

INSIDE:

Winwood-**HOTLEGS**-Emerson
- **JONI MITCHELL** - **Reeves**

AUGUST 1, 1970.

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1/-

SINNERAMA! - LOWE & BEHOLD

**Andy
Fairweather —
Lowe talks
to R.M.**

ANDY FAIRWEATHER-LOWE is not the natural sinner.

"The song is one of a couple I've written about the same idea", he explains, "It's about all those 30 and 40-year-olds in the pop business who are devoid of any feelings and exploit the younger people.

"It ends up by saying that the only way the young people can fight back is to make themselves exactly like the older people and fall into the same trap.

DIFFICULT

"Mind you, it's not me. The song reflects a lot of my ideas and it sums up a lot of what I feel. It's sad, but a lot of people have turned out like the person in 'Natural Sinner', but I wrote the song objectively. I find it very difficult to put myself in songs."

'Natural Sinner' is the first of Andy's songs to make the hit parade. And that's the difference with the new Fairweather group. Says Andy: "This is our own music. As a person I've never felt so good. With Amen Corner it got to the stage when I couldn't face it. I just couldn't handle it.

"But now we're just ourselves. We're going on the road in the middle of August, and we've obviously talked about the sort of reaction we'll be getting. We don't want the Amen Corner thing, where I'll be standing there with a permanent big grin, so we're going to take it very carefully and invade other people's territory."

The one taste of Andy's writing powers we've had with 'Natural Sinner' will be expanded with the group's new album, which is currently in the mixing stage. All but one of the songs will be Andy's own.



ELVIS PRESLEY

**JETHRO TULL
& TEN YEARS
AFTER-SURPRISE**

JETHRO TULL and Ten Years After are now set for the Isle of Wight Festival. Neither group has appeared at a British festival for over 12 months, although both acts are renowned for their festival appearances. Jethro Tull made their initial impact on the British public when they appeared on the first-ever free concert in Hyde Park a few years ago and consolidated their position as one of the leading British outfits when they were the hit of the 1968 National Jazz & Blues Festival. The previous year, Ten Years After stole the limelight at the National Jazz & Blues Festival and are currently one of the hottest properties in America as a result of their dynamic performance in the 'Woodstock' film.

Both groups have regularly appeared on major music festivals throughout the United States and are particularly looking forward to their IOW appearance.

NEW YORK REPORT



by IAN DOVE

THE FESTIVAL scene here continues doomy. Brave New World who put on a Festival in New York that was to include top acts and also the famous Eric Clapton-Miles Davis - Tony Williams - Johnny McLaughlin jam session lost money and also presented a depleted festival as many of the groups, not getting their money in front, pulled out at the last minute. The Clapton - Davis - Williams - etc. affair never came off.

Many American groups were preparing to go to Japan for a big international 11 day festival, high on a mountain outside Tokyo. This one was to be a "music-vision and feeling festival," according to the promoters and giving the good vibes, signed to firm contracts, were Crosby, Stills and so on, Joni Mitchell, Steppenwolf, John Sebastian, Ravi Shankar, Tommy James, the new Shondells, Poco, Canned Heat, Grassroots, the Rascals, Jose Feliciano, the Association. All these and more plus some Japanese groups were going to give Far Eastern freaks a taste of Western pop festival activities. Then suddenly it was cancelled - official veto from the government.

Meanwhile a couple of Festivals that look as if they will work: "Summer Peace Festivals" in Shea Stadium, New York and in Philadelphia, organised to raise money for anti-Vietnam projects and peace candidates. Talent includes the James Gang, Sha Na Na, Country Joe, the Rascals, Paul Simon (alone), Staple Singers, Paul Butterfield, Johnny Winter, Dionne Warwick, Miles Davis, Creedence, Steppenwolf and the New York "Hair" cast. Peter Yarrow (of P., Paul and Mary) and promoter Sid Bernstein are promoting it to raise a fund of \$500,000. They want it to be a 12 hour festival.

The Who's "Tommy" double-album has taken off again. It was released earlier this year, zoomed up the charts, tailed off and then the live album from Leeds was released. But as a result of their very successful tour, the "Tommy" set came into the album charts here at 32. Observers of the album scene can only recall this resurge scene happening twice before - with the Beatles and with ... Johnny Mathis.

John Mayall was going to introduce his new group at the International Pop Festival in Japan but now he will do it on a six week American tour that starts in San Francisco (Fillmore) August 28. Two former members of Canned Heat, Harvey Mandel and Larry Taylor will form the nucleus with one additional player to be brought in.

A New York company that presented the World Cup games by satellite television all over American and surprised themselves by cleaning up a fortune is going to do the same thing for the Isle of Wight pop festival. Involved in the company is Joshua White pioneer of the Fillmore's Joshua Light Show who has now moved into movies and TV.

Ron Delsener, a New York promoter, is the latest to complain about the high prices that groups are charging. He puts on a lot of concerts in New York's Central Park, subsidised by a beer company, but says that even with this cushion the top groups ask for so much money that he can't afford them.

A couple of years ago, a chart topping group, Vanilla Fudge, embarked on one of their successful cross country treks. To pad out the bill they arranged for a couple of unknown British groups to accompany them, both groups making their first ever American tour. The groups were Led Zeppelin and Jethro Tull.

Recently Vanilla Fudge disbanded and a couple of the group, Carmine Appice, drums, and Tim Bogert, bass, who wanted to split anyway formed a new group Cactus. They played their first gigs recently as bottom of the bill - being an unknown group with their first Atlantic album out - to a couple of British acts. Once they were the opening act to a Led Zeppelin-topped bill and the next to a, you've guessed it, Jethro Tull package.

Cactus was the group that Jeff Beck was on his way to join when he had the car accident. Beck played with the Yardbirds when drummer Jim McCarty was a member - Jim McCarty is a member of Cactus BUT it ain't the same one. This one plays guitar and is a former member of the Detroit Wheels when Mitch Ryder fronted.

That "Woodstock" set of albums, three of them selling here for a big fat 14 dollars (around ten dollars in the discount stores) looks set to become the biggest selling album in the history of Atlantic Records - it's already done 750,000 and trails Atlantic's most successful album, "In-A-Gadda-Di-Vidda" ("In The Garden of Eden" - get it?).

Super session in Memphis: members of Creedence Clearwater sat in with Booker T and the MGs at TJ's Lounge and jammed from two to six am.

Lots of high rock camp at Central Park last week when Little Richard, stripper and rocker, fought it out with Wayne Cochran, White, blue eyed, platinum-dyed hair, and his C.C. Ryders. There was lot of leaping about and frantic behaviour. Incidentally both Richard and Cochran come from Macon, Georgia.

Jeff Kruger of Ember Records was in Nashville where he got the rights to show a film, "From Nashville With Music" in Europe. It features Merle Haggard, Tammy Wynette, Bill Anderson, Buck Owens, Charlie Pride, Don Gibson, the Jordanaires and others and lasts two hours. It was made three years ago.

Tex Ritter is campaigning, hitting the political trail, and he held a fund raising raffle-auction where among the prizes was an hour's free studio time with some top Nashville musicians, a Chet Atkins guitar pick, an original Hank Williams acetate and Roy Acuff's yo-yo.

Soul people will be able to get Hollis - an award the organisers hope will be the equivalent of a soul Oscar - when a Hearts and Soul supershow comes off. It's set for September 12-13 in New Jersey and a highlight will be the presentation of Billie Holiday awards - the Hollis. Also they want to put out a "Woodstock" - type album from the show.

top 50

RECORD MIRROR AND B.B.C. CHART

Compiled by B.M.R.B.

Week ending August 1

1	3	4	THE WONDER OF YOU	Elvis Presley	RCA 1974
2	2	9	ALL RIGHT NOW	Free, Island	WIP 6082
3	4	5	LOLA	Kinks, Pye	7N 17961
4	1	9	IN THE SUMMERTIME	Mungo Jerry, Dawn Maxi	DNX 2502
5	7	7	SOMETHING	Shirley Bassey, United Artists	UP 35125
6	8	5	NEANDERTHAL MAN	Hotlegs, Fontana	6007 019,
7	6	10	IT'S ALL IN THE GAME	Four Tops, Tamla Motown	TMG 736
8	5	7	UP AROUND THE BEND	Creedence Clearwater Revival, Liberty	LBF 15354
9	15	5	I'LL SAY FOREVER MY LOVE	Jimmy Ruffin, Tamla Motown	TMG 740
10	11	6	LADY D'ARBANVILLE	Cat Stevens, Island	WIP 6086
11	9	8	LOVE OF THE COMMON PEOPLE	Nicky Thomas, Trojan	TR 7750
12	21	9	LOVE LIKE A MAN	Ten Years After, Deram	DM299
13	12	9	GOODBYE SAM HELLO SAMANTHA	Cliff Richard, Columbia	DB 8685
14	10	12	COTTONFIELDS	Beach Boys, Capitol	CL 15640
15	13	11	SALLY	Gerry Monroe, Chapter One	CH 122
16	23	5	(It's Like A) SAD OLD KINDA MOVIE	Pickettywitch, Pye	7N 17951
17	20	8	BIG YELLOW TAXI	Joni Mitchell, Reprise	RS 20906
18	24	3	SIGNED, SEALED, DELIVERED, I'M YOURS	Stevie Wonder, Tamla Motown	TMG 744
19	14	13	GROOVIN' WITH MR BLOE	Mr Bloe, DJM	DJS 216
20	30	3	RAINBOW	Marmalade, Decca	F 13035
21	19	13	HONEY COME BACK	Glen Campbell, Capitol	CL 15638
22	26	4	SONG OF JOY	Miguel Rios, A and M	AMS 790
23	29	3	NATURAL SINNER	Fairweather, RCA	1977
24	16	14	DOWN THE DUSTPIPE	Status Quo, Pye	7N 17907
25	18	14	YELLOW RIVER	Christie, CBS	4911
26	28	5	WHERE ARE YOU GOING TO MY LOVE	Brotherhood of Man, Deram	DM 298
27	17	11	THE GREEN MANALISHI	Fleetwood Mac, Reprise	RS 27007
28	22	12	EVERYTHING IS BEAUTIFUL	Ray Stevens, CBS	4953
29	-	-	TEARS OF A CLOWN	Smokey Robinson and Miracles, Tamla Motown	TMG 745
30	43	3	25 OR 6 TO 4	Chicago, CBS	5076
31	31	10	AMERICAN OMAN	Guess Who, RCA	1943
32	46	2	THE LONG AND WINDING ROAD	Ray Morgan, B & C	CB 128
33	36	3	REACH OUT AND TOUCH	Diana Ross, Tamla Motown	TMG 743
34	45	14	UP THE LADDER TO THE ROOF	Supremes, Tamla Motown	TMG 735
35	48	15	MY WAY	Frank Sinatra, Reprise	RS 20817
36	50	2	SWEET INSPIRATION	Johnny Johnson and Bandwagon, Bell	BLL 1111
37	-	-	THE LOVE YOU SAVE	Jackson 5, Tamla Motown	TMG 746
38	25	13	ABRAHAM, MARTIN AND JOHN	Marvin Gaye, Tamla Motown	TMG 734
39	32	9	GROUPY GIRL	Tony Joe White, Monument	MON 1043
40	27	9	I WILL SURVIVE	Arrival, Decca	F13026
41	-	-	MR PRESIDENT	Dozey, Beaky, Mick and Tich, Fontana	6007-022
42	-	-	IT'S SO EASY	Andy Williams, CBS	5113
43	33	17	I DON'T BELIEVE IN IF ANY MORE	Roger Whittaker, Columbia	DB 8664
44	44	33	BACK HOME	England World Cup Squad, Pye	7N 17920
45	34	11	WHAT IS TRUTH?	Johnny Cash, CBS	4934
46	-	-	MAKE IT WITH YOU	Bread, Elektra	2101-010
47	-	1	RAINDROPS KEEP FALLIN' ON MY HEAD	Sacha Distel, Warner Bros	WB 7345
48	39	5	THE LETTER	Joe Cocker, Regal Zonophone	RZ 3027
49	40	24	SPIRIT IN THE SKY	Norman Greenbaum, Reprise	RS 20885
50	41	9	VEHICLE	Ides of March, Warner Bros.	WB 7378.

TOP THIRTY PRODUCERS

1	-
2	FREE
3	RAY DAVIES
4	BARRY MURRAY
5	HARRIS/COLTON
6	HOTLEGS
7	FRANK WILSON
8	JOHN FOGERTY
9	DEAN WITHERSPOON
10	PAUL SAMWELL SMITH
11	JOEL GIBSON
12	TEN YEARS AFTER
13	NORRIE PARAMOR
14	BEACH BOYS
15	JACKIE RAE
16	JOHN MACLEOD
17	JONI MITCHELL
18	PAUL RISER/WONDER
19	STEPHEN JAMES
20	JUNIOR CAMPBELL
21	AL DE LORY
22	-
23	ANDY FAIRWEATHER-LOWE
24	JOHN SCHROEDER
25	MIKE SMITH
26	TONY HILLER
27	FLEETWOOD MAC
28	RAY STEVENS
29	-
30	JAMES W. GUERCIO

FIVE YEARS AGO

1	1	MR TAMBOURINE MAN	The Byrds
2	2	HEART FULL OF SOUL	Yardbirds
3	10	YOU'VE GOT YOUR TROUBLES	The Fortunes
4	3	TOSSING AND TURNING	Ivy League
5	-	HELP	Beatles
6	-	WE'VE GOT TO GET OUT OF THIS PLACE	The Animals
7	4	I'M ALIVE	The Hollies
8	9	IN THE MIDDLE OF NOWHERE	Dusty Springfield
9	5	TO KNOW YOU IS TO LOVE YOU	Peter and Gordon
10	11	THERE BUT FOR FORTUNE	Joan Baez

TEN YEARS AGO

1	1	PLEASE DON'T TEASE	Cliff Richard
2	4	THE GIRL OF MY BEST FRIEND/A MESS OF BLUES	Elvis Presley
3	3	SHAKIN' ALL OVER	Johnny Kidd
4	2	GOOD TIMIN'	Jimmy Jones
5	10	APACHE	Shadows
6	5	WHEN WILL I BE LOVED?	Everly Brothers
7	-	BECAUSE THEY'RE YOUNG	Duane Eddy
8	-	IF SHE SHOULD COME TO YOU	Anthony Newley
9	6	LOOK FOR A STAR	Gary Mills
10	14	YELLOW POLKA DOT BIKINI	Brian Hyland

FREAK FALL FOR PRETTYS



THE PRETTY THINGS have a 'Parachute' to save them from their past.

The 'Parachute' in question is the name of their new album, and the past is, at least to lead singer, Phil May, an embarrassment.

'Parachute', which was released a few weeks ago, is a new direction for the Pretties - relying on strong songwriting rather than the freakiness, say, of their last album, 'S. F. Sorrow'.

And the past started with 'Rosalyn', their first single six years ago.

Phil May is the sole survivor from the original group.

He said: "I've been living the past down for the past five years. In a German club, recently, for instance, we were sitting in the corner when the dj put on 'Rosalyn'. Which was really embarrassing. The rest of the group weren't on the record so it had nothing to do with them.

"It's not the group's trip any more. None of us want that sort of scene again."

For the first two years the group were extremely popular. But then came the soul boom and the Pretties, churning out the old Chuck Berry, Jimmy Reed, Bo Diddley material, found things hard going.

"We used to go to gigs and find there was an audience of little mods who really wanted Geno Washington or someone. They certainly didn't want us."

At the same time, something was happening on the West Coast of America. It was the hippies, the flower children of the Love Generation. Their effect was felt in Britain.

The Pretties changed their direction. They became part of the emerging Underground, and, once they had left their record company, Fontana Records, their new company, EMI, brought out their 'SF Sorrow'. A complete change of direction.

It was a conglomeration of sounds and effects. The new psychedelic music.

'SF Sorrow' used the lyrics as the vehicle for sound changes. But it's only just been released in the States and everyone's saying it's another copy of 'Tommy'.

"But really, of course, it was recorded months before 'Tommy'."

It has taken some time for the group's present album, 'Parachute' to reach the market. The delay has been because of changes inside the group. But they've used the breathing space well, writing their own material and putting together a very cohesive album.

Said Phil: "I once thought of leaving the group. But since I've started writing I haven't wanted to get out of the Pretties at all. For me, the lyrics are most important."

The band will release the album in the States during August - when they will be making their first ever tour of the country.

"We made a TV film which was shown in the States once, but we've never managed to get over there. One or two of our singles have bubbled under the 100, but, because of hassles with the group, we failed to make it.

"This will be our first time. The first time in six years."

ASK YOUR NEWSAGENT TO RESERVE YOU A COPY OF record mirror EVERY WEEK



CAROL GRIMES

WHOLE WORLD BLUES

FOR YEARS, girl singers were expected to conform to the pop music rules. Summed up: thou shalt not stomp around, rave, rampage or scream. Thou shalt contrive at all times to act demurely, in dress be ladylike not sloppy and thou shalt similarly perform with sweetness and light.

Which made it very tough for Carol Grimes, who happened to be one of the best screamers and rampagers in the business. Then... the turning point. While Carol was away enlarging her family, there appeared on the scene one Janis Joplin. And one Grace Slick.

Hard, tough, unladylike voices, accompanied by unladylike movements were in.

And so, now, is Carol Grimes.

Maybe you haven't heard of her yet. But you will. She's getting the big-star boost via the Robert Stigwood Organisation and via B and C records. Her first single is called "Harry Luck". It's a pretty commercial sample of what Carol is all about, but her first album, out in September, emphasises her hard-sell blues talent.

Carol is a well-assembled 5ft 1in who has won approval in the club scene. Was with Babylon, who once made a fine Gospel-tinged single for Polydor; now works in front of Delivery.

She's 26. "That's another thing," said she "In the old days, it wasn't one for a girl singer to ever admit to being more than twenty-two."

Her voice has that live-in sound to it. Which figures. At fifteen, she set off on a world tour, working only when it was necessary, soaking up musical influences. Bessie Smith is important to her, in traditional terms; but so is Oum Kalsoum, an Egyptian blues singer. Arab-type blues? Yes.

She's completely sold on blues. But she says that it is diabolical that people only recognise one type of music as the blues and claims, therefore, that the word has been misused. "Every culture has its own equivalent of the Negro blues of the Southern States of America. In the case of Britain, it is primitive folk music. Listen around the Irish pubs of Paddington and you'll know what I mean".

She says: "Now it's okay for girls to stomp around without being regarded as raging Lesbians, the important thing is not to go too far. If you're too blatant, you end up like something out of vaudeville. Being like Tessie O'Shea is NOT where I want to be."

She sticks pretty rigidly to a macrobiotic diet, which she reckons has a cleansing effect, creates energy — but she also enjoys the odd jar. Or two.

Carol Grimes will be big, even if she is small, simply because so many people have faith in her. And because the time is ripe for a new star in the blues-selling, earthy field of pop.

Kindly remember that you read first about her in Record Mirror!

PETER JONES



Stable Stevie

STEVIE WINWOOD is one of the pop's nomads. After his severance with the Spencer Davis Group, he's had what you might call itchy feet. There was Ginger Baker's Air Force, Traffic, Blind Faith and now there's Traffic again. Steve and his organ covered more ground than that inscrutable urchin, the Crawling Eye.

AFTER THE SPLIT

"When Traffic was first formed," said Stevie, "there was an element of jealousy and I think that's what really brought about the split. We were all very possessive about our music, so we didn't like anyone going out to play with other bands. Though no one ever did, it gave us a constricted feeling. A long time after the split, I saw the reasons in a different light. They were paltry reasons. We've learned a lot about playing together since then."

"From there, I went to Blind Faith with Eric, Ginger, and Rick. We just wanted to get together and play some music, but it didn't turn out that way. We were handled wrong and sold as a product. People were hip to that and saw us as just a product. We just wanted to play music — not even supermusic. I hardly ever knew what was happening as we never had much time to get together off stage."

I tried to hold Blind Faith together, but it escaped. From my point of view, it's broken up for good. If they say it still exists, maybe I'm on vacation or something?"

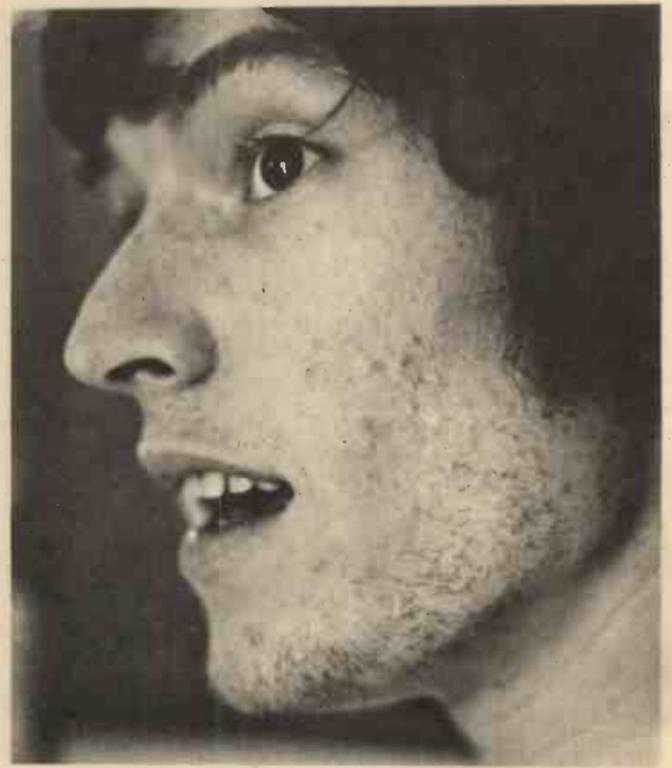
ALL HAVE PROBLEMS

"Ginger seemed to be able to get it together without too much trouble when he formed Air Force. He had something about him that let him organise a group easily. It takes a strong character to do that. If it isn't one person's thing, a lot seems to go wrong. Everybody has problems. There are sympathy barriers and it just doesn't work. The gigs I played with Air Force went well, though we knew it would be temporary."

"After Blind Faith, I owed two more LPs to UA in America, so I started recording and Jim Capaldi happened along, so he helped me out and we wrote a few songs. Then Chris Wood came and we figured it might as well be Traffic, because it WAS Traffic anyway. The petty jealousies had vanished, since we'd all learned a lot playing with other people. Traffic is re-formed and I intend to stay with it. The only one missing is Dave Mason, but he'd been interested in becoming a producer and doing some solo work. That appears to be going well for him."

"The reason why people move around so much in this business is because you need to practically live with another musician to communicate with him."

Very little music is written in the pop field, so you don't actually



STEVIE WINWOOD

have a sheet of written notes to hand somebody if you want them to play with you. If you want to get together, you have to know the person and that means spending a lot of time with him. On top of this there is the need to create fresh music all the time. It's bad in a way. The music is so free that it's disorganised and you can never gain any kind of stability."

Despite that, Steve intends to stay with Traffic and I think they intend to stay with him. He mentioned that Rick Gretsch might be joining the group shortly. That could mean two things. That like before, the group will be full and complete with four members or that the whole set of select band members is simply beginning to shift again. I hope it doesn't threaten Traffic.

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CHESHIRE

Crewe — Howard Roberts, 133 Gainsborough Road.

Hyde — Dave Wilcox, 47 Stockport Road.

DERBYSHIRE

Bakewell — Tony Furniss, St. Christopher's, Rowland.

Chesterfield — C. E. Hudson Ltd., 3 Market Hall Buildings

Derby — Dixon's (Derby) Ltd., 6 Strand Arcade, Sadler Gate.

Derby — F. Mullet, Apartment 4 Cowsley House, Dorset Street.

Derby — Paul Conway, 70 Monk Street

DEVONSHIRE

Exeter — Barry Keywood, 26 Powderham Crescent

DURHAM

South Shields — Don Day, 94 Highfield Road

EIRE

Co. Kildare — 3 Moorfield Terrace, Newbridge

KENT

Tunbridge Wells — Pat Willans & John Barnard, 40, Camden Road.

LANCS

Barrow-in-Furness — Wm. Kelly Ltd., 70 Dalton Road.

Blackpool — New Dawn Entertainments, 38 Vance Road.

Bolton — Harker & Howarth (Music) Ltd. 27a Goodwin Street.

Chorley — Ian Grime, 13 Parkside Avenue.

Fleetwood — Record Centre, 128 Poulton Road.

Lancaster — R. Simmons Ltd., 9 Common Garden Street.

Liverpool — Rushworth's Box Office, Whitechapel.

Liverpool — Ben Coker, 4 Belvedere Road, Liverpool 8.

Manchester — Barry's Record Rendezvous, 9 Blackfriar Street,

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Manchester — Hime & Addison — 37 John Dalton Street,

Manchester 2.

Manchester — One-Stop Records, 13 Gateway House, Piccadilly

Station.

Manchester — T. Hicks, 6 Princes Park, Princess Road, Manchester

14.

Manchester — E. McEwen, 21 Dean Lane, Newton Heath,

Manchester 10.

Manchester — Laurence Jewitt, 6 Middleton Road, Hr. Crumpsall,

Manchester 8.

Manchester — John Wilson, 43 Westbourne Road, Winton, Eccles.

Oldham — Discland Ltd., 20 Market Avenue.

Preston — J. Greenwood & Sons, 20 Guildhall Street.

St. Helens — Rothery Records, 42 Ormskirk Street.

Warrington — C. H. & J. A. Dawson, 65 Sankey Street.

Warrington — Parabil Agency Ltd., 48 Warrington Road, Culcheth.

LEICESTERSHIRE

Leicester — Circa Design, 54a King Street, Leicester.

LINCS

Cleethorpes — Stan Compton, 44 Grimsby Road.

Gainsborough — Patrick Sleight, 22 Trinity Street.

Grimsby — Gough & Davy, 47 Victoria Street

Nettleham — B. N. Trowbridge, 30 Rldgeway.

LONDON

W.1. — Michael Hamm, Theatre Ticket Agency, HMV Ltd., 363

Oxford Street

W.1. — One-Stop Records, 97 Dean Street, London W.1.

MIDDLESEX

Hayes — Pete Turner, 152 York Avenue.

N. IRELAND

Belfast — John Shannon, 22 Marmount Crescent, Belfast 4.

NORFOLK

Gt. Yarmouth — Graham Bray, 113 Beccles Road, Bradwell.

NORTHUMBERLAND

Morpeth — D. Cadwell, School House, Pegswood.

NOTTS

Nottingham — A. Hindley, 21 Clumber Street.

SCOTLAND

Edinburgh — Bruce's Records, 79, Rose Street, Edinburgh

Edinburgh — Scotia Entertainments Agency, Ruskin House, 15

Windsor Street, Edinburgh 7.

Glasgow — 23rd Precinct Record Store, 23 Bath Street, Glasgow

C.2.

STAFFORDSHIRE

Stafford — Harold Parkes & Son Ltd., The Music House, Mill

Street.

SURREY

Woking — 5 Graylands, Horsell Park.

WARWICKSHIRE

Birmingham — Al Harris, Tea and Symphony, 74 Hurst Street,

Birmingham 5

Coventry — J. Fennell (Coventry) Ltd., 78 Lower Preclnt.

Coventry — Ron Healey, 8 Loxley Close, Woodend.

Nuneaton — Record Centre Ltd., 11 Dugdale Street.

WORCESTERSHIRE

Warley — Wendy Mastin, 52 Reddal Hill Road, Cradley Heath

Worcester — Worcester Music Centre, Lr. Ground Floor, Russell &

Dorrell, 15 High Street.

YORKSHIRE (excluding Halifax)

Barnsley — Derek Elliott, 144 Racecommon Road, Barnsley.

Batley — R. A. Pattinson, Bank House, 3 Track Road, Staincliffe.

Bradford — J. Wood & Sons Ltd., 28 Sunbridge Rd., Bradford 1.

Harrogate — Nicholson's Music Centre, 8 Parliament Street.

Huddersfield — J. Wood & Sons Ltd., 67 New Street.

Huddersfield — Brian Lawton, 21 Dewhurst Road, Fartown.

Hull — Sydney Scarborough Ltd., City Hall.

Hull — R. Read, 1 Bristol Road.

Ilkley — Allen & Walker, Sedbergh Buildings, Cow Pasture Road.

Leeds — R. Barker & Co. Ltd., 91 The Headrow.

Mexborough — George Pearson, 13 Woodfield Avenue.

Middlesborough — Hamilton Music Store, 45 Corporation Road.

Sheffield — Philip Cann Ltd., Chapel Walk, Fargate, Sheffield.

Sheffield — Win White, 21 Embassy Court, Duke Street.

Wakefield — Record Bar, 82 Westgate.

Wombwell — Les Moss, Alma Inn, Church Street.

York — Gough & Davey Ltd., 10 Clifford Street.

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Sinatra, Cilla, Joni Mitchell

for winter T.V.



CAPITOL RADIO sets sail! Here is a picture of the King David, a converted 400 ton coaster, making its way to an anchorage seven miles off Nordwijk, Holland. Capitol Radio began test broadcasting on 270 metres at the beginning of the month and the station has received more than 2,000 reception reports from Holland and the UK. Full transmissions—from 6 am—2 am—begin in eight days' time.

R.N.I BATTLES ON —JAMMING STOPS

RADIO NORTH Sea International is back on the air and the jamming stopped last week — at least, for the time being.

The motor vessel Mebo II is now anchored a little more than five miles off Scheveningen, the sea side resort of the Hague, Holland. Full transmissions recommenced on Friday evening.

The station is operating at a power of 80 kW to ensure a strong signal into the UK. RNI's broadcasts are also reaching all parts of Holland and Belgium and Germany.

In a statement from the company's headquarters in Zurich, co owner Erwin Meister said that RNI would become "truly international" ... "We will run both an English and German service," he said.

Larry Tremaine, managing director of RNI said that the station was not broadcasting to merely Britain and Germany. "We are broadcasting in English because it is an international language. No other reason. If Dutch were international, we would broadcast in Dutch.

"I sincerely hope the British Government doesn't start jamming, otherwise we will have to take action. I should think the British Government are pleased to see us move."

For the moment, at least,

Radio North Sea International is fairly safe. It is likely however, that the ship's move back to Holland will encourage the Dutch Government to introduce a Marine Offences Act to outlaw RNI and also the new easy-listening station, Capitol Radio.

There have been several programme schedule changes on Radio North Sea International. The German service remains on the air between 5.30 am — 7 am and 8 pm — 11 pm with Axel Nash as senior disc jockey. For the English service, Andy Archer is the new compere for the "Breakfast Show" (7 am — 9 am), Alan West (9 am), Michael Lindsay (12 mid-day), Mark Wesley (3 pm), John Denny (6 pm) and Carl Mitchell (11 pm).

RNI is broadcasting on 244 metres medium wave (1230 kcs) and the 49 metres short wave band (6.2 megs). The station has also re-commenced regional FM/VHF broadcasts to Southern Holland on channel 50 (102 megs).

CLIFF RICHARD, Joni Mitchell, Rolf Harris, Cilla Black, Mary Hopkin, Tony Joe White, Frank Sinatra and Bobbie Gentry are among the stars lined-up for autumn and winter viewing on BBC-TV.

Cilla Black stars in her third BBC-1 series in the New Year and Cliff Richard returns with a 13-week programme featuring, once again, Hank Marvin and Una Stubbs. Rolf Harris' new series begins in October — 13 shows co-produced with the German network ZDF and also starring the Young Generation.

Harry Secombe's six week variety series begins in September, and other series lined up for autumn viewing include programmes for Mary Hopkin and Rod McKuen.

"Top Of The Pops" will continue into the New Year when it celebrates its seventh anniversary. The Royal Variety Performance will be screened by BBC-TV on Sunday, November 15.

Bobbie Gentry returns to Britain to make her third BBC series in the Autumn and Peter Cooke and Dudley Moore returns with seven "Not Only ... But Also" programmes.

Joni Mitchell, Alan Price, Tom Paxton, Pentangle, Elton John, Randy Newman, Mason Williams and Tony Joe White are some of the artists featured in a new series of folk-pop music, each starring in a single show, singing and playing their own compositions. This series of spectacles is planned for late autumn.

Meanwhile Granada TV have announced screening dates for a new series of "Doing Their Thing," screened in that area on Friday at 6.15 pm.

Status Quo appear tonight (Friday), Georgie Fame (August 7) and Tremeloes (August 14). Three other shows — from Stone the Crows, Deep Purple and Juicy Lucy — have been made and will be scheduled as soon as editing is completed.

The BBC has secured the rights to screen and record the Frank Sinatra-Noel Coward-Bob Hope charity performance at the Festival Hall in November.

NOT SO PHUNNY CITY

PHUN CITY proved to be a financial disaster last weekend when less than 10,000 rain bedraggled people attended the three-day festival at Worthing, Sussex.

The trouble, however, started a few days before, when a film company withdrew its backing after the local authorities tried to get a court injunction to stop the festival.

Phun City's only other source of finance — it cost about £8,000 to run the festival — came from £4,000 promised in guarantees from Ronan O'Rahilly and the various concessions to caterers. Some of the rock groups also donated money.

The Phun City organisers blamed the weather and the lack of well-known groups for the low attendance. Topping the bill was the American revolutionary group, the MC5.

AT PRESS time James Taylor has pulled out of the Isle of Wight Festival. Canadian singer Joni Mitchell will now definitely appear at the Festival and there is a possibility that she will play a London date in November.

TAMLA IS TEN! — CELEBRATION DISCS

by RODNEY COLLINS

THE HUGE Tamla-Motown complex of America is ten years old! And to celebrate the anniversary EMI is releasing a special set of albums from Diana Ross and the Supremes, Jackson Five, Kiki Dee, Marvin Gaye and Tammi Terrell — plus the debut album from the new Supremes.

The five albums in this special set are: "Greatest Hits" — Marvin Gaye and Tammi Terrell; "Right On" — Supremes; "A.B.C." — Jackson Five; "Great Expectations" — Kiki Dee" and "Farewell" — Diana Ross and The Supremes.

The "Farewell" album was recorded live at the Frontier Hotel, Las Vegas on January 14 — the date of Diana Ross' last performance with the

Tamla Motown has an incredible history. In 1959, Berry Gordy Jr, a songwriter and ex-automobile assembly worker borrowed 700 dollars and launched Gordy Records, which was soon joined by two other labels — Tamla and Motown. By the end of the first year, Gordy had established the label and in 1961 produced two huge million-sellers — "Please Mr Postman" by the Marvellettes and the Miracles' "Shop Around".

The company began expanding — in came the Supremes, the Temptations, Stevie Wonder (or Little Stevie Wonder as he was then known), Mary Wells, Marvin Gaye, Martha and the Vandellas, the Velvettes, the Four Tops, Brenda Holloway, the Contours ...

Until 1964, Motown product was released in the UK on the Oriole label, a small independent which had its fair share of success with American and British product. Then the product transferred to EMI and the Stateside label — the first chart entry was Mary Wells' "My Guy" followed by the Supremes' "Where Did Our Love Go?" and "Baby Love".

By the end of 1964, the company was selling more than 12 million records each year and the following year EMI launched the Tamla-Motown label in Britain — the same year as the Motown Revue toured with the Miracles, Supremes Stevie Wonder and the Vandellas. And the first chapter of the story closes with the American launch of the Rare Earth label, which is the company's first step into the progressive field.

During the past six years, EMI has had tremendous success with the Tamla Motown product in the UK, especially since 1967. For consistency, the Four Tops have



TAMLA MOTOWN'S first British acquisition ... Kiki Dee. Her latest album for Tamla includes "I Second That Emotion," "For Once In My Life" and "You Don't Have To Say You Love Me."

probably been the most successful act in Britain. They have been, together with the Supremes, the backbone of the Tamla success — the company that created its own sound and commercialised soul music.

DIANA ROSS AND THE SUPREMES: "Farewell" (STML 11154/5).

Obviously there will be terrific demand for this album, recorded during Diana Ross and the Supremes last show together. In parts, it is very fine entertainment, but I rather feel this double-album set should have been condensed into one LP for the British market. Recorded at the Frontier Hotel, Las Vegas on January 14, the album is issued with potted biographies on the artists plus sleeve notes from the label boss Berry Gordy.

Now to the records: The first album is very good, plenty of atmosphere and the Supremes' voices blending well with the big band sound. "Stop In The Name Of Love," "Baby Love," "My World Is Empty Without You," "Reflections," "Love Is Here And Now You're Gone" are all here, together with beautiful versions of "Lady Is A Tramp" and "Let's Get Away From It All." Only on "I'm Gonna Make You Love Me" does there appear to be something missing — the Temptations!

Record Two, however, falls short of the other disc's high standard. Again well produced, but

INTERNATIONAL NEWS

from the MUSICAL CAPITALS OF THE WORLD compiled by Rodney Collins

OTTAWA:

Ronnie Hawkins lives!

BACK IN January, Ronnie Hawkins looked all set to become a super star. John Lennon personally endorsed his first single for Atlantic, Down in the Alley, and the Hawk made a 52,000 mile world trip promoting it. His visit received great press prominence in England.

On his return, Ronnie set out on a US personal appearance tour with his new group, and many others.

Rave reviews turned up in the pop journals. They said that Ronnie and his group were better than the old team of Hawkins and The Band. His first Jerry Wexler-produced album was greeted with much critical enthusiasm.

But then everything seemed to go wrong. Hawkins split with his band, which couldn't hack his old-fashioned methods of discipline. They re-named themselves Crowbar and looked set for a fabulous career on their own. Their first album, Official Music, featuring the King Biscuit Boy with Crowbar, has taken off like a rocket in Canada. It has yet to be released in the U.S.

The debut Atlantic album did extremely well in Canada, where the Hawk now resides, but it didn't get off the ground Stateside. It was a fine album, but the U.S. market just wasn't ready for it.

It was fairly disheartening for the jovial Hawkins, who had seen the end of the rainbow in company of John and Yoko, but never quite reached it himself. But he didn't give up.

Prior to driving across the Prairies to Edmonton this week, Hawkins had spent a fortnight in Miami cutting a second album for Atlantic.

It was one of those traditional Memphis-like sessions. I haven't heard any of the results as yet, but the material sounds mighty interesting. Among the tracks that the Hawk cut in Miami were Roy Orbison's "Ooby Dooby," Fats Domino's "Sick and Tired," Simon and Garfunkel's "The Leaves of Green," Don Gibson's "Don't Tell Me Your Troubles," the traditional number "Drinkin' Wine," and two Hawkins' originals. Ronnie plans to send a tape of the album to John Lennon, "just to hear what he thinks of it."

RITCHIE YORKE

DUBLIN:

Dolan foreign tours

POPULAR YOUNG band, the Dreams, facing a crisis which could lead to a break-up ... Ollie Byrne, local Dublin group and club manager, has recovered the guitar stolen from Skid Row's Gary Moore. The Dublin group are now working in England and have been heard on John Peel's radio show ... Joe Dolan busy globetrotting. Recent rips have taken him to Israel and Germany for television and concert work ... Slim Whitman, the American country artist, is scheduled to tour here in September ... reports that manager Vincent Gill was splitting with the Royal Blues band untrue ... Con Hynes' Quality label only recently launched has appeared to have gone out of business ... Ken Stewart getting a good reaction from his "Invites You" programme on RTE Radio ... Divies, now working Las Vegas, have been seen on local television there ... Football is the current craze on the showband scene and the Gentry, Miami, A Rows, Clouds, Dreams and Real McCoy as do two record companies, Dolphin, Tribune and Target.

NEW YORK:

New BS & T single

BLOOD SWEAT and Tears' new CBS single — "Hi-De-Ho" ... Elton John's "Border Song" released in U.S. this week ... A new Billboard survey shows that 75 per cent of U.S. radio stations suffer from poor record service ... Dean Martin's latest single "My Woman, My Woman" dedicated to the Women's Liberation Movement! ... Everly Brothers captured live in February for new album — "The Everly Brothers Show."

INTERNATIONAL CHART TOPPERS

CANADA: "Mama Told Me Not To Come" — Three Dog Night; GERMANY: "Non Stop Dancing" — James Last Orchestra; HOLLAND: "Never Marry A Railroad Man" — Shocking Blue; ITALY: "Lady Barbara" — Renato; MALYSIA: "Everything Is Beautiful" — Ray Stevens; MEXICO: "Raindrops Keep Falling On My Head" — B. J. Thomas; NEW ZEALAND: "Star Crossed Lovers" — Craig Scott; POLAND: "Question" — Moody Blues; SINGAPORE: "Cecilia" — Simon and Garfunkel; SWEDEN: "Pretty Belinda" — Chris Andrews; SOUTH AFRICA: "Come Softly To Me" — Percy Sledge.

the vocals are in parts very weak. The whole of one side is devoted to "Aquarius"/"Let The Sunshine In" (and variations there of) while side two includes a dramatic version of "The Impossible Dream" and an emotional performance of "Someday We'll Be Together". All this, however, is partly spoiled by more than ten minutes of spoken tributes from a Senator and various managers of the Frontier Hotel. It is not that it ruins the disc — it just slows down the pace of a very good double-album. Surely one to buy if you liked Diana Ross and the Supremes but in parts it really is too drawn out.

MARVIN GAYE/TAMMI TERRELL — "Greatest Hits" (STML 11153). The latest in a long line of 'Greatest Hits' albums from Tamla. Not too many UK hits here, but a good album nevertheless. Sample "What You Gave" and "Your Precious Love" along with the hits — "Onion Song," "You're All I Need To Get By," "Ain't No Mountain High Enough" and "Good Lovin' Ain't Easy". Tracks recorded between 1967 and 1969.

JACKSON FIVE — "A.B.C." (STML 11156). This one contains their last hit and the new single, "The Love You Save." A better album than "Diana Ross presents the Jackson Five", this set shows the group to be a highly talented

outfit. Best track is their version of the ballad "Young Folks" which Diana Ross featured on the last Supremes LP. Only disappointment is a rather un-musical version of "Never Had A Dream Come True."

KIKI DEE — "Great Expectations" (STML 11158). A Dickens of a good album! Well recorded and produced and Kiki really singing beautifully. Tamla Motown have given her a chance to show just what a talent she is — a varied set ranging from the frantic "Ain't Nothing Like The Real Thing" to the slow tuneful "Jimmy". Stand-out track is "For Once In My Life", which sounds very unlike a Tamla recording. A really impressive album.

SUPREMES — "Right On" (STML 11157). A chance for the Supremes to show what they can do without Diana Ross — and they definitely win through. We've already had a taste of the new group via "Up The Ladder To The Roof" and this LP gives us all the usual Tamla excitement and professionalism without being really outstanding. Most of the tracks are fairly standard Tamla material — particularly "Then We Can Try Again" and "Take A Closer Look At Me" which seem to go back to the Supremes sound of 1968. Finest track is "But I Love You More", a slow romantic ballad. All very pleasant.

IOW FEST — NEW SITE

THE ISLE OF WIGHT Festival has a new site. The Festival's organisers, Fiery Creations Ltd., have reached an agreement with the local authorities to use a site at East Afton Farm, which is on the west coast of the island and a few miles from Freshwater. Ralph McTell and Fairfield Parlour are the latest additions to the festival, which begins on August 28.

A BEAUTIFUL NEW SINGLE FROM RAY STEVENS BUT YOU KNOW I LOVE YOU

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NEWIES PLANNED FOR DIANA, C.C.R. & DEAD

LOVE AFFAIR MAN FORMS GROUP

EX-LOVE AFFAIR member Lynton Guest is forming a new group.

The group called English Rose have made a record titled 'Yesterday's Hero' issued by Polydor on July 31st and will star in a film called 'Groupy Girl' which will be released in mid-August. Lynton Guest will play organ and the rest of the group will be made up of Jimmy Edwards (vocalist), Paul Walloff (guitarist), Robin Tolchard (bass guitar), and Colin Beal (drums).

The group go to Germany on August 5 and then a three day trip to Holland.

FAIRWEATHER ADDS BRASS

FAIRWEATHER have added a brass section for live dates. The new Andy Fairweather-Lowe group now includes Roger Wade on baritone saxophone, Bud Parks and Terry Noonan on trumpets, Bob Downes, tenor saxophone and a trombone player simply called John.

MANFRED MANN is making a bid at the singles market with 'Happy By Me' released on August 28. The record is the first single Manfred has made with his new band, Chapter 111, and is a much shortened version of a track on the group's forthcoming album. Manfred Mann's last single was 'Fox On The Run' with his old group early last year.

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DIANA ROSS' follow-up to 'Reach Out and Touch' will be a revival of the old Tamla hit 'Ain't No Mountain High Enough'. Other big new U.S. singles include Creedence Clearwater Revival's 'Looking Out My Back Door', Aretha Franklin's 'Don't Play that Song' and Grateful Dead's 'Uncle John's Band'.

Little Richard's first album for Warner-Reprise Records is 'The Real Thing' and includes Hank Williams' 'Lovesick Blues', and the Beatles' 'I Saw Her Standing There'. Jack Wild's debut LP features 'Sugar and Spice' and 'When I'm 64'.

CONGRATS CILLA

CILLA BLACK, now twenty seven, gave birth to her first child last Sunday. No name has yet been decided for the 8lb 12oz son, who was born exactly on the day the doctors' predicted, after nine hours labour.

Husband, and personal manager to Cilla, Bobby Willis, who drove Cilla to the St. John's Wood nursing home said: "Everything went absolutely marvellously, we're both delighted. There were no problems and both Cilla and the baby are doing well."

It is estimated that the time which Cilla spent away from work during her pregnancy cost her the sum of £100,000. She will be back to work in the next few months, however, when she begins work on her new television series, and Cilla will then be going into rehearsal for the Palladium production of 'Aladdin.'

EX BEE GEE, Colin Petersen has recorded a Jonathan Kelly number 'Don't you Be Too Long', along with Jonathan himself. It is expected, however, that a group will be formed involving Colin Petersen when the final recording will be made. The single is set for release on 21st August.

'Love Country Style' is the title of Ray Charles' next LP in line for autumn release from EMI and there are U.S. releases this week for two British Island LPs — 'Mona Bone Jakon' (Cat Stevens) and 'Last Puff' (Spooky Tooth).

The Doors double album 'Absolutely Live' will be issued by Polydor in the UK in August. And the company is reducing the price of its double album specials from 85s to 69 10d. Another double LP affected by the price reduction will be the new Incredible String Band 'Set U'.

Ron Dante, the voice on 'Sugar Sugar', 'Tracy' and 'Jingle Jangle' has his first solo single — a Don Kirshner production — issued in America this week. The title is 'Let Me Bring You Up' and it comes from the LP 'Ron Dante Brings You Up'.

British release date for the Little Richard LP is September 18 and the Grateful Dead's single will be issued here on August 23.

Vanity Fare follow their huge U.S. success — 'Hitchin' a Ride' — with '(I Remember) Summer Mornings', issued in the UK two years ago. Sandpipers next A&M single will be 'Santo Domingo'.

CHICKEN SHACK leave for their debut tour of the States at the end of the week for a two-month tour with Savoy Brown. This weekend sees the U.S. release of their "Accept" album and single "Maudie".

Meanwhile Blue Horizon rush-release a new Chicken Shack single for the U.K. market — an instrumental "Sad Clown" and "Tired Eyes".



BALLS IS the new group formed by Denny Laine, Trevor Burton and Alan White — who all worked together in Ginger Baker's Airforce.

The group is a culmination of 18 months co-operation between Trevor Burton, a founder member of the Move and ex-Moody Blues singer, Denny Laine. The two of them have been recording and writing together at their house in Cholesbury, and the idea for the group was exclusively revealed by RM in an interview with Denny Laine a year ago.

So far, no recording deal has yet been finalised, but the group will have their first single, 'Fight for My Country' released in Britain within a month. Their record producer is Jimmy Miller, who has also produced the last two Rolling Stones' albums.

Balls will be making their debut at 'Popalia' in Nice on August 5 and 6.

Heat hits Mayall

JOHN MAYALL has been joined by two ex-Canned Heat members in a new band to tour the U.S. and Japan later this year.

UP AGAIN

THE TWO remaining major disc companies have joined EMI, Pye and Philips by announcing price increases on their singles. CBS and Decca product will cost 9s 6d from August 1.

As reported in last week's RM, Pye, Warner-Reprise and A&M increase prices on August 3. Philips product goes up on Monday next.

Liberty-United Artists Records has broken away from Philips Records the company which has been responsible for pressing and distribution of Liberty product over the past four years. From Monday next, all Liberty/UA discs, with the exception of Blue Note imports budget material and tape, will be manufactured and distributed by EMI.

HEAD SCENE

HEAD RECORDS are planning to promote a series of four Sunday concerts during August at the Lyceum. The main object of these concerts is to present a varied bill but maintaining a low entrance charge, since the promoters believe too much has been charged to see low calibre groups.

The first bill on August 2nd will feature East of Eden, Skin Alley and Hawkwind, with deejay Andy Dunkley. On August 9th the bill is Quintessence, Sam Apple Pie, Cochise and Quiver with Jeff Dexter. August 16th features Mighty Baby, May Blitz, Quiver with Jeff Dexter, and 23rd Fotheringay, High Tide and Bronco with Andy Dunkley. Light shows will be featured at each concert and will be provided by Proteus lights. Entrance will be 7/6.

The new Mayall band has Harvey Mandel and Larry Taylor who both left Canned Heat earlier this year. Mayall's last band, which included acoustic guitarist, Jon Mark and multi-instrumentalist Johnny Almond, was broken up by Mayall a few weeks ago.

Another member will be added to the new group before their debut at the Japanese International Music Festival on August 11.

Mystery disc!

AN INDEPENDENT disc company is planning to release a "mystery pop disc" in coming weeks — providing the artists reveal their identity.

A spokesman for Pama explained: "We found a red box marked 'urgent' in the mail one morning. Inside were the master tapes for two songs and a note which read....'music from 280, would your company please release it?'"

'Best of' Bargains

TWO ALBUMS by Joe Cocker and the Yardbirds are planned for release shortly by the EMI Imports Division.

The albums are part of the recently started 'Best Of...' series operated by the import manager, 'Kick' Van Hengel.

Both albums are on European labels and will be imported into Britain by the Import Division to sell at 45s. They join albums by the Nice, Steve Miller Band, Steppenwolf, Pink Floyd and the Soft Machine which are already in the series.



WE REGRET that due to an error a picture of songwriter and group member Ray Smith was printed in place of Tony Colton, member of Heads, Hands and Feet. We print above a picture of Tony Colton.

NEWS IN BRIEF

JACKSON HEIGHTS — the new group formed by ex-Nice bass player, Lee Jackson — will be making its recording debut with an album on the Charisma label in September.

LOUIS ARMSTRONG has recorded his first album for two years. It is titled 'Louis Armstrong and His Friends' and will be released in early September. A single from the album titled 'We Shall Overcome' is also due to be released soon.

THUNDERCLAP NEWMAN are releasing a new single, 'There's a Reason' on August 21. The single's B side has yet to be decided, but the record will be followed by the group's first album in mid-September.

THE NEW ARETHA FRANKLIN single, 'Don't Play With Me' is released today. The song was written by Ben E. King and is coupled with Aretha's version of B. B. King's 'The Thrill is Gone'. BARRY MASON has recorded a new single to mark his tenth year in the music business. The single titled 'High Time (You Put Your Tears Away)' was written by Barry and Tony Macauley and is to be released today.

A RECORDING of the Strawbs concert at the Queen Elizabeth Hall, London two weeks ago will be issued by A&M Records in September. Title — 'Just a Collection'.

MAURICE GIBB has been signed to write the music score for the new Richard Harris film 'Bloomfield'. The film for which Maurice is to write five numbers is the story of an Israeli footballer.

SLIM WHITMAN is to make his first tour since 1958. The dates are as follows: August 18, Odeon, Hammersmith; 19th, The Empire Liverpool and August 20, Sunderland.

FRIJID PINK

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CLASSIC HIT

IT COULD be argued that Miguel Rios' new disc is 200 years old. At least, that's how old the theme — adapted from Beethoven's 9th Symphony — is. And it's provided Miguel with a huge international hit. Really INTERNATIONAL. It's entered the charts in Spain, Portugal, South America, Holland, France, Belgium, Canada, the USA and Britain.

Born in Granada in 1944, Miguel has been singing since he was six. At eight years of age he was a soloist in his school choir; he was also keen on acting and as a teenager appeared in several plays.

But, shortly after leaving school, he "dropped everything" to concentrate on singing. He was spotted one night in a night club — given a recording contract . . . and it all began.

For five years, beginning in 1962, he spent all his time building his popularity until, eventually, he became a national idol. His records reached the top every time, he toured the country on several occasions and made a couple of films.

And then? "In 1967 I decided to give up showbusiness for personal reasons." But that didn't last. Miguel Rios came back the following year and 'Song of Joy' has been his biggest hit so far. It's earned a gold disc in America alone.

'Song of Joy' was originally issued here by Pye Records. But it didn't happen. Then A & M decided to have another go. It was slow at the beginning then it entered at 46, jumped to 32 and is now firmly established in the Top 30.

The follow-up? We're not likely to get one until the autumn, but they're working on it. And the current hit's done wonders for the sales of Beethoven discs in Spain!



R.C.

MIGUEL RIOS

Nicky joins the skinheads!



NICKY THOMAS

NICKY THOMAS is a Jamaican. Black cropped hair and full of fun. And he is going to dress up as a skinhead!

Why? Because he is very grateful to Britain's skinheads for making 'Love of the Common People' a hit record.

"I don't really know what they are like but I owe them a lot and I've obviously got to consider them when I go out on tour."

And Nicky tells me that he is going to buy 'bover' boots, braces, jeans and a skinny tee-shirt to wear on some of his tour dates.

"I'm determined to go down with them . . . there are so many I can't ignore them."

And that's not the only thing about Britain which amazes this 19-year-old singer. "It's so hot here. It is amazing. I thought we only got this sort of heat in Jamaica."

Nicky admits to being a great fan of Tom Jones because he says "he has a great talent to hold his notes". Nicky even gave me a demonstration of what he meant.

But he does not always want to sing reggae. "When I get established I want to vary my style of singing". Some of the variations will appear on his first LP 'Love of the Common People' which features his hit single of the same name and 'If I Had a Hammer'.

Of his hit single Nicky says: "I thought it would be a hit in Britain. It's the sort of thing that is happening here at the moment."

Says Nicky of his next single, "It's going to be even better than my latest and I'm confident that it will be a number one hit here". Whether that actually happens or not probably depends on those 'Bover Boys'.

SIMON BURNETT



PAUL BURNETT who writes this week about commercial radio.

SLAPSTICK AIR WAVES

IF KENNY EVERETT'S comments on Radio One a couple of weeks back — no need to repeat them, they've made radio history — can be classed as "irresponsible" then I feel we must place the free radio 'Geronimo' men who attempted to throw jam around Broadcasting House in the same category.

I'm all for livening up BBC reception area (it looks like something out of the 1930s) but there is surely no need for this sort of highly childish action.

Of course, it was a marvellous publicity stunt. Plenty of press in the morning papers (some of which decided Geronimo was a pop pirate), pictures, the lot. So that makes it OK, doesn't it? No, it does not.

What makes it worse is that some of the people taken off after free radio fans had carted plastic bags full of jam along to the Be-be on Thursday — actually WORK for

Radio Geronimo. Damn funny that. Standing outside Broadcasting House waiting to throw jam at any BBC executive who if unfortunate enough to be wearing a pin-striped suit.

This is supposed to be a radio station. Geronimo, we were told, was not going to resort to these tasteless gimmicks. They were only interested in good radio — providing decent programmes for dedicated listeners.

Geronimo's two million plus listeners must be really proud of their radio station. After all, it's got where it is today without any publicity . . . well, almost.

RODNEY COLLINS

RADIO PEOPLE No 8: PAUL BURNETT

Paul Burnett has cabled his own column from the Grand Duchy . . . First of all, thank you Record Mirror for the use of the paper this week! Writing this article gives me an opportunity to thank YOU for

. . . but not so damn funny!

continuing to support commercial radio during these past turbulent years and for your help in bringing about land-based commercial radio in Britain.

"This time next year we will see the first of these new local stations on the air . . . what will they be like? Well, from what I can gather, they will be pretty much on the lines of a station already in existence on the Isle of Man. I wonder how many of you have heard Manx Radio?"

"Manx Radio has been in operation now for more than six years and started life in a specially equipped caravan before moving to new studios on the Douglas seaford. Now it is in a new impressive building overlooking the harbour there."

Prospective commercial radio planners would do well to take a close look at this small but very active station.

"Most of the problems facing the new commercial set-up in Britain have been overcome by Manx."

"Here at last is the opportunity so long denied the small businessman to advertise at rates he can well afford on a genuinely local basis. There will be local news service and at last an alternative to — you know what!"

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Maidenhead - Harlequin Record Shops, 2 Nicholson Walk
Newbury - P. A. Baker Ltd, 47 North Brooke St
Reading - Hickie & Hickie, 153 Friar St
Staines - Record Wise, 9 Church St
Virginia Water - Record Wise, 3 Station Approach
Windsor - Audiocraft Ltd, 84 High St

BUCKINGHAMSHIRE

Slough - His Masters Voice, 150 High St
Slough - Slough Record Centre, 243 Farnham Rd
Slough - Hickie & Hickie, Ltd, 3 Old Crown, Windsor Road

CAERNARVONSHIRE

Bangor - County Record Shop, 319 High St

CAMBRIDGESHIRE

Cambridge - Millers Music Centre, Sydney St

CORNWALL

Bodmin - Pickfords Travel Service Ltd, 12 Honey St
Falmouth - Golf Cafe, 4 Queen Mary Rd, Gyllynovase
Newquay - Electrical Services (Cornwall) Ltd, 60 East St

DENBIGHSHIRE

Wrexham - Padgett's Ltd, The Vegetable Market

DERBYSHIRE

Chesterfield - C. E. Hudson Ltd, 3 Market Hall Buildings
Derby - Dixons, 6 Strand Arcade
Long Eaton - Dixons (Derby) Ltd, 71 Market Place
Wrexham - Padgett's, Ltd, Vegetable Market

DEVONSHIRE

Barnstable - Nicklin & Sons Ltd, The Square
Cullumpton - P. Taylor, 26 Fore St
Exeter - Minns of Bournemouth, 19 Pans St
Exeter - The Music Shop, 11 City Arcade, Fore St
Plymouth - Hot Record Stores Ltd, 24 Market Ave
Uffculme - P. Taylor, 7 Fore St

DORSET

Dorchester - Galloways & Greet, Tudor Arcade
Weymouth - Austins, 6 Royal Terrace

CO DURHAM

Darlington - George Williams & Son Ltd, Blackwell Gate
Durham - House of Andrews, 73 Sadler St
South Shields - Saville Bros Ltd, 35 King St
Sunderland - Saville Brothers Ltd, 19 Holmside

ESSEX

Chelmsford - James Dace & Son Ltd, 12 New London Rd
Colchester - Mann's Music Shop, 123 High St
Ilford - His Masters Voice, 57 Cranbrook Rd
Woodford Green - Broadway Music Salon, 14 The Broadway
Southend-on-Sea - 92 High Street

FLINTSHIRE

Rhyl - The Record Shop, 40-42 Queen St

GLAMORGANSHIRE

Barry - Christopher's, 1-2 High St
Bridgend - Record Rendezvous, 12 Nolton Arcade
Cardiff - Barratts Ltd, 74 St. Mary's Rd
Swansea - Pickton Music Ltd, 13-15 Pickton Arcade

GLOUCESTERSHIRE

Bristol - Rayners Record Centre, 84 Park St
Gloucester - County Music House, 121 Barton St
Bristol 8 - Blackboy Records, 189 Whiteladies Rd
Bristol - Colston Hall, Box Office
Cirencester - Carralls Ltd, 7 Cricklade St
Stroud - Stroud Music Centre, 49 London Rd

HAMPSHIRE

Andover - Sainsbury Fisher Ltd, 12 Union St
Bournemouth - Minns of Bournemouth Ltd, 68 Poole Rd
Bournemouth - Minns, 5/7 Gervis Place
Eastleigh - Jack Hobbs (Eastleigh) Ltd, 11 High St
Farnborough - Farnborough Record Centre, 55 Camp Rd
Havant - Havant Instruments Ltd, 10 Market Parade
Isle of Wight - Teague & Co. Ltd, 138 High St, Newport
Petersfield - Record News, 2 College Rd
Portsmouth - His Masters Voice, 183 Commercial Rd
Portsmouth - Minns of Bournemouth Ltd, 67 Osborne Rd
Isle of Wight - Teagues Ltd, 69 Union St, Ryde
Isle of Wight - Studio 4 Records, 55 Union St, Ryde
Southampton - Minns of Bournemouth Ltd, 158 Above Bar
Waterloo - Solent Music, 30 Wellington Way
Winchester - Whitwams Ltd, 70 High St

HERTFORDSHIRE

Barnet - Soho Record Centre, 98 High St
Cheshunt - Cheshunt Travel Agency, 12 Newnham Parade, College Rd
Cockfosters - The Record Centre, 6 Cockfosters Parade
Potters Bar - Record Centre, 14 The Parade, Barnet Rd
Rickmansworth - The Soundhouse, Church St
Stevenage - Stevenage Record Centre, 26 Market Place
Watford - Soho Record Centre, 77 The Parade, High St

IRELAND

Belfast - M. Crymble Ltd, 58 Wellington Place
Dublin - May & Sons, 130 St. Stephen's Green

KENT

Ashford - Record Corner, 39 New Rents
Canterbury - Bakers Record Shops Ltd, 16 Long Market
Dartford - Challenger & Hicks, 3/3a Hythe St
Deal - Goulden & Wind Ltd, 42 High St
Dover - Goulden & Wind Ltd, 5 Cannon St
Folkestone - Cheriton Record Centre, 3 Risborough Lane, Cheriton
Gravesend - His Masters Voice, 8 Queen St
Sheerness - Bakers Record Shops, 5 High Street
Sittingbourne - Bakers Record Shops, 2 West St
Tunbridge Wells - Barnards, 40 Camden Rd

LANCASHIRE

Barrow-in-Furness - Williams Kelly Ltd, 70 Dalton Rd
Blackburn - Holts Ltd, 60 Daywen St
Blackpool - Record Box, St. Johns Market
Bolton - Harker & Howarth, 27a Goodwin St
Fleetwood - Record Centre, 128 Poulton Rd
Lancaster - R. Simons Ltd, 9 Common Garden Rd
Liverpool - Beachcomber Lloyd, Whitechapel St.
St. Annes - The Record Store, 18 St. Albans Road
Manchester - A. S. Barratt Manchester Rd, Denton
Manchester - Discland, 23 Palatine Rd, North Enden
Manchester - Discland, Shopping Precincts, Walkden
Manchester - R. Simons Ltd, Streteford Shopping Precinct
Manchester - Hime & Addison Ltd, 37 John Dalton St
Manchester - One Stop Records, 13 Gateway House, Piccadilly Station
Manchester - Record Rendez-Vous, 9 Blackfriars St
Nelson - Ames Records Ltd, Lambert's Market, Cross St
Oldham - Discland Ltd, 20 Market Avenue
Preston - J. Greenwood & Sons, 20 Guildhall St
St. Helens - Rothery Radio Ltd, 42 Ormskirk St
Warrington - C. H. & J. A. Dawson, 65 Sankey St

LINCOLNSHIRE

Grimsby - Gough & Davy, 47 Victoria St

LONDON

Harlequin Record Shops
163a Kilburn High St., N.W.6.
67 Great Titchfield St., S.W.1.
35 1/2 Haymarket, S.W.1.
28 Strutton Ground, S.W.1.
121 Moorgate, E.C.2.
116 Cheapside, E.C.2.
41 Liverpool St., E.C.2.
150 Fenchurch St., E.C.3.
167 Fleet St., E.C.4.
4 Bow Lane, E.C.4.
12a Cannon St., E.C.4.
18 Harcourt House, 19 Cavendish Square, W.1.
22 Wardour St., W.1.
96 Berwick St., W.1.
119 New Bond St., W.1.
201 Oxford St., W.1.
247 Oxford St., W.1.
527 Oxford St., W.1.
36 High St., Holborn, W.C.1.
36 High Holborn, W.C.1.
N.4 - Harrington Records Ltd, 73 Grand Parade
N.7 - Star Records, 207 Holloway Rd
N.7 - His Masters Voice, 365 Holloway Rd
N.8 - Crack End Records, Ltd, 11 Park Road
N.10 - Tudor Records, 48 Muswell Hill
N.12 - Arcade Music Shop, 14 Grand Arcade
N.17 - A. I. Record Stores, 475 High Rd
N.18 - Posnors Combined Stores, 204-8 Fore St, Edmonton
N.22 - His Masters Voice, 142 High St, Wood Green
N.W.5 - Stereo Electronics Ltd, 326 Kentish Town Rd
N.W.10 - Sound Scene, 3 Library Arcade, Craven Park Rd
N.W.11 - Soho Record Centre Ltd, 102 Golders Green Rd
S.W.1 - Soho Record Centre, 64 Victoria St
S.W.3 - Soho Record Centre, 125 Kings Rd, Chelsea
S.W.7 - Mascall Records, 2 Old Brompton Rd
S.W.10 - Recordsville (Chelsea) Ltd, 402 Kings Rd
S.W.12 - His Masters Voice, 168 Balham High Rd
S.W.15 - His Masters Voice, 90 High St, Putney
S.W.16 - L. & H. Cloake Ltd, 262 Streatham High Rd

LONDON—Continued.

S.W.17 - Peters Records 219 Longley Rd
S.E.16 - Daltons Records, 12 Milledge Corner, Rotherhithe
New Rd
S.E.18 - The Twisted Wheel Record Bar, 250 Plumstead High St
S.E.20 - Art, Nash & Co, 8 Croydon Rd
S.E.25 - Norwood Music Stores, 12 Selhurst Rd, South Norwood
E.1 - Paul for Music Ltd, 24 Cambridge Heath Rd
E.7 - Harvey Records Ltd, 276 Green St
E.17 - His Masters Voice, 240 Hoe St, Walthamstow
E.18 - Pop Inn, 20 High Rd, South Woodford
E.C.2 - Soho Record Centre, 76 Cheapside
E.C.2 - Soho Record Centre, 160 Salisbury House, London Wall
E.C.4 - Soho Record Centre, 7 Hillgate House, Ludgate Hill
W.1 - His Masters Voice, 64 Dean St
W.1 - His Masters Voice, 363 Oxford St
W.1 - One Stop Records, 97/99 Dean St
W.1 - Soho Record Centre, 33 Coventry St
W.1 - Soho Record Centre, 60 Dean St
W.2 - Soho Record Centre, 119 Queensway
W.6 - Soho Record Centre, 1 King St, Hammersmith
N.10 - Tudor Records, 418 Muswell Hill
W.11 - His Masters Voice, 59 Nottingham Gate
W.12 - Sound Scene, 116 Uxbridge Rd
W.C.2 - His Masters Voice, 42 Cranboirn St

MIDDLESEX

Enfield - His Masters Voice, 11 Church St
Harrow - Soho Record Centre, 280 Station Rd
Hounslow - Memrydiscs Ltd, 99 Hanworth Rd
Hounslow - Muscraft Hi-Fi Centre, 63 High St
Uxbridge - The Record Shop, 52a Windsor St
Wembley - Soho Record Centre, 421 High Rd

MONMOUTHSHIRE

Monmouth - W. Marsh, Gram & Record Dept., 2 Church St
Newport - H. W. (Music Centre) Ltd, 9 Skinner St

OXFORDSHIRE

Oxford - Russell Acott Ltd, The Music House, 124 High St

NORFOLK

St. Yarmouth - Allen's Music Shop, 24 Broad Rd
Kings Lynn - Bays Recordium Ltd, 6 Tower St
Norwich - W. Wilsons Ltd, 24 Lion St

NORTHUMBERLAND

Newcastle-upon-Tyne - His Masters Voice, 17 Newgate St
Newcastle-upon-Tyne - 3-4 Grainger Market
Newcastle-upon-Tyne - Disque, 40 Prudhoe St
Whitley Bay - Record Music Centre, 187-89 Whitely Rd

NORTHAMPTONSHIRE

Corby - His Masters Voice, 7 Market Square
Wellingborough - Jordan's Music Centre Ltd, 17 Victoria Rd

NOTTINGHAMSHIRE

Nottingham - A. Hindley, 21 Clumber St

SCOTLAND

Edinburgh - Edinburgh Book Shop, 57 George St
Glasgow - Glasgow Music Centre, 164 Buchanan St, Glasgow C.2
Perth - The Concord, 41/42 St. Johns Square

SHROPSHIRE

Ludlow - Disc Bar, 13 High St
Shrewsbury - Durant Ltd, 85 Wyle Cop

SOMERSET

Bridgwater - Aclands Radio & TV, 35 St. Johns St
Bridgwater - P. Taylor, 5 Eastover
Minehead - P. Taylor, 7 Park St
Taunton - Minns of Bournemouth Ltd, 14 The Bridge
Taunton - P. Taylor, 2 St. James St
Weston-super-Mare - Hamlyn's, The Music Shop, 71 Orchard St
Wellington - P. Taylor, 21 South St
Wells - Music Room, 14 Queen's St
Yeovil - Minns of Bournemouth Ltd, 4/6 Park Rd

STAFFORDSHIRE

Cannock - McConnells Music Centre, 3 College Rd
Stafford - Harold Parkes & Son Ltd, The Music House, Mill St
Newcastle-under-Lyme - The Music Salon, The Midway
Stoke on Trent - J. C. Sherwin & Son Ltd, Market Square, Hamley

SUFFOLK

Ipswich - Music Centre, 16 Queens Street

SURREY

Chertsey - Record Wise, 130 Guilford St
Croydon - L & H Cloake Ltd, St Georges Walk
Croydon - Fairfield Halls, Park Lane
West Croydon - Diamond Records, 20 London Rd
Egham - Record Wise, 172a High St
Epsom - His Masters Voice, 16 High St
Godalming - Record Corner Ltd, Pound Lane
Guildford - Anderson's Modern Music Shop, 18/20 Stoke
Fields
Kingston - His Masters Voice, 76 Clarence St
Reigate - Rhythm Agencies Ltd, 19 Church St
Sutton - His Masters Voice, 174 High St
Sutton - Soho Record Centre, 156 High St
Richmond - One Stop Records, 2 The Square

SUSSEX

Brighton - Bredons Bookshop, 3 Bartholomews
Brighton - Fine Records, 19 Brighton Square
Chichester - Morant Ltd, West St
Crawley - L & H Cloake Ltd, 34/36 The Boulevard
East Grinstead - L & H Cloake, 131 London Rd
Hastings - Disc Jockey, 2 Queens Rd
Newhaven - Clive Ericson Music Ltd, 1 Bridge St
Selsey - C. R. J. Goodwin, 75 High St

WARWICKSHIRE

Birmingham 5 - Diskery, 82a Hulst St
Birmingham 18 - C. A. Foster Ltd, 24 Foundry Rd
Birmingham 18 - C. A. Foster Ltd, 228 Winsor Garden Rd
Coventry - H. Payne (Coventry) Ltd, 14 Fairfax St
Leamington - Record Centre Ltd, 11 Dugdale St
Neumington Spa - S. A. Renton Ltd, 25 High St

WILTSHIRE

Swindon - W. Kempster Ltd, 98 Commercial Rd

WORCESTER

Worcester - Worcester Music Centre, Lower Ground Floor, Russell & Dorrel, Hight St

YORKSHIRE

Bradford - R. Kitchen (Bradford) Ltd, 26 North Parade
Hallifax - E. J. Bradley, 22 Market St
Harrogate - Nicholson's Music Centre, 8 Parliament St
Ilkley - Allen and Walker Ltd, Sedbergh Buildings, Cook pasture Rd
Kingston upon Hull - Paragon Music Stores, 60 Paragon St
Leeds - R. Barker & Sons Ltd, 91 The Headrow
Leeds - His Masters Voice, 10 Duncan St
Middlesborough - Hamiltons (Middlesborough) Ltd, 45 Corporation Rd
Ripon - A. Yates Ltd, 2 West Gate
Sheffield - Crane & Sons Ltd, 12 Earl St
Sheffield 1 - Phillip Cann Ltd, Chapel Walk
Rotherham - Sound of Music Record Shop, 2 Bridge Bldgs, Frederick St
Wakefield - Record Bar, 82 Westgate
Whitby - Golden Record Shop, Golden Lion Bank
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SATURDAY
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Keith Emerson talks to RM and proves...

EMERSON, LAKE AND PALMER are about to come amongst us following their debut at the Isle of Wight on August 30 and if they have managed to fuse those individual talents which contributed so much to the Nice, King Crimson and Atomic Rooster we could well be blessed with the most exciting sound since that late lamented Cream.

In order to discover what we are about to receive and how the mix is making out I took my trusty cassette down to the BBC rehearsal rooms near Green Park where I found the familiar figure of Emerson leaping from keyboard to keyboard as he tuned up for the afternoon work out.

'We learn from each other'

I heard two of the tracks which the group have completed for their album — a twelve minute opus titled 'Take a Pebble' and four minutes of hard exciting rock on 'The Barbarian' on which Carl Palmer contributes his exciting rhythmic patterns and Greg Lake adds a new dimension to Emerson's keyboard virtuosity with his scraped soul vocals.

Whether you call them 'ELP' or whether you call them Emerson, Lake and Palmer no matter — they look good, sound good and if you go to the Isle of Wight they may do you some good. Here is what Emerson has to say about the shape of things to come.

Q. What made you decide upon such a huge event as the Isle of Wight Festival as your debut for the group?

A. We just thought it would be as well to play to as many people as possible and being just one of the groups on the bill does put us in the position of having to prove ourselves as headliners just yet.

The only thing which does concern us is that there are obvious sound problems playing in the open air and as some of our things are acoustic or quite light and intricate, the sound can get to the edge of the stage and just crawl off.

Q. What kind of a programme have you worked out for the Festival?

A. It's mostly our own compositions — the material we have been working for albums over the past few months. The one exception is 'Rondo' which

I feel very personally about but apart from that there is nothing of the Nice left except me.

We are planning to do one other appearance in Nice before the Isle of Wight which will give us some indication of audience reaction and enable us to see which numbers go down best.

Q. How many keyboards are you planning to use on stage?

A. It's getting a bit ridiculous now. I've got the Moog, two Hammonds, a grand piano and I intend to buy an electric piano as well. We are writing things which require the effect of a honky tonk piano of course that is impossible with just a grand.

Q. Just how successful have you been in combining your musical identity with the other members.

A. Both Greg and Carl have something entirely different to offer from me and that in itself has given us new directions — we are learning from each other. On our next album we are allotting three separate tracks to each individual so that it is fair shares for all.

We hope to avoid the mistakes

WE ALL NEED 'E L AKE and P' Emerson, Lake and Palmer

made by groups like Blind Faith by working out individual policies and seeing that each member has a say in what is going on. There are no leaders in this group.

Q. Do you have any definite policy regarding singles?

A. If something happens which obviously fulfills the function and requirements of a hit single we will release it. It's not something we



KEITH EMERSON

have talked about. It is something that will either happen naturally or not at all.

Q. Previously you have been very much concerned with the fusion of popular and classical music with the additional use of large orchestras. Can we expect a similar policy with your present group?

A. My love of classical music is obviously something which is

inherent as a musician but I am not consciously inflicting it upon the new group. What I am I am and that some of our work may sound like classical-rock is incidental rather than premeditated.

It is possible we may use large orchestras in the future but not this year. This year we want to establish the group identity.

Q. There was some suggestion

during your formative period that Bob Fripp of King Crimson might join you on some dates. Is that still a possibility?

A. Most unlikely now, especially as we would have to get together with Bob to work out our new numbers and there is so little time for each of us. It certainly could not happen this year.

Gymnastics

Q. Your stage act as organist with the Nice was, to say the least, gymnastic. Can we expect the same kind of calisthenics with Lake and Palmer?

A. That again is a part of me. I never forced the stage act but you can only go so far with a musical orgasm and they you have to go into something visual.

Q. There have been some doubts raised by the Musicians Union over the use of the Moog and the melotron as substitute for live musicians — can you relate to that?

A. I can understand it applied to the melotron where they have to tape the work of another musician — say a violinist — and his work might be reproduced say a 100 times over on stage but no such argument is applicable to the Moog which produced its own very distinct sounds.

Q. Certain talented musician seem to nurture a secret desire to become vocalists a la Clapton. Have you considered the prospect of breaking into song or of extending your talents to other musical instruments.

A. I would like to be able to sing better than I can but I don't have the control over my voice that I do over my fingers and I recognise that. I've tried doing some three part harmonies with the others but it has not really worked out. The only other instrument I have ever experimented with was the guitar but I think my field is the keyboard.

September release

Q. When can we expect to hear the first album release from the group?

A. The first album should be out around the end of September and we are already working on the second. We were going to release a double album to be going with but the record company dissuaded us as it might be a too expensive item to expect the public to buy from a new group.

Q. How important will live appearances be to you — would you prefer to remain a recording entity?

A. Absolutely not. We are incredibly frustrated by not being able to get out and play to a live audience now. As soon as we do anything that pleases us we want to let other people hear it. It's an incredible buzz to play live to a few people and even a bigger buzz to play before an audience as huge as the Isle of Wight will be.

MEMO

ON JULY 31, 1970, it will be six years since the tragic death of Jim Reeves... six years since Jim and his pianist, Dean Manuel, set out on a business trip to Arkansas, ran into a freak storm on the return journey, and were killed when their light plane crashed into the thickly wooded sorounds of the heart of Country Music's capital — Nashville.

It was in these same Nashville studios that many of the Jim Reeves hits were born... songs that would forever find a place in the hearts of folks who liked the moving, soothing sound of "Gentleman Jim".

James Travis Reeves was born in Galloway, Panola County, Texas, on August 20, 1923. He came from a large, homely family and had always shown a keen interest in baseball and singing.

Although Jim obtained a guitar at the age of six, music was only a secondary choice in the early years for he had his heart firmly set on a baseball career. After graduating from High School in Carthage, Jim went on to the University of Texas where he got the chance to play baseball. He was spotted by talent scouts from the St Louis Cardinals but was injured whilst practising and, subsequently, had to forego any ideas of furthering a career in this direction.

Naturally, Jim turned to his second love — music. He started out in a typical country performers style — as a DJ on a local radio station. Jim had been trained in elocution and possessed one of the finest speaking voices you could wish to hear, so it was no surprise to learn that this venture was highly successful.

It was in 1947, that Jim married a girl named Mary White and later moved on to Shreveport. He secured an announcing job on the Louisiana Hayride and jumped at the opportunity of singing on the show when someone didn't turn up for their date.

Jim was discovered by Faber Robinson who owned a record company in Shreveport. He was now well on the way and it would be only a matter of time before an eager and waiting world could warm to the velvet tones that were to be his trademark.

In 1955, Jim was signed to the RCA record company and also joined the world famous Grand Ole Opry.

RIGHT ROAD FOR RAY



RAY MORGAN

Chart names don't usually find themselves washing up in a pub. But this one did — and that's where he wants to stay. Even with a hit record. Find out why in the story right/below.

WASHING GLASSES behind the bar in a pub is hardly the sort of place you'd expect to find a singer whose record has just nudged into the top fifty.

But that's where you'll find Ray Morgan most nights. Down the Kings Road, at a pub called the Lord Palmerston pulling pints and helping.

And that — anyway for the moment — is where he intends to stay. For Ray, 33, father of two girls, believes the success of his version of 'The Long and Winding Road' is a fluke.

After all he has been singing for 15 years. And nothing much happened during that time! His "career" started when he began to "dep" for his father at the piano in the public bar.

"It wasn't until I was about 18 that I got round to singing as well as playing in the pubs. A few years after that I started 'MC-ing' round pubs in Chelsea. That's kept me pretty busy in the evenings since then."

Things didn't really move outside the pub circuit until one evening late last year when Clive Crawley of B and C Records heard Ray singing in the pub.

He fixed Ray an audition for Radio One which he passed and then did a week on the Jimmy Young Show. Then along came the Beatles and the record.

"We were all on holiday when it was released so we rushed back... and the first thing we did was go out and buy a copy.

"Every kid on the street is singing the song these days and they love the idea of me being a pop star."

But he's not moving from Chelsea. And he won't go out on tour, not yet anyway. For Ray Morgan the only journey he will be undertaking in the near future is the one down the long and winding Kings Road.

DAVID SKAN

KEITH ALTHAM

Shack sacks the blues!

STAN WEBB WANTS TO DO HIS OWN THING



AN WEBB

STAN WEBB has given up the blues. Chicken Shack's explosive lead guitarist has changed the policy of the whole group, stripping it of its blues-based repertoire and bringing in new songs, both self-penned and by other artists.

"We're cutting the blues down — right down to about one number", he said prior to their departure to the States this week. "I think that is a field that should be left to people like B. B. King, who can really play the blues. Let's face it — whites can never play the blues the way they should be played, so what's the use of trying to play like them? I never thought we were making any real contribution by doing other people's music. They're doing their thing, so now we're going to do ours and it feels great to be doing something we're really proud of.

"Jazz is my real interest. When I was about thirteen, I was given my first album and it was an Oscar Peterson record. I really got into that — I loved it. Ever since then, I've been a great jazz fan. All the records I play at home are jazz and it's rare I put on a blues record. If I do, it's usually someone like Robert Johnson.

He's given up the blues in favour of a more rock and roll influenced style, but jazz is his real desire — so where does that enter into the Shack's music?

"I don't play jazz, because I don't think I have the ability to play it well yet. I've always wanted to play jazz, but it takes a long time and a lot of studying to be good enough. Anybody can get up on the stage and fool around, but you don't fool anyone if you try playing

jazz and you haven't mastered it yet. I want to play well and I want to play individually, so I'll take more time to learn all I possibly can about the guitar. I don't play nothing but blues — I do some straight pop things, some folk and a lot of fingerpicking as well. I think it's best to get to know everything about your instrument. You have to do this not only for yourself, but for the public as well. If the Chicken Shack ever folded and I got into another group, it would probably be a jazz group. Wouldn't be a bad idea. Who knows what will be happening in two year's time?"

ANYTHING COULD HAPPEN....

Anything could happen to Stan Webb. Guitar, of course, is the most important, but it isn't the only thing in his life.

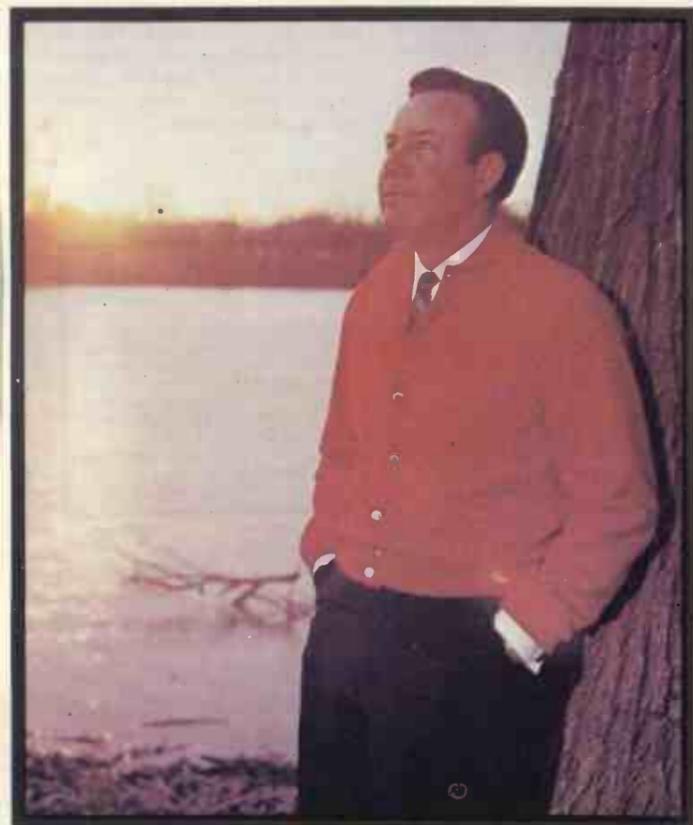
"I used to do a lot of photography and cycling", he said, "I'd like to get back into them when I get some free time. I think a person should keep himself physically fit. A lot of us don't realize what lousy shape we're in at all. I'll bet half the people in this bar couldn't run to Marble Arch without killing themselves. I got an uncle who's about forty and because he plays football every morning and has done for twenty years, he could probably beat us all. If you don't keep active and stay a little in shape, you won't be around long enough to grow old. I also read about ten times as much as most people. For the last six years, I've been studying the two world wars. It's fascinating and it allows you to look at the voicings of a generation that's never seen war, in a different light."

According to Stan, if the group is a success in the States, he'll save enough money to settle quietly and maybe do his own jazz album outside Chicken Shack. After all, it is what he really wants to do.

"I wouldn't care if it only sold three copies", he concluded.

LON GODDARD

STORIES OF GENTLEMAN JIM REEVES



JIM REEVES

The song of 'Four Walls', which Jim recorded in 1957, was the breakthrough of this velvet-voiced style of Reeves.

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MAUREEN MARSH



JONI MITCHELL

RM Portrait

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LED ZEPPELIN in the newly opened Island studios recording Led Zeppelin 3.....Shuggie Otis playing in comedian Bill Cosby's r & b group Badfoot Brown and the Bunions Bradford Marching and Funeral Band at recent Newport Jazz Festival in U.S.....which famous Radio One DJ is in grave danger of losing his daily show when the BBC re-shuffles in October?.....Mike Harrison of Spooky Tooth is apparently staying with a maiden aunt in Tooting Bec.....many well known physiognomies seen at London's new 'in' club "Flicka's" — including ex-RM writer Ian Middleton.

Ford Motors have laid on a brand new complimentary van for Quintessence.....Daddy Longlegs have received 11 fan letters from Rumania after a recent European radio broadcast.....stand back! Ruby Murray signed to President Records!.....do Track Records still plan to release Brian Jones solo material?.....next week, don't miss joint BBC presentation on Radio 4 called "A Case For The Male Homosexual — dated 1897.....in view of last week's incredible headline, "Sex Change Record: Kink Speaks," another great story soon with headline "Davies brothers admit rodent farm: King squeaks".....bootleg Pink Floyd in Hamburg now available.....have May Blitz gone down the river?.....Radio Geronimo managed front page dailies with it's jamming of the Beeb.....

Soul City Records have re-released the original "It's All Over Now" by the Valentino'sbe prepared for new Mott The Hoople stickers depicting lizard eating himself.....the original Ritchie Furay of Poco in London. Apparently when he left the group, he was replaced by another Richie Furay....."Sing A Rude Song" stood a short stint.....astounding fact department: Chris Denning is celebrating his first anniversary as Decca's promotion manager this month.....Philips have lost the Liberty label. Now both Liberty and United Artists will be distributed by EMI.....BBC still claim they are not jamming Geronimo. They just can't control their signals?.....next Barry Ryan single will offer "yet another change of style".....despite phutle phortifications phabricated against the phabulous Phun City Phestival, phousands of phair pholk and phrantic phreaks phourished and phrolicked in the phreedom of the phbricj]h rocmjsj ph5 3/8; 1/2s phE4 1/2 — oh ph—k.....Kenny Everett is not recording the theme tune of Peyton's Place.....expect another Kinks LP on Marble Arch soon.....seen talking to each other at Kinks reception; representatives of RNI, Veronica, BBC and Manx Radio. The conversation was scrambled.....A30: "Stand By Me," Kenny Lynch and Ben E. King.....no, 3D does not indicate the price of the new Mungo Jerry album.....soul fans everywhere anxious to see if new films "Percy" and "Sledge" will be shown on the same bill.....Q31: what do the following have in common — the Beatles and Nina Simone, Bobby Lewis and the Ivy League, Patti LaBelle & the Bluebelles and the Small Faces?.....expect new Who LP for Christmas.....

Thizing up the S.A. scene

THERE WAS a lot of soul searching in South Africa recently after young whites were turned away from a series of concerts given by Percy Sledge.

For the concert tour was only given the go-ahead after the promoter had agreed to having what the South Africans euphemistically call a 'non-white' audience.

They mean blacks, of course. And that left a lot of whites on the outside trying to get in. Which is not quite the way the country's lawmakers envisaged the law working.

After all the idea behind apartheid is that the whites should be left alone on their half of the park bench to have a good time. In fact, this time, they were left angrily arguing with officials outside the Luxurama, Cape Town, trying to obtain entry to the second of Sledge's concerts.

Many of them had tickets. But the theatre's management was adamant: 'NO ENTRY'. So many of them resorted to disguises, blacking up and wearing fezzes and turbans.

Even so only a few of them were able to get in — even though they had bought tickets on the 'white' market for up to £12 for a regular 30s.

One blonde was stopped at the entrance and told: "Blonde Indians are very rare." And when a young blackman claimed that the girl was his fiancée and demanded an apology both were allowed in.



PERCY SLEDGE

The tour became national news in South Africa when Sledge autographed the thigh of a young coloured girl. But members of the right wing Herstigte National Party at a congress meeting were under the mistaken impression that the girl was white.

The deputy leader Mr Jaap Marais held up a photograph of the incident and told delegates: "This is what the country is coming to under the present regime. In white hotels black men are writing on white girls' thighs"

The girl commented: "I am not white, I am coloured and I'd rather have Percy Sledge sign my leg than Jaap Marais any time."

A few hours later she took a bath, the autograph disappeared and she commented: "My thighs are not going to be used for political purposes. Just leave my thighs out of this Jaap."

Black, as the songs says, is black. — D.S.

WE STILL GOT SOUL

THE FIRST time, and then every time afterwards, what hits you is the voice. It's delicate, precise, tightly controlled, yet conveying much more emotion than the conventional wracked voice.

There's a feeling about the whole record that it was rehearsed many times, with a new idea coming in each time to replace something else, until the arranger had an intricate net of voices, strings, horns, tied together by a bass riff, which still became so familiar to the singer that he hardly had to worry about it — he could just sing, stretch words out almost to the beginning of the next line, hit a succession of sharp notes — "git it, git it, git it..." — and then relax again.

The record is Otis Leavill's "I Love You" (Atlantic 2091-015); those of you who buy only one or two records a year have no right to expect anything better from 1970. The words, like the title, aren't very elaborate. But popular music isn't poetry, set to a tune; it's a singer, attempting to represent a feeling, convincingly. It's how he sings, not what he sings. And how Otis Leavill does sing.

No biographical information is available on Otis. The French magazine "Soul Bag" (number 7) lists four singles by him on the Blue Rock label, Mercury's Chicago-based R & B subsidiary (1964-68). Also on the label were Dee Dee Warwick, and the Chi-Lites, whose lead singer Eugene Record was co-writer of "I love You," with Carl Davis. But those earlier singles gave little sign of the potential that Leavill has realised on "I Love You" — they were in the typical Chicago soul style of the time, cool and efficient, like many records by Curtis Mayfield and the Impressions, Jerry Butler, Major Lance, Gene Chandler.

by
Charlie Gillett

So Davis' songs have the strong lyrics and memorable hooks of good Motown, and surging, relentless rhythms that aren't obnoxious and predictable.

By a curious coincidence, another ex-Blue Rock singer, Dee Dee Warwick, has just come up with what is probably the best record of her career, "She Didn't Know (She Kept On Talking)" (Atco 2091-011). This was written by Jerry "Swamp Dogg" Williams and Gary "U.S." Bonds — and was apparently originally intended for Doris Duke. Once again, Williams and Bonds probe the tragic ironies of adultery, and Dee Dee interprets the song with just the right tone of vulnerable innocence. Dave Crawford's production is clean, and for once Arif Mardin's arrangement is suitable.

One more strong soul record: Luther Ingram's "Ain't That Lovin' You (For More Reasons Than One)" (Stax 148), which has a rather overcrowded arrangement but a really good performance by Ingrams. Johnnie Taylor did this several years ago, but Ingrams made me listen to the words for the first time.

It's infuriating to watch these records being ignored in the British market, particularly as comparable but generally inferior records on Tamla Motown continue to sell well. There's this huge myth, that soul is "dead". But it isn't.

It's true that the big names of the mid-sixties have, one way or

A CURIOUS COINCIDENCE

"I Love You" was issued in the States by Dakar, the Chicago-based label best-known for its Tyrone Davis hits, "Can I Change My Mind" and "Turn Back The Hands Of Time," whose producer Willie Henderson seems to have found a style that merges the best qualities of vintage Motown and Memphis.

THE SEVENTIES SOUND

CLOUDS RECENTLY returned from a Stateside tour with Jethro Tull and return there in August on their first solo trip. They've completed their new album, due to be issued in Britain in September and their new single "I Am The Melody" is due for release in a few weeks.

"In October '66 when we first formed, we took so much knocking that it took all the softness out of us. If nothing else we learned the full meaning of the word unity. Because there were three of us and were friends and we believed, we continued to play our music until the time came when people wanted to listen. That took approximately three years to materialise.

Past, Present and Future

"Of course, we came together through another Scottish band The Premiers and called ourselves One, Two, Three at the beginning. Our music, before we started writing ourselves, was mainly material by Mose Allison and Ray Charles. I was the singer and theirs was the music I was into. Stuff like "Parchman Farm," "Worksong" and Charles' "You Are My Sunshine".

"That was the past. The present is a concoction of songs by Billy, Harry and myself. Just over a year ago, when we weren't too deeply involved in the Underground, we released our first album "Scrapbook". It wasn't received too favourably by the heavies because we recorded it before we came into our present category. The "Scrapbook" conception was an album of mixed songs and influences. An uncategorised album of songs, not at that time of war or peace but of people and incidents.

"Of course, now we are categorised, which is both good and bad for us. At least now there is an audience and an outlet for

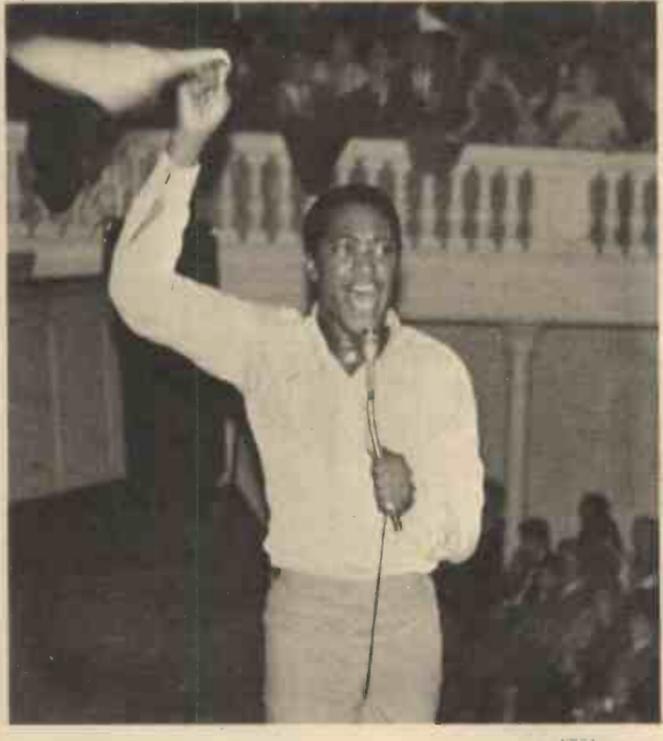
HEAVY CLOUDS



by Ian Ellis
of Clouds

some of our music and from here on in it can only get better.

"We enjoyed our trip to America and, of course, got a lot of exposure through touring with Jethro Tull. We felt really at home in San Francisco because Pink Floyd, Joe Cocker, Fairport Convention, Jethro Tull and yours truly were all in two at the same time.



SAM COOKE

another, gone. Sam and Dave have split, Tex and Burke can't write good songs anymore, and Pickett is out there somewhere, gasping for air in a gargled scream. James Brown has at last computerised his formula, and churns out the product — ballad, scream, instrumental, in rotation.

For many people, Otis Redding was "the" soul singer, and when he died, that was the end of soul. At the time I felt he was probably the best, only just, but more versatile than the others because he was equally good on slow songs and on fast ones. But there are surprisingly few of his records that really bear listening to now — "Respect," "Mr Pitiful," "Pain In My Heart." But not either of the songs Atco have just re-issued here, "Wonderful World"/"Security."

overall sound of his records is more dated than that of Redding's. But, almost miraculously, Cooke managed to get himself across in most of his records; a good cross-section is on "The Late And Great Sam Cooke" (RCA International 1080).

Cooke had such a good voice, that flowed so easily in any direction he chose, that there was a constant temptation for him just to sound attractive — "Shake, Rattle, and Roll" sounds as if he wasn't involved in the meaning of the song at all. But more often, Cooke drew the listener into the songs — he could get a good mood faster than any non-rock 'n' roll singer I can think of, and without any of the contrivance that spoiled the conviction of records like Arthur Conley's "Sweet Soul Music" or Pickett's "Land of 1,000 Dances."

Cooke's "Having a Party" (which was almost unique, a twist record that sounded good sitting down), "Good Times," and "Yeah Man" (the original of "Sweet Soul Music") still get the moods Cooke was after, eight years ago. "Somebody Have Mercy" and "Bring It On Home" keep grabbing you, as Cooke takes a fine one way, then repeats it with quite different inflections.

Listen to Cooke; then to Otis Leavill and Tyrone Davis. Don't worry too much about what happened in between. Soul Lives.

LISTEN TO COOKE

Surprisingly, Sam Cooke's records are more consistently interesting now than Redding's; surprisingly, because Cooke had to fight, for most of his career, against arrangements that insisted he be a pop singer, so that the

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IT'S THE SAME OLD SONG

an RM reader
investigates
plugging

THE QUESTION of radio stations 'plugging' certain records is one which crops up quite frequently. Last week I decided to find out whether allegations of constant repetition on British radio were true, so I made a note of records I heard on the radio. I must have listened for five or six hours every day, and to five different stations (mainly Radio One and RNI).

Overall I heard 205 different singles, 97 of these being played just once. At the other end of the scale, however, I heard Mungo Jerry's record no less than sixteen times! And records by Free, Creedence and the Four Tops I heard fifteen times each. I wonder how many times I would have heard them had I been able to listen 24 hours a day. The most plugged record outside of the top fifty was Marmalade's 'Rainbow'. Overall there were seventeen records I heard more than ten times.

Of the radio stations concerned the most guilty was Radio North Sea, whose play list contained less than sixty singles — all of which were played to death. This was only offset by the large number of LP tracks and oldies played.

Radio Luxembourg provided more variety than one might expect from a top twenty station, but the monotony of power-play and dee-jay hit picks affected this station too, later in the week.

Programmes on Radio One were very same-ish, especially J.V. and Tony Brandon. There was some variety but one could have been certain of hearing 'Yellow River' and 'Honey Come Back' on almost every show. The live music was often very poor.

Radio Veronica provided the best choice although reception was very poor during the evening. The only record which seemed to be getting unfair attention was Cat Stevens' 'Lady D'Arbanville'.

The AFN Stateside Sound Survey Show livened my evenings up a good deal with the novelty of hearing discs which haven't been released over here. Jim Collinson's only bias seemed towards the Pipkins 'Gimme Dat Ding'.

You can draw your own conclusions. All I know is that I never again want to hear any of the records in the current top fifty.

The daftest record I heard was 'Humphrey the Camel' by Jack Blanchard and Misty Morgan. I recommend it to James Hamilton. — LES RICHFORD, 102 Eldred Drive, Orpington, Kent, BR5 4PH.

VAL: Thanks for your opinions, Les. And for all the effort I reckon you deserve to be a RECORD TOKEN WINNER.

JAM TODAY

KENNY EVERETT chanced to make an "unscripted joke" about a Minister's wife, and was immediately disowned by his master at the BBC. Had a comedian made the same joke on TV, he would have earned a

guffaw from the audience.

Meanwhile it has been announced that RNI will continue to be jammed, on whatever frequency it appears, merely on principle. Free Speech? The Government's attitude appears to be, "if you can't ban it, jam it!" — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey



MUNGO JERRY

SCOTT PLEA

WE HAVE been hearing some very disturbing things from Scott Engel lately. Things such as "I don't know what people want from men any more", and "People are sick and tired of me and don't believe a word I say". Not to mention the fact that he also stated that he didn't think people would want to pay money to see him at the moment.

As for people getting sick and tired of you, how on earth do you come to that conclusion? We never get the chance to hear your lovely voice or to read about you, very much.

I sign this letter off, hoping that you will read it and take notice of what I say that we're all behind you. Now it's up to you to make the next move, then we'll follow on. Please give us a chance to prove our loyalty to you. — SUSAN HOWIE, 7 Beech Close, Pittingham, Wolverhampton, Staffs.

TOO SLOW

WITH SO much emphasis on 'maxi' 33rpm singles would it not be a good idea to have 16rpm albums. This would surely cut the price of double albums and albums like Woodstock. — DAVE FISHER, 26 Nilverton Avenue, Sunderland, Co. Durham.

VAL: A spokesman for Advision Recording Studios kindly explained the technicalities involved in this, and said: "Yes you could get more material on to one disc by doing this, but the results would be inferior. In order to be able to record information onto the disc the surface speed has to be reasonably high as the modulation of the cutting stylus is side to side. If the surface speed was not high, this would give a very wide groove, not suitable for high frequency recordings. At 16 the upper frequency is very limited, and therefore is better for the medium which it is now used

for, such as spoken narratives." Apparently there are other difficulties to do with wear on turntables and other parts, so Dave, it seems like the wonders of stereo recordings would be lost.

DOUBLE DECCA?

IF TOM JONES produces a twin album set, will it be a Double Decca? — ALLAN RICHARDSON, 83 Grand Parade, Leigh on Sea, Essex.

WE LIKE HIM TOO

DEAR CHARLIE GILLETT, With reference to your article about modern rock bands, there were two you omitted to mention. These are the Roy Young Band who were very good on Disco 2 recently and Alcatraz who used to

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

LETTERS

be known as Somethin' Else. What I particularly like about these two bands is that they are different from most of the others which you mentioned in your article. Roy Young really captures the Little Richard sound and Alcatraz who I recently saw in a Greenwich pub, do many rock numbers I have never heard of.

They also appear to be happy playing what they do and don't give the impression, like the Wild Angels, that they are a bunch of mods who have jumped on the revival 'band wagon'.

Keep up the good work and great articles. DIANE DAVIS, 167 Knights Hill, West Norwood, SE27.

UP WITH RNI

REGARDING Rodney Collins write up about Duncan Johnson leaving Radio Nordsee because he doesn't like the way the station is being run. In my opinion we are lucky to be able to listen to RNI at all as they have had the odds against them from the moment they started broadcasting. But they still keep fighting back, giving us the friendly and personal approach that only commercial radio can. Good luck to them all. If we wanted the type of programme that Duncan Johnson wishes to present we can always tune into the BBC. — MRS MARY WARNER, 24 Rettendon Gardens, Wickford, Essex.

WHO NEXT?

TIME MAGAZINE have published a list of bores. Here's mine; Kenny Everett closely followed by Lord Sutch, yawn-provoking Lon Goddard, silly Mr Bloe, wild rocker Cat Stevens, all progressive groups and pop fans who are not switched on to the new Tom Jones — Ray Morgan. — JIM DOUGLAS, 15 Marville Close, Feltham, Middx. VAL: I was just nodding off there, when Lon brought this letter to my notice...!

DIONNE WARWICK

PAPER MACHÉ
WN 6 45 rpm.

PAPER MACHÉ —
A BEAUTIFUL NEW
SINGLE FROM
DIONNE WARWICK



wand

Wand Records Decca House
Albert Embankment London SE 1



P.P.&M. - TOP TEN YEARS



PETER, PAUL AND MARY: Ten Years Together (Warner Bros. WS 2552).

Ten years is a remarkable figure in this age of instant intros and brisk exits. PP & M have a consistent string of good quality material that has brought them an enviable attribute; timelessness. With such songs as are included on this album, they could go on forever. The numbers range from as far back as Dylan's "Don't Think Twice," "Lemon Tree" and "If I Had A Hammer" to recent singles like "Leaving On A Jet Plane". Their smooth voices are like instruments — leaping swiftly to a command for

sadness, reminiscence, teaching, laughing or just strolling through the scales. Whatever the mood desired, they can convey it with convincing ease. For sheer good value, the collection is superb. Also included are "Blowin' In The Wind," "Stewball," "Early Mornin' Rain," "500 Miles," "I Dig Rock And Roll Music," "Puff (The Magic Dragon)," "For Lovin' Me," and "Day Is Done".

LON GODDARD

RAY STEVENS: 'Everything Is Beautiful' (CBS, 64074).

Despite his frequent appearances on gimmicky records, Ray Stevens proves to be a competent vocalist on this album. He includes his own version of the much recorded 'Raindrops Keep Falling On My Head', and nicely performed it is. The gentle introduction of 'Everything Is Beautiful' leads into a big production on 'Get Together'. As well as arranging, producing and playing piano on the album, Ray sings one of his own compositions, a big gospel sounding number, 'A Brighter Day'. Also included, Lennon-McCartney compositions, 'She Came In Through The Bathroom Window' and 'Something'. V.M.

IT'S A BEAUTIFUL DAY: 'Marrying Maiden' (CBS 64065).

A brilliant five minute instrumental number introduces this album, 'Don and Dewey', with notable contributions from Jerry Garcia on pedal steel guitar. 'Essence of Now' is a gentle vocal number, with nice keyboard work from Fred Webb, leading into the aptly titled 'Hoedown', with harmonicas, banjo and some fast and fine fiddling (the stringed variety) from David LaFlamme. 'Let A Woman Flow' on side two opens with a Bossa Nova rhythm and leads into a Spanish flavoured end. A gentle and lovely song. V.M.

EDGAR WINTER: Edgar Winter (CBS 64083).

Young brother of Johnny, Edgar also has his fingers into every instrument conceivable. His voice has technical ability, but lacks variety in tone and his own brand of music lacks the patterned conception that made his brother's immediately listenable. Perhaps you could call this more adventurous, as it dips into jazz, classical and pop with rumours of soul. The production is so gaudy it's difficult to judge Winter himself, but parts of it sound like Van Cliburn. L.G.

DANDO SHAFT: Dando Shaft (Young Blood SSBY 6).

Terrific acoustic instrument prowess. There are cascades of picking lines revolving around one melody, including guitar, mandolin, string bass and others. Similar to the type of thing constructed by the Pentangle, yet just under the melody grade. There is much Green influence and concentration on minor keys, but it will improve, because the rudiments can't be disguised. L.G.

ROY HARPER: Return Of The Sophisticated Beggar (Young Blood SYB 7).

This is actually the old 'Sophisticated Beggar' LP released in 1967 on the STRIKE label (just before they became defunct) and I may be prejudiced, because a very close friend of mine plays on it. I suppose it is memorable as I

PETER, PAUL AND MARY,

can still remember it. The material is much softer and less harsh than Harper today, while parts of it are soluble kiddy songs. However, the excellent 'Forever' and even the title track are nice songs that even he finds hard to forget. L.G.

VARIOUS ARTISTS: Bumpers (Island IDP 1).

Wonderful, excellent, mul fabuloso selection from Island's wide catalogue. The range spreads from Jethro Tull to the Fairports to Jimmy Cliff and it's a painful task trying to pick out any faults. 29/11d and worth triple that. So buy three. L.G.

BONZO DOG BAND: The Best Of The Bonzos (Liberty/United Artists LBS 83332).

You really just can't go wrong with the "Best Of..." LP's and it was a good idea of Andrew Lauder's to present this package. All the old Bonzo favourites — "I'm The Spaceman", "I'm Bored", "Sound Of Music" and the clever "Intro And Outro". It's sad, the passing of the Bonzo's, but this LP at least captures some of the humour of that great group. The titles are drawn from their previous LP's issued by Liberty-UA.

HOT TUNA (RCA Victor Stereo SF 8125).

Hot Tuna are a spin-off group from the Jefferson Airplane. Jack Casady, Jorma Kaukonen and Will Scarlett got together in Berkeley,

California to record this live acoustic album. And it has a lot going for it. The band sound well integrated, the recording quality is excellent and the choice of material very tasteful. The ten tracks are all in the country blues vein, and the only drawback is, of course, that there's so many better black blues singers around. Nevertheless, Hot Tuna are an enjoyable band. R.P.

THE GRATEFUL DEAD: Workingman's Dead (Warner Stereo WS 1869).

A brilliant country music album from the near-legendary San Francisco group. And this could be the album to bring them in Britain to the wide public notice they deserve. 'Workingman's Dead' is a totally new approach for the group although guitarist Jerry Garcia's superb steel guitar work has been heard before on 'Deja Vu' by Crosby, Stills etc. The songs are tight and compact, 'Casey Jones', although there's nothing on the album which can be faulted. R.P.

LITTLE RICHARD AND SISTER ROSETTA THARPE (Marble Arch 1319).

Not little Richard the rocker here, but the Little Richard who turned to gospel. Certainly eye-opening stuff, and some of it quite good. Includes 'Certainly

Lord', 'Tell God My Troubles' and 'Precious Lord'.

JOHN BROWN JUNIOR'S Go-Go Music 'The Happening' (Marble Arch 1322).

Produced by songwriter Jack Fishman, the man behind some of Amen Corner's big hits. All organ based instrumentals here, including 'The Happening', 'Norwegian Wood' and 'Dock Of The Bay'.

STEELEYE SPAN: Hark The Village Wait (RCA SF 8113).

This group admirably fills the gap left when Sandy Denny left the Fairports. Maybe I shouldn't describe it as a gap, as I've yet to hear Fotheringay or the Fairports without Sandy, but this is pretty close to sounds heard on such as 'Leige And Lef'. Beautiful olde English tunes fully orchestrated and sung with flavour. What's this — Ashley Hutchings on Bass? That explains a lot. I don't know your personal tastes, but even though this idea might have been started by the Fairport Convention, this is just as good. L.G.

MAY BLITZ (Vertigo 6360 007).

A disappointing album from a group with former Jeff Beck sideman, Tony Newman on drums. There's a lot of noise, Hendrixesque guitar work and empty extended numbers. The album lacks cohesion, excitement or originality. R.P.

REDBONE (CBS Stereo 64069).

Redskin-rock lives! This was a double album in the States, but CBS have decided to cut out half of the numbers and leave us with this single album. And there's some very good rock music too. For instance, 'Crazy Cajun Cakewalk Band' and the original 'Niki Hokey'. Some very tight writing and good playing. T.L.

SHA NA NA 'Rock And Roll Is Here To Stay' (Kama Sutra 2361 001).

The top American rock 'n' roll revivalist group with a collection of songs which puts the Wild Angels to shame. The songs vary from Elvis's 'Heartbreak Hotel' and Little Richard's 'Long Tall Sally' to Mark Dinning's 'Teen Angel' and Dion And The Belmonts' 'A Teenager In Love'. All excellently performed with a lovely period flair, but, as with all revivals, the originals always seem to come off better. R.P.

HAWKWIND (Liberty Stereo LBS 83348).

A very strange album. The first number, 'Hurry On Sundown' is a straight-forward rock piece, complete with walling harmonica. But then the album progresses and gets freakier and freakier. Very reminiscent on the Pink Floyd in places with a total use of electronics and pure sounds. T.L.



THE CARPENTERS

sing the original
stateside No.1

'CLOSE TO YOU'
AMS 800

c/w I Kept On Loving You

Another
Burt Bacharach
Hal David Hit!



TOP UK ALBUMS

- 1 1 BRIDGE OVER TROUBLED WATER
Simon and Garfunkel
- 2 3 FIRE AND WATER Free
- 3 2 LET IT BE Beatles
- 4 4 SELF PORTRAIT Bob Dylan
- 5 - ON STAGE Elvis Presley
- 6 11 PAINT YOUR WAGON Soundtrack
- 7 10 DEEP PURPLE IN ROCK
- 8 5 McARTNEY Paul McCartney
- 9 7 LED ZEPPELIN 2
- 10 6 EASY RIDER
- 11 15 LIVE AT LEEDS Who
- 12 17 CRICKLEWOOD GREEN
Ten Years After
- 13 14 FIVE BRIDGES Nice
- 14 12 LIVE CREAM
- 15 9 ANDY WILLIAMS GREATEST HITS
- 16 19 STEPPENWOLF 'LIVE'
- 17 13 FULL HOUSE Fairport Convention
- 18 21 BAND OF GYPSYS Jimi Hendrix
- 19 33 OVER AND OVER Nana Mouskouri
- 20 25 SONGS OF LEONARD COHEN
- 21 22 CAN'T HELP FALLING IN LOVE
Andy Williams
- 23 20 WE MADE IT HAPPEN
Engelbert Humperdinck
- 24 8 MOTOWN CHARTBUSTERS Vol 3
- 25 46 HAIR London Cast
- 26 16 DEJA VU
Crosby, Stills, Nash & Young
- 27 CHICAGO
- 28 29 ON THE THRESHOLD OF A DREAM
Moody Blues
- 29 28 SOUNDS OF SILENCE
Simon and Garfunkel
- 30 40 THE EXQUISITE NANA MOUSKOURI

ALL THE CHARTS

TOP U.S. SINGLES

- 1 1 (They Long to Be) CLOSE TO YOU Carpenters (A&M)
- 2 5 MAKE IT WITH YOU Bread (Elektra)
- 3 2 MAMA TOLD ME (Not to Come) Three Dog Night (Dunhill)
- 4 3 BAND OF GOLD Freda Payne (Invictus)
- 5 9 SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder (Tamla)
- 6 4 THE LOVE YOU SAVE/I FOUND THAT GIRL Jackson 5 (Motown)
- 7 14 SPILL THE WINE Eric Burdon & War (MGM)
- 8 6 BALL OF CONFUSION (That's What the World is Today) Temptations (Gordy)
- 9 11 TIGHTER TIGHTER Alive & Kicking (Roulette)
- 10 8 OOH CHILD 5 Stairsteps (Buddah)
- 11 7 RIDE CAPTAIN RIDE Blues Image (Atco)
- 12 25 WAR Edwin Starr (Gordy)
- 13 12 HITCHIN' A RIDE Vanity Fare, Page One (Bell)
- 14 15 ARE YOU READY? Pacific Gas & Electric (Columbia)
- 15 10 LAY DOWN (Candles in the Rain) Melanie with the
Edwin Hawkins Singers (Buddah)
- 16 16 TEACH YOUR CHILDREN Crosby, Stills, Nash & Young (Atlantic)
- 17 18 OHIO Crosby, Stills, Nash & Young (Atlantic)
- 18 20 I JUST CAN'T HELP BELIEVING B. J. Thomas (Scepter)
- 19 24 LAY A LITTLE LOVIN' ON ME Robin McNamara (Steed)
- 20 19 A SONG OF JOY Miguel Rios (A&M)
- 21 26 (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU?
Ronnie Dyson (Columbia)
- 22 32 IN THE SUMMERTIME Mungo Jerry (Janus)
- 23 13 GIMME DAT DING Pipkins (Capitol)
- 24 17 WONDER OF YOU/MAMA LIKED THE ROSES Elvis Presley
(RCA Victor)
- 25 28 SILVER BIRD Mark Lindsay (Columbia)
- 26 30 WESTBOUND 9 Flaming Ember (Hot Wax)
- 27 39 TELL IT ALL BROTHER Kenny Rogers & the First Edition (Reprise)
- 28 41 OVERTURE FROM TOMMY Assembled Multitude (Atlantic)
- 29 60 PATCHES Clarence Carter (Atlantic)
- 30 57 GET UP I FELL LIKE BEING A SEX MACHINE James Brown (King)
- 31 29 MISSISSIPPI QUEEN Mountain (Windfall)
- 32 31 LOVE LAND Watts 103rd St Rhythm Band (Warner Bros)
- 33 47 SUMMERTIME BLUES Who (Decca)
- 34 44 THE SLY, THE SLICK & THE WICKED Lost Generation (Brunswick)
- 35 38 MAYBE Three Degrees (Roulette)
- 36 35 MISSISSIPPI John Phillips (Dunhill)
- 37 43 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes (Motown)
- 38 50 25 OR 6 TO 4 Chicago (Columbia)
- 39 56 DO YOU SEE MY LOVE (For You Growing) Jr Walker & the All Stars
Soul (Motown)
- 40 34 CHECK OUT YOUR MIND Impressions, Curtom (Buddah)
- 41 27 SAVE THE COUNTRY 5th Dimension (Bell)
- 42 51 BIG YELLOW TAXI Neighborhood (Big Three)
- 43 46 MY MARIE Engelbert Humperdinck, Parrott (London)
- 44 36 GO BACK Crabby Appleton (Elektra)
- 45 49 P APER MACHE Dionne Warwick (Scepter)
- 46 37 STEAL AWAY Johnnie Taylor (Stax)
- 47 52 I WANT TO TAKE YOU HIGHER Ike & Tina Turner (Liberty)
- 48 48 HOW ABOUT A LITTLE HAND (For the Boys in the Band)
Boys in the Band (Spring)
- 49 69 HAND ME DOWN WORLD Guess Who (RCA)
- 50 53 PEARL Tommy Roe (ABC)

TOP U.S. ALBUMS

- 1 1 WOODSTOCK Soundtrack
- 2 5 BLOOD SWEAT AND TEARS 3
- 3 14 COSMO'S FACTORY
Creedence Clearwater Revival
- 4 4 SELF PORTRAIT Bob Dylan
- 5 3 McARTNEY Paul McCartney
- 6 2 LET IT BE Beatles
- 7 8 CLOSER TO HOME
Grand Funk Railroad
- 8 9 LIVE AT LEEDS Who
- 9 7 DEJA VU
Crosby, Stills, Nash & Young
- 10 6 ABC JACKSON 5
- 11 10 CHICAGO
- 12 12 GREATEST HITS Fifth Dimension
- 13 11 IT AIN'T EASY Three Dog Night
- 14 39 JOHN BARLEYCORN MUST DIE Traffic
- 15 16 MOVEMENT Isaac Hayes
- 16 18 ECOLOGY Rare Earth
- 17 17 OPEN ROAD Donovan
- 18 13 ON STAGE Elvis Presley
- 19 25 WE MADE IT HAPPEN
Engelbert Humperdinck
- 20 21 GET READY Rare Earth
- 21 20 CANDLES IN THE RAIN Melanie
- 22 23 ALONE TOGETHER Dave Mason
- 23 24 ERIC BURDON DECLARES WAR
BRIDGE OVER TROUBLED WATER
Simon and Garfunkel
- 25 15 10 YEARS TOGETHER
Peter, Paul & Mary
- 26 32 CLIMBING Mountain
- 27 22 HENDRIX BAND OF GYPSYS
Jimi Hendrix, Buddy Miles & Billy Cox
- 28 31 MARRYING MAIDEN
It's a Beautiful Day
- 30 GASOLINE ALLEY Rod Stewart
- 27 WORKINGMAN'S DEAD
Grateful Dead

TOP U.S. SOUL SINGLES

- 1 2 SIGNED, SEALED, DELIVERED
(I'm Yours) Stevie Wonder
- 2 1 THE LOVE YOU SAVE Jackson 5
- 3 3 BALL OF CONFUSION (That's What
the World is Today) Temptations
- 4 15 GET UP I FEEL LIKE BEING A
SEX MACHINE (Part 1 & 2)
James Brown
- 5 5 STEAL AWAY Johnnie Taylor
- 6 4 MAYBE Three Degrees
- 7 7 END OF OUR ROAD Marvin Gaye
- 8 11 GROOVY SITUATION Gene Chandler
- 9 22 WAR Edwin Starr
- 10 13 DO YOU SEE MY LOVE (For You
Growing) Jr Walker & the All Stars
- 11 9 I'LL BE RIGHT HERE Tyrone Davis
- 12 12 DROP BY MY PLACE Little Carl Carlton
- 13 8 WHEN WE GET MARRIED Intruders
- 14 10 TRYING TO MAKE A FOOL OF ME
Delfonics
- 15 20 STEALING IN THE NAME OF THE
LORD Paul Kelly
- 16 16 O-O-H CHILD Five Stairsteps
- 17 47 EVERYBODY'S GOT THE RIGHT
TO LOVE Supremes
- 18 18 THE SLY, THE SLICK & THE
WICKED Lost Generation
- 19 21 LET THE MUSIC TAKE YOUR
MIND Kool & the Gang
- 20 6 SPIRIT IN THE DARK/THE THRILL
IS GONE Aretha Franklin

DUTCH TOP TEN

- 1 1 IN THE SUMMERTIME Mungo Jerry
- 2 3 LADY D'ARBANVILLE Cat Stevens
- 3 5 BACK HOME Golden Earrings
- 4 2 I DON'T BELIEVE IN IF ANYMORE
Roger Whittaker
- 5 6 TRY A LITTLE LOVE
Oscar Harris Twinkle Stars
- 6 - TICK A TOO The Dizzy's Man Band
- 7 8 GROOVIN' WITH MR BLOE Mr Bloe
- 8 4 NEVER MARRY A RAILROAD MAN
Shocking Blue
- 9 9 ALL RIGHT NOW Free
- 10 - WHITE RABBIT Jefferson Airplane

from Radio Veronica

U.K. SAMPLER ALBUMS

- 1 1 BUMPERS
- 2 2 FILL YOUR HEAD WITH ROCK
- 3 3 PICNIC - A BREATH OF FRESH AIR
- 4 7 REGGAE CHARTBUSTERS
- 5 4 AMERICA Herb Alpert
- 6 12 HOW BLUE CAN WE GET
- 7 8 IMPACT

Photo: ROBERT PLANT

TOP U.S. SOUL ALBUMS

- 1 1 ABC JACKSON 5
- 2 2 THE ISAAC HAYES MOVEMENT
- 3 3 STILL WATERS RUN DEEP
Four Tops
- 4 4 PSYCHEDELIC SHACK Temptations
- 5 5 THE LAST POETS Douglas 3
- 6 13 DIANA Diana Ross
- 7 7 BITCHES BREW Miles Davis
- 8 6 GET READY Rare Earth
- 9 9 RIGHT ON Supremes
- 10 11 ECOLOGY Rare Earth
- 11 8 GREATEST HITS Fifth Dimension
- 12 12 I'LL NEVER FALL IN LOVE AGAIN
Dionne Warwick
- 13 17 TURN BACK THE HANDS OF TIME
Tyrone Davis
- 14 10 THIS GIRL'S IN LOVE WITH YOU
Aretha Franklin
- 15 14 STAIRSTEPS
- 16 16 BAND OF GYPSYS
Jimi Hendrix, Buddy Miles & Billy Cox
- 17 15 YOU AND ME Jerry Butler
- 18 18 COME TOGETHER
Ike & Tina Turner & the Ikettes
- 19 19 IT'S A NEW DAY James Brown
- 20 25 VIVA TIRADO El Chicano

TOP U.S. COUNTRY SINGLES

- 1 1 WONDER COULD I LIVE THERE
ANYMORE Charley Pride
- 2 2 KANSAS CITY SONG Buck Owens
- 3 4 JESUS TAKE A HOLD Merle Haggard
- 4 8 DON'T KEEP ME HANGIN' ON
Sonny James
- 5 6 SOMEDAY WE'LL BE TOGETHER
- 6 3 HE LOVES ME ALL THE WAY
Tammy Wynette
- 7 7 HUMPHREY THE CAMEL
Jack Blanchard & Misty Morgan
- 8 9 FOR THE GOOD TIMES/GRAZIN' IN
GREENER PASTURES Ray Price
- 9 5 I NEVER PICKED COTTON Roy Clark
- 10 11 YOU WANNA GIVE ME A LIFT
Loretta Lynn
- 11 12 WHEN A MAN LOVES A WOMAN
Billy Walker
- 12 10 IF I EVER FALL IN LOVE Faron Young
- 13 20 SALUTE TO A SWITCHBLADE
Tom T. Hall
- 14 14 HELLO MARY LOU Bobby Lewis
- 15 21 MULE SKINNER BLUES Dolly Parton
- 16 19 A PERFECT MOUNTAIN Don Gibson
- 17 24 TELL ME LYING EYES ARE WRONG
George Jones & the Jones Boys

TOP U.S. COUNTRY ALBUMS

- 1 1 TAMMY'S TOUCH Tammy Wynette
- 2 2 THE WORLD OF JOHNNY CASH
- 3 3 MY WOMAN, MY WOMAN, MY WIFE
Marty Robbins
- 4 6 HELLO DARLIN' Conway Twitty
- 5 5 JUST PLAIN CHARLEY Charley Pride
- 6 4 THE BEST OF CHARLEY PRIDE
- 7 13 CHARLEY PRIDE'S 10th ALBUM
- 8 10 BEST OF JERRY LEE LEWIS
- 9 9 YOU AIN'T HEARD NOTHIN' YET
Danny Davis & the Nashville Brass
- 10 11 LOVE IS A SOMETIMES THING
Bill Anderson
- 11 7 OKIE FROM MUSKOGEE Merle Haggard
- 12 12 YOU WOULDN'T KNOW LOVE
Ray Price
- 13 14 TAMMY WYNETTE'S GREATEST HITS
- 14 15 BABY BABY David Houston
- 15 18 HELLO, ILM JOHNNY CASH
- 16 17 HANK WILLIAMS JR GREATEST
HITS
- 17 8 WORLD OF TAMMY WYNETTE
- 18 20 A TASTE OF COUNTRY
Jerry Lee Lewis
- 19 19 WE'RE GONNA GET TOGETHER
Buck Owens & Susan Raye

LUXEMBOURG PROGRESSIVE

- 1 1 WOODSTOCK Various
- 2 2 FIRE AND WATER Free
- 3 5 HOME Procol Harum
- 4 13 ALONE TOGETHER Dave Mason
- 5 4 BUMPERS Various
- 6 7 PARACHUTE Pretty Things
- 7 6 IN ROCK Deep Purple
- 8 3 BAND OF GYPSYS Jimi Hendrix
- 9 12 SING BROTHER SING
Edgar Broughton Band
- 10 19 LAST PUFF Spooky Tooth
- 11 - SELF PORTRAIT Bob Dylan
- 12 11 ACCEPT Chicken Shack
- 13 15 BRIDGES SUITE The Nice
- 14 10 LADIES OF THE CANYON
Joni Mitchell
- 15 14 BULL DURHAM SACKS ETC.
Rambling Jack Elliott
- 16 9 QUATERMASS Quatermass
- 17 17 AFFINITY Affinity
- 18 20 THIRD Soft Machine
- 19 - HOT TUNA Hot Tuna
- 20 - LIVE STEPPENWOLF Steppenwolf

Give the gas bill to the manager

"TOO MANY groups get done in this business. We want to bring fairness to rock." Mr 90 Per Cent is the common Identikit picture of a pop group manager. Doug Smith doesn't fit that image.

He is one of the founders of Clearwater Productions, one of the increasing number of small management agencies which are mushrooming with the pop explosion.

The new managers are different. It was the emergence of the underground three years ago which finally cemented the new image — the manager as an extension of the group rather than some lord-like figure presiding over the musicians.

But perhaps the new managers owe something to Andrew Loog Oldham. He was very much the sixth Rolling Stone — he was the same age, looked like them, and talked the same way. He was part of them.

And so it is with Clearwater Productions. Doug is 27-years-old, and he was once a successful interior designer.

"I just got fed up with that and decided to go into rock", he explains.

"We just gathered together a crowd of people who knew the business and who believed in an ideal. We wanted a co-operative system to ease the relationship between the management side, the record companies, the publicity and art side and, of course, the bands themselves. We wanted a fair organisation where everybody involved — the staff and the bands alike — were an integral part of the company."

The long slog towards acceptance began last year. Their first groups were Skin Alley and Trees — today they have High Tide, Cochise, Hawkwind, Skin Alley and a new band called Bubastis. Trees have gone their own way.

"Rather than have lots of band we've decided to keep the number down. A lot of bands come to us asking to be taken in, but we've decided to keep the number of bands low.

Said Doug: "It's an expensive business. There's a lot of things to consider — like, for instance, when Hawkwind had to pay damages on a van that was smacked up. That cost us £166.

"And there are little problems such as our musicians gas bills during the winter. The bands have to continue to play, so we pay their gas bills for them if they're broke.

"And when a band first start,



"I'll manage you for ninety percent — forty if I can play bass"

of course, they're earning only about £5 a gig. The trouble is that there's so many good bands in London.

"So we have to look after the groups in the early stages — pay their petrol bills, make sure their equipment is up to date, the lot. Every band has to have adequate equipment — at the moment Hawkwind want a Moog Synthesiser, so I guess we'll have to see what we can do.

"Initially every band goes out for what they can get. No one in Clearwater takes any money because the main concern is to get

the bands seen — and that means out on the road.

"There are top venues like the Lyceum or the Mothers Club in Birmingham, and then there are the smaller clubs, and, of course, the college circuit. It's a ridiculous cost getting every band on the road — besides the general costs, there's the expense of keeping their flats going, and paying for the roadies and so on.

The hassles are getting less. Clearwater can even afford to have freakier letter-headings as well as start a side-line with Clearwater Conceptions, a design team which was highly praised for their cover on the recent Groundhogs album, "Thank Christ For The Bomb."

"Things are going well, just at the moment. We're sticking at everything we intended to do. That's the way we want to work," commented Doug.



HOTLEGS

this week NEIL YOUNG

C.S.N. & Y. pt 3

THE SMILE IS THE MESSAGE

NEIL YOUNG is over 6 foot high, all the time. That's what you notice first time you meet him, how high his head is. Right up there in the clouds. All the time.

Born in Toronto, Canada, twenty-four Scorpios ago, Neil lives with his wife Susan, and Susan's daughter Tia, in a ranch-house perched on a hill-top in Topanga — as opposed to Laurel — Canyon, California.

He doesn't talk an awful lot, but get his message across quite simply with knowing looks, and a lot of slow-spreading grins. And what might be mistaken for brooding is deep thinking, in which he cuts himself off completely.

GUNNED DOWN

And most of his thinking results in songs, the latest of which is the newest C, S, N & Y single, "Ohio" which he wrote after the four students were gunned down at Kent University, Ohio. David Crosby talks about it:

"We'd been going through one of our off/on, together/split-up periods when Neil sang me this song. I freaked, because it's the first time he's ever written anything with political significance. We rushed straight around to Graham and Stephen and they said, 'Far out, let's record it tonight!'"

Which they did. Recorded it in one night, mixed it the next day, and — in spite of Nash's "Teach Your Children" being on release at



NEIL YOUNG (left) with Graham Nash, Dave Crosby and Steve Stills.

the same time — it raced up into the American Top Twenty. So did "Teach Your Children," by the way.

Young has been in three groups, although after the collapse of his first band in Canada — Neil Young and The Squires, would you believe — he swore he never wanted to be in a group. So he became a solo folk-singer and sang and drove himself cross-country (in a hearse) until he found himself in Hollywood in 1966, in the midst of the incredible Buffalo Springfield.

He fought with Stills, quit, re-joined, fought with Stills and split again, vowing never to work

with Stephen again, became a solo folk-singer, formed his own backing group, Crazy Horse, then accepted Stills' offer to join Crosby, Stills and Nash. On the understanding that he would continue to work with his own band when he wasn't doing C, S, N & Y gigs. Which kind of underlines what Nash said last week about them not being a group in the accepted sense of the word. I mean, can you imagine Robert Plant doing separate gigs without Jimmy, Bonzo and John Paul?

Meanwhile, back at the ranch-house in Topanga, Neil is resting up a little after the just-completed tour of America with David, Stephen and Graham.

He's thinking some more, i.e. writing some more. The Topanga house is a good place for him to do his thinking/writing, because in the basement of the four-floors tall ranch, is his own recording studio.

A new solo Neil Young album is on the Warner/Reprise pipeline, coming at us soon, we hope. And also, hopefully, Neil Young in person for this country. Neil was approached for most of the Festivals in Europe this summer, but C, S, N & Y schedules were too tight for him to ork here.

And if we only go on the recommendation of various British luminaries who have caught his act — like Robert Plant, Renaissance, Chick Churchill, to name but many — a Neil Young show will be a good place to go.

HEADING FOR THE TOP OF THE CHARTS



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