ideas about sex before marriage (MM, August 31). She's going to have to think about the man when she decides to step into his pants and honestly be thinking of marrying her. Has she no fear of contracting VD or conception or an unwanted, illegitimate baby (pill or no pill) and, whichever kind of contraceptive used, things do happen?

Let's see the most experienced experienced matron, graced with a his name, and she decides to condone the bras pimp that John's music is going to jump on. Unfortunately, she refuses to accept anything new, labeling it as "vul" or "trashy". The music business is going to get a new label to each time a song is written by a surge of inconsiderate composers. I should know.

But their attitude is carried to extremes. It's B.B. King who is really where it's at. Just listen to his audience. For years now, I've been playing my guitar as such is that I'm regularly playing "cat's cradle" and I find the instruments suffering from lack of exercise. STEWART HAWKES, Ealing, London.

The Anxiety of Righteous Experience

The American scene is going to change more before the pop music papers than John IAD. The American flag is going to have more association with groups like Happening, Baby?

WHERE DOES Chris Welch statically display his Revolution? It's a "Fargo tape", not a "Fargo" tape. He obviously can't make any attempt to copy the Jagger. Although some critics could be heard saying that Chris Welch is always John Lennon, thinking him the other John (as he was self-admittedly a variation on the same type of pop artist), and the Revolution set at Isle which I thought was great—JOHN WRIGHT, Wimborne, Dorset.

To give the Jethro Tull first album soon on Island Records

JETHRO TULL's new album is coming soon on Island Records.
THE ROUNDHOUSE
CHALK FARM ROAD, LONDON, N.W.I
Blackhill Enterprises/Institute of Contemporary Arts present

Friday, 13th September 9.30-Down

SMALL FACES
THE ACTION • BARCLAY JAMES HARVEST • LOVE SCULPTURE
Bakerloo Blues Line • Skin • Pete Drummond • Lights by Moonlight & Sun • Plastic Dream Machine
REFRESHMENTS
Saturday, 14th September 9.30-Down

SCAFFOLD
PETE BROWN AND HIS BATTERED ORNAMENTS
RON GEESSIN • TERRY REID'S FANTASIA • JUNIOR'S EYES
DAVID BOWIE • PRINCIPAL EDWARD'S MAGIC THEATRE • SPIDER
AND THE STARE • PETE DRUMMOND • GETH SEMANE • MOON
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plus Supporting Group
Thursday, 21st September

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plus Strawberries
Saturday, 23rd September

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Saturday, Sept. 14th, proudly presents B-Mid's

ALAN ELDSON AND HIS JAZZBAND
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THE ECLECTURE
SURREALIST ADVENTURE
TRANSREALYST Aurora • JEFF DEXTER
Wednesday, 25th September

THE CRAZY WORLD OF ARTHUR BROWN
Come to think about
GRACIOUS
NOTING FESTIVAL 15th BEL PIED ISLAND 14th
ALL ENQUIRIES: E56 62764

THE TASTE

MIDDLE EARTH
NEW ROUNDOUSE, CHALK FARM 636 6311
is taking a two weeks' autumn vacation. See next week's M.M. for details of forthcoming U.S. and English attractions.

We hope you all enjoyed the show.

RICHMONT
ATHLETIC CLUB
KEW ROAD, RICHMOND
Wednesday, September 18th 7.30-11.00 p.m.

AYNSLEY DUNBAR RETAILIATION
& GUESTS AND LIGHTS
P. BEE D.J.
Licensed Bar
Members 7/6
Guests 10/-

THE SHADROCKS

SOUTHBANK ARTISTS
present
EEL PIE ISLAND
Twickenham, Middle
Wednesday, 18th September

THE FAMILY DOWINLINES SEXT
TRANSREALYST Aurora • JEFF DEXTER
WEDNESDAY, 25th September

SOUTHBANK ARTISTS
present
TRANSREALYST Aurora • JEFF DEXTER
WEDNESDAY, 25th September
**TONIGHT**

**THE NEW PINK FLAMINGO**

At 83 Tidworth Street, N.1.

FRIDAY cont.

**HIGHGATE JAZZ CLUB**

Tea Garden, Highgate, N.6.

John Pettiford Trio

SUNDAY cont.

**ALITTLE JAZZ BAND**

33a Highgate West Hill, N.6.

M. D. Balmer invites you to the all-inter session where the action is!!

**THE PLEASURE ROOM**

PLEASURE, 74 highgate Hill, N.6.

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**SATURDAY**

**GREAT ALL-NIGHTER**

BOSTON CRABBES

**THREATS**

**THE HEARTS OF STAFFORD**

**THE FAIRPORT CONVENTION GIG**

**MONDAY**

**THE RESURRECTION**

BLACK BULL, WHITSTONELEY, M.R.

JOHN HENDERSON

JOY MARSHALL

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