

record mirror

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FEST FEVER HITS

ISLE!

THE KIDS says yes. The middle-aged conservatives say no. The Moodie Blues say they'll come back and play. Whatever your opinion, the Isle of Wight is twice as heavy this week-end as enough persons to consume a hundred tons of deep-fried chips come piling off ferries, crawling up out of the ocean and falling out of the sky.

ANOTHER WOODSTOCK!

Will it be another Woodstock? CBS think so. They're taping the whole affair as a soundtrack for the film of the whole affair being shot by Fiery Creations. Only a quarter of a million or so people are expected to turn it into another Woodstock, so there should be room enough to pick your nose. Some resident farmers were not amused by the prospect of happy teenagers digging, cavorting and exploring their bodies for five days. "What?!", they exclaimed, horrified and shocked, "Sleeping bags for two?!" Like gherkins, they came pouring out in file, armed to their beards with pitchforks and cornliquor, attacking the fences and dwellings established by the Fouk brothers. However, it was all too much for them, so we're all here to massive residential distaste.

After a slight scuffle on the business plane, the Moodies are back on the bill. Said Moodie Ray Thomas, "Our decision to withdraw was never a question of billing as far as the group were concerned. We were under heavy pressure by well-intentioned but misguided persons acting on behalf of the organisers ... we were concerned that in the end, the only people to lose in the dispute would be the fans."

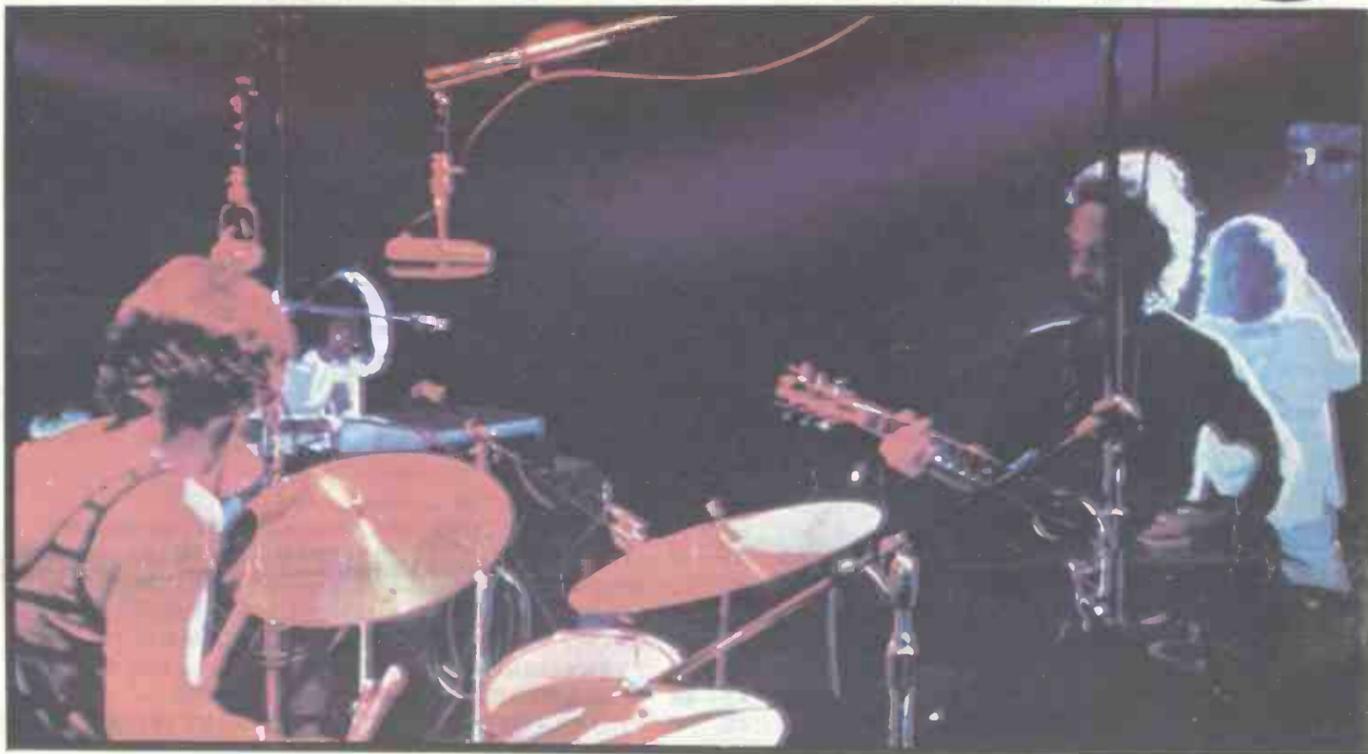
At any rate, the bill is cemented, the tents are up and the lavatories are in use. Is it another Woodstock? Well it sure ain't Detroit...

COACH FOR HIKERS

CBS RECORDS have hired a coach, which will drive up and down the A3 picking up hitch-hikers on their way to the Isle of Wight.

The coach will make continuous runs along the A3 to Portsmouth, where it will deliver its passengers to the ferry for the Isle.

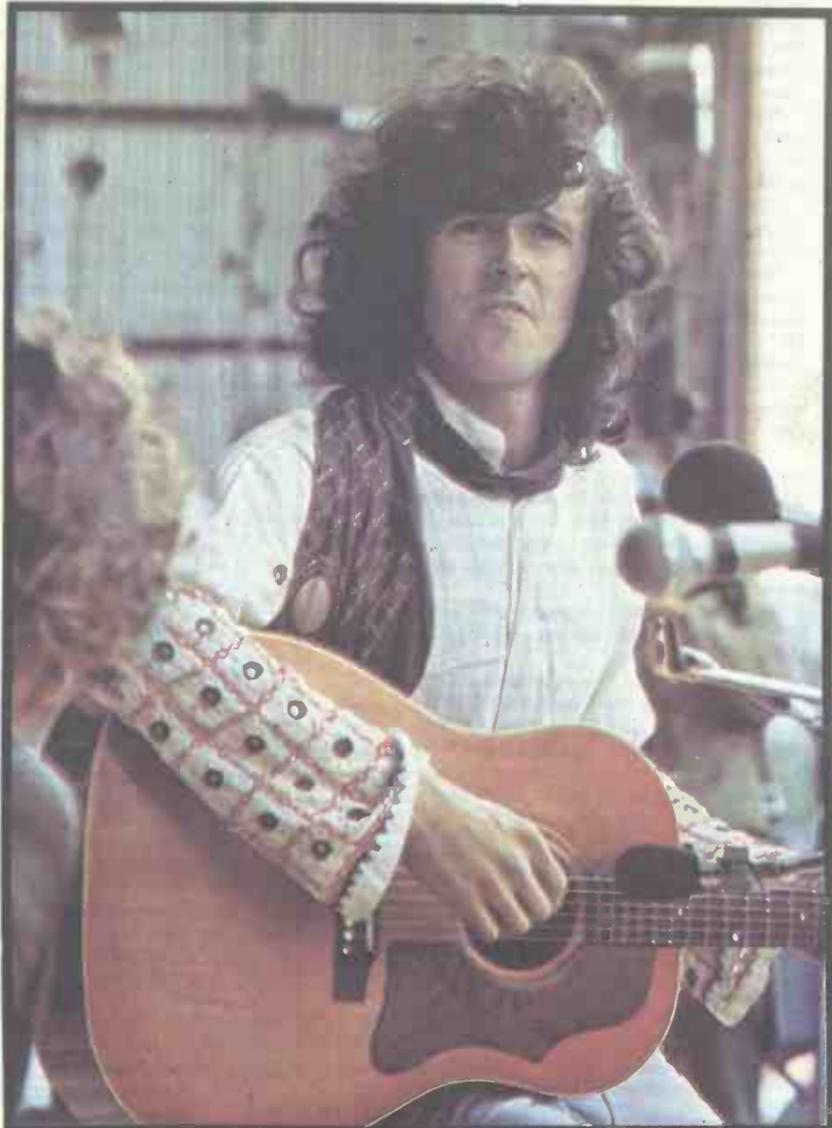
The Pepsi-Cola company have donated 22 dozen cases of Pepsi in tins to be given to the travellers as refreshments when they are picked up. The coach is expected to pick up from 500 to 1,000 people a day.



THE DOORS



JOAN BAEZ



DONOVAN

AIR WAVES



TEENAGE PIRATE

RADIO PEOPLE No. 12: MARK WESLEY -

MARK WAS 18-years-old when he chose radio as a career. He decided to start a 'pirate' station on one of the old forts in the Thames estuary - but there were problems.

Where do you get the dee-jays and equipment from? Mark didn't know. So instead, he joined Radio Essex as an announcer and by the time the first 'pirate era' had drawn to a close, he had also gained valuable radio experience on Radio 270 and Scotland.

Then, when the offshore stations closed, Mark tried his hand at launching his own company - Creative Audience Techniques. Production, presentation, that sort of thing. A success?

"Actually, it was all rather disastrous - it went broke. But I put it down to experience - well, you have to really. I had a number of jobs between then and going back on the radio with RNI. In fact, I passed the BBC audition and did a couple of 'Radio One Clubs'."

Mark joined Radio North Sea International after getting a call one morning from Roger Day, then RNI's programme director. "He phoned me up and asked whether I'd be interested in going back on the radio - I left for the station the next day!"

"I really enjoy doing my shows at RNI. I think there's a healthy future for the station if only we can sort out a few of the problems which face us at the moment."

"We are getting a really encouraging listening audience in the U.K. I realise that the signal is poor into some parts of Britain, but that is something that cannot be helped. I would say we had a potential audience of about three million here, though."

Is Radio North Sea International becoming accepted in Holland, or is Veronica still so powerful? "Veronica broadcasts in Dutch and that station is really for Holland. Our job is a European one - I'm getting quite a few letters from Dutch listeners now."

Mark receives more than 300 letters every week. "I must admit that I don't get around to replying to many of them because things are so hectic. Time soon goes on the ship."

"Say you do two shows each day - that's about six hours on air. Then there is all the preparation for the programmes."

Mark is always aware of when he does a bad show. "I spend a lot of time worrying about my programmes. If I do a bad show, I feel nervous for the rest of the day - in case I turn out another bad one the following day."

"I think every disc jockey should be concerned about the product he offers the listeners."

"Of course there are certain things that can work against you on a ship - like the weather. I don't like the weather off Scheveningen at all - it was much more calm off the Essex coast. I suppose the ideal thing might be to pre-record shows - that way you wouldn't be affected by the sea!"

But Mark wouldn't consider throwing in the RNI job just because the sea gets rough. He's far too interested in radio.

And in music. He's already made three records, one with the Cardboard Orchestra, and he's got a new release next month from CBS titled "Nothing But A Sad Song." Featuring Mark Wesley, the singer. He's written a number of songs and says that he would really like to break into writing side of the business.

"It might sound a little corny to say that music is my life, but that really is true. I am interested in anything connected with the business."

Five months ago, hardly anyone knew Mark Wesley. His days with 270, Scotland etc had been forgotten by most 'free' radio fans. How many of the old radio pirates have managed to stay in the limelight?

Now, after a few months with RNI, Mark is finding his radio feet once again. He's got better in recent weeks and is now probably RNI's most professional broadcaster.

He's a pleasant, fairly quiet-spoken disc jockey. Not the big-star type. His main fault (he says) is: "I'm a mercenary - I'm only in it for the money." There's got to be more to it than that...

RODNEY COLLINS

top 50

RECORD MIRROR AND B.B.C. CHART

Compiled by B.M.R.B.

Week ending August 29

1	1	1	THE WONDER OF YOU	Elvis Presley, RCA 1974
2	5	11	TEARS OF A CLOWN	Smokey Robinson and Miracles Tamla Motown TMG 745
3	2	2	NEANDERTHAL MAN	Hotlegs, Fontana 6007 019
4	3	7	LOLA	Kinks, Pye 7N 17961
5	4	3	RAINBOW	Marmalade, Decca F 13035
6	8	6	NATURAL SINNER	Fair Weather, RCA 1977
7	14	16	25 OR 6 TO 4	Chicago, CBS 5076
8	6	4	SOMETHING	Shirley Bassey, United Artists UP 35125
9	19	30	MAMA TOLD ME NOT TO COME	Three Dog Night, Stateside SS 8052
10	7	17	THE LOVE YOU SAVE	Jackson 5, Tamla Motown TMG 746
11	15	23	SWEET INSPIRATION	Johnny Johnson and Bandwagon, Bell BLL 1111
12	13	10	LOVE LIKE A MAN	Ten Years After, Deram DM299
13	10	9	I'LL SAY FOREVER MY LOVE	Jimmy Ruffin, Tamla Motown TMG 740
14	12	5	ALL RIGHT NOW	Free, Island WIP 6082
15	22	33	MAKE IT WITH YOU	Bread, Elektra 2101-010
16	9	8	IN THE SUMMERTIME	Mungo Jerry, Dawn Maxi DNX 2502
17	20	43	LOVE IS LIFE	Hot Chocolate, RAK 103
18	16	15	SIGNED, SEALED, DELIVERED, I'M YOURS	Stevie Wonder Tamla Motown TMG 744
19	34	-	GIVE ME JUST A LITTLE MORE TIME	Chairman of the Board Invictus INV 501
20	17	12	LADY D'ARBANVILLE	Cat Stevens, Island WIP 6086
21	11	13	BIG YELLOW TAXI	Joni Mitchell, Reprise RS 20906
22	21	35	WILD WORLD	Jimmy Cliff, Island WIP 6087
23	18	21	SONG OF JOY	Miguel Rios, A and M AMS 790
24	26	34	IT'S SO EASY	Andy Williams, CBS 5113
25	23	39	I (Who Have Nothing)	Tom Jones, Decca F13061
26	30	14	IT'S ALL IN THE GAME	Four Tops, Tamla Motown TMG 736
27	27	20	GOODBYE SAM HELLO SAMANTHA	Cliff Richard, Columbia DB 8685
28	41	48	WHICH WAY YOU GOIN' BILLY?	Poppy Family, Decca F 22976
29	25	19	COTTONFIELDS	Beach Boys, Capitol CL 15640
30	28	25	YELLOW RIVER	Christie, CBS 4911
31	33	27	SALLY	Gerry Monroe, Chapter One CH 122
32	50	-	DON'T PLAY THAT SONG	Aretha Franklin, Atlantic 2091 027
33	29	18	LOVE OF THE COMMON PEOPLE	Nicky Thomas, Trojan TR 7750
34	37	42	MR PRESIDENT	DBM & T, Fontana 6007-022
35	24	24	(It's Like A) SAD OLD KINDA MOVIE	Pickettywitch, Pye 7N 17951
36	32	29	GROOVIN' WITH MR. BLOE	Mr. Bloe, DJM DJS 216
37	38	28	EVERYTHING IS BEAUTIFUL	Ray Stevens, CBS 4953
38	43	38	SUMMERTIME BLUES	Who, Track 2094-002
39	46	-	YOU CAN GET IT IF YOU REALLY WANT IT	Desmond Dekker Trojan TR 7777
40	40	-	STRANGE BAND	Family, Reprise RS 27009
41	-	-	JIMMY MACK	Martha and Vandellas, Tamla Motown TMG 599
42	31	22	UP AROUND THE BEND	Creedence Clearwater Revival, Liberty LBF 15354
43	36	36	THE LONG AND WINDING ROAD	Ray Morgan, B & C CB 128
44	35	26	WHERE ARE YOU GOING TO MY LOVE	Brotherhood of Man Deram DM 298
45	-	-	MONTEGO BAY	Bobby Bloom, Polydor 2058 051
46	48	50	BLACK NIGHT	Deep Purple, Harvest HAR 5020
47	-	-	PARANOID	Black Sabbath, Vertigo 6059 010
48	42	40	MY WAY	Dorothy Squires, President PT 305
49	44	37	MY WAY	Frank Sinatra, Reprise RS 20817
50	39	31	HONEY COME BACK	Glen Campbell, Capitol CL 15638

TOP THIRTY PRODUCERS

1	-	16	Barry Murray
2	-	17	Mickie Most
3	Hotlegs	18	Paul Riser/Wonder
4	Ray Davies	19	Staff
5	Junior Campbell	20	Paul Samwell Smith
6	Andy Fairweather Low	21	Joni Mitchell
7	W. Guercio	22	Cat Stevens
8	Harris/Colton	23	-
9	Richard Podolor	24	Dick Glasser
10	Corporation	25	Peter Sullivan
11	Tony Macaulay	26	Frank Wilson
12	Ten Years After	27	Norrie Paramor
13	Dean Witherspoon	28	T. Jacks
14	Free	29	Beach Boys
15	David Gates	30	Mike Smith

FIVE YEARS AGO

1	4	1	I GOT YOU BABE	Sonny and Cher
2	1	1	HELP	The Beatles
3	5	1	A WALK IN THE BLACK FOREST	Horst Jankowski
4	6	1	EVERYONE'S GONE TO THE MOON	Jonathan King
5	-	1	ALL I REALLY WANT TO DO	The Byrds
6	3	1	WE'VE GOT TO GET OUT OF THIS PLACE	The Animals
7	9	1	ZORBA'S DANCE	Marcello Minerbi
8	2	1	YOU'VE GOT YOUR TROUBLES	The Fortunes
9	7	1	CATCH US IF YOU CAN	Dave Clark Five
10	-	1	DON'T MAKE MY BABY BLUE	The Shadows

TEN YEARS AGO

1	1	1	APACHE	The Shadows
2	4	1	BECAUSE THEY'RE YOUNG	Duane Eddy
3	3	1	THE GIRL OF MY BEST FRIEND/ A MESS OF BLUES	Elvis Presley
4	2	1	PLEASE DON'T TEASE	Cliff Richard
5	5	1	WHEN WILL I BE LOVED	Everly Brothers
6	9	1	EVERYBODY'S SOMEBODY'S FOOL	Connie Francis
7	6	1	SHAKIN' ALL OVER	Johnny Kidd
8	8	1	IF SHE SHOULD COME TO YOU	Anthony Newley
9	7	1	TIE ME KANGAROO DOWN SPORT	Rolf Harris
10	-	1	TELL LAURA I LOVE HER	Ricky Valance

NEW YORK REPORT



by IAN DOVE

DELANEY AND Bonnie have the power. They played a gig recently in New York's Central Park, which is naturally one of those open air affairs. Bordering the Park are high rise apartment buildings and resident in one of them - Herbie Mann, jazz flute player, known for his love and appreciation of the Memphis swamp music and nitty gritty Southern blues.

Mr Mann was shaving with the window open and along came the sounds of Delaney and Bonnie. Herbie was pleasantly surprised to be interrupted thus, having no idea the dynamic duo were in New York. So he wiped off the face, forgot about his after shave, grabbed his flute, took the elevator, ran across the road into the park and within a couple of choruses was on stage blowing happily.

GRAND FUNK

"I'd just like to follow them around, sitting in and playing," he said afterwards, echoing sentiments by Messrs Clapton and Harrison.

Grand Funk Railroad is a group on the move here - three strong albums and some solid in person appearances - and they have just released some statistics to show how much it costs to get out and about on the road. There is 10,000 dollars a month on commercial and charter jet travel from gig to gig - Grand Funk has logged 150,000 plus air miles in the last 12 months. Another 300 dollars goes on hotel and eating costs. Now they have to employ 12 people to make Grand Funk go - including a roadie, two equipment handlers (the gear is a 2000 watt full-stereo sound system with 12 mikes, weighs three tons and can only be moved by cargo plane) two sound technicians, and four private pilots.

Canadian group, Guess Who were asked (being Commonwealth and all that) to play at the White House when Princess Anne and Prince Charles visited. They did a rehearsal, a couple of press conferences, accepted censorship ("American Woman," the group's hit, was not allowed on the programme, although some of their other lyrics, critical of the times and people, did slip through) ... and did it all for expenses.

BLUES STONE

While Sam and Dave's soul power seems dimmed, the original writer (along with Dave Porter) of their hits, Isaac Hayes, is emerging as a supersoul star. Hayes has two great big albums and grossed more than 60,000 dollars topping the bill at a New Orleans concert.

The late and very great blues singer Bessie Smith now has a stone to mark her grave in Sharon Hill, Pennsylvania. Since her automobile accident in 1937, no one has provided the necessary funds to purchase one. But now a Philadelphia nurse, John Hammond (who produced the recent five volume re-issue set of Bessie's recordings) and Janis Joplin got together and the stone was unveiled in the presence of about 50 fans. Why did Janis contribute? "Bessie showed me the air and taught me how to fill it," she said.

Jimi Hendrix really turned it on at the Monterey Pop Festival some years back. You remember the Festival, the one that was only eclipsed by the Woodstock Happening as an example of good vibes and music and peace, it's wonderful. It was also the first American appearance of Jimi's Experience and Jimi went the whole route, ending up with the lighter fuel and blazing guitar bit on "Wild Thing."

'CANDLES' CUT

Now the live performance Jimi did is being released as part of an album. The rest of the tracks are being taken up by the late Otis Redding and they are being rightly tagged "Historic Performances by Reprise. Although the Monterey Pop film was released, these are the first records from the affair.

Melanie's "Lay Down (Candles In The Rain)" which she did with the Edwin Hawkins Singers is actually a short version of what happened in the studio. Explains Melanie: "It was an eight minute record. We just never stopped singing 'Lay Down'. It was so fantastic. It was the first take. They didn't start getting into the song until after a few minutes. I didn't care if it was a single or not. I said, 'Oh you've got to leave it.' And everyone agreed that it should be left alone. Then they talked to me and said that the single has to be cut. Because I'm not anybody known and they didn't feel it would sell. I've had a lot of trouble with my songs."

'NO TEN YEAR OLD OF MINE...'



SMOKEY AND THE MIRACLES

SMOKEY ROBINSON received the news that "Tears Of A Clown" was high in the British charts, and looked like climbing even higher, with extreme jubilation when I spoke to him last week.

"It's really great man, and so unexpected — the group and I were really shocked when we heard the reports that it looked like being one of our biggest-ever British singles."

Of course, surprise is nothing new to Motown artists. Many of them find they are suddenly in the British singles chart with a track they recorded many years ago for an American album. Just recently this happened to Jimmy Ruffin, who was equally thrilled with his British success.

Real bargain

I asked Smokey if he thought the two markets so different, that an American track could become a British hit single years later.

"I guess the markets must be totally different. For instance, on the flipside of 'Tears of A Clown' in Britain is our current American topside, 'Who's gonna Take The Blame.' In fact, the British record-buyers are getting a real bargain."

We spoke of the possibility of Smokey and the group coming to Britain for extra promotion of the disc.

Xmas special

"We'd love to, but at the moment we're booked to play a week at the Greek Theatre in Los Angeles from 31st August. Also, I have just finished recording three albums, one with the Marvelettes, which I produced, and two with The Miracles, one straight, and a Christmas special. When we come back from L.A. I'll have to spend some time in the studios remixing and over-laying the tracks, so it looks as if it will be some time before we can consider appearances abroad. However, I believe negotiations are in hand for us to appear in Britain later on in the year. I hope they materialise, because we'd love to go over again."

We talked about Motown's new acts, and Smokey told me how he felt about the Jackson Five.

"I'm really thrilled with their success, but I certainly wouldn't let a son of mine go into the business at ten years old! However, their parents have been very wise, they have made sure their schooling hasn't suffered and they only record and appear during school vacations."

Talented

The other artiste he spoke about was Syreeta Wright, Stevie Wonder's fiancée, who will be launched by Tamla at the end of the year:

"Syreeta and Stevie are spending a lot of time in our studios at present, recording songs that they have written together. I really hope she makes it as she is one of the nicest and most talented girls I have come across recently."

World praise

Smokey then talked about the ten years of Motown.

"Of course, the first ten years have been really fantastic, and all we can hope is that the next ten

will be equally successful. It is unbelievable that this recording empire should have been built up in such a short time, and that our kind of music has gained acceptance and praise around the world. We're thrilled, and I'm sure everybody at Motown hopes that we can go on making hit recordings and keeping people happy with our music for many more years to come."

He then asked me to thank all his British fans for the success of "Tears" and said that he looked forward to seeing many of them very soon, possibly later this year.

CORIN DAVIES

GETTING TO KNOW NOEL!

NOEL EDMONDS, though still only twenty-one, has worked his way through hospital radio services, via Radio Luxemburg to the BBC. Now he will be producing his own column for Record Mirror — compiling his thoughts, hopes or things he just feels should be given some attention.

Noel began his career at Luxemburg at the age of nineteen, being the youngest dee jay to work for them. The early start has obviously helped Noel no end, for few people enter the BBC service at his present age, but the pressures involved have resulted in Noel nurturing an ulcer!

Nevertheless, there are many compensations. Noel has currently acquired a sixteen foot catamaran, which is moored near Burnham.

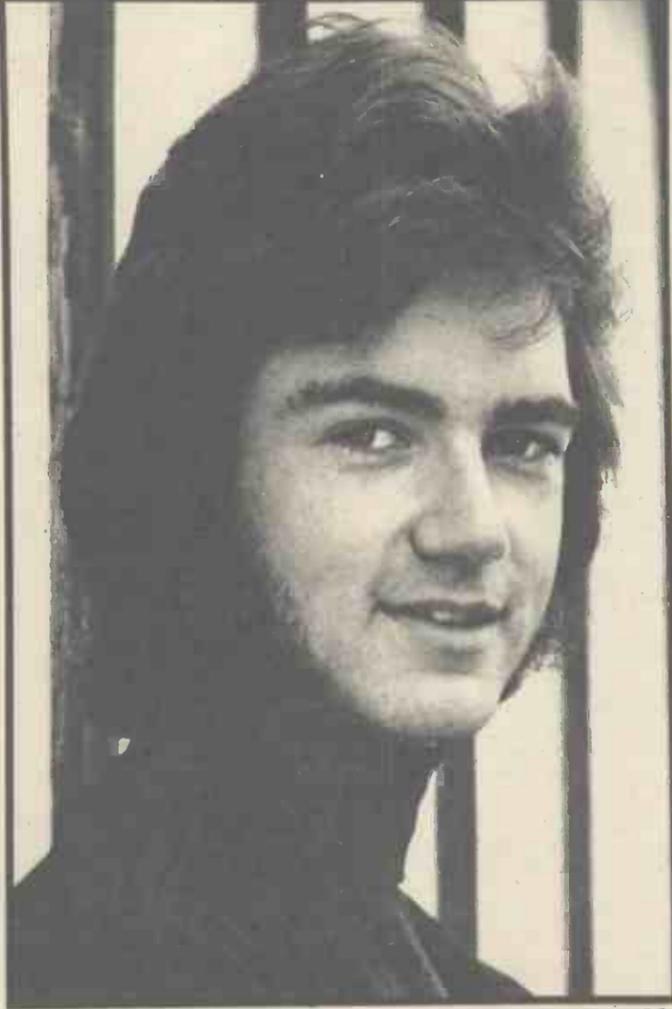
"I've been sailing for quite a few years," Noel told me, sipping a glass of milk. "My father is a headmaster, and I used to take sailing lessons with the rest of the school where he was. I'm trying to persuade my father to buy a cabin cruiser now, but I haven't managed to convince him yet!"

In a ditch

Noel says another of his hobbies is messing about with cars. He has recently paid £290 for a re-built Hillman Imp, which was offered for sale by a magazine, and is also the owner of a 1963 1100, and a Sprite. Noel managed to pass his driving test the first time around, and says that go-karting before the age of seventeen helped him. He admits though that his driving has deteriorated somewhat, and he managed, only last week, to put himself and his car into a ditch!

"I had a rather bad accident when I was in Luxemburg, and when I came out of hospital it gave me a new awareness, you realise how good life is. I'm a bit of a fatalist and I keep wondering what's going to happen in the future, so I suppose I must think it might all be planned out."

Noel still remains at home in



NOEL EDMONDS

Gidea, Essex, although he has considered moving into a flat in London.

"The trouble with a flat is, it's a bit of a let down to move into some city flat which isn't as nice as the home you're used to," explained Noel. "And to have the sort of flat I would like it would cost a fortune! I have been looking around the Islington area, though."

At the age of nineteen Noel was expecting to continue his teaching

career and to follow the example of his father and mother who was a primary school teacher.

"I felt a bit guilty at the start of my career in radio, as I had the chance to go to university, and my father, due to personal problems, hadn't been able to go himself," said Noel. "I felt I ought to continue, but my parents didn't object to my pursuing my career as a dee-jay. I'm an only child, but I wouldn't say I had everything I wanted, more that I had

everything that was good for me!

"I didn't regret being an only child — and a much spoilt one! At about the age of seven, though, I did wish I had someone to play Dinky toys with! I might have liked a younger sister, because she might have had some friends worth getting to know!"

Too young

Noel's current girlfriend Gill is a physiotherapist at the London Hospital. He had visited the morning before our meeting — to get her to check up on his foot which was causing some problems after he fell awkwardly while on his boat.

"I feel rather silly because just about three months ago I said in an interview that I wouldn't get married, and in fact for eight months I only very occasionally went out with any girls, and then never more than twice. Now I feel that Gill is the most fantastic girl in the world. But I think I'm too young to get married!"

Noel still counts among his greatest friends several people whom he went to school with, and since he began working for the BBC several other friends have contacted him.

"I had a wedding request from a girl I knew way back in primary school," Noel explained. "And I phoned her up after the programme!"

Noel says he is happy with his position at the BBC, but admits. "There are certain things that I don't like, but I'm prepared to accept the status quo. You couldn't beat the friendly family

atmosphere at Luxemburg, but I feel really independent now. I don't have a producer in the studio now, and I choose all the records. Which is a bit different to the two producers who used to be in the studio with Kenny Everett!"

"I was really upset when Kenny was sacked, I am probably one of his biggest fans. I don't think some people realise that, they think I'm laughing now. I can understand now how Tony Blackburn — though not so much — feels when people write or say nasty things about him!"

Odd hobby

But now through Record Mirror, Noel has the chance to let off a little steam of his own! And there's no telling just what he might have to say, for as well as having spent some time as a teacher — and having attended a strict public school for boys, which has given him strong views on education — Noel has also ventured into the strange hobby of collecting toilet paper!

"I've got about thirty six different kinds in a scrap book at home," he told me. "It began when I noticed one day that the toilet paper in a Hastings toilet had 'Hastings Borough Council' printed on it, instead of the usual 'Bronco'. I got tired of that hobby after a while though, and gave it up!"

There's just no telling — so be sure not to miss Noel's own column, beginning next week!

VALERIE MABBS

STONES - BRIAN'S SOLO LP

RADIO VERONICA WEEK

STONES No. 1



Radio Veronica's ship Norderney pictured from her tender four miles off the Scheveningen Dutch coast. More pictures of Veronica and her DJ's are in RM's Radio Veronica Supplement which can be obtained by filling in the form at the foot of these columns.

MANY LISTENERS in Great Britain first discovered Radio Veronica when they were tuning in to the early days of Radio Caroline (199m). It was when Radio Caroline finally closed down, though, that many listeners returned to this great station which continued to provide all-day music not only to the Dutch listeners, but right across Europe as well. British listeners were especially pleased when ex-Radio Caroline dj Robbie Dale joined the station for almost a year.

It is perhaps interesting to note that when Radio Veronica began broadcasting, they used very low power, and over the years they have gradually increased their signal strength, and are now the most popular station in Holland.

The future for Radio Veronica looks very hopeful. When Hilversum III started broadcasting (the official Dutch pop station), the aim was to gain Veronica's audience. Several years later, Veronica still holds the majority audience, and is obviously the most popular with advertisers. Many rumours have been circulating to the effect that Veronica will soon be legalised and brought onto land, just as Radio Hauraki was in New Zealand.

Just as Veronica breaks the Hilversum radio monopoly in Holland, the off-shore stations between 1964-68 did the same for this country.

The future for this country with regard to radio broadcasting is looking more hopeful now than ever before. The Campaign for Independent Broadcasting is campaigning for independent radio in this country, as an alternative to the BBC. This is on the way — but will it be like Veronica is at present, where it covers most of Holland?

There is a great danger that commercial radio in Britain may be localised and would therefore end up as an extension of a local newspaper. What is needed is regional stations to cover a 50-100 mile radius and therefore broadcast alternative entertainment programmes to the BBC. As many "Record Mirror" readers will know, we are organising a nationwide petition urging the Government to introduce radio on this basis. Already a first batch of over 5000 signatures have been handed in to the Prime Minister, but a much greater effort is needed for this to have any lasting effect.

It seems that Dutch listeners will be getting what they want, a legal choice in radio broadcasting. It is now up to all British listeners if they value their radio, and want some good alternative programmes to the BBC. (Independent radio will be able to provide a wide range of alternative programmes) to get together, while the British Government is still making up its mind as to the future of radio. Remember in the end it is YOU — listeners who count.

MARTIN ROSEN
(Campaign for Independent Broadcasting)

ON THE eve of the Rolling Stones' departure for their first tour of continental Europe for three-and-a-half years, Mick Jagger announced plans to release a solo album by the late Brian Jones.

Jones, who died tragically on July 4 last year, provided much of the musical inspiration for the group. He recorded the album, called "Joujouka", in the mountains in Morocco last year.

Said Mick Jagger: "It's a kind of 'rites of Pan' thing — really strange — with women's voices, drums and pan pipes. We offered it to a number of record companies but they've dithered about releasing it. So we're going to release it ourselves — on our own label — in the autumn."

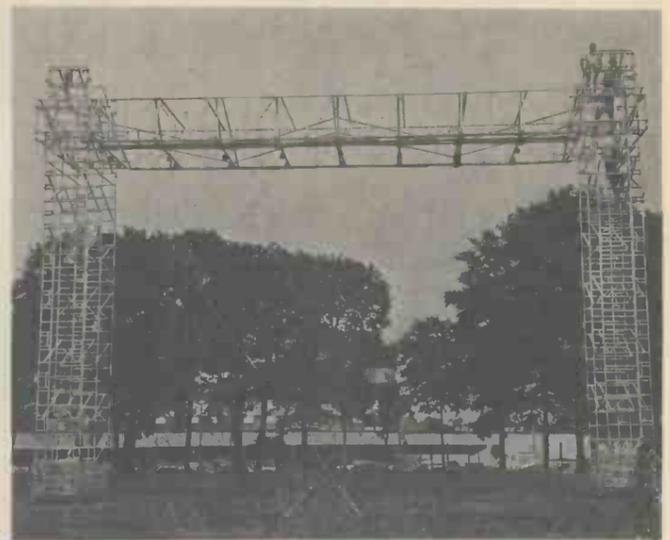
Talking about the European tour, which is expected to gross £400,000, Mick said: "It's going to be a fantastic undertaking. We're taking a mobile recording studio with sixteen-track equipment and a regular studio board and will probably record a live album on the tour."

In fact the Stones are not only taking their recording studio, instruments and sound and lighting equipment. They are taking their own stage-spanning proscenium arch, components of which will be transported across the continent by two 40ft long container trucks.

The special aluminium proscenium arch, 45ft high and 50ft wide will span the stages of the tour theatres, supporting six rows of curtains and huge banks of lights. Two towers placed at the front will support loudspeakers and additional lights.

One reason for the decision to make a live album on the tour, using the mobile recording studio, is that Mick and the other Stones were highly impressed by the sound quality on the live album recorded at Madison Square Garden on their American tour, "Get Your Ya Ya's Out."

The Stones are playing 18 dates in Finland, Sweden, Denmark, Germany, France, Austria, Italy and Holland returning to the U.K.



THE STONES' STAGE

on October 10 With them on the tour will be the celebrated Chicago bluesmen Junior Wells and Buddy Guy.

Leslie Perrin, Stones' press agent, says the tour will be probably the most lucrative ever undertaken by any group. Certainly it will be one of the most sensational. The last European tour in March and April of 1967 produced incredible scenes, particularly in Warsaw where police had to use batons and tear gas to break up a crowd of 3,000 rioting teenagers.

The Stones' last public appearance in Britain was at the Lyceum, London, in December and, though they won't be playing dates in Britain on this tour, Mick said: "I want to do a free concert in Hyde Park again. We hoped to do one before the European tour, but the band was not really together and not properly rehearsed. We will try do a free concert next year."

The group is also working on a new album which will be released after the tour. Says Mick: "We need two more fast numbers to finish it — and I think there'll be a few musical surprises in it."

The European tour opens in the Olympic Stadium, Helsinki, on September 2 and then takes in

Stockholm (4), Gothenberg (6), Arhus (9), Copenhagen (12), Hamburg (14), Berlin (16), Cologne (18), Stuttgart (20), Paris (22,23), Vienna (27), Rome (29), Milan (Oct. 1), Lyons (3), Frankfurt (5), Essen (7), and Amsterdam (9).

Before leaving on the tour, Mick Jagger confirmed that the Stones had "virtually decided" what their future would be as far as recording affiliations are concerned (the contract with Decca expired on July 31 but the group has not yet secured official release from the contract) "We will make separate deals for North America, the U.K. and Europe and the rest of the world," Mick said.

MIKE HENNESSEY

NON-EXCLUSIVE!
MICK JAGGER TALKS TO EVERYONE IN SIGHT!...

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ALL AUTUMN TOURS

AUTUMN CONCERTS are in line for Free, Canned heat, Mott the Hoople, Fotheringay Quintessence,, and the Incredible String Band.

Island Roberts full list of the company's concerts has been released this week — but Traffic will not now be playing the Liverpool Stadium on October 10. A new top of the bill act for this concert is now being finalised.

The shows are — Free and Mott the Hoople at the Fairfield Halls, Croydon on September 13: Free, Fotheringay and Mott the Hoople at Liverpool Stadium on September 19: Free and Bronco at the Sofia Gardens, Cardiff on September 30.

In October — Free and Mott the Hoople at Birmingham Town Hall on October 6: Free and Amazing Blondel at St George's Hall, Bradford on October 18: The November show — Free, Quintessence and Bronco at the South Parade Pier, Portsmouth on November 6, Mott the Hoople are at Birmingham Town Hall on December 26.

Incredible String Band tour the U.K. in October. Dates are — City

Hall, Sheffield (7), Keynes College, Kent (8), Dome, Brighton (10), Fairfield Hall, Croydon (11), Civic Hall, Glasgow (16), Usher Hall, Edinburgh (18), Royal Albert Hall (20), Nottingham (21), Oxford Town Hall (22), Free Trade Hall, Manchester (24), Colston Hall, Bristol (26), Philharmonic Hall, Liverpool (28), City Hall, Leeds (29), Newcastle City Hall (30), Town Hall, Birmingham (31).

Fotheringay's tour begins on September 17 at Cheltenham Town Hall and then the group visit — University Of Wales (26), Royal Albert Hall (October 2 — with

ELTON JOHN), Southampton University (17), Leicester University (24), University of London (November 7), Birmingham Town Hall (13), City Hall, Newcastle (14), Sheffield University (20), Free Trade Hall, Manchester (21), Brunel University (27), Bradford University (28). The group play Oxford Town Hall on December 1.

The autumn tour for the Fairport Convention begins on October 3 with a concert at Nottingham University. Then — Bradford University (6), Royal Albert Hall, London (7), Portsmouth Guild Hall (9), Manchester (10), Leeds City Hall (14), Sheffield Oval Hall (16), Cardiff Sofia Gardens (17), Birmingham Town Hall (19), Brighton Dome (21), Hull City Hall (23), Liverpool Philharmonic Hall (24), Newcastle Civic Hall (25) and Glasgow City Hall (30).

November concerts — Edinburgh Usher Hall (1), Portsmouth Polytechnic (4), Cambridge Rex Cinema (9), Canterbury Rutherford College (13), Brunel University (14), Croydon Fairfield Hall (15).

CANNED HEAT will be making several British appearances after they headline the free Hyde Park concert in London on September 12. The next day, the group will be at the Manchester Free Trade Hall, followed by Birmingham Town Hall, September 22; De Montford Hall, Leicester, 23; Sheffield City Hall, 24; Chatham Central Hall, 26 and Liverpool Empire, 27. The British dates are part of a European tour which begins in Berlin on September 4 and ends at Basle, in Switzerland, on October 10.



NOW WHAT excuse can we use for using a picture of Maggie Brown? Well, she's just got her first disc on Penny Farthing out — it's "You're My Little Bit Of Sunshine". And it was written and produced by those Butterscotch Boys, the Messrs, Arnold, Morrow and Martin. And Maggie is reckoned to have quite a future in the pop-glamour stakes. And anyway, who the heck NEEDS an excuse to use such a delicious picture.

JOHN & PAUL TOGETHER?

RUMOURS OF a reconciliation between John Lennon and Paul McCartney swept the pop world this week, and sparked off feeling that the Beatles might come together again as a recording group. However, although it would make commercial sense for the Beatles to remain a recording force, Record Mirror understands that Paul McCartney has been so inflexible in his position to Alan Klein that he cannot bring himself to climb down except on the understanding that Klein would no longer be involved in the handling of the affairs of Apple.

Contacts close to the Beatles seem to think basically that the rumours were over-optimistic.

In an answer to a question about the possible reconciliation between John and Paul, both Peter Brown (Apple's acting Press officer) and Neil Aspinall said: "I didn't know they had split up!" But the fact remains that they still do not see eye to eye regarding the management of the Beatles' financial affairs.

DYLAN PIRATE TO OUTSELL SINGLE?

THE BOB DYLAN single, "Wig-Wam" is apparently the slowest moving of all the Dylan singles released by CBS, although the company maintain that it has made a considerable profit.

The single was released on July 31st and has not yet showed in the charts. CBS claim 50,000 sales already.

Meanwhile, another Dylan record is doing pretty well, but hasn't shown in the charts. In Carnaby Street, sales of a new Dylan pirate LP titled simply "24" are attracting attention. The album features songs released as sheet music during Dylan's early days, but some of which were never recorded by anyone. On the blank label disc are, "Babe, I'm In The Mood For You; Guess I'm Doing Fine; Quit Your Low Down Ways; Gypsy Lou; Tell Me What You're Gonna Do; Percy's Song (Turn, Turn Again); Hero's Blues; Mama, You've Been On My Mind; Lay Down Your Weary Tune; I'll Keep It With Mine; Going Down South; Moonshine Blues; Only A Hobo; Who Killed Davy Moor (live track).

E L & P FOR ISLAND

EMERSON LAKE AND PLAMER'S DEBUT ALBUM WILL BE ISSUED IN THE U.K. BY ISLAND IN OCTOBER. THE GROUP HAVE SIGNED WITH ISLAND (AND WITH ATLANTIC FOR THE U.S. MARKET) FOLLOWING NEGOTIATIONS WITH ELEKTRA, CBS, MGM AND UNITED ARTISTS. KEITH EMERSON'S NEW GROUP DEBUTED AT PLYMOUTH ON SUNDAY EVENING — THEY ARE BOOKED FOR SATURDAY'S SESSION OF THE ISLE OF WIGHT FESTIVAL.

... takeover bid

KINNEY NATIONAL, the American parent of Warner-Reprise, Atlantic and Elektra, has made a 6,000,000 dollar take-over bid for Island.

Rumours which have been circulating in the trade for some weeks were confirmed by Island managing director Chris Blackwell who added that there had also been offers from Capitol and CBS. "But the approach from Kinney, initiated by Atlantic, is the only one I have seriously considered," he said.

Geronimo tape deal

RADIO GERONIMO are negotiating to provide a stereo rock tape for passengers on Trans World Airlines — a week after a similar deal was concluded with Pan American Airlines. The radio station is now recording hour-long tapes of blues music and contemporary rock for inclusion on all Pan American flights — including such controversial songs as Crosby, Stills, Nash And Young's 'Ohio'. This is the first time any airline has experimented with rock music.



TV 'DEPARTMENT 'S' personality Peter Wyngarde with Doreen Pentecost, a Radio Luxembourg listener and member of the '208 People' club. Doreen was the guest of honour at a special Radio Luxembourg dinner at Trader Vic's, London, recently — her prize for winning a special competition organised by the station.

STONES - YA YA'S OUT NEXT WEEK!

STONES No. 2

THE ROLLING STONES LP, "Get Yer Ya Ya's Out" will be rush-released by Decca next Friday, September 4.

Catalogue number — as revealed in last week's 'Record Mirror' — is SKL 5065.

Tracks for the album — recorded live during the Stones 1969 American tour — are now set.

Side One: Jumping Jack Flash, Carol, Love In Vain, Stray Cat Blues and Midnight Rambler.

Side Two: Sympathy For the Devil, Honky Tonk Women, Little Queenie, Live With Me and Street Fighting Man.

More Mothers

THE MOTHERS OF INVENTION'S next album will be 'Weazles Ripped My Flesh' to be released on September 18. The album (catalogue number RSLP 2028) consists of tapes recorded from 1967 up to 1969. Meanwhile, the single cut by Frank Zappa and the re-formed Mothers' when they were in Britain for the Bath Festival, 'Charlena' and 'Wine o' Man' has still not been scheduled for release.

EVERLY DATE

THE EVERLY BROTHERS live double album on the Warner label will be released on September 18 — two weeks after their 'Original Greatest Hits' double album is released on CBS. Meanwhile, the Everly Brothers themselves will be coming to Britain for one performance only — the Isle of Wight Festival this weekend.

DIANNA ROSS' FOLLOW UP

DIANA ROSS' FOLLOW UP TO "REACH OUT AND TOUCH SOMEBODY'S HAND" WILL BE THE MARVIN GAYE-TAMMI TERRELL, OLDIE, "AIN'T NO MOUNTAIN HIGH ENOUGH" AND RUSHED TODAY (FRIDAY) BY TAMLA MOTOWN. THE TRACK IS TAKEN FROM DIANA'S DEBUT SOLO ALBUM.

INTERNATIONAL CHART TOPPERS

BRAZIL: "Airport Love Theme" — Vincent Bell; MALAYSIA: "Bet Yer Life I Do" — Herman's Hermits; POLAND: "The Green Manalishi" — Fleetwood Mac; SINGAPORE: "Let's Give Adam and Eve another Chance" — Gary Pluckett and the Union Gaps; SWITZERLAND: "El Condor Pasa" — Simon and Garfunkel; CANADA, SOUTH AFRICA, SWEDEN: "In The Summertime" — Mungo Jerry.



GIBB BROS. MATES AGAIN!

THE GIBB brothers — Barry, Maurice and Robin — are recording together again this week for the first time in more than a year.

The Bee Gees have re-formed and are to start work immediately, announced manager Robert Stigwood this week.

And the group is likely to go on tour again — backed by session musicians — with appearances in the U.K. and on the Continent. All three Gibb brothers have been writing songs since the split and they will now record enough new material for an LP and single.

The Bee Gees split began with Robin pulling out of the group in summer 1969. He now says: "This is a day I have been looking forward to for a long time. It's great to be back at work with my brothers."

VINTAGE ROCK

VINTAGE GERRY LEWIS and Carl Perkins will be among the original recordings from the famous Sun label re-released in a budget album series by Philips Records in October.

The Sun label, formed in the mid-1950's by Sam Phillips, was responsible for the first records from Johnny Cash and Elvis Presley, and although the Presley tapes now belong to RCA, Philips Records intend to bring out albums by Johnny Cash, Charlie Rich, Roy Orbison, Carl Perkins and Jerry Lee Lewis. The albums will sell for 19s 10d each.

Humble Pie's first

HUMBLE PIE'S FIRST SINGLE SINCE "NATURAL BORN BUGIE" WAS ISSUED A YEAR AGO WILL BE "BIG BLACK DOG" AND RELEASED ON SEPTEMBER 8. IT IS COUPLED WITH "STRANGE DAYS" AND ISSUED BY A&M RECORDS.

INTERNATIONAL NEWS

from the MUSICAL CAPITALS OF THE WORLD compiled by Simon Burnett

AMSTERDAM

RNI disc-jockey Mark Wesley is to make a solo record! The record to be released in Holland on CBS next month is titled "Nothing But A Sad Sad Song". The disc was written by Mark himself and will be released in stereo.

The number was previously recorded by Mark Wesley with the Cardboard Orchestra and released in Britain last year. It is possible that the new recording will be released in Britain at a later date.

LOS ANGELES

GLEN CAMPBELL has been re-elected Vice President-at-Large and Bobbie Gentry named to the new position of International Vice President to the Academy of Country Music according to chairman Bill Boyd.

Nocturne Records which initiated the "Jazz in Hollywood" series in 1954 is to re-open the series with an album titled "Westful" by the Gene Estes Band ... Ampex Stereo held a national sales meeting in Los Angeles last week ... Allied Records has formed Allied Creative Productions its first subsidiary label. The label's first signing is Black Pocket, a three man rock group.

TORONTO

LOU RAWLS is to star in a television special on Canada's CTV network. The show, which will be a David Winters and Burt Rosen production and taping begins on September 14 ... Delaney and Bonnie, together with Jose Feliciano, appeared at the Strawberry Cup Festival last week ... Metropolitan Police Pipe Band has been booked for the opening day parade of the Strawberry Field's Festival. However, they have backed down and legal action is pending ... new albums due for release here include material from Miguel Rios, Joe Cocker, Carpenters and Merry Clayton ... An instant hit — Free's "All Right Now". And the group have received constant airplay on Toronto radio stations for a year or more.

DUBLIN

MUNGO JERRY reported to be booked to head the bill of an open air pop festival being staged in Dublin in September ... RTE radio not playing Thin Lizzy's "The Farmer" very much. Pity as its one of the best local pop records for a long time ... Irish group Taxi discouraged from going to London by Skid Row, the Dublin group in England, because Taxi were on too much of a Jethro Tull kick ... new Cabaret room at Dublin's Old Shelling Hotel featuring top showbands like Joe Dolan and the Drifters and the Dixies ... tragic death this week of Tommy O'Brien, former band leader, who was very popular a few years ago and who for the past two years has managed the Atlantic ballroom in Tramore ... Polydor's Dublin office signing up Irish acts as fast as they can ... The Rovers a new band on the scene one of the most unusual collections of personalities. They are led by former Ceili band leader Malachy Dorris and the line up includes one lock-keeper, a school teacher, two long haired musicians and a fiddle player who trained at the Royal Irish Academy ... Dublin discotheque Sloopy's have launched their own glossy club magazine and are expecting to go full colour shortly ... Equals toured here last week — did well, too ... after the singing Postman, the singing Dustman and the Singing Nun, it's the singing Priest. Release Records are to release a live album by well-known priest, Father Michael Cleary.

ZURICH

BRIAN AUGER and the Trinity have been signed to headline two major European pop festivals next month. The band visit Switzerland for the Zurich Festival — on September 15 — and four days later travel to Italy for the Venice festival. On their return to the U.K. the group will record tracks for their forthcoming RCA-Victor LP. A new single, "Put Your Money On A Pony" will be issued in late September.

Barry Gibb visited Zurich to record an interview for Radio Zurich and an appearance on the TV show "Europathy" ... Quintessence and Taste joined forces for a concert in Zurich earlier this summer.

New Releases

INCLUDED IN the release for September 4th are singles from Gerry Monro, Mama Cass Elliott, the Temptations, Tony Burrows, Diana Ross, the Rascals, Dusty Springfield and Blue Mink.

Other records for release then are: DECCA Chris Kristofosen — Blame It On The Stones; The Buys — Timothy; Gerry Monro — Cry; Frank Ifield — Easy Come Easy Go; CBS Tina Charles — Bobo's Party; High Noon — Dragon Fly; Sidney Elliott — Slide Mongoose; BLUE HORIZON The Cole Brothers — That's What You Mean To Me; EMI COLUMBIA Romey Carr — These Things Will Keep Me Loving You; CAPITOL Steve Miller — To The Country; STATESIDE Mama Cass Elliott — A Song with November Comes; TAMLA MOTOWN Temptations — Ball of Confusion; Dianna Ross — Ain't No Mountain High Enough; HARVEST Greatest Show on Earth — Tell the Story; STAX The Caboose — Black Hands White Cotton; BELL Tony Burrows — Every Little Move She Makes; Dib Cochran and the Earwigs — Oh Baby; POLYDOR Pica — Take Barriers Down; Dickie Valentine — Stay a While; ATLANTIC Rascals — Glory Glory; PHILIPS Blue Mink — Our World; David and Rosa — Time of Our Life; Digby Richards — I'm a Satisfied Man; Dusty Springfield — How Can I Be Sure; RCA Nina Simone — Whatever I Am (already pressed up); Mike Nesmith — Joanne.

record mirror

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MAGNA CARTA left to right, Lyell Tranter, Glen Stewart and Chris Simpson

'ROCK-JAZZ: MORE LIKE JOE LOSS'



MIKE HUGG and MANFRED MANN

MANFRED MANN Chapter 3, Part B, has just emerged from the seed sown last year.

The old Manfred group didn't so much collapse as just fade away from a surfeit of 'Ha, Ha, Said The Clown', 'Fox On The Run', 'The House That Jack Built' and 'Ragamuffin Man'. Mike D'Abo, Tom McGuinness and Klaus Voorman all left to start their own projects, while Manfred and Mike Hugg put together a new band.

It was to be a new concept. Mike Hugg changed from drums to piano and vocals, while the group added Craig Collinge (drums), Carl Griffith and Brooks (tenor saxophone), David Coxhill (baritone saxophone), Sonny Corbett (trumpet), Bernie Living (alto saxophone/flute) and Steve York (bass guitar).

Two changes

Chapter 3 had started. Their debut album was one of the initial releases on the new progressive Vertigo label. But, today, on the verge of the group's second album, one or two things have changed.

Like, for instance, there's a new drummer, Conrad Isidore and the horn section is down to Bernie Living and Clive Stevens (tenor saxophone). And up front there are two girl singers — one of them is Linda Lewis, who once sang with Ferris Wheel. There's even a bongo player called Casper — though no one's sure about who he is.

Manfred explained: "The change is more or less complete since we recorded the last LP, because the original line-up was becoming unwieldy. If you've got a lot of horns in a band like ours, they don't really do a lot for much of the performance.

"It must be a bit difficult to feel part of the band when you're standing at the side of the stage doing nothing. The horns weren't constantly used."

Inevitable

Nevertheless, Chapter 3 were formed at the same time as the 'rock-jazz fusion' vogue was doing the rounds. And with the band's inclusion of horns, it was perhaps inevitable that the 'rock-jazz' label should be attached to them.

Not that labels are particularly helpful — especially with today's enormous cross-pollination of ideas between various musical styles.

SAYS MANFRED MANN!

Categorisation is, at the very least, a little fluid.

"I really like James Taylor, Dr. John, Taj Mahal, a couple of singles by Pickettywitch — I'm really divided in my taste between that and, say Ornette Coleman," explained Manfred, "So I'm not calling the band 'rock-jazz' — that's what journalists are trying to do. I see the band as a band, without any particular label.

"Besides, all the bands which have become known as 'rock-jazz' bands, I'm afraid, almost remind me of a sort of Joe Loss.

"The only person using jazz and rock music together is probably Frank Zappa. Our jazz influences, if you like, come out in a very diffused way.

"We're not trying to be a jazz band in the remotest sense."

He added: "We started off as a big reaction against what we were doing before. We wanted to be free enough NOT to have to do things weird and wonderful. We have Bernie Living, of course, who has fitted into the concept of the band while retaining all the qualities of jazz and rock.

No singles

"And we still continue with 'Mighty Quinn' on stage, which keeps an identity with the old group."

Chapter 3 are also releasing the first single from Manfred Mann since 'Fox On The Run'. The song is 'Happy Being Me', complete with an amazing rasping vocal from Mike Hugg.

Commented Mike: "It's a track from our next album. On the LP it lasts for 15 minutes or so, but we've taken the first three or four minutes to release as a single.

"We've decided to have a single so that we can reach more people. It's not particularly a trailer for the album.

"The thing is, we weren't going to release any singles.

But we discovered from the first album, that there were no pat radio plugs for LP material — apart from a spot on John Peel's programme, so we decided to release a single."

"The first night was the worst. We went out on stage and I was afraid nothing would come out of my throat. But I managed OK and ever since then, I haven't thought about it. I've even gotten to like it."

ROB PARTRIDGE

MAGNA CARTA are one of Britain's most identifiable folk groups — if you consider them straight folk. Their style is their own, but it really isn't limited to folk. Magna Carta is a mixture. Their first LP was a hint of the developing embryo. "Seasons," their second, is a natural birth.

"Philips wanted us to put down the tracks for the first LP, but we weren't even really a group at that time," explained member Chris Simpson, "We had only myself, Lyell Tranter and Pentangle's Danny Thompson on the session. We were actually just a duo and this was a test — but it apparently worked. Glen joined later in the recording, but as I look back, it sounded very stiff, because we had just formed. Most people preferred our live sound to that on the LP. It didn't seem to capture the stage sound — plodded a bit.

More scope

"The second album, "Season", gave us more scope. We had worked more together and wanted to try things that we weren't sure we could do — they paid off. That LP was well planned. We wanted to get reviews that would fall happily into both the pop and folk brackets; something that fanned out somewhat, so more people would find it to their liking. Once you achieve a large following, you can then go a little more exclusive. This LP is a little more commercial for that

MAGNA CARTA SHOW THEIR ROOTS

purpose. The first one got us more work in the folk field, now "Seasons" has a more traditional flavour and more blues. It shows roots. It isn't a con, we're still writing what we feel, but the next one will still be a step toward gathering people — slightly commercial to widen the scope of "Seasons." We're not chained to the folk idiom, but neither would we leave it — there is enough of what Magna is all about in each LP."

Same field

Magna Carta have been compared to Simon and Garfunkel by those who say their approach is similar. Chris



admits the similarity in fields, but not in approach.

"We crossed Paul Simon's track a long time ago when he was playing in pubs for pints of beer. He had the same folk roots. "Bridge Over Troubled Water" was hell-bent commercial, but he still believes in that song just as much as we believe in "Seasons." We often used to do an S & G number in our act just as the people were on the verge of accepting us. It

connected, because they were familiar with it. Then we went into more of our stuff and they loved it. There isn't any harm in using other people's stuff to a limit when you're trying to draw an audience — as long as you give them something at least as good after the hook line."

Aware

Magna don't really need a hook line for the twenty billion readers of the Crawling Eye (newest figures from a recent survey conducted by Mass Exaggerations, Ltd.), who are very aware people. They know there's no music like folk music like no music they know. So get out there and folk.

No rock without U.S.A.

WHERE HAVE all the good bands gone — gone to the States everyone. That at least is the cry which particularly laments from the pages of our musical trade press as the Who, Led Zeppelin, Joe Cocker, Traffic, Ten Years After and Fairport leave for yet another American tour.

Two men responsible between them for organising the immigration of those above bodies and a few others besides — Frank Barcelona generally recognised as America's number one rock agent and manager Dee Anthony — were last week in London organising the exodus and hopeful conquest of the Colonies by Humble Pie their latest acquisition.

Barcelona was certainly nothing but Frank as he made these comments on those who express concern over the beat-drain to America.

"If there was not an America for these groups to go to at present there would not be a beat scene," said Barcelona. "You've got the most dreadful radio promotion in the world and the worst TV and after they have played the few halls which provide adequate facilities there is nowhere left to play here.

"What would a Led Zeppelin do if they were relegated to playing in England for ever. I believe that ninety per cent of the groups who get together today do so with the lure of American dollars and the American scene in their minds. If it was a case of working all their lives in England I'm sure there would not be the enthusiasm.

"Joe Cocker meant absolutely nothing in England after 'With A Little Help From My Friends'. He came back from America and worked three dates in two months for £125 a night. Now he can turn down \$500,000 a night in America. Led Zeppelin were put away in the States. Ten Years After meant nothing in England before they happened in America. Jeff Beck was around for two years in England meaning nothing — all of these groups had to go to America to be discovered!

"I wonder how many of the bigger groups could survive without the American market where they can sustain record sales in the two million bracket. It's just not correct to say we are draining the talent out of England — we are helping to sustain it.

How big will Humble Pie be without breaking in America. How much recognition do they really get in England. They will go to America and come back the success they deserve to be!"

Dee Anthony who co-manages Cocker in the States and represents a number of Island acts, including Fairport, was at the London Marquee last Wednesday to witness Humble Pie pulling in the kind of crowd they like, which has not been seen there since the hallowed days of the Who.

"The Pie have got it," asserts Dee. "They are going to have to prove they've got it in the States by getting up onto a stage and giving it to them. I believe that performance is the ultimate and individually these boys have got the talent which you need to pull out. Marriot must be the most underrated rock vocalist in England and Peter Frampton's guitar work is the stuff that dreams are made of.

"I'm not going to tell them what to play or how to play, but I am going to advise them on their presentation. I am not a musician but then neither are the audience and it's the audience who pay to hear and buy the records. I am an audience!"

Such a large affable and benevolent audience is of course devoutly to be wished. Both Anthony and Barcelona believe that there is only one way for a group to crack the American market today.

"The show is the thing," says Barcelona. "You can come in with the most incredible album and if you are bad on stage then the group dies and the album dies



with them. You have a group called Family who came and did just that and they died a death. I don't think they have sold a thousand albums since."

"There is no specific time you can give as to how long it will take," says Anthony. "It took Cocker five months — it took Zeppelin one maybe two tours — it took Jeff Beck three dates, to break the country.

"With Cocker we decided on a different approach because he was a singer and we kept him there — doubling and tripling back until we had saturated the area. Almost combining two or three tours in one — that's not a cashing in quick policy because if there is one one artist who could be around for ten years if his head was there, it is Joe Cocker!"

What we ask ourselves does

America's number one rock agent think about free concerts.

'I've had my fill...'

"I've really had my fill of the radical element in our society screaming for free concerts," said Barcelona. "Why should the musician be singled out to have to work for free — why them. Unless there is free food and free transportation and free clothing and groups can walk into a music shop and get their equipment for free why should they be expected to play for nothing.

"Bill Graham and I were at the Who concert in New York when 200 radicals tried to storm the theatre and get in for free. First of all who were they to speak for the

8,000 kids who had paid — they weren't complaining about the prices. If they were really up tight about the prices of the show they would stay away and the prices would have to come down.

It's not something which is a genuine grievance — the prices of admission. It is something that the young kids have picked up on as a rallying point through mass media talking about it. This year it's music — next year it'll be something else. Most of the kids simply join in and jump on the wagon. Hell if they want free music they've got the radio.

"I got a call from the radical groups in America just two weeks ago — the Black Panthers, the White Panthers, the Weatherman faction, the SDS who all called me up and asked for a meeting. I've

met these people before — you give them rational answers and get irrational replies. At the end of the meeting I'm going to hire one guy from each group and tell them they are starting work at 9 o'clock in the morning. If they're interested in free music they should be at the centre of it and being in the office they should see how this could be implemented without force. I'll have them like my staff until 6 pm and at the end of the week I'm not going to pay them!"

"When you get down to the nitty gritty these kids are living off their parents — they can afford to be radicals!"

It seems unlikely Humble Pie will be doing free concerts in the States but then someone has to ask Humble Pie.

TWO OUTSTANDING SINGER COMPOSERS

Shawn Phillips
with an album



'CONTRIBUTION'
AMLS978

Ron Davies
'Silent Song Through
The Land' AMLS993



and a single called
'It Ain't Easy'
AMS799



MILES' MORNING MANIAC MUSIC!

TYA MUS

LOOK CLOSELY at those ads for the Isle of Wight Festival. If your head isn't spinning with the likes of the Doors and Chicago and Baez and Hendrix and Tull and those other bands — most of them mighty impressive — you'll see that at the bottom of the list for Saturday night there's a mention of Miles Davis.

Now Miles Davis is going to be the one to watch. Take all those other bands, and you can pretty well tell what they're going to do. With Miles you never know. Even if you've been following his music for a decade or more, he'll surprise you every time out. Yes, Miles is going to give the Isle of Wight that extra dimension, that class, that will make it different from every other festival to be held in Britain this year.

TOUGH MAN

Miles plays the trumpet. But he plays it like nobody ever did before. And he plays like nobody ever will after him. Or at least, if they try they'll only succeed in making fools of themselves. Miles is diminutive, which is to say that he's short in height but certainly not scrawny. He's compact and muscular and when he plays you can see the energy coiled up inside him. He's a very tough man in the boxing ring. And he's a very tough man on stage. He plays the music of tomorrow today. And he's 45 years-old.

So Miles has been around. And if you haven't heard about him before you just haven't been listening in the right places. For Miles is, together with Duke Ellington and Charlie Mingus and Thelonious Monk, one of the few living legends in jazz.

The son of a well-to-do dental surgeon, Miles grew up in a middle class atmosphere. Well, at least as middle class as black people in

Part one of a two part feature

America are allowed to be. In his youth there was still that rude awakening that white people are different from black people and sometimes seem to think that that difference offers superiority.

By the time he was 18, in 1945, Miles had been musical director of a high school band, he had written musical arrangements, he'd been offered jobs in touring professional bands and he shared a bandstand with the two main men of jazz at that time — Charlie Parker and Dizzy Gillespie — who had come to Miles' home town with the Billy Eckstine band.

So it was time for Miles to head to New York, which was, and always has been, the proving ground for jazzmen or musicians of any other stripe. If you couldn't make it in New York you just didn't matter to anyone. Jazzmen called New York 'the big apple', and the phrase still lingers.

His father sent him to the Julliard School of Music. He spent his first week's allowance, and his first week in that strange city, searching for Charlie Parker. When he found Parker, or 'Bird' as he was called (a contraction of 'Yardbird', a name which was much later borrowed by an English white blues group, you will recall), Miles roomed with him for over a year. He also joined Parker's group and played with him at night, rehearsing everything he learned the next morning at Julliard instead of attending classes.

Miles picked up a lot of things by hanging around with Bird, including a heroin addiction in 1949 that took him four years to snap. In that same year he began kicking around ideas with a group of young musicians — ideas which eventually developed into an introspective and impressionistic

form of heavily arranged jazz which adopted the tag 'cool jazz'.

As the Cool Era climbed in popularity, Miles' own career took a steep nosedive. To the point that soon no one even knew where to find him. But in 1954 he made a dramatic move to redirect his personal life, and his career picked up again.

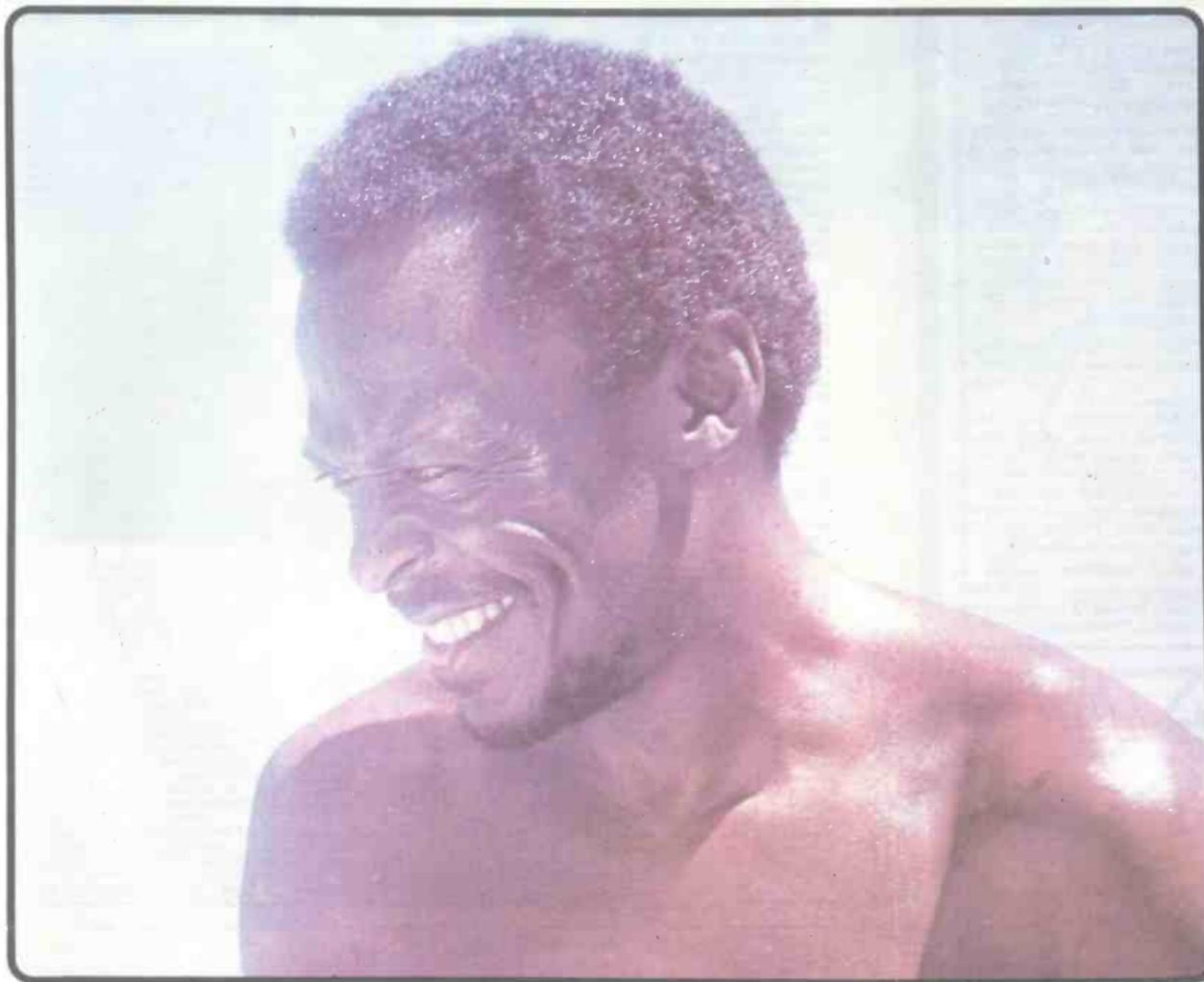
"I made up my mind I was getting off dope," Miles once said in an interview. "I was sick and tired of it. You know you can get tired of anything. You can even get tired of being scared. I laid down and stared at the ceiling for 12 days, and I cursed everybody I didn't like. I was kicking it the hard way. It was like having a bad case of flu, only worse. I threw up everything I tried to eat. My pores opened up and I smelled like chicken soup. Then it was over."

A year later he made a triumphant return to the scene with a performance at the famous Newport Jazz Festival, and from then on he's never looked back.

EXPERT TALENT SPOTTER

Miles' music has always been deeply enhanced by his remarkable ability at spotting young talent and drawing it close to him, giving it direction but at the same time leaving the gate open for his sidemen to develop their own creative urges within the framework of the group sound.

Among the titans of jazz who, for all intents and purposes, got their first big start with Miles' band are saxophonists John Coltrane (who died in 1967 after turning the whole conception of jazz on its ear), Julian Cannonball Adderley and Wayne Shorter. Bassists have included Paul



MILES DAVIS

Chambers, Ron Carter and Dave Holland, who is British and was discovered by Miles while accompanying singer Elaine Delmar at Ronnie Scott's club a couple of years ago. Pianists have included the totally unique Bill Evans, Herbie Hancock (who composed the hit tune 'Watermelon Man' while in his early twenties) and Chick Corea. And drummers have included Tony Williams, who joined Miles when he was 15 in 1963.

Williams was the most shocking piece of talent to come down the motorway in several years, and even at that tender age he was a radical departure from any kind of rhythm maker that jazz had seen before. There are many stories told about Miles and his sidemen, one of them being that when Williams started with Miles, clubs had to suspend their liquor licences if they wanted to book him because Williams was below the legal drinking age.

JAZZ PIONEER

Williams has since left Miles, of course, and has formed his own trio, the Lifetime, with British guitarist John McLaughlin and organist Larry Young. Lifetime has also taken on the services of Jack Bruce on occasion, notably on the band's second Polydor album, 'Turn It Over'.

But, back to Miles. The point is, through his own very personal talent, and through the highly admirable musicians he has continually gathered around him — all in recent years having weaned their musical appreciation by listening to Miles' earlier accomplishments — the trumpet goliath has spearheaded many important developments in the long and winding road of jazz history.

TO BE CONTINUED

BRIAN BLEVINS

"THEY DON'T play enough here" — "They never come home" and "British groups like that should play at home more."

These are just a few of the rantings and ravings fans put forward when asked if they would like to see Ten Years After play here in Britain. However, they're in luck. Alvin, Chick, Ric and Leon will be doing the Isle of Wight Festival — their first open air concert since the Windsor Jazz Festival some years ago.

GROUP'S INTENTIONS

"We intend to play here more often," said Leo Lyons, "and after our ninth tour of the States, I hope we'll be getting that together. The trouble is, wherever you play, people in other countries are saying you never visit there. If we played a lot in Britain, the continent would

Last fest. for Pentangle!

THE PENTANGLE have given up festivals. This was revealed after the largely unsuccessful Krumlin Festival two weeks ago. Rain drenched the groups and the audience, while thousands of forged tickets slipped through the barriers, removing all chances of profit for the promoters.

"I'm surprised people have stood it this long," said the Pentangle's string bassist Danny Thompson, "Conditions are so bad, I would have given up a long time ago. The Krumlin Festival trouble was not the promoter's fault. When he found out there were 13,000 false tickets out there, it must have put him under an incredible emotional strain. I really wouldn't blame him."

'The sound is always daft . . .'

"We've decided to quit doing festivals for a combination of reasons — mainly because the sound is always daft. We've done loads of festivals; the people come out there and sit waiting for you hours before you're due. They all get tense just before the act comes on, because they want to hear it . . . then the sound is no good. It takes the length of the performance to get the sound adjusted properly and sometimes it's never right. The kids at Krumlin got a raw deal. The site was out in the middle of nowhere in a farm field and they had come a long way. Then these forgeries were discovered and everybody thought they wouldn't get paid. The stage hands were on strike or something, the groups were afraid they weren't going to be paid and half of them didn't go on at all. It makes you rather embarrassed to be there."



PENTANGLE

Not all festivals have been 'bummers', but the ones remembered as good ones were generally at the state of the fest boom. Notably the last Isle of Wight extravaganza. Danny felt that was a decent, well run event.

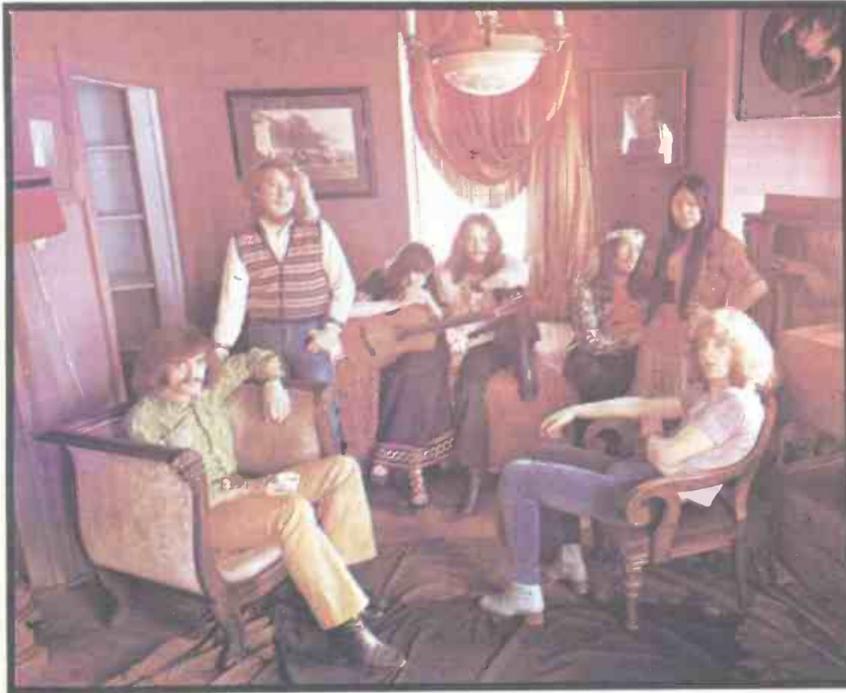
"The Isle of Wight Festival last year was very well done, so we're doing it again this year, but it is definitely the last one. We've been at festivals where lavatories were unheard of — just a field and a stage. It's disgusting. We aren't a loud group and it's difficult for us to get across in circumstances like that. Our sound equipment is built to amplify acoustic sounds that are very soft, so we get feedback if we turn them clear up. It's disappointing for our fans and we certainly don't gain any new ones. I know a lot of groups feel that way. We've done some outdoor festivals in the U.S., where

alternate entertainment was supplied if you felt upset by the conditions. Once, the promoters bought a whole load of police banana oil — the stuff cops use to make the street slippery during riots. They put the oil all over the ground and kids could slide all over the place in it. They had water slides, foam baths and loads of other things to keep people occupied. The Isle of Wight is the only one that has done this successfully here.

"Anyway, that's the last outdoor thing we'll be doing. If any festivals include a theatre or a hall, we'll do them, but no more open air gigs. We've had enough of the wild outdoors."

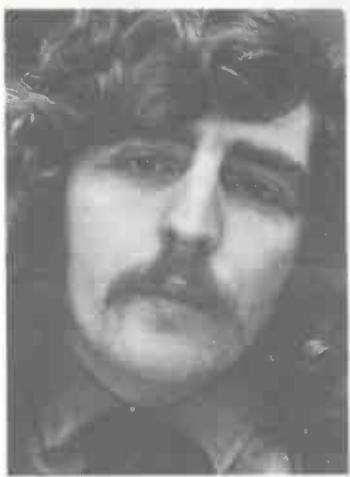
The way things are progressing, this looks like a certain trend. After this year's "Fouk Festival," the future of such events looks dim. It was getting a little tiresome, wasn't it?

LON GODDARD



JETHRO TULL, co-bill toppers of the Isle of Wight Festival with Jimi Hendrix, making their first-ever British appearance during 1970 at the year's most lauded festival. This will also be the first time British audiences will have the opportunity of seeing the new 5-man Jethro (with addition of organist/pianist John Evan). They are seen here relaxing at their hotel during their recent American tour with Ian Anderson's wife Jennie and Judy, new bride of bass guitarist Glen Cornick.

BRING THEIR MUSIC BACK HOME



LEO LYONS

get upset. There is also the size of the venues to be looked into. I know it sounds glamorous and all that to say you played to thousands and thousands more couldn't get in, but it isn't. I'd like to play some small clubs as well, if the security was all right and it was a good club, but there are always people who can't get in.

SMALL v. LARGE FESTS

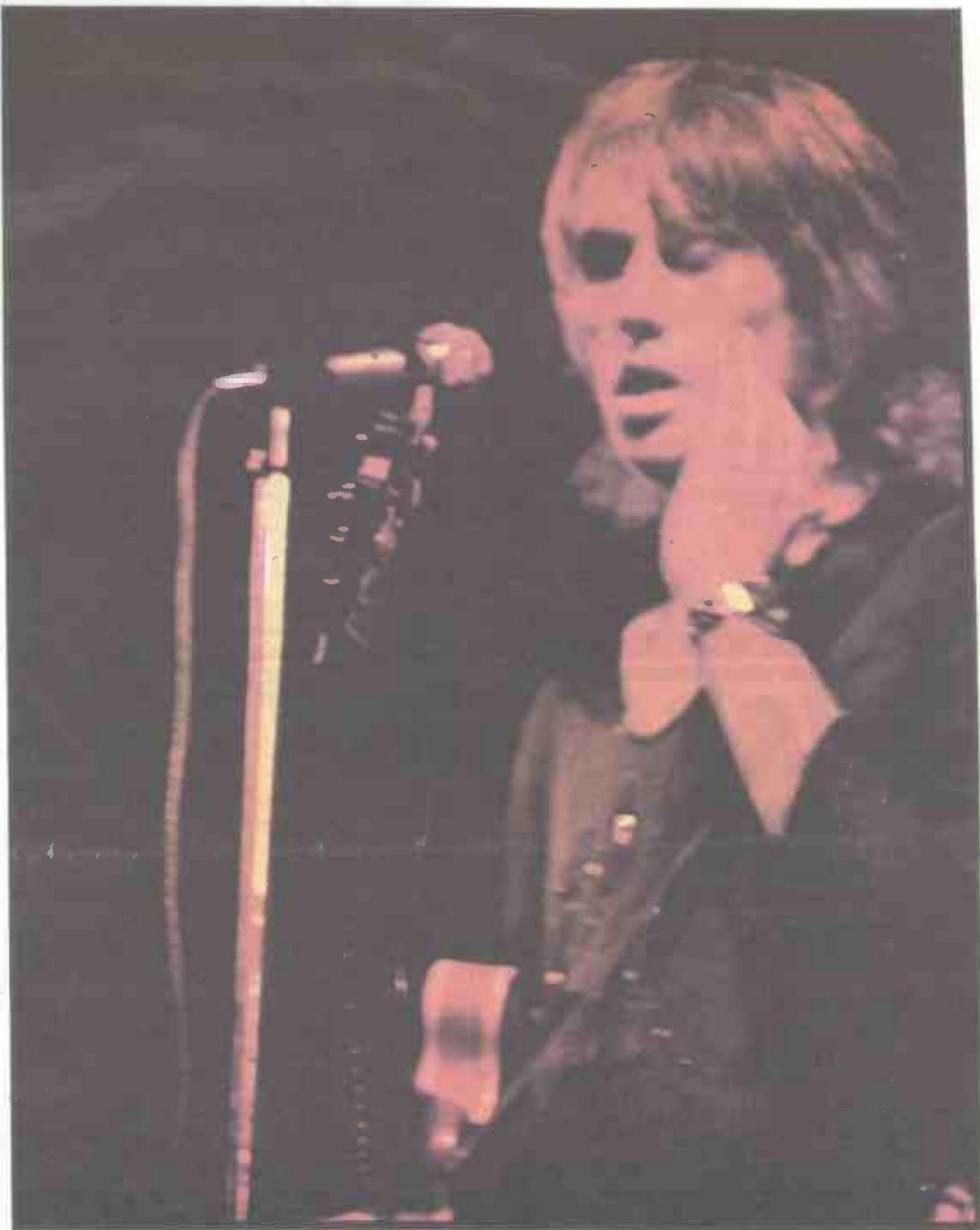
"In the States, we played some New York clubs and at one place, a lot of people were left outside without tickets.

Naturally they were upset, because they were turned away. There was a small riot and the police arrived with tear gas. When that was used, the riot grew. At a gig in Vancouver, the kids outside got a battering ram together and started bashing the doors in. Even though the sound is often better in smaller places, we find the bigger ones satisfy people more."

Ten Years have done all the major pop festivals in the U.S., but it's been quite a while since they did one here, so they're looking forward to the "Foulx Festival" on the Isle.

NO WORRIES

"We would have been here to do the last Isle of Wight thing, but we were at Woodstock. Nobody knew Woodstock was going to become the classic, because it was such a spontaneous gathering of people. Since then, that spontaneity has been lost and the thing has become contrived. People make comparisons to Woodstock with every festival that comes, wondering if as many people will show up, if there will be trouble, and so on. However, we're all looking forward to the I.O.W. fest, because it was said to be a really good one last year."



ALVIN LEE, leader of TYA, caught in the act during their sell-out performance at the Forum, Los Angeles, before their I.O.W. Festival appearance. 18,500 people packed the Forum to capacity and police had to be called in to control the 2,000-odd crowd of enthusiasts who were unable to obtain tickets.

The bill on the night of their performance is quite heavy (as are most of the other days), but that doesn't seem to worry the four.

LITTLE COMPETITION

"I don't think people will get bored with the constant stream of groups at all. Most kids go to festivals for the occasion and a large portion of them go to see a particular group. I'm not worried. We aren't in competition with other groups, only with ourselves. The idea is not to be better than the next act, it is to be better than you were."

On their current scale, there isn't much competition anyway — the group are only the third British band to be featured topping a bill at Madison Square Gardens in New York on their coming U.S. tour. I don't think too many will be left outside this time.

LON GODDARD

ELVIS U.S. REPORT

WITH AN emphasis on singing today's music rather than gyrating down memory lane, Presley made his annual summer visit here Aug. 10 a pleasant musical experience. His act is actually a concert done on a grand scale in which his musical concerns show his basic blues roots while revealing his taste for the prettier, lyrical songs.

On stage for the performance filmed by MGM for theatrical release were two singing groups — the Imperials and Sweet Inspirations (soul and sweet Nashville vocals integrated) — Presley's own sextet and the 30-piece Joe Guercio orchestra.

Dressed in whiter than white work togs, Presley presented an act which differed this year from last year in being more gentle on everyone's mind. The vocalist worked less at wiggling his body and strumming his guitar and concentrated instead on interpreting his songs. His voice was more softly appealing than raw edged, although that quality was evident, especially on "You've Lost That Lovin' Feeling," which was alternatively full of want, heat, frustration and anger.

Presley opened his performance in a rockabilly mood with "That's All Right Mama" and maintained a fast, rhythmic flavour through his second medley tune, "Mystery Train/Tiger Man." He braked his energy with "I Can't Stop Loving You," which led into a new song, "The Next Step Is Love."

Presley's appreciation for non-country blues songs encompassed "Something," "Sweet Caroline," "Bridge Over Troubled Water," "I've Lost You" (his new RCA single) and "I Can't Help Believing."

His stage demeanor was delightfully friendly — accepting kisses from young ladies — and joking about the filming for the documentary film. His avoidance of old themes which today sound dated in contrast with current lyrical ideas, allowed his show a greater fluidity of contemporary thoughts.

ELLIOT TIEGEL

GOOD LOOKS DON'T MAKE



SIMON and GARFUNKEL

IT!

for this reader anyway . . .

WHY oh why in this day and age is success based so much on good looks? After all they're not everything are they?

Look at Simon and Garfunkel, perhaps not the most glamorous and handsome pair in show business, but boy, can they sing. Just look at the songs they have written. The words are fabulous. They are words of sheer beauty. Surely they are worth more than good looks.

Just take Tom Jones for instance. Can he sing? Not in my opinion, he just tries to. Yet just because a couple of hundred girls think he looks smashin' he's the biggest thing since Elvis Presley.

Many groups and singers have made a name for themselves without any publicity. Just a few being Mungo Jerry, Free, Hotlegs, Miguel Rios, Christie, Mr. Bloe, Nicky-Thomas, Bread. All have established themselves as good pop singers just because they sang good songs, not because hundreds of girls swooned over them because they looked good. ALEX, 2 Maddox Road, Adeyfield, Hemel Hempstead, Herts. P.S. The quality of songs released in the past few months is much better than ever before, I wonder how many people agree with me?

VAL: Since Simon and Garfunkel's 'Bridge Over Troubled Water' did well here, I wouldn't have thought people worried too much about the looks aspect. But of course it is possible to have both looks and talent.....

Write to
Simon—
Record
Mirror,
7 Carnaby St
London
W1V 1PG

LETTERS

Dot

IN YOUR article 'No Room For The Birds', there's one lady you forgot who gets the bird and no TV appearances, or hardly has her records played on the radio.

But still she gets in the top fifty. The Lady bird is — MISS DOROTHY SQUIRES! — Eddie Burnes, 126a Cherry Hinton Road, Cambridge.

Wise choice

I WOULD just like to say how pleased I was to hear of the BBC's decision to enter Clodagh Rodgers for Britain in the Eurovision Song Contest. A wise choice BBC!

Sock it to 'em in Dublin Clode! — SHAUN WARNER, Age 14, 33 Elford Grove, Leeds 8, Yorks.

Free Radio rebels

RADIO ONE caters for children through Ed Stewart, the young through the majority of DJs, and slightly older people? through Jimmy Young and Family Favourites.

Blackburn keeps soul fans happy, while Sounds of the Seventies and John Peel keep progressive fans happy. Pop fans are looked after mostly by Wogan, Walker and Brandon and everyone can tune into 'What's New'.

Radio One is there not because the BBC wanted it, but because the Government wanted it. The BBC have had to make the best of a bad situation, which I think they have done admirably and produced an excellent family radio service. Don't let this letter fool you into thinking I'm against 'free' radio, but surely these stations look exclusively after the 13 to 25 age group, who like pop and soul music, but forget about progressive, jazz etc.

It is my opinion that an excellent station like Radio One should exist alongside the pirates. As for Steve Wright's "conceited granddad DJ's," they were all right a few years ago on the pirates, eh Steve?

It seems to me that people knock Radio One because it is a sign of a large, nationwide service that in some ways represents authority and a natural childish instinct is to stage a little rebellion against authority. "Defend that someone if you dare." — ANDREW SIMPSON, 54 Ranelagh Road, Tottenham, N.17.

Dolly Poll

SOME FRIENDS and I were arguing the other night about who was the nicest looking girl singer in Britain today. Helen Shapiro, Anita Harris and Mary Hopkin tied for first place and by the end of the evening we still couldn't agree.

Would RM readers like to help me in a poll to find Britain's doliest singer? Please send me your choice to the above address! — HARRY MORRISON, 131 Salisbury Avenue, Barking, Essex.

Bottom copy?

I FEEL that I must write to complain about the way in which the groups, not particularly bad, which appear as guests on various shows on Radio One, try to sing songs that are not their own and are in the top twenty. Don't get me wrong, many are reasonably good, but the majority are enough to make me go out and dig myself a grave.

Among the songs most pathetically performed are Creedence's 'Up Around The Bend' and Free's 'All Right Now'. So come on live groups either pull your socks up or better still keep to your own material.

While on this subject I have noticed that when the proper groups do their own compositions they do sound remarkably like the record as compared with a couple of years ago when everybody used effects that could only be produced on record.

Have other readers noted this too? — D. GARLAND, 186 Harrington Road, South Norwood, S.E.25.

TOKEN WINNER.

Look further

I'VE JUST heard that Jeff Beck is joining Elton John — as if that isn't enough we have the Soft Machine playing at the Proms, and in full colour in the Radio Times. Traffic reforming, Laura Nyro, Melanie, Argent, Kevin Ayres, Keith Tippett, Radio Geronimo — and yet everyone is still grousing about the lack of originality in modern music. One only has to look a little further than the tired blues licks of TYA and the insipid wailings of Led Zeppelin, Juicy Lucy and Black Sabbath. — BRIAN HART, Braintree.

Tom gives

IN JANUARY this year I wrote an 'open' letter to Tom Jones asking him to record 'I — Who Have Nothing' because having been fortunate enough to see him sing this on several occasions, I knew that no-one puts as much feeling and emotion into this beautiful song as Tom. And now I see after months of patient waiting its been released.

Let's hope this gives him the new number one he deserves so much. Thank you Tom — please come home soon! — JUNE TUCKER, 40 Bellamy Road, Cheshunt, Herts.

staged by the I.E.P.A.S. used to be 'drab affairs. But for the last two years our fan club conventions have been better than any pop show in content, with lots of guests, and have raised £350 and £1,200 for the Guide Dogs for the Blind Association.

I must point out that this year's convention is being organised by the Official E.P.F.C. in association with overseas clubs and not by the Appreciation Society as recently reported. — MARILYN PALMER, Member No. 2016, Norwich.

Damn cheek

A WEEK ago I went into my local record shop and ordered 'Surfer Girl' by the Beach Boys. When I went to get it this week I was told by the chap behind the counter that it had been deleted. I think this is a damn cheek.

I got an earlier LP by the Beach Boys without any trouble, yet EMI see fit to delete an LP which they say is available because a track off this album was featured on their sampler MFP album. RM themselves said all the tracks off various albums and included on the MFP album were available. — R. POTTS, 133 Wickham Chase, West Wickham, Kent.

VAL: We were informed at the time of printing the Beach Boys' story that all the albums from which the tracks were taken were still available. A spokesman for EMI told me when I queried this, that the album 'Surfer Girl' is still available in stereo, ST1981. Only the mono version was deleted in April, and the album was originally issued on March 1967. Most record players now have suitable pick-ups to reproduce stereo recordings without damage or distortion, though of course the stereo sound is not achieved with a mono player.

Elvis retorts

CONGRATULATIONS to Mr and Mrs Day (August 15th) for their personal and accepted invitation to stay with Little Richard in the States for a period last Christmas. For them it must have been their life's ambition fulfilled.

However, their deductions regarding Peter Aldersley's invitation to attend Elvis Presley's stint at Las Vegas are I'm sure a misunderstanding.

Mr Aldersley is a representative of RCA, as well as being the chairman of the Elvis Presley Appreciation Society, and with these positions I reckon that is the reason he has been invited — as the represented for the British Elvis Presley support. — MRS WINIFRED INNES, 194 Rochdale Road, Oldham, Lancs.

Peter Aldersley was chosen to attend Elvis' Las Vegas performance because he is President of the International Elvis Appreciation Society. It was not just for publicity, but to collect from Elvis himself a token of his esteem towards his fans, which Mr Aldersley will then take to the fan club convention in Luxembourg on September 5th. The presentation will be filmed because MGM are making a two hour documentary on Elvis. — SHEILA PROSSER, 33 Molyneux Drive, Prescot, Lancs, L35 5DB.

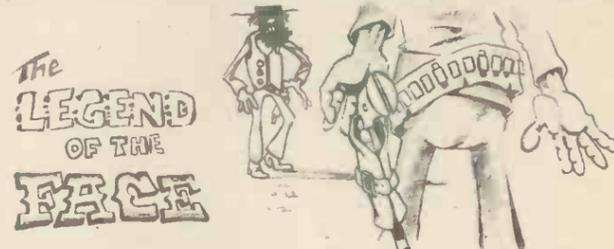
it should have been our president Todd Slaughter. Peter Aldersley is not the boss of the British fan club, he's an executive working for RCA Great Britain. Admittedly he holds a position in the International Elvis Presley Appreciation Society, but for all the work it does it might as well be non-existent.

Before Todd Slaughter took over the fan club and organised the annual meetings, Conventions

POSITIVELY YOUR LAST CHANCE TO SEE THE RECORD MIRROR SUMMER BEACH GAME and WIN A FREE LP!!

Look out for the Orange 'Renegade' Buggy and our fabulous Miss Record Mirrors

Friday, August 28th — SOUTHPORT
Saturday, August 29th — BLACKPOOL
Sunday, August 30th — BLACKPOOL
Monday, August 31st — BLACKPOOL



JOE COCKER'S "Mad Dogs and Englishmen" LP an instant gold record the day it hit U.S. shops.....so now we know what "Mona Bone Jakon" means.....London group Aardvark have had £1,000 worth of equipment stolen from their Bromley headquarters.....A34: 5 years (launched March 19th, 1965).....RM's Rob Partridge considers it a great pity Miles Davis' LP "Nefertiti" is being deleted. Buy before it's too late.....there is a striptease artist called Angelbird Humperdinck.....Jimi Hendrix has been seen gigging in Florida with his old pals Mitch Michell and Noel Redding. Is it the Experience again?.....the Dylan bootleg "Great White Wonder" has sold 350,000 in America and could qualify for a gold record.....Neil Young has re-formed his backing band "Crazy Horse" for an American tour later in the year.....possible live double LP from Crosby, Stills, Nash and Young around Christmas time.....the Eddie Cochran Memorial Society subject of a feature in this month's Nova Magazine — also the subject of Rob Partridge's chest this week.....Q35: Marmalade are to 1970 as ? was to 1963 and 1968.....The Great Medicine Ball is getting closer. Coaches containing Grateful Dead and 128 other ravers have now reached Winnebago Nebraska on their way here. Word has it that they will not attempt to cross the Atlantic by coach.....Tony Joe White has better tracks than "Save Your Sugar For Me" on his LP "Tony Joe".....Stand Back! The CBS Everly Brothers double LP of old hits has a quiz on the back to test your R 'n' R files. Sample — Who recorded 'Sh Boom'? Ten points if you answer the Chords.....one half of the Jethro Tull pirate LP, "My God" is just old Tull singles.....Time not on Quintessence's side as they arrived just after the Wormwood Scrubs Free Concert ran out. Time was on the audience's side?.....Sebastian's middle name begins with a 'B', not an 'S' as in most music paper adverts last week.....all the fun of Altamont captured in fun film of the Stones' notorious concert last year due to be released in America within next two months.....rumour that Kinks single "Lola" about drag artist Mr. Laurie Lee.....no 3D for American version of Mungo Jerry's LP.....Simon and Garfunkel have released their version of "El Condor Pasa" as a single. That almost makes the whole "Bridge" LP available as singles.....middle-aged mob with pitch forks attacked I.O.W. construction.....bad mixing on UNI's great "Gospel Oak" album.....Moodies back in I.O.W.....Jofinny Winter returning this winter.

COMPLEX



THE TREMELOES: Me and My Life; Try Me (CBS 5139). Definitely a change of style. Away, temporarily perhaps, with the happy old sing-along material and in with something much more thoughtful, more complex, more ambitious all the way round. But there's a strong basic beat anyway, and some of the instrumental gimmickry hits home with impact. My guess is that it'll take time for people to even recognise these Tremes. — **CHART CERT.**

JAMES HAMILTON

BOFFALONGO: Dancing In The Moonlight (United Artists UP 35144). Oh, I love it! I hope that those of you who, as regular readers, reckon that our tastes are similar will love it too. Bear in mind that my favourite disc of 1969 was Tommy James & the Shondells' Crystal Blue Persuasion, and rush out to hear this similar in spirit, glorious, joyful little beater. **PLEASE,** Radio 1, plug this original version.

FAITH, HOPE & CHARITY: So Much Love; Let's Try It Over (Crewe CRW 3). An all-happening happy hollering female group Friends Of Distinction — Like R&B beater that I personally have been waiting to hear for some time. No disappointment, as these chicks can sing, and I mean REALLY sing! Kinda energetic, it's Pop enough to catch on here too, having been big both R&B and Pop Stateside. Fabulous powerful slow 'Soul flip, not to be missed. Van McCoy & Joe Cobb co-penned/produced.

BOBBY (BORIS) PICKETT AND THE CRYPT-KICKERS: Monster Mash; Monster's Mash Party (London HLU 10320). Well, speak of the ...! I mentioned this classic 1962 U.S. smash first indirectly and then, just the other week, directly in my reviews of the music from "MASH" (saying latterly that it was a revived hit in America), and — here it is! Those too young or too thick to remember (it wasn't actually ever very big here) will probably wonder what I'm on about when they hear it, but hopefully there are enough nostalgics in the land who missed it first time round to make it a hit now. One of my very favourite records ... a revealing insight, yeah?! (Early — 60s freaks will note the subtle label alterations). Whatever happened to the Transylvania Twist?

CREEDANCE CLEARWATER REVIVAL: Long As I Can See The Light; Lookin' Out My Back Door (Liberty LBF 15384). Fogerty attempts to sing like Otis Redding on this soul type slowie, complete with a surprising good mid-50s sax break from the Soul point of view — but from the White Pop angle it would then probably have been too slick. Shades of the early Stones success story? The song itself is okay, and following Liberty's "National Creedance Week" campaign it will doubtless be well exposed and subsequently snapped up by the fans. Rocking flip.

JIM REEVES: Angels Don't Lie; You Kept Me Awake Last Night (RCA 1997). Those who dig, will dig; those who don't, won't. Obviously a hit.

GLEN CAMPBELL: Everything A Man Could Ever Need; Norwood

(Me And My Guitar) (Capitol CL 15653). A pleasant enough "Gentle On My Elusive Butterfly"-type song, which to my ears is taken much too fast to connect. What does one do TO this, other than listen? Oh well, I thought the same about Andy Williams' Can't Help Falling In Love, and we all know I goofed there, but bad! Both from Glen's upcoming "Norwood" flick. **RAY STEVENS:** Come Around (CBS S 5152). Gently thumping sing-along inoffensive sorta message song. None too struck on it myself, but a pretty pic of Ray accompanies this review.

CAT MOTHER & THE ALL-NIGHT NEWSBOYS: I Must Be Dreaming (Polydor 2066 026). Fiddle and honky-tonk piano-backed happy Country hoedown, on an old theme. Rather good, and as they're due in for the Isle of Wight thing it will hopefully get some attention. (Incidentally, if you're at the Festival, you may find me either playing or digging the sounds in the huge air-tent just outside the site. Stop by, say hi!

STEPPENWOLF: Screaming Night Hog (Stateside SS 8056). Wow! They keep coming, these new 'Wolf singles — almost one a month! Nice punchy, gritty, noisy noises here. Good and aggressive, and commended for its "no messin" approach.

DION: Your Own Back yard: Sit Down Old Friend (Warner Bros. WB 7401). Not the Elvis song (by any stretch of the imagination!), both this droning heavily-thumping drug-referring significant slowie and the lighter flip were co-penned by Dion himself with Tony Fasce. Performed with plenty of conviction by Mrs Di Mucci's son, the wandering teenager in love with runaround diane that used to be.

RICHIE HAVENS: Handsome Johnny; Sandie (Verve VS 1524). Ho hum! Presumably Havens, guitar-strumming groaner supreme, will reprise this war song, his hit (?) of "Woodstock" fame/tepidum, on Sunday at the Isle of Wight. Surprisingly, the flip is a quite nice smooth bossa-nova.

BLOOD SWEAT & TEARS: Hi-De-ho (That Old Sweet Roll); The Battle (CBS S 5137). Anyone who dug the old Alan Price Set back in 1965 will find that the music here sounds much as they did then, except that this creaking slowie is duller and nowhere as good. Awful flip.

MAC DAVIS: I'll Paint You A Song (CBS S 5140). Mac wrote both sides of Glen Campbell's newie, and his own slowie is also from the "Norwood" movie. Formula "easy listening".

TREMS DISGUISE

ROD MCKUEN: Soldiers Who Want To Be Heroes; My Mothers Eyes (Warner Brothers WB 8013). With a simple banjo backing, and with a chorus culled from the staff of "Peace News", this is pretty straightforward anti-war sentimentality and so exactly, precisely catchy that I think it stands a very good chance of selling. Anyway, it gives us something else to think about. — **CHART CERT.**

THUNDERCLAP NEWMAN: The Reason; Stormy Petrel (Track 2094-003). An album track — from "Hollywood Dream" — and a startlingly fast follow-up single this time. But the ingredients are there. Good vocal arrangement, some hearty piano, a rather plaintive quality somehow despite the actual heaviness. Bit ragged, melodically, maybe. But in with a — **CHART CHANCE.**

JONATHAN KING: Cherry, Cherry; Gay Girl (Decca F 13069). Pretty typical King stuff this. Neil Diamond song, with a powerful basic riff and Jonathan's voice sometimes hidden away, tucked away, in a choral backing. But there's a calypso-ish sort of infectiousness about it all. What you might call a real foot-beater as opposed to mere foot-tapper. — **CHART CHANCE.**

MANFRED MANN CHAPTER III: Happy Being Me; Devil Woman (Vertigo 6059 012). Some very ambitious, occasionally incomprehensible stuff on this debut single. But the top side has more form, as it were, and Mike Hugg's distinctly off-beat voice urges it all along very nicely. Some tremendous brass figures, with really clever touches. All at a very



good tempo. But don't expect to get it all with just one play. — **CHART CHANCE.** **DERRICK MORGAN:** Endlessly (Crab). The backing phase just keeps on and on ... endlessly. Otherwise, a gentle reggae with lovelorn lyrics. **SHAKIN' STEVENS AND THE SUNSETS:** Spirit Of Woodstock (Parlaphone). Predictably a hard-line rocker from one of the best excitement-routers in the business. Not necessarily a hit, though, even if sounds do hum more than a bit.

THE TWO FORCES: Lonesome Boy (Merry Makers). Danceable slice of material which seems part African and part West Indian. A persistent little theme.

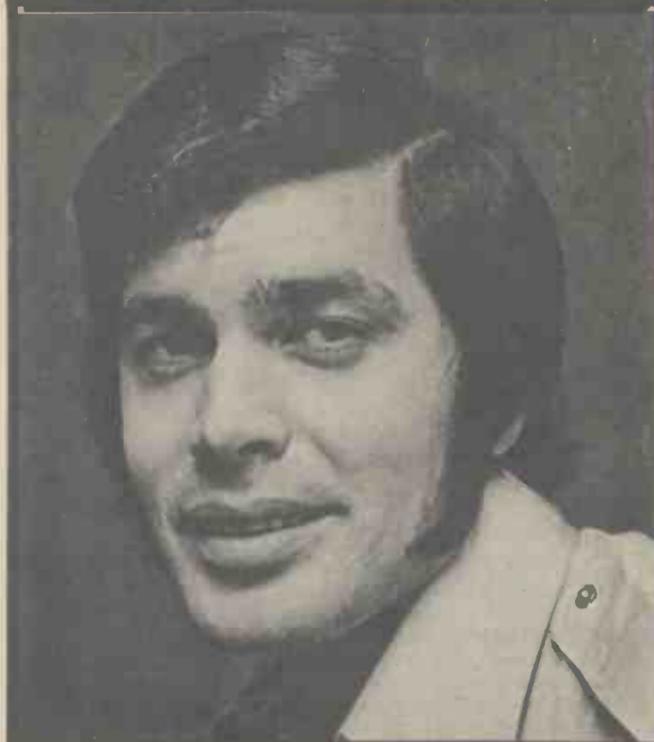
THE VERSATILES: Pick My Pocket (Nu Beat). Pretty routine reggae, at least to my listless ears. Solo voice with an attractive answering chorus behind.

MAGGIE BROWN: You're My Little Bit Of Sunshine (Penny Farthing). Happy little chorus song which doesn't really do a lot to sell Maggie's vocal range. Rather pretty little sounds all the way.

BLUE YOGURT: Lydia (Penny Farthing). Rather a gimmicky song from Gaud knows who — the hand-out says they are quintuplets from Zambesi. Pleasant enough anyway.

LAUREL AITKEN: Baby I Need Your Loving (New Beat). Pretty good, specially Laurel's

STAR SINGLE



ENGELBERT HUMPERDINCK: Sweetheart; Born To Be Wanted (Decca F 13068). A country-styled ballad from Barry and Maurice Gibb and it gets down to business right away. The sort of thing that will be applauded as a new Engel hit after only a few bars. Strings, a jogging rhythm, a chorus doing its bit unobtrusively. But most of all it adds up to a very clean-cut, professional, well-phrased job from the start. Touches of steel guitar, I think, here and there. But the main chorus hook is just what it sets out to be. Easy-on-the-bar and commercial. Romantic, which is what Engel is all about. — **CHART CERT.**

performance, in the reggae field. Song certainly bears scrutiny.

THE MATCHMAKERS: Lovers' Congregation (Chapter 1). Hefty old piano chords. Then into a tough sort of protest song — if not exactly protesting, then philosophic. A very good production — Mark Wirtz. **MOR BEE:** That's What I Need (Merry Makers). Good voice, this chap. Relaxed but forcing, without straining for effect. Nice gentle ballad.

GARRY OSBORNE: Three Day Nation (CBS). Very promising indeed — and a record of the week. Saga of a pop festival, but with thought in the lyrics. Needs only a nudge to make it, honest! **CARAVAN:** If I Could Do It All

Over Again I'd Do It All Over You (Decca). Flipped from the original "Hello Hello" and wisely, I'd say. This is a very commercial but ambitious piece and could do big things, if it isn't too late.

DAN BAILEY: I Told (United Artists). Balladeer who found success on "Opportunity Knocks" and has a smooth professional approach.

JACKIE EDWARDS: Tell Me Why You Say Goodbye (CBS). Fast-paced ballad-type material with a shuffling, sizzling backing. Not really hit potential.

OPAL BUTTERFLY: You're A Groupie Girl (Polydor). From the film "Groupie Girl" and a pretty lively production with story-line lyrics.

BREAD: HOW TO MAKE DOUGH

WHEN BREAD member David Gates wrote "Make It With You", he felt, "real good about it". Since then, the quiet, flowing ballad has reached mammoth proportions in world sales — no doubt David feels much better about it, since as he explains, "along about the second album, we were experiencing an interesting thing.

Satisfied

"Bread had been together about two years and 'On The Waters' was our second LP. During the first one, we were just learning to know one another really well and we were satisfied with the album. Two singles later, we started work on the second LP and got to thinking what might happen if that one didn't make it. We felt 'On The Waters' was a fine LP and that people would really love it if they heard it. We were convinced our direction was right, but we had been together a long time and so much preparation had gone into our records; it's an incredible investment in life. I don't know — if we had released another single after 'Make It' and it didn't sell, the whole thing might have dissolved".

Quirks

"It would have been impossible to change direction, because we are doing what we like and know best right now. At our live gigs, we could see that people were



BREAD

listening — they stopped dancing and came up to the stage, so we knew if we could get people to hear us, everything would be alright.

"There are four main things I think a group has to achieve to be really successful; they may be my own quirks, but I think they are the formula if you can do it. First, you have to have a hit single and a hit LP — this opens up the venues from LP success, television and radio from the single success. Second, a good live act is necessary — we like to be able to do heavy songs, then turn around

and do quiet things like 'Make It'. Third, it's best to be your own source of material — few groups have made it doing only other people's songs; Three Dog Night is the only one I can think of. Lastly, it's good to have other people record your songs — about 30 people have done 'Make It' and it really boosts your pride as well as helping people to hear about you. It adds a new dimension."

Bread's single is a U.S. number one and the reason is that radio stations throughout the country latched onto it like glue. The quality it contains that brought

about this success is the tight simplicity of the song.

"I knew it was a good song when I wrote it", continued David, "so the next time we went into the studios to record, I played it for Jim and Rob on an acoustic guitar and they loved it. We recorded it on the next session and it turned out beautifully. We had been considering two other tracks on the LP for singles, but it was decided to put that one out.

Reaction

The only setback was that it is very hard to get ballads played on the radio in America. Then we thought again — it was so strong, we had to put it out anyway. The reaction was almost immediate from the secondary stations and New Orleans was the first major station to really get it away. From there, it was picked up by all markets. That really did something for us, because the two previous singles didn't even make the top 100.

Frustrating

"If all goes well, we'll be here in October for at least a ten day tour. It's been rather frustrating for me to come alone and not be able to play."

David Gates has come a long way from David Gates the songwriter, who was once described by a friend as "The most successful unknown in Los Angeles".

LON GODDARD

STATUS QUO- A STATIC QUOTA

STATUS QUO: Ma Kelly's Greasy Spoon (Pye NSPL 18344).

Status Quo are in fact a very clever little group, but the gems on this album have to be rooted out from a tangle of guitar riffs that could be taken from any number of progressive bands. Wailing guitars that could be mistaken for a certain Alvin Lee's solo style — which of course could be high praise, but Quo are generally more imaginative. 'Daughter' is a mainly instrument track with nice organ work and rhythms, with distant vocals. 'Everything' is one of the loveliest tracks on the album with a wistful vocal and mellow strings, and better guitar picking. Really nice. 'Lakky Lady' also stands out on



its own as a Mexican flavoured number with conga rhythms. The album winds up with a nine and a half minute driving number, which could reach the 'heavy' fans. But for me not a progression. — V.M.



STATUS QUO

PETULA CLARK: Memphis — Pye NSPL 18345.

A Chips Moman production, from Memphis, and in many ways a change of direction for Pet. Under-rated, somehow, when it comes to categorising real deep-feeling ballad singers, she does exceptionally well here on "That Old Time Feeling," and "People Get Ready" and other worthy material. The arrangements are full-blooded, strings and horns added to a tightly swinging rhythm section. A good album, one of Pet's best. — P.J.

THE MCLYNNNS: Old Market Street — CBS Stereo 63836.

Barbara, Paula and Donal, a family team, on a dozen folk songs — including a lightly presented "The Rooster," and a most melodic "Sigh No More Ladies," a Roger Quilter cum William Shakespeare item. Commended Irish wares.

CYRIL STAPLETON: Film Themes Go Latin — Pye Stereo NSPL 18342.

Exceptionally well-recorded themes, such as "Wandrin' Star" and "Everybody's Talking," dressed up in arrangements sympathetically felt by top names — it's easy listening, but with the odd bite of power.

LOUIS BELLSON: Louie In London — Pye NSPL 18349.

British musicians in front of top American drummer. Great blasting emotional themes, obviously with "Limehouse Blues" for instance, and Carnaby Street itself gets an eight-minute spread of impact. Outstanding big band material.

THE BACHELORS: The World Of... — Decca SPA 80.

"Love Me With All Your Heart," "My Heart Sings" and the rest — the latest batch of Bachelor

biggie ballads. It's volume four, actually, which shows the extent of their output.

JULIE FELIX: The World Of... — Decca SPA 76.

Material recorded before the days when Julie found herself in the charts. Crystal-clear readings of folksey material like "The Spring Hill Disaster."

PETER GORDENO: The World Of... — Decca SPA 78.

Still an under-rated singer, but a show-biz all-rounder with a big following via television series. He swings, gently.

DEAN MARTIN: Hey Brother! Pour The Wine — Music For Pleasure MFP 1392.

He split with Jerry Lewis in 1956 and everybody said it was the end. Instead, Dean became a legend. Gently romantic all the way on this value-for-money set.

MARTY ROBBINS: My Woman, My Woman, My Wife — CBS 64066.

Title song is just about best on this country collection from one of the few real poets of the C and W field. Sentimental material, otherwise, delivered with an actor's skill.

VARIOUS ARTISTS: Chartbusters Rising — Marble Arch 1326.

Reconstructions of songs like "Spirit In The Sky," "Gimme Dat Ding" — representative of the whole spectrum of what kind of material is selling these days.

THE SHADOWS: The Shadows — Music For Pleasure 1388.

Material dates from the early 1960's. So it looks back, rather than ahead — the Shads are still being copied, movement for movement, note for note, by groups all over the world.

SALENA JONES: Everybody's Talkin' — CBS 63901.

Because she's regarded as being jazz, all that jazz, Salena gets overlooked in the wider field of pop singing. But listen to these beautifully driving arrangements and you know immediately that she is pretty well where it's at. A tremendous, varied album.

ARCHIE FISHER AND BARBARA DICKSON: Thro' Recent Years — Decca SKL 5041.

Contemporary folk material, mostly written by Archie, and with Barbara frequently solo and accompanied by Archie. There is togetherness here, musical direction. And well presented.

DIONNE WARWICK: Greatest Hits Volume 2 — Wand WNS 2.

Titles include "What The World Needs Now Is Love," "Do You Know The Way To San Jose," "Trains, Boats and Planes" and

there are sleeve notes from Dionne who talks happily of the "honest, imaginative, full of emotion" writing of Bacharach and David. Really that says it all.

DON BLACK ORCHESTRA: The Don Black Movie Songbook — Pye NSPL 18346.

Don writes the lyrics. Writes them with top composers like Legrand, Mancini and so and comes up with film themes like "Born Free," "True Grit," "To Sir With Love". His own orchestra and chorus lovingly handle the scores.

VIC LEWIS ORCH: Classics My Way — Nems 6-64097.

In days gone by, Vic led Stan Kenton — inspired big bands and was very successful. But he also nurses a love of classical music — of the works of Mahler, Prokofiev, Shostakovich. There is also a highly-glossed "Beverly Hills" suite from Vic's own pen.

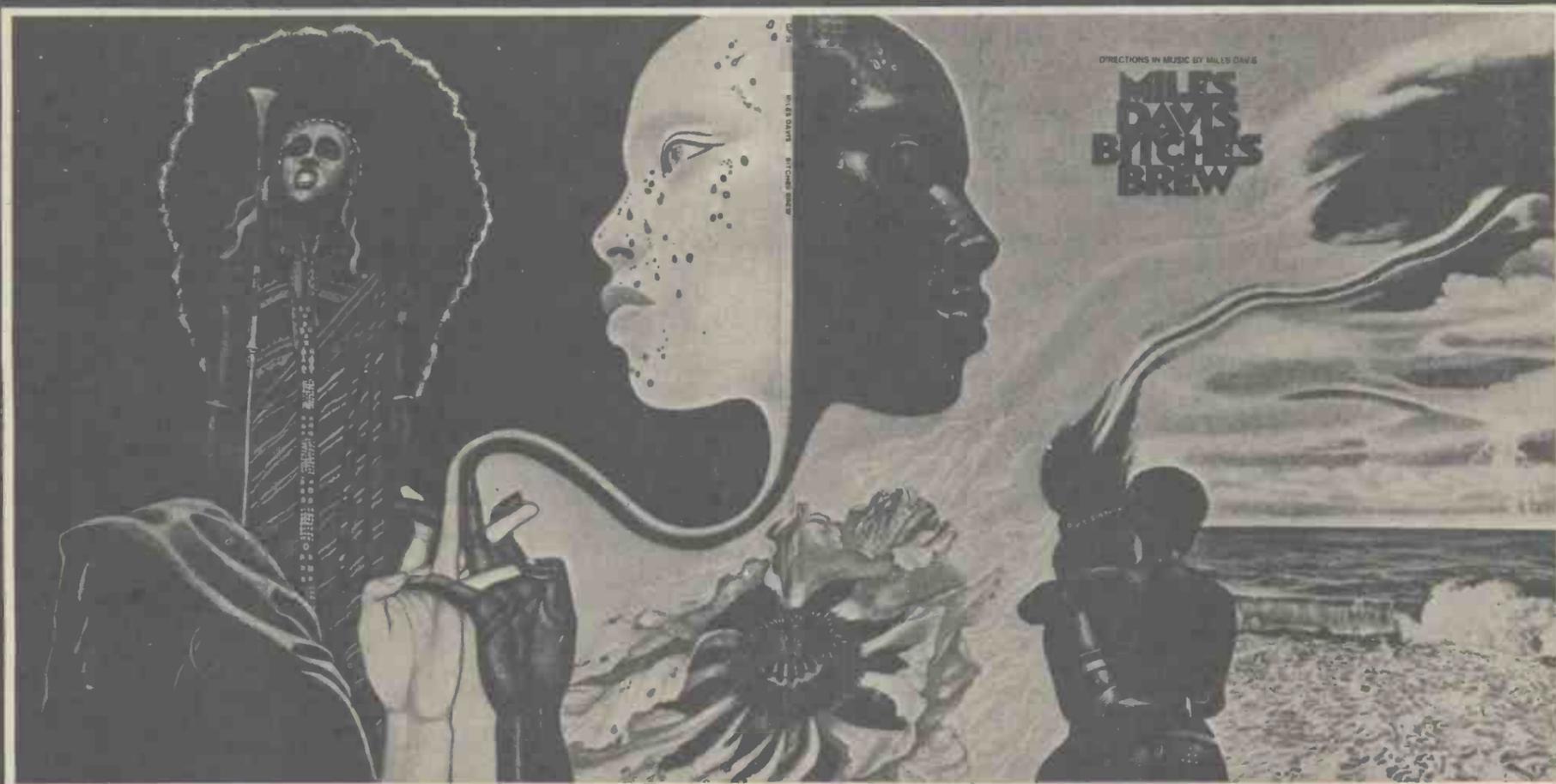
"Miles crackles with the sort of tightness, freedom and fire that can only come from a man who has worked at his music for over 25 years."

TIME OUT

MILES DAVIS BITCHES BREW

The Sound of the 70's
on CBS

CBS 66236
2 record set 59/11



WEST COAST DJs & THE FILLMORE WEST

IT'S JUST gone 2.30 on Sunday afternoon, and the needle is about half-way across the second side of an LP: Ronald Reagan narrates the story of the American Revolution.

I put my little pile of 45s down, and Joshua looks through them; the names don't mean anything to him, but he listens to a few of them on the second turntable. He likes most of them, and, as Ronald Reagan finishes, that guitar opening on Bobby Parker's 'Watch Your Step' cuts in. Joshua gets up and looks through the Beatle LPs till he finds the one with 'Day Tripper'. Bobby finishes and Paul comes on.

After 'Day Tripper' ends, Joshua waits, headphones on, face anguished. The silence stretches for 30 seconds, until finally he pushes the cartridge in and a typical ad squirms out, "Tops and trousers, tops and trousers... if you want the best in shirts and pants, go to..."

Hard worked DJ

The station is KMPX, one of San Francisco's two far-out underground stations, and Joshua has two five-hour week-end spots, for which he gets 35 dollars. Try living on that in an American city, even if you do get your records free.

Right now, KMPX is in a warehouse-type building on Beach Street, close to Fisherman's Wharf. There's one small recording room, and nobody but Joshua in the whole building — he is engineer, producer and announcer, as well as disc-jockey, doing by himself what would be split between six or seven people at the BBC.

For the rest of the afternoon, the programme is improvised around the 45s Cookie And The Valentinos' 'It's All Over Now', then the Stones version, and then the Valentinos again, in straight sequence. Occasionally he reads out what the last six or seven titles were, or announces forthcoming events around the city, but most of the time there's no interrupting. No jingles, no station call-signs, only a few ads.

Not enough control

The play-list of the other jockeys on the station show a range of good taste that is hard to believe, Coltrane, Percy Mayfield, The Band, Mance Lipscomb. The station includes R and B as a matter of course, not as a patronising gesture (as would be the tendency in Britain).

But even though I rave that this is all that radio could ever hope to be, Joshua isn't satisfied. He wants those few agency-produced ads cut out, and to do this the structure of decision-making must be altered.

KMPX, like most stations, is owned by one of America's giant corporations (in this case, the National Science Corporation; San Francisco's other underground station, KSAN, is owned by Metromedia). At the station, the hierarchy is manager, programme director, full-time disc jockies and part-time disc-jockies ("week-enders").

"We don't have enough control, man. The weekenders come in here, put the records on, and go out again. The decisions about things like the ads are out of our hands."

Tied to the radio

One day last year, Joshua came in to do his show and somebody else was in his seat. The management hadn't liked something he had said, and chose this method of telling him he was fired. That was before National Science bought the station, since then things have been better.

Arnie Passman, a local journalist who is my host here, is impressed by the dedication at KMPX, an unfamiliar quality in radio. Arnie should know, as he has just finished a book, due out next Spring, on disc jockies, tentively titled 'How Long Will It Take The Disc Jockey To Go The Way Of The Horse?' He has also written the fullest account yet done on Alan Freed, in an article, 'Alan Freed Will Be 48 This

BILL GRAHAM PRESENTS IN SAN FRANCISCO

FILLMORE WEST

THE PROGRAMME from Bill Graham's Fillmore West rock theatre in San Francisco. An incredible line-up of rock talent.

Charlie Gillett cables an exclusive column from the States

December, And Still You Don't Get His Birthday Off' in the book/magazine, 'U.S.' (number 3).

Not only does San Francisco have enough radio stations to keep me tied to the radio 24 hours a day, but it has enough live acts to keep me out seven nights a week. Saturday night: The Johnny Otis Show.

Johnny controls things from his piano in the middle of the stage, announcing, making jokes, sometimes singing. First: Joe Turner. Has he ever been so happy? The guy sitting next to me had never heard him

before, and nearly jumped out of his seat when that voice boomed through the room.

Then Sugarane Harris, who is likely to become a real star in the next year. He gets a sound out of his electric violin that can't be compared to anything else, and his voice suggest somebody tormented by fears and worries that most of us never know. 'Eleanor Rigby' becomes a genuinely disparate song with this kind of treatment.

Eddie 'Cleanhead' Vinson play a few melodic bars on alto sax, then stands serenely, hands together, face inscrutable, to wail 'Alimony Blues', 'Kidney Stew' and the peculiarly suggestive 'They Call Me Mr. Cleanhead'.

And still there's more, everybody shaking something to get an insidious rhythm Santana would be glad to achieve, Johnny singing 'Willie And The Hand Jive', Delmar and Margie Evans, 'Mighty Flea', Connors playing 'Preacher Blues'. What a show.

Clumsy looking man

Sunday: Commander Cody, Big Brother And The Holding Company, and the Byrds at the Fillmore West. Cody, a seven man outfit, is OK playing straight copies of country and western, but they're just ham when they try 'Stranded In The Jungle' and 'Riot In Cell Block Number Nine'.

Big Brother aren't impressive, but they finish up with guest singer Nick Gravenites and he really is good. A big clumsy-looking man in baggy demins, he is no kind of stage performer, but despite his shambling act, he gets the beauty of Percy Sledge and the tone of Bobby Bland to project his own really moving songs. "I don't want to meet no more heartbreak people" was great.

The Byrds came on sometime after midnight, and I hadn't really slept for about three days, and anyway I never really did dig the Byrds. I fell asleep. But I do remember that for the first time I got a sense of who McGuinn was. 'Ain't Goin' Nowhere' is a nice lullaby.

Two noisy drummers

Monday: The Grateful Dead again, at the Fillmore West. If the Byrds have usually left me cold, the Dead have been an irritation. But again, seeing the group live, at its home, helped explain its appeal.

The Fillmore is a dance hall, and although most of the audience sat down to watch, the best place to be was the side of the stage, where the dancers were. Dancing, you can appreciate two noisy drummers, bouncy bass and loud singing; the mixture of country, pop (a ten-minute version of the Rascals' 'Good Lovin'') and soul (a twenty-minute finale of 'Turn On Your Lovelight') was exhilarating.

The Fillmore West is a really good place to listen to music in, with reasonably-priced food, free apples, and plenty of space. The sound isn't as loud as it used to be, and with fewer loudspeakers on stage, it's easier to see the group from all angles. Nobody I've heard distorts the guitar and sound either.

More next week.

LON GODDARD

Did nobody hear BJ Harvest?

OFTEN, THE success of a record depends on one or two people liking it. The millions of people who might don't come into play until the disc passes inspection by the one or two who have the power to play it or deposit it into the revolving file — otherwise known as the dustbin.

Commercial success

Barclay James Harvest have made several singles — at least one of which was considered by certain people to be an excellent record. But it didn't make a scratch in the charts. The good single was called "Early Morning."

"We're in business to make a commercial success," said member Stewart John Wolstenholme, also known as Wooley. "If we have to please one person to get a record played, it's a bit of a shame. I guess you have to influence one person in order to let everybody hear you. If your record is never played, it hasn't a chance. We never managed to get a full time



BARCLAY JAMES HARVEST

plugger and EMI gives us the usual minimal amount of help in getting plays. John Peel heard our record "Early Morning" and liked it, so he played it. However, he heard our LP and wasn't bothered with it, although the reviews were good.

"Certain things are right and certain things are wrong. We presumed Harvest to be a brand new up and coming label and that

a lot of work would go into making it, but we were partially wrong. A band can easily get swallowed up and forgotten inside a big company like EMI. There seem to be too many people interested only in keeping their jobs and getting their pay packets instead of working hard for the success of the label. A big company wants to take no risks.

They go all out on the big names, but they're very bad on individual exposure for new artists."

Barclay James Harvest isn't a new name, but a respected one. They're trying very hard to be heard and producing some things that warrant attention. Their next LP has been started and won't be long in coming. Watch for it. Reap a good Harvest.

TOP U.K. ALBUMS

- 1 1 QUESTION OF BALANCE Moody Blues
- 2 2 BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- 3 3 ON STAGE Elvis Presley
- 4 4 PAINT YOUR WAGON Soundtrack
- 5 9 WORLD OF JOHNNY CASH
- 6 6 EASY RIDER Soundtrack
- 7 8 DEEP PURPLE IN ROCK
- 8 10 McCARTNEY Paul McCartney
- 9 12 LED ZEPPELIN 2
- 10 27 CAN'T HELP FALLING IN LOVE Andy Williams
- 11 15 MOTOWN CHARTBUSTERS Vol 3
- 12 11 SELF PORTRAIT Bob Dylan
- 13 5 LET IT BE Beatles
- 14 21 ABBEY ROAD Beatles
- 15 7 FIRE AND WATER Free
- 16 13 LIVE AT LEEDS Who
- 17 14 CRICKLEWOOD GREEN Ten Years After
- 18 19 JOHNNY CASH AT SAN QUENTIN
- 19 24 CHICAGO
- 20 18 STEPPENWOLF 'LIVE'
- 21 16 JOHN BARLEYCORN MUST DIE Traffic
- 22 20 '3' Blood Sweat and Tears
- 23 47 DIONNE WARWICK'S GREATEST HITS Vol 1
- 24 22 FIVE BRIDGES Nice
- 25 - BEST OF THE SEEKERS
- 26 17 ANDY WILLIAMS GREATEST HITS
- 27 26 SONGS OF LEONARD COHEN
- 28 30 SOUND OF MUSIC
- 29 29 LIVE CREAM
- 30 28 OLIVER Soundtrack

TOP U.S. SOUL SINGLES

from Billboard

- 1 1 SIGNED, SEALED, DELIVERED Stevie Wonder
- 2 2 GET UP I FEEL LIKE BEING A SEX MACHINE (Parts 1 & 2) James Brown
- 3 5 PATCHES Clarence Carter
- 4 6 DON'T PLAY THAT SONG Aretha Franklin
- 5 3 WAR Edwin Starr
- 6 4 DO YOU SEE MY LOVE (For You Growing) Jr. Walker & the All Stars
- 7 10 IT'S A SHAME Spinners
- 8 13 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross
- 9 12 (If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson
- 10 7 THE LOVE YOU SAVE/I FOUND THAT GIRL Jackson 5
- 11 18 YOURS LOVE Joe Simon
- 12 14 I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites
- 13 9 GROOVY SITUATION Gene Chandler
- 14 8 I'LL BE RIGHT HERE Tyrone Davis
- 15 15 STAY AWAY FROM ME (I Love You Too Much) Major Lance
- 16 19 DON'T MAKE ME OVER Brenda & the Tabulations
- 17 17 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes
- 18 20 DON'T NOBODY WANT TO GET MARRIED Jesse James
- 19 - LOOKY LOOKY (Look At Me Girl) O'Jays
- 20 16 MAYBE Three Degrees

TOP U.S. SOUL ALBUMS

from Billboard

- 1 1 ABC Jackson 5
- 2 2 THE ISAAC HAYES MOVEMENT
- 3 3 THE LAST POETS Douglas 3
- 4 8 DELFONICS
- 5 5 DIANA ROSS
- 6 6 STILL WATERS RUN DEEP Four Tops
- 7 4 BITCHES BREW Miles Davis
- 8 9 PSYCHEDELIC SHACK Temptations
- 9 7 ECOLOGY Rare Earth
- 10 12 BLACK TALK Charles Earland
- 11 10 GET READY Rare Earth
- 12 19 EBONY WOMAN Billy Paul
- 13 11 TURN BACK THE HANDS OF TIME Tyrone Davis
- 14 13 RIGHT ON Supremes
- 15 15 STAIRSTEPS Five Stairsteps
- 16 18 BAND OF GYPSYS Jimi Hendrix Buddy Miles & Billy Cox
- 17 16 STAND Sly & the Family Stone
- 18 - I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick
- 19 20 THIS GIRL'S IN LOVE AGAIN Aretha Franklin
- 20 14 GREATEST HITS Fifth Dimension

ALL THE CHARTS

TOP U.S. SINGLES

By courtesy of Billboard

- 1 4 WAR Edwin Starr, Gordy (Motown)
- 2 1 MAKE IT WITH YOU Bread, (Elektra)
- 3 2 (They Long To Be) CLOSE TO YOU Carpenters (A & M)
- 4 5 IN THE SUMMERTIME Mungo Jerry (Janus)
- 5 3 SPILL THE WINE Eric Burdon & War (MGM)
- 6 6 SIGNED, SEALED, DELIVERED, I'M YOURS Stevie Wonder (Motown)
- 7 7 PATCHES Clarence Carter, (Atlantic)
- 8 12 (If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU Ronnie Dyson (Columbia)
- 9 17 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross (Motown)
- 10 13 25 OR 6 TO 4 Chicago (Columbia)
- 11 9 I JUST CAN'T HELP BELIEVING B. J. Thomas (Scepter)
- 12 20 LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT Creedence Clearwater Revival (Fantasy)
- 13 8 BAND OF GOLD Freda Payne, Invictus (Capitol)
- 14 22 HI DE HO Blood, Sweat & Tears (Columbia)
- 15 10 TIGHTER & TIGHTER Alive & Kicking (Roulette)
- 16 18 OVERTURE FROM TOMMY Assembled Multitude (Atlantic)
- 17 19 TELL IT ALL BROTHER Kenny Rogers & The First Edition (Reprise)
- 18 11 LAY A LITTLE LOVIN' ON ME Robin McNamara, Steed (Paramount)
- 19 26 HAND ME DOWN WORLD Guess Who (RCA)
- 20 33 JULIE DO YA' LOVE ME Bobby Sherman (Metromedia)
- 21 23 DON'T PLAY THAT SONG Aretha Franklin (Atlantic)
- 22 21 GET UP (I Feel Like Being A Sex Machine) (Part I and II) James Brown, King
- 23 25 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes (Motown)
- 24 28 SOLITARY MAN Neil Diamond (Bang)
- 25 34 GROOVY SITUATION Gene Chandler (Mercury)
- 26 38 SNOW BIRD Anne Murray (Capitol)
- 27 15 MAMA TOLD ME (Not To Come) Three Dog Night (Dunhill)
- 28 16 O-O-H CHILD Five Stairsteps (Buddah)
- 29 46 I (Who Have Nothing) Tom Jones, Parrot (London)
- 30 14 BALL OF CONFUSION (That's What The World Is Today) Temptations, Gordy (Motown)
- 31 37 (I Know) I'M LOSING YOU Rare Earth, Rare Earth (Motown)
- 32 36 I'VE LOST YOU/THE NEXT STEP IS LOVE Elvis Presley (RCA)
- 33 42 CANDIDA Dawn (Bell)
- 34 35 I WANT TO TAKE YOU HIGHER Ike & Tina Turner (Liberty)
- 35 27 SUMMERTIME BLUES Who (Decca)
- 36 44 RUBBER DUCKIE Ernie From Sesame St. (Columbia)
- 37 30 SLY, SLICK & WICKED Last Generation (Brunswick)
- 38 40 IT'S A SHAME Spinners (VIP)
- 39 29 BIG YELLOW TAXI Neighborhood (Big Tree)
- 40 - CRACKLIN' ROSIE Neil Diamond (Uni)
- 41 32 DO YOU SEE MY LOVE (For You Growing) Jr. Walker & The All Stars, Soul (Motown)
- 42 41 WIGWAM Bob Dylan (Columbia)
- 43 - NEANDERTHAL MAN Hot Legs (Capitol)
- 44 47 ONLY YOU KNOW AND I KNOW Dave Mason (Blue Thumb)
- 45 - JOANNE Michael Nesmith (RCA)
- 46 - PEACE WILL COME (According To Plan) Melanie (Buddah)
- 47 - EVERYTHING'S TUESDAY Chairmen of the Board, Invictus (Capitol)
- 48 48 HUMMINGBIRD B. B. King (ABC)
- 49 - CLOSER TO HOME Grand Funk Railroad (Capitol)
- 50 - ALL RIGHT NOW Free (A & M)

TOP U.S. COUNTRY SINGLES

from Billboard

- 1 1 DON'T KEEP ME HANGIN' ON Sonny James
- 2 2 FOR THE GOOD TIMES/GRAZIN' IN GREENER PASTURES Ray Price
- 3 5 MULE SKINNER BLUES Dolly Parton
- 4 4 WHEN A MAN LOVES A WOMAN (The Way I Love You) Billy Walker
- 5 17 ALL FOR THE LOVE OF SUNSHINE Hank Williams
- 6 9 EVERYTHING A MAN COULD EVER NEED Glen Campbell
- 7 3 WONDER COULD I LIVE THERE ANYMORE Charley Pride
- 8 8 SALUTE TO A SWITCHBLADE Tom T. Hall
- 9 12 ONE SONG AWAY Tommy Cash
- 10 6 YOU WANNA GIVE ME A LIFT? Loretta Lynn
- 11 14 HEAVEN EVERYDAY Mel Tillis
- 12 11 HUMPHREY THE CAMEL Jack Blanchard & Misty Morgan
- 13 10 SOMEDAY WE'LL BE TOGETHER Bill Anderson & Jan Howard
- 14 - DADDY WAS AN OLD TIME PREACHER MAN Porter Wagoner & Dolly Parton

TOP U.S. COUNTRY ALBUMS

from Billboard

- 1 1 CHARLEY PRIDE'S 10th ALBUM
- 2 2 FIGHTIN' SIDE OF ME Merle Haggard
- 3 4 MY WOMAN MY WOMAN MY WIFE Marty Robbins
- 4 3 HELLO DARLIN' Conway Twitty
- 5 5 TAMMY'S TOUCH Tammy Wynette
- 6 6 THE BEST OF CHARLEY PRIDE Charley Pride
- 7 8 THE WORLD OF JOHNNY CASH
- 8 11 MY LOVE/YOU KEEP ME HANGIN' ON Sonny James
- 9 10 BEST OF JERRY LEE LEWIS
- 10 14 LOVE IS A SOMETIMES THING Bill Anderson
- 11 19 THE KANSAS CITY SONG Buck Owens
- 12 18 LORETTA LYNN WRITES 'EM AND SINGS 'EM
- 13 13 ON STAGE - FEBRUARY 1970 Elvis Presley
- 14 - I NEVER PICKED COTTON Roy Clark
- 15 7 JUST PLAIN CHARLEY Charley Pride

TOP U.S. ALBUMS

from Billboard

- 1 1 COSMO'S FACTORY Creedence Clearwater Revival
- 2 2 WOODSTOCK Soundtrack
- 3 3 BLOOD, SWEAT & TEARS '3' Live At Leeds Who
- 4 4 CHICAGO
- 5 6 CLOSER TO HOME Grand Funk Railroad
- 6 8 DEJA VU Crosby, Stills, Nash & Young
- 7 9 TOMMY Who
- 8 12 ABSOLUTELY LIVE Doors
- 9 5 JOHN BARLEYCORN MUST DIE Traffic
- 10 7 ABC Jackson 5
- 11 11 LET IT BE Beatles
- 12 19 ERIC CLAPTON
- 13 17 ON THE WATERS Bread
- 14 15 ECOLOGY Rare Earth
- 15 13 McCARTNEY Paul McCartney
- 16 14 SELF-PORTRAIT Bob Dylan
- 17 18 ERIC BURDON DECLARES WAR
- 18 20 IT AIN'T EASY Three Dog Night
- 19 22 MOVEMENT Isaac Hayes
- 20 26 SWEET BABY JAMES James Taylor
- 21 - GOLD Neil Diamond
- 22 24 ON STAGE, FEBRUARY 1970 Elvis Presley
- 23 23 GREATEST HITS Fifth Dimension
- 24 25 GET READY Rare Earth
- 25 16 OPEN ROAD Donovan
- 26 29 ALONE TOGETHER Dave Mason
- 27 28 NUMBER 5 Steve Miller Band
- 28 21 DIANA ROSS
- 29 30 CLIMBING Mountain

DUTCH TOP TEN

- 1 1 BACK HOME Golden Earrings
 - 2 2 IN THE SUMMERTIME Mungo Jerry
 - 3 4 ARE YOU READY Pacific Gas and Electric
 - 4 3 WHITE RABBIT Jefferson Airplane
 - 5 6 LONG AS I CAN SEE THE LIGHT Creedence Clearwater Revival
 - 6 5 TRY A LITTLE LOVE Oscar Harris Twinkle Stars
 - 7 - LOLA Kinks
 - 8 8 VE FLES Johan Boezeroen
 - 9 - BRANDEND ZAND Gert Timmerman
 - 10 9 EJATA Nino Farrer
- from Radio Veronica

U.K. SAMPLER ALBUMS

- 1 1 BUMPERS
- 2 2 FILL YOUR HEAD WITH ROCK
- 3 4 PICNIC - A BREATH OF FRESH AIR
- 4 5 AMERICA Herb Alpert
- 5 6 IMPACT
- 6 3 REGGAE CHARTBUSTERS
- 7 9 SOUND OF KINGS Kings College Choir
- 8 - INTRODUCING STEREO '70
- 9 8 HIS ORCHESTRA, SINGERS, SOUND Ray Conniff

PHOTO: FRANK ZAPPA

LUX PROGRESSIVE

- 1 7 WORKING MAN'S DEAD Grateful Dead
 - 2 4 HOT TUNE Hot Tune
 - 3 2 ALONE TOGETHER Dave Mason
 - 4 9 PARACHUTE Pretty Things
 - 5 1 SELF PORTRAIT Bob Dylan
 - 6 3 FIRE AND WATER Free
 - 7 6 WOODSTOCK Various Artists
 - 8 14 JOHN BARLEYCORN MUST DIE Traffic
 - 9 20 QUESTION OF BALANCE Moody Blues
 - 10 13 BLOOD SWEAT AND TEARS 3
 - 11 8 IN ROCK Deep Purple
 - 12 15 GRACIOUS Gracious
 - 13 17 COSMO'S FACTORY Creedence Clearwater Revival
 - 14 12 ELASTIC ROCK Nucleus
 - 15 10 BUMPERS Various Artists
 - 16 11 AFFINITY Affinity
 - 17 18 COCHISE Cochise
 - 18 - FULL HOUSE Fairport Convention
 - 19 5 LAST PUFF Spooky Tooth
 - 20 - TURN IT OVER Tony Williams Lifetime
- HARDROCK HEAVY WEIGHT
ERIC CLAPTON Eric Clapton

FACES DITCH PRODUCERS

THE FACES in the studio try to work on a co-operative level, deciding on material and working out their producing problems among themselves. They admit some things can be disappointing, but remain adamant in their belief that a producer is an unnecessary element for them.

"We recorded a couple of tracks for our forthcoming album in the States at Western Studios, L.A.," said Ronnie Laine. "And we'll continue recording here now we're back. We always produce our own material, usually with Rod in the box, as he doesn't put his voice on till after, and we find that decisions taken amongst us work the best."

"I think it's a valid point that a producer can act as a referee if there's indecision, but I think a producer is only of value if he actually works the buttons himself. Glynn Johns is one of the few who does, isn't he?" queried Ron of Ian MacLagan, who nodded agreement.

"Producing is a musical thing," Ian joined in. "And most producers wouldn't know one note from the other, or be able to play it. We don't really know the notes, but we can play them."

"In the end producers become a bit 'yes' men," added Ronnie. "But that's only true as far as we're concerned, we're not trying to say that all producers are con men!"

STUDIO PLAN

"One thing that bothers me is that in most studios the sound that comes through the 'cans' is never like the sound when you're playing. I'm getting a studio together that will be for this band. I haven't got any particular place yet, but it will be in the Richmond area, as that's where I live. I reckon I'm one of the few people who walks over Richmond Bridge in the morning to get the milk in!"

"Anyway, with our own studio we won't have the silly time limit thing. We've got a month now to get an album out, but we don't know anything about the equipment in the studio. It's like somebody else mixing a painter's colours for him when you work like that. With my studio everything will be really simple. Take the studios of about five years ago where they produced the early Stax and Otis Redding type things, they were really simple. I was told when they had the sound they wanted they bolted everything in place and just switched on — but I don't know if that's just a romantic story!"

The Faces first album has been quite successful for them in America, but has failed to reach the British public. So, more of necessity than love, they will return to the States in October for a six week tour. And it's probable that their album when finished will be released there first.

BACK TO AMERICA

"That's mainly because I think we should be here when the album is released," explained Ronnie. "We were away before. I suppose we had to go to America, but I think it was bad planning."

"Yes, it has the smell of doom about it," said Ian, which pretty much reflected his feelings that day, as he had to leave to visit the dentist for the removal of several overcrowding teeth!

"The first album was rehearsed a lot before we went into the studio," Ronnie told me, taking up a cross-legged position on the floor and rocking on his heels. "This one will be a bit more spontaneous — or worse! No we hope it won't be! If a track stands out we will release another single in Britain to follow up 'Flying', but we haven't released a single in America at all. We don't think Britain has such an album conscious market, and of course there's no where to play here so that people can get to know us. I think the band is better live too which is a complete reversal from before."

So it's back to the States, of which Ronnie says: "We don't really want to go back, but until

we get something together over here, that's the way it has to be! And of course the place is so vast that there's a good year's work there."

Suddenly the door burst open and hurricane Rod Stewart rushed in, yelling, "Don't forget me I'm the lead singer and I'm good too!", and whirled off again.

Obviously the Faces are much more full of the joys of life than they were when we last met before their visit to America.

"Well Top of the Pops isn't the best place to spend a day, anyway!" laughed Ron. "But I think we're playing to a more natural audience now. Those sort of audiences we had before were the strangest I think. I don't think that sort of thing could happen again, although people have picked on Free. It would have to be a band like that."

PAST EXPERIENCE

Before he had left Ian was thinking back on the past fanmania and era that the Small Faces lived through:

"We came out of that gaining a lot of experience and musical knowledge and a few close friends. And a few bits of equipment, like an organ peddle and a cymbal. No, but seriously we didn't really come out with much money."

The Faces say that they're glad that they went through that time though, and it couldn't have happened had they arrived any earlier or later — just one thing — Forget the 'Rod the Mod' tag.

"Ooh," winced Ronnie, feet now up on a desk. "He'd hate to hear that."

VALERIE MABBS



THE FACES

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30 exciting TOOMORROW L.Ps. to be won

HOW TO ENTER: Harry Saltzman, world famous film producer, has been responsible for some of the greatest screen successes of recent years. He is also responsible in conjunction with Don Kirshner for the film "Toomorrow".

All you have to do is decide which of the films listed below were produced or co-produced by him. Then add in not more than 25 words why you feel that "Toomorrow" will be a successful group, and send your entry to:

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RULES AND REGULATIONS

- All entries must be in ink or ballpoint on the official Record Mirror entry form.
- Entries must arrive not later than first post on Wednesday, September 2nd.
- The winners will be chosen by the Editor and the Promotions Manager of Record Mirror, together with representatives of RCA Records and Rank Films.
- The judges decision is final and no correspondence can be entered into.
- The competition is open to all UK readers with the exception of Record Mirror, RCA Records and Rank Films employees (their families) and their advertising agents.
- All winners will be notified by post and the results published in Record Mirror dated 12th September 1970.



TOOMORROW

Record Mirror "TOOMORROW" Competition

1. Which of the following films were produced or co-produced by Harry Saltzman?

	Yes	No
BATTLE OF BRITAIN		
DR NO		
DOCTOR IN TROUBLE		
CASINO ROYALE		
ON HER MAJESTY'S SECRET SERVICE		

2. Now write in not more than 25 words why you feel that TOOMORROW will be a successful group.

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