



GEORGIE FAME p. 8

CAT: low FEST - ALBUM!

CAT STEVENS has been added to the Isle of Wight Festival bill next week — his third festival appearance in six weeks.

Immediately after his sensational performance at the recent Plumpton Festival he was booked for last week's Yorkshire Folk, Blues and Jazz Festival at Krumpton and then, later on, he was added to the Isle of Wight Festival.

Meanwhile, Cat himself is still preparing his next album, 'Tea For The Tillerman', which is scheduled for an October release. The album includes Cat's version of 'Wild World' — one of his own songs which has recently been recorded as a single by Jimmy Cliff.

On Monday Cat flew to Munich to complete the dubbing for the soundtrack he has written to Jane Asher's latest film, 'Deep-End', directed by the Polish film-maker Jerzy Szomolwski. Cat was chosen to write the film track on the strength of his 'Mona Bone Jakon' album.

The film's debut will be at the Venice Film Festival later this year.



MOODIES QUIT low — FREE CONCERT INSTEAD

THE MOODY BLUES have pulled out of the Isle of Wight Festival — but they will undertake a free London concert later this year.

Ray Thomas, of the Moodies, said: "We are bitterly disappointed about having to take this step.....The concept of festivals is great, but in our opinion the Isle of Wight Festival is not being conducted in the best interests of music or of the fans."

Fans wanting tickets for the group's free London concert — date and venue still to be fixed should write to 19, Garrick St., London, W.C. 2

MORE low NEWS—p. 4.

FREE

... are postponing an American tour this year — because the group want to complete their European dates. Free were due to go to America later this year, where their single, 'All Right Now' shows signs of becoming a hit — it has already reached the Top Ten in a number of cities and in Cleveland, Ohio, last week, for instance, it sold ten thousand copies in one morning. But because of Free's European commitments the group have decided to tour America in the New Year. The group will be appearing at Germany, Copenhagen, and Sweden during November and Switzerland and Italy during December. Before that, however, the group will be making a series of concert appearances in Britain, during September coupled with other Island Records acts. The first will be at Croydon's Fairfield Hall on September 13, when the group will be recording a live album with Mott The Hoople.

AIR WAVES

WANTED - A NEW RADIO MESSIAH!

THE GOVERNMENT'S decision to give the go-ahead to the BBC's 20 new local stations has made some commercial radio operators think again. Should they gamble and try to run their stations in opposition to the BBC... or should they go for the less populated areas at present not served by local radio?

Confirmation of a new batch of BBC stations means that all is now 'go' for London, Liverpool and Birmingham. London's local radio opens in October.

The format for the station will be "sweet music" and the London station will no doubt fill a great gap in the U.K. radio set-up. Several of the existing BBC stations have already proved to be very popular indeed.

But one problem remains. The stations will continue to broadcast on VHF (London on 96 Mhz). A big disadvantage with VHF is that the local radio planners will not be able to offer up-to-date road information to motorists... because most car radios are not equipped with FM/AM receivers. Still, we await 'Radio London' - and the other stations - with interest...

What is happening to RNI? This is the question many Record Mirror readers are asking in their letters. The programmes, say your letters, are getting boring and the station is playing the same old records all the time. A boring format? "I think its about time RNI got down to some serious real programmes, not just the usual 21 hours of churning out the same old stuff they're doing at the moment," writes Colin Martin of 104 Beach Road, Scrabby, Gt Yarmouth.

"Even the dee-jays are sounding mostly alike - we've missed the sparkling voice of Roger Day livening up breakfast with his never-know-what-to-expect type of show. But now RNI is gradually slipping - it's up to the station's programmers to get down and organise programmes that appeal to everyone and stop concentrating on idle chat, and going off the air every few days to mess about with transmitters," continues Colin.

"RNI call themselves the 'sound of Europe'. The station has gone from good to bad."

Fairly strong criticism - and I've received quite a few letters saying the same thing. I reprinted this letter in full because at one time Colin Martin was one of RNI's greatest fans. He's written to "Airwaves" at least half a dozen times, with praise for the station.

It seems a great shame that so many listeners who stuck with the station throughout the 'jamming' period should now get disenchanted. I think that some of RNI's early vitality has been missing in recent weeks - but it is still an important and entertaining station.

It appears from your letters, however, that many listeners have missed Roger Day's voice on RNI...

Our 'Radio People' series begins again next week with an interview with RNI's Mark Wesley (No. 10). This week, Radio Luxembourg's DON WARDELL has some advice for would-be-disc jockeys.

RODNEY COLLINS

NEWS - growing lads no longer want to be engine drivers when they grow up - what were engines anyway? The top of the youth employment pops is undoubtedly the disc jockey vacancy.

Letters arrive by the score at Radio Luxembourg each week from young chaps, and ladies too - they write from all over the country to get behind the 208 microphone and 'sock it to us from the Grand Duchy'.

The letters usually ask "How do I get started? - cause given the chance I know I'd be great." Well, two years ago I would not have recommended anyone to seriously pursue a career as a DJ in this country. There were short contracts, constant changes of DJ's who failed to band together for the good of their profession as a whole, but watched as colleagues were dropped and forgotten by producers. Now the Radio Revolution is gathering force and openings will occur. You may have to start in Wigan and work your way towards London town and the pluggers lunches but at least the opportunities will be there. So if you want to be DJ then this is what you have to do:

(1) Get a tape recorder and practise till your sick of the sound of your own voice. Try your hand at programmes, interviews, commercial reading and newscasting. Until you are good in all those areas you won't be saleable property to a station.

(2) Read a good quality newspaper everyday. It's no good knowing where Diana Ross conceals a birthmark - or the name of Stevie Wonder's after shave. You'll get all those bits and pieces from pop papers and whilst they are jolly interesting in their own way - the emphasis these days is swinging towards news and current affairs.

I never thought that it was necessary to be an all rounder and used to concentrate on pops and music information till one night whilst I was broadcasting in Luxembourg doing 'Friday Requests' (now sadly departed) the Secretary rushed in to say that President Kennedy had been shot and would I stop playing pop music, make

to opposite column

top 50

RECORD MIRROR AND B.B.C. CHART

Compiled by B.M.R.B.

Week ending August

1	1	1	THE WONDER OF YOU Elvis Presley, RCA 1974
2	2	3	NEANDERTHAL MAN Hotlegs, Fontana 6007 019
3	7	14	RAINBOW Marmalade, Decca F 13035
4	3	2	LOLA Kinks, Pye 7N 17961
5	11	25	TEARS OF A CLOWN Smokey Robinson and Miracles Tamla Motown TMG 745
6	4	5	SOMETHING Shirley Bassey, United Artists UP 35125
7	17	24	THE LOVE YOU SAVE Jackson 5, Tamla Motown TMG 746
8	6	17	NATURAL SINNER Fair Weather, RCA 1977
9	8	6	IN THE SUMMERTIME Mungo Jerry, Dawn Maxi DNX 2502
10	9	7	I'LL SAY FOREVER MY LOVE Jimmy Ruffin, Tamla Motown TMG 740
11	13	12	BIG YELLOW TAXI Joni Mitchell, Reprise RS 20906
12	5	4	ALL RIGHT NOW Free, Island WIP 6082
13	10	10	LOVE LIKE A MAN Ten Years After, Deram DM299
14	16	28	25 OR 6 TO 4 Chicago, CBS 5076
15	23	29	SWEET INSPIRATION Johnny Johnson and Bandwagon Bell BLL 1111
16	15	15	SIGNED, SEALED, DELIVERED, I'M YOURS Stevie Wonder Tamla Motown TMG 744
17	12	8	LADY D'ARBANVILLE Cat Stevens, Island WIP 6086
18	21	16	SONG OF JOY Miguel Rios, A and M AMS 790
19	30	42	MAMA TOLD ME NOT TO COME Three Dog Night, Stateside SS 8052
20	43	-	LOVE IS LIFE Hot Chocolate, RAK 103
21	35	41	WILD WORLD Jimmy Cliff, Island WIP 6087
22	33	37	MAKE IT WITH YOU Bread, Elektra 2101-010
23	39	-	I (WHO HAVE NOTHING) Tom Jones, Decca F13061
24	24	23	(It's Like A) SAD OLD KINDA MOVIE Pickettywitch, Pye 7N 17951
25	19	19	COTTONFIELDS Beach Boys, Capitol CL 15640
26	34	43	IT'S SO EASY Andy Williams, CBS 5113
27	20	18	GOODBYE SAM HELLO SAMANTHA Cliff Richard, Columbia DB 8685
28	25	21	YELLOW RIVER Christie, CBS 4911
29	18	13	LOVE OF THE COMMON PEOPLE Nicky Thomas, Trojan TR 7750
30	14	9	IT'S ALL IN THE GAME Four Tops, Tamla Motown TMG 736
31	22	11	UP AROUND THE BEND Creedence Clearwater Revival, Liberty LBF 15354
32	29	27	GROOVIN' WITH MR. BLOE Mr. Bloe, DJM DJS 216
33	27	20	SALLY Gerry Monroe, Chapter One CH 122
34	-	-	GIVE ME JUST A LITTLE MORE TIME Chairman of the Board Invictus INV 501
35	26	22	WHERE ARE YOU GOING TO MY LOVE Brotherhood of Man Deram DM 298
36	36	33	THE LONG AND WINDING ROAD Ray Morgan, B & C CB 128
37	42	34	MR PRESIDENT DBM & T, Fontana 6007-022
38	28	31	EVERYTHING IS BEAUTIFUL Ray Stevens, CBS 4953
39	31	26	HONEY COME BACK Glen Campbell, Capitol CL 15638
40	-	-	STRANGE BAND Family, Reprise RS 27009
41	48	-	WHICH WAY YOU GOIN' BILLY? Poppy Family, Decca F 22976
42	40	48	MY WAY Dorothy Squires, President PT 305
43	38	40	SUMMERTIME BLUES Who, Track 2094-002
44	37	45	MY WAY Frank Sinatra, Reprise RS 20817
45	32	32	DOWN THE DUSTPIPE Status Quo, Pye 7N 17907
46	-	-	YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker Trojan TR 7777
47	49	-	WANDERIN' STAR Lee Marvin, Paramount PARA 3044
48	50	-	BLACK NIGHT Deep Purple, Harvest HAR 5020
49	-	-	SPANISH EYES AL Martino, Capitol CL 15430
50	-	-	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2091 027

TOP THIRTY PRODUCERS

1	-	16	PAUL RISER/WONDER
2	HOTLEGS	17	PAUL SAMWELL SMITH
3	JUNIOR CAMPBELL	18	-
4	RAY DAVIES	19	RICHARD PODOLOR
5	-	20	MICKIE MOST
6	HARRIS/COLTON CORPORATION	21	CAT STEVENS
7	ANDY FAIRWEATHER LOW	22	DAVID GATES
8	BARRY MURRAY	23	PETER SULLIVAN
9	DEAN WITHERSPOON	24	JOHN MACLEOD
10	JONI MITCHELL	25	BEACH BOYS
11	FREE	26	DICK GLASSER
12	TEN YEARS AFTER	27	NORRIE PARAMOR
13	W. GUERCIO	28	MIKE SMITH
14	TONY MACAULAY	29	JOEL GIBSON
15	-	30	FRANK WILSON

FIVE YEARS AGO

1	1	HELP The Beatles
2	3	YOU'VE GOT YOUR TROUBLES The Fortunes
3	2	WE'VE GOT TO GET OUT OF THIS PLACE The Animals
4	-	I GOT YOU BABE Sonny and Cher
5	-	A WALK IN THE BLACK FOREST Horst Jankowski
6	7	EVERYONE'S GONE TO THE MOON Jonathan King
7	5	CATCH US IF YOU CAN Dave Clark Five
8	4	MR TAMOURINE MAN The Byrds
9	-	ZORBA'S DANCE Marcello Mingrabi
10	9	IN THOUGHTS OF YOU Billy Fury

TEN YEARS AGO

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

NEW YORK REPORT



by IAN DOVE

WHEN RINGO STARR arrived in Nashville to record his country album, Pete Drake, steel guitar player and producer who set up the session, had the commercial airliner taxi right across the airfield to a remote corner in order to whisk Ringo away from over enthusiastic fans. No report about what the rest of the passengers thought.

Apparently when Ringo arrived in the studio and faced all the Nashville pickers and pluckers, he was very nervous, more so than at a normal Beatle session. DJ Fontana there and Scotty Moore owned part of the studio so there were a lot of Elvis connections going around.

Ringo spent time in his room learning the songs, didn't see much of Nashville, but made a trip to a farm owned by rock group Mother Earth for a photo session. He romped around for the photographer but confessed himself "very nervous" about the possibility of snakes lurking around.

As a result of teaching Ringo the songs, writer musician, Sorrels Pickard now has, apparently, an Apple contract.

LESS PEOPLE than expected - around 20,000 turned up for the 12 hour Summer Festival for Peace at Shea Stadium in New York. Highlight was a surprise appearance of a very together Janis Joplin. The other big New York festival, Powder Ridge, was cancelled through official pressure, but 30,000 kids still turned up to do the Woodstock Generation bit. Despite threats of fines and imprisonment if they appeared, Melanie showed up to sing to the crowd.

Odd twist: B. B. King says that he is now noticing more Black kids in his audiences. He says that until recently when he played gigs like the Fillmores or other rock venues, his audience would be all white, all either college or hippie. Now Black teenagers are coming back to the blues, says B. B. Their blues - you don't have to add.

COMING SOON

NOEL EDMONDS

writes for
Record Mirror

See next week for more details

from opposite column

an announcement and fill in for fifteen minutes until an official message had been drafted by the Director General for transmission on 208. These things happen when you get behind the microphone and you owe it to yourself and to your listeners to be knowledgeable in the field of current affairs.

(3) Another good platform for experience is ballroom DJ work, with the dancers just a few feet away from you it's possible to assess their reaction at first hand to the beat and mood of the days popular hits. It's also good experience for reading out requests and handling group interviews.

When you have taped yourself to a standstill and can newcast better than any of the ITN crew it's time to approach Radio Luxembourg or perhaps the other lot, for an audition. Enclose a tape of your work but please fade the records. We know them only too well and it's you that the producer will be listening for. Try some newsreading on the tape, also do a promotion spot for another show later in the day and read the odd request card.

Auditions do work. The majority of the 208 record spinners came to us this way but make sure your work is good and that you're not rushing in too quickly. Also remember that your life span is limited at the microphone till you are prepared to expand as a broadcaster, unless you are a 'genius' like Jimmy Savile and I use the word 'genius' in its most sincere sense. Here is a man who has adapted his style and moves with the times - he's still around, very much with his finger on the pop pulse. Others of his generation are losing a little of their glitter.

P.S. When you burst upon the radio scene bring something fresh and original with you. We all need a new Messiah - perhaps it's you?

DON WARDELL

Stevie and the drums that died!

FADING OUT of the public eye is a hard thing to endure for those who achieve fame, but what of those who are heard or seen, but never credited? The technicians, bit actors — and session men. Pop's unsung heroes.

Stevie Wonder knew Benny Benjamin was one of those. Benny was a drummer and his exceptional rhythms provided the backbone for many a Tamla-Motown hit. Benny, however, was never billed on a record; he just played on, making hit after hit until he died. A lot of people in the Motown organisation were very sad and Stevie was too.

"Benny's history goes back a long way in the Motown story," said Stevie. "In the beginning, there was no Musican's Union as there is today and all the musicians were helping to build something. Nobody expected anything to come out of Detroit — it was a car city. Then all the musicians who lived there began to combine and a totally original approach to music was born. As the idea grew, singers became known and these backing musicians worked hard on their records. They devised the backings and Benny was one who devised many beats for a lot of hit singles. Nobody could play like him; nobody had his beat.

played on "I Can't Help Myself", Mary Wells' "My Guy", Marvin Gaye's "I Heard It Through The Grapevine" and the beginning of Gladys Knight's version and many others. It's a shame it happened just as backing men are starting to get more notoriety.

Big Family

"Tamla is still like a big family," he continued, filling the memory of Benny Benjamin and knowing that the music will move on, "but we're a little further apart now, due to the great technical expansion. Everything is so much larger in scope — Motown records are done in other languages and the market has grown so large. Rock is influencing everything and that includes the Detroit sound. It's influencing me. I'm writing a lot more now and my next album will be like nothing I've ever done before, but more me than anything I've done. The records before this are all me, but this will be the first time I ever produced my own LP. I have a steady vocal backing group as well and I've

used them a lot on the "Signed, Sealed and Delivered" LP. I'll probably use them on stage, as I like to know people are moving up there when I'm on.

I like excitement.

"Singing excites me, but one day, I'll stop it all and devote my time to writing only. I'm not really looking forward to the day I quit the stage, but I think I can express more through writing. Meanwhile, I'll continue just as I am. By the way, from your voice, I'd say you were a Cancer, very near to Leo."

Not far off — the first day of Leo.

LON GODDARD



STEVIE WONDER

Loneliness

"It gives me a great feeling of loneliness," said Stevie with sadness in his voice, "as he has done so much without recognition..."

A lot of people have passed away since Motown started, but it really hits hard when someone was really close to you. Someone who was so original. Benny was influenced a lot by Latin American and African rhythms. He was so easy and so simple — but nobody else could do it. He



DAVE CASH (to his Dog): Say, do you want to know how to make groovy coffee?
 DOG: Woof, woof!
 DAVE CASH: Well all you have to do is send your name and address to:
 RECORD MIRROR (Coffee)
 7 Carnaby Street
 LONDON, W1.
 and they'll send you my groovy coffee card ABSOLUTELY FREE !!!
 DOG: Woof, woof!
 DAVE CASH: Can't you say anything original?

WHY DON'T YOU SEND NOW FOR YOUR FREE DAVE CASH COFFEE CARD?

FLOWER-POWER BACK-LASH

ERIC CLAPTON in the guise of Derek and the Dominoes launched his tour of British clubs earlier this month. Now he's been joined for nine concerts by ... none other than Brett Marvin And The Thunderbolts.

Which makes an incredible bill: Derek And The Dominoes with Brett Marvin And The Thunderbolts.

The Dominoes we already know about. Formed by Eric Clapton around the old backing band used by Delaney And Bonnie, they've decided on touring the outer regions of the British Isles instead of doing the super-star bit of playing at only London's Royal Albert Hall.

But Brett Marvin And The Thunderbolts? The name is reminiscent of those endless rock 'n' roll revivalist groups complete with the Burton's tailored drapes and the slicked hair.

Only it ain't like that.

Regional differences

Now B. Marvin And The Thunderbolts are a blues band. With one or two regional differences — like, for instance, a zobstick and tin cans.

Individually, the line-up is Pete Gibson (trombone, violin, kazoo, whistles, tin cans, vocals); Graham Hine (slide guitar, vocals); Jim Pitts (guitar, mandolin, harmonica, vocals); John Lewis (piano, vocals); John Randall (washboard); Keith Trussell (zobstick, percussion).

Pete Gibson was yet another student who came up through



BRETT MARVIN and the THUNDERBOLTS

Liverpool College of Art — along with John Lennon and a million other people who have since found fame and fortune.

He explained how the Thunderbolts came about: "We started two and a half years ago at Crawley new town. I was then doing a solo act on the folk scene and I knew Graham and Keith from teaching them art at their school. And one night they turned up at the East Grinstead folk club with an eight watt amplifier and a zobstick and blew right into 'Hoochie Coochie Man'. It was an incredible sight — the second number they had to stop half way through because they's tired themselves out."

"Anyway, the next week they were all playing at Crawley and I joined up with them. So, since then we've been together with John Lewis joining much later."

"The name was born against

the flower power trend that was happening at the time. Originally we were in a pub and Graham's girl friend started making up silly names for the group and the name Brett Marvin And The Thunderbolts was gradually evolved."

The band worked around the club circuit, building up a substantial following with their good-time approach to the blues. Two of the people who heard the band were Jo-Ann and Dave Kelly — two of the most influential of the younger generation of British blues exponents.

So when Jo-Ann and Dave gave up their residency spot at London's Colliers Club, Brett Marvin And The Thunderbolts stepped in. That gave them an established base to work from. Meanwhile, the individual group members were still involved in their own projects.

For instance, Pete Gibson was at the Slade College of Art in London completing a post-graduate research course on light and sound. "I realised that before I could get to experimental things it would be better if I made

a documentary, and as my two loves were music and film, I'd like to make a film of a musician.

"Anyway, we went to see John Mayall who eventually gave us the go ahead. So for about a year we followed him about filming him and his bands. On film we've got John McVie, Eric Clapton, Peter Green, Mick Taylor, Johnny Almond, Jon Mark, Colin Allen and Aynsley Dunbar. In fact we followed him through from his Laurel Canyon band to 'Turning Point'.

"We eventually decided to call the film 'Turning Point' and I hope it gives an honest portrait of the man.

Fantastic

"Mayall was fantastic to us. We travelled with the band and they lugged all our gear along with theirs. All very enjoyable, although there obviously must have been some conflict of interest between my film work and Brett Marvin And The Thunderbolts. But the rest of the boys understood what I was trying to do and they were very tolerant.

"It's funny really, because we wouldn't be where we are now if it wasn't for that film."

One of Mayall's road managers realised that Pete was also in band. "I'd never pushed the band because of the film," Pete comments, "because I'd obviously never wanted anyone to feel I was muscling in as a musician because of the film. But, anyway, John Gunnell from Stigwood's was told about us."

"He came and heard us and now we are with Stigwoods."

Pete describes the band's style as: "blues inspired good time music, with interests from the basic blues right through to the classics."

Which covers a lot of ground. It should be quite a bill — Derek And The Dominoes with Brett Marvin and the Thunderbolts.

ROB PAGE

Beach Boys' rush release LP

THE BEACH BOYS collected best recordings are to be issued in a special rush-release album from EMI next weekend. Sixteen tracks — all of them hits in either the U.S. or UK — and all in stereo.

The album — "The Beach Boys Greatest Hits" — is being issued by EMI following the success with the group's last single "Cottonfields" (included on the LP).

But the Beach Boys future recording activities are still undecided. It is not known which UK company the group will tie in with, but it is virtually certain they will have a new album and single on release in time for their European tour which includes dates at Sheffield and Stockton at the end of November, RM understands.

The group may also undertake two or more London concerts during the visit at the end of November or early December.

The "Greatest Hits" album — the group's first UK offering since "20-20" (with the exception of two budget LP's) — will be issued on Capitol ST 21628.

Tracks are: Sloop John 'B'; California Girls; Barbara Anne; I Get Around; Wild Honey; I Can Hear Music; Darlin'; God Only Knows; Do It Again; The Cottonfields; Bluebirds O'er The Mountain; Then I Kissed Her; Help Me Rhonda; Breakaway; Heroes and Villains; Good Vibrations.

Most of the material is drawn from the Capitol LP's "Best Of The Beach Boys Volumes One and Two" available for some time. The track "Cottonfields" is not the version from the "20-20" LP but the re-recorded single version.

The Beach Boys last American hit, "Add Some Music To Your Day" is still to be issued in the UK

Everlys for IoW

THE EVERLY BROTHERS WILL APPEAR AT THE ISLE OF WIGHT FESTIVAL! THE DUO HAVE AGREED TO APPEAR ON THE BILL WHICH ALSO INCLUDES DOORS, JIMI HENDRIX, JOAN BAEZ AND THE WHO. EVERLY BROTHERS WILL REPLACE THE MOODY BLUES ON THE SUNDAY EVENING BILL FOR THE FESTIVAL ON AUGUST 30.

Scrubs concert

QUINTESSANCE TOP the bill at a free concert tomorrow (Saturday) at London's Wormwood Scrubs Common. The concert starts at noon and continues until 6 pm. Also included on the bill are Keith Christmas, Quiver, Blend, Dave Russell, James Metzner, Synanthesis, and Hawkwind. The organisers, the Crypt music club, are also attempting to get Richie Havens on the bill.

REMEMBER WHERE YOU READ THE NEWS FIRST?

Stories like:

*THE ROLLING STONES TO LAUNCH THEIR OWN LABEL: MARSHALL CHESSEXPECTED TO JOIN THEM (RM July 25).

* SOLO ALBUMS FROM GEORGE HARRISON AND RINGO STARR (RM August 8).

*GIBB BROTHERS WRITE NEW ENGELBERT SINGLE (RM August 8).

*PETER SULLIVAN NO LONGER PRODUCING TOM AND ENGELBERT (RM August 8).

*RADIO NORTH SEA INTERNATIONAL MOVES BACK TO HOLLAND (RM July 25).

*TONY JOE WHITE FOR ISLE OF WIGHT FEST (RM July 25).

*SINGLES' PRICES RISE TO 9s 6d (RM July 18).

*DONOVAN QUILTS MICKIE MOST/NEW OPEN ROAD ALBUM (RM July 18).

*ERIC CLAPTON SOLO ALBUM AND DATE (RM July 11).

***You read ALL these FIRST in Record Mirror. Other pop papers follow with the news.

***Remember where you read the news first — RECORD MIRROR.



BEACH BOYS

Bassey—a UK tour

SHIRLEY BASSEY'S Autumn U.K. tour will include concerts in London, Cardiff and Liverpool.

The artist will play ten concerts at five venues between November 6 and November 12. The tour opens on the 6th with a show at London's Royal Festival Hall. Other dates already set are: Empire Theatre, Liverpool (November 8), Odeon, Birmingham (11) and Capitol, Cardiff (12). Tickets for all concerts will be on sale early October.

M and Vandellas tour single and album

MARTHA and the Vandellas will almost certainly undertake a tour of the UK next year. And the group's next single will be "I'm In Love" and issued in the Autumn.

Meanwhile, the Vandellas are completing their new LP — "Natural Resources" — which is also in line for release before the end of the year.

Both releases are the first new product from Martha and the Vandellas since 1968. Their current release is a Holland-Dozier-Holland oldie "Jimmy Mack" recorded four years ago.

Martha and the Vandellas are expected here in the early summer for a tour of major cities. Their last concert tour was in 1966.

Explosion soon

EMBER LAUNCH their "Star Explosion" series next month with material from Glen Campbell, Billy Eckstine, Sarah Vaughan, Vic Damone, Al Martino and Frankie Laine.

Also featured are Bill Haley, Merrill Moore, Jerry Lee Lewis, Roy Orbison, Desmond Dekker and Julie Rogers.

The tracks will be issued on four LP's — "Star Explosion-1", "Rock Explosion", "Country Explosion" (with Buck Owens and Hank Locklin) and "Future Star Explosion". Other September Ember LP's include Julie Rogers' "Once More With Feeling" and a jazz album featuring Charlie Parker, Dizzy Gillespie, Coleman Hawkins and Oscar Pettiford.

Trems, Christie live radio

GENE VINCENT, Fleetwood Mac, Tremeloes, White Plains, Christie and the new Harmony Grass line-up are 'live' on Radio One during the coming week.

Johnny Moran's "First Gear" (Saturday, 3 pm) features Gene Vincent, Wild Angels and Fleetwood Mac, while Harmony Grass star on the "Peter York Show" (Saturday 6.45 pm). Tremeloes and White Plains are on the "Dave Lee Travis Show" (Sunday 10 am).

Christie are 'live' on the "Tony Blackburn Show" (all week 10 am) with Pickettywitch and James Royal on the new "Dave Cash Programme" (all week 3 pm).

The Moody Blues are on the "David Symonds Programme" (Monday 6 pm) with Free and Elton John on the Bob Harris' "Sound of the '70s" (Wednesday 6 pm).

Donovan single

DONOVAN'S FIRST SINGLE SINCE "BARABAJAGAL" WILL BE ISSUED BY PYE ON SEPTEMBER 4! TITLED "RIKI TIKI TAVI," IT FEATURES DONOVAN WITH HIS NEW GROUP, THE OPEN ROAD. FLIP SIDE IS "ROOTS OF OAK" AND BOTH TITLES ARE TAKEN FROM THE DONOVAN LP TO BE ISSUED ON AUGUST 28.

TWO DONOVAN SINGLES HAVE BEEN ISSUED THIS WEEK FOR THE DUTCH MARKET. ONE IS "RIKI TIKI TAVI" — THE OTHER IS "CELTIC ROCK," ALSO TAKEN FROM THE "OPEN ROAD" LP. THE U.K. ALBUM AND SINGLE WILL BE ISSUED HERE ON DAWN.

INTERNATIONAL NEWS

from the
MUSICAL CAPITALS OF THE WORLD
compiled by Simon Burnett

STOCKHOLM

BLACK WIDOW are to visit Sweden in a six week tour of Europe starting this week. While in Sweden, Black Widow are to make TV and radio appearances. Their trip to Sweden lasts for three days and begins on August 21st. Swedish group Totas have recorded a Swedish version of Chris Andrews' hit "Pretty Belinda".....Family are to appear in Stockholm on September 22nd.....Metronome has started a promotion drive for its group Bread.....U.S. producer Kim Fowley has arrived in Sweden to start work for a new record company.

CHICAGO

RICHIE HAVENS and If headlined a concert at the Aragon Ballroom last week organised by American Tribal Productions.....Dionne Warwick is to play at the Ravinia on the 29th of this month.....Count Basie gave a free concert at Old Orchard Shopping Centre, Skokie.....The Syndrome a new rock house, headed by Dick Gasson is expected to re-open early next month.....Ides of March are working with Frank Rand and Bob Destocki on a new album to be released in December.....The George Shearing Quintet are in the midst of three week booking at the London House.

NEW YORK

THE TEMPTATIONS broke all time house records at the Apollo Theatre for the group's recent six day appearance there. Bob Schiffman the theatre's owner announced that the box-office grossed a total of \$112,455. Schiffman also said that he was negotiating for The Temptations to appear at the theatre again later this year. The Pacific Gas and Electric are launching a personal campaign against the use of hard drugs. The group headlines a concert for the benefit of Phoenix House, which is a charity involved in the rehabilitation of drug addicts, to be held at the Electric Circus in Manhattan. They have also made a similar appearance in Kentucky.....Senator George McGovern recently hosted a special fee for The Supremes at the Carter Barron Amphitheatre.....James Taylor will star in "Two Lanes Blacktop" for Universal Pictures.

DUBLIN

PLANS ARE in hand for Dublin's first all-night open-air pop festival at the Santry Stadium. It is hoped to staged it in late August or early September. A number of Irish acts have been approached and the organisers are trying to get a big name British group to top the bill.....new Dublin club Tiffany's off to a good start.....another Dublin discotheque, Sloopy's, has launched its own magazine.....Dr Strangely Strange's Tim Booth had his guitar, clothes and records stolen from his flat.....the 15-minute Taste movie still awaiting a showing in Dublin.....Georgie Best in Dublin this week to open a new grocery department in a large Dublin store.....RTE rumoured to be making big changes in radio presentations in October.....the Dreams part from manager Jim Hand at the end of the month and they may use the name Freedom and the Hoedowners, reported to be taking legal action following remarks made in Spotlight's gossip column, Insight.....the Nevada are one of the few bands who really put the show into the world showband.....Tremeloes drew capacity audiences on all their dates during their recent Irish tour.....Dixies getting a lot of television exposure during their stay in Las Vegas.

BILZEN (Germany)

A JAZZ and blues festival is to be held here this week-end. Appearing today (Friday) are The Kinks, Rare Bird, Arthur Conley and M.C.5. On Saturday, May Blitz, Johnny Dover Big Band Jody Grind, Badfinger, Humble Bums, and Black Sabbath are due to appear at the festival. Appearing on Sunday will be Dizzy Gillespie, Formerly Fat Harry, Kevin Ayres and The Whole World and Annie Ross.

Each day's performance will start at 3pm. and will be preceded by an amateur contest.

INTERNATIONAL CHART TOPPERS

MALAYSIA: "Yellow River" — Christie; POLAND: "Question" — Moody Blues; SINGAPORE: "Up Around The Bend" — Creedence Clearwater Revival; SWITZERLAND: "El Condor Pasa" — Simon and Garfunkel; CANADA, DENMARK, HOLLAND, NORWAY, SOUTH AFRICA, and SWEDEN "In The Summertime" — Mungo Jerry.

CREEDENCE CLEARWATER REVIVAL

LIBERTY

24th-29th is
NATIONAL CREEDENCE WEEK

Listen to their hit album - Cosmo's Factory LBS 83388
and their hit single - Long as I can see the light LBF 15384
also available in 8 track cartridge M8 30055 & cassette G 30055

Enter the Radio Luxembourg Creedence Competition

AT LAST - STONES' NEW ALBUM!



CHRISTIE were at their road manager's wedding last week. Road manager Bobbie Daniels married 20-year-old Lena Burevall from Sweden at Hendon Registry Office and later they held their reception at Terenure Country Club. Pictured left to right are Jeff Christie, Bobbie and Lena, Vic Elmes and Mike Blakley.

Harlem's maxi

THE VOICES OF East Harlem will be releasing a maxi-single to coincide with their first British appearance at the Isle Of Wight Festival next Friday. The single is 'Right On Be Free' coupled with 'Gotta Be A Change' and 'Oh Yeah'. The Voices Of East Harlem — a 20 piece group featuring 16 singers, whose ages vary from 12 to 20-years-old — will also be recording a special BBC 2 programme on August 31, for showing later in the year.

DISC JOCKEY, Dave Cash, choreographer Leo Khariban and film director Michael Knight have set up a promotional company called Khariban Cash Productions. The company will be producing promotional films, and commercials as well as concerts.

A NEW Rolling Stones LP — their 14th — is about to be released by Decca, although the group's contract with the company has now expired. Decca have now confirmed that the album, 'Get Your Ya Yas Out' will be issued this summer. It is expected to be available in the next two or three weeks. Catalogue number will be SKL 5065. The LP was recorded about a year ago in America during a concert which was also filmed and is therefore available to Decca.

"There is no significance to the release," commented Decca's managing director, William Townsley, when asked if the release indicated the beginning of a new association between Decca and the Rolling Stones.

However, asked if the group were in arrears in fulfilling its product guaranteed under the old contract, Townsley replied: "You could be right at that."

Although the Stones will launch their own label here, it is still not known who will distribute their new product. News of the album, 'Get Your Ya Yas Out' was reported in Record Mirror on July 26.

The album will be the first new product from the group since the 'Let It Bleed' LP was issued on Decca in November last year.

HOLLIES KICK-OFF

HOLLIES' high voice and guitarist Terry Sylvester performs the ceremony of kicking off in an all-star football match in aid of the Lady Hoare Trust for Thalidomide Children at Leytonstone FC's ground, Granleigh Road, London, on Sunday afternoon (August 23).

But this Liverpool-supporting soccer fanatic is not content with just one kick at the ball and will be allowed to play on in this game between an ex-Spurs XI and an International All Stars XI.

Soccer stars lined up include Cliff Jones, Les Allen, Tommy Harmer, Jim Langley, John Charles, Billy Wright, Johnny Haynes — and entertainers like Des O'Connor and Jimmy Tarbuck. Kick off is at 3pm.

And the Hollies' new single comes out on September 18 — it is "Gasolene Alley Bred", a song jointly penned by Roger Cook, Roger Greenaway and Tony Macaulay, specially written for the Hollies. The Hollies will be presented with the sixth gold disc, for "He Ain't Heavy — He's My Brother" on a Bobbie Gentry BBC-TV show to be filmed on September 17 for transmission later.

Blues Benefit

THE NATIONAL Blues Federation are holding a benefit concert at London's 100 Club in order to pay off outstanding debts caused by a couple of unprofitable tours. Playing at the concert, on August 25, will be Peter Green, Dave Kelly, Duster Bennett, Burning Sunflower and Errol Dixon.

The Federation's deficit is £250. Commented the secretary, Chris Trimming: "It may not sound a lot, but when you operate on a shoestring like us, it is a considerable amount of money."

Burrito Bros For UK Tour

AMERICAN GROUP the Flying Burrito Brothers are to tour Britain from November 20th.

The group will fly in to appear at a London venue (either the Royal Festival Hall or the Lyceum) on November 20th and then begin their tour. British group Hard Meat will tour with them. Confirmed dates are: November 23rd Birmingham Town Hall; 24th Manchester Free Trade Hall; 25th Newcastle City Hall; 27th Bristol Colston Hall.

From there, the groups will fly to a concert in Paris and on to do a European tour. They will be playing in Germany, Copenhagen, Gottenburg, Stockholm and Oslo, finishing on December 12th.

THE SOFT Machine's historic appearance at one of last week's Promenade concerts — they were the first pop group to perform at the Proms — will be shown on the BBC 1 'Omnibus' programme on Sunday.

Toomorrow—switch to Decca after drummer quits

Cocker UK visit

JOE COCKER is coming to Britain in October as part of a month-long European tour. And apart from a concert in London on October 5, he is likely to make special appearances at one or two provincial centres.

Meanwhile, his new album, 'Mad Dogs And Englishmen', — his first on the A&M label — is to be released on September 11. The album is a live recording of the Cocker entourage in America, and although he has now disbanded the Mad Dogs and Englishmen group, he is likely to bring over side-men Chris Stalton and Leon Russell for the European tour.

TOOMORROW — the latest Don Kirshner discovery — are now recording for MAM and their future releases will be issued here by Decca. Toomorrow's new single, produced by Bruce Welch of the Shadows, is released this weekend.

And the group will be replacing their drummer, Karl Chambers, who quit the act last month. An announcement about the new member is expected in September.

ELVIS TOUR

ELVIS is to tour America for the first time in twelve years.

The tour starts at Phoenix, Arizona on September 9, two days after Elvis finishes his season at the International Hotel in Las Vegas, and will continue through Detroit, Miami, Mobile, and Tampa, ending at St. Louis on September 14.

Sources close to Presley suggest that he plans a worldwide tour next year.

The Decca single is 'Without Your Love' and the disc quickly follows the unsuccessful RCA-Victor release 'You're My Baby Now'.

It appears that the group's discs will no longer be issued by RCA — except for the debut Toomorrow album, which is in line for September release. Toomorrow has a new contract with MAM — the company which handles Tom Jones and Engelbert Humperdinck — and the new release is the first Toomorrow disc under the new deal.

The group hit the UK market in July in a blaze of national and music press publicity. They are the latest "discovery" from Don Kirshner (who is responsible for the Monkees and the Archies) and film producer Harry Saltzman.

NEW SIGNINGS

RAYMOND FROGGATT has been signed by Bell on a world-wide basis. The deal, negotiated by European manager Dick Leahy, is for three years. The group was previously with Polydor.

And RCA has signed the Chris Barber band and has released its first single next week. Formerly with the now defunct Marmalade label, Barber has recorded the James Taylor song 'Fine Rain'.

MORE ACTS FOR I.O.W.

QUO ALBUM

FOLLOWING the success of "Down The Duspine" in the singles' chart, Status Quo are releasing a new album. The LP which is titled "Ma Kelly's Greasy Spoon" is released on August 28. Tracks on the album include "Daughter", "Everything", "Spinning Wheel Blues," and "Lakky Lady."

Oliver who had a hit with "Good Morning Starshine" has a follow-up single released on the same day. The record is titled "I Can Remember".

CIB PETITION

CAMPAIGN for Independent Broadcasting handed in a petition at 10 Downing Street last week.

The petition calls on the government to introduce regional independent radio as well as local independent radio. The C.I.B. hope to hand in more signatures soon.

C.I.B. also met last week with the Chairman of the Greater London Young Conservatives. The Chairman said that the Greater London Young Conservatives supported the Campaign's views and would press the points at meetings with the national party.

THE ISLE Of Wight Festival has been extended to five days to take in all the new additions to the bill.

The Festival now starts on Wednesday with the Groundhogs, Judas Jump, Rosely Sorrels, the American folk-singer Kris Kristopherson and, by Bob Dylan's special request, Kathy Smith.

On Thursday, Tony Joe White tops the bill, followed by the Liverpool Scene, Supertramp, Cactus and Black Widow.

Meanwhile, the whole Festival will be the subject of a full-length colour feature film by American director, Murray Lerner, who made the prize-winning film, 'Festival'. Also involved in the film will be Jo Durden-Smith, the television director responsible for 'Johnny Cash At San Quentin' and 'Stones In The Park'.

The Isle Of Wight film will cover the preparation of the Festival — including the views of the local inhabitants opposed to it — as well as the actual music itself.

*The Festival's organiser Ron Foulk this week issued the following statement about the Moody Blues withdrawal from the event: "The Moody Blues made demands over their billing which we did not consider reasonable. They refused to be listed beneath particularly important international artists like Joan Baez, Jimi Hendrix, Leonard Cohen and Jethro Tull. I had a telegram from the Moody Blues' agent saying that the group would not agree to the billing we were prepared to give."

Review: SOFT MACHINE

FORTY MINUTES of non-stop music making by one four-man pop group might well be enough to make even the most pop-conscious person a trifle apprehensive. But Soft Machine's 40-minutes long performance as part of a Henry Wood Promenade Concert at the Royal Albert Hall last Thursday was certainly no disappointment. There was never a minute wasted.

The programme notes made no mention at all of the title of Soft Machine's intriguing and lengthy party piece (nor its composer). As the group itself made no verbal reference to the composition, perhaps we weren't meant to know anyway.

Still, title or not, the music itself was hugely successful. Sometimes turbulent, sometimes placid — always interesting — the unnamed piece ebbed and flowed with startling effectiveness. Tempos and moods changed continuously. The whole piece had the effect of being, at one and the same time, complex and simple.

The individual members of Soft Machine — Elton Dean (alto-saxophone/saxella), Mike Rutledge (organ), Hugh Hopper (bass), and Robert Wyatt (drums) — are superb musicians. But though their individual efforts were never less than interesting, their contributions to the concept of the group itself were most rewarding.

Someone should have recorded this — it is pretty doubtful that Soft Machine has ever performed so well, sounded as well, and contributed as much. Pre-interval proceedings concentrated on the avant-garde in classical music. The music results overall ranged from the slightly tedious (American Terry Riley's Keyboard Studies performed by Andrew Powell, Robin Thompson (amplified pianos), Roger Smalley (electronic organ) and Mike Rutledge (organ) to the unusual and rewarding (Tim Souster's Triple Music II, performed by three orchestras under three different conductors and totalling 103 musicians). It says much for the ability of Soft Machine that their portion of the concert was the most rewarding. They certainly deserved their top-of-the-bill status.

STAN BRITT

Peddlers album

THE PEDDLERS first LP since the group re-joined Philips will be "Three For All" and issued later this year. The group fly to Holland next week for television appearances and then visit Las Vegas between the 2nd and 22nd of next month.

They appear on the "Lulu" show (BBC-1 TV) this weekend to promote their latest single "Tell The World We're Not In."

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BLOCK CAPITALS PLEASE

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NO BREAD IN THE BLUES

A COUPLE of weeks back, the Chicken Shack gave up the blues. Is it the beginning of a twelve bar lag for the blues field and its fans? Now the Groundhogs — heretofore regarded as staunch blues men — have packed it up in favour of other music forms.

"The blues don't pay," exclaimed leader Tony McPhee, "at least not for this group. For people like Mayall, yes. We never actually called ourselves a blues band, although we knew people would label us that, but played them anyway. It was only the category nobody liked — it was associated with a period about five years ago. At the time, it was the easiest thing to fit into while we were looking for the direction that would fit the group. With only three pieces, it was best for our stage appearances to stick to simple blues things and save the complex things for the albums. I didn't realise when I started that so much prejudice would be built up against blues when people suddenly decided they were an out thing."

Touchy job

"It was pretty good until that happened. Then the bookings began to drop, but we had to carry on until we found the direction that suited us. Then we had the touchy job of easing out of the field. This was done on our last LP, 'Thank Christ For The Bomb' (which sold better than all their LPs and scored well in the LP charts). Now we want people to forget our association with the blues, not because we're ashamed of it, but because it was only a

carry-over until we got the right group sound."

Quite obviously they found the right sound from the statistical success of "Bomb" as well as the acclaim it received. It was, however, the linking album; the one that experimented with a new concept and approach. The LP that is to follow will be ten country miles from blues territory and will feature their new aims in great concentration.

'More melodic'

"Heavy music is all right in clubs and great for crowds," continued Tony, "but I don't think it goes down that well on records. When I sit down to really listen, I like to hear something more melodic. That's the idea for the Groundhog's music. I'm still glad we have all that experience behind us, because I believe when you make it in a sudden burst, success is usually temporary. You get worried about following up a big single. I'd rather try to make it nice and slow. Ease up to it."

The only singles we've had released were for the purpose of securing a few radio plays to help the albums as we're not a singles band. There is far too much exposure given to singles and their brief exposure leads to brief notoriety. If you make a bad



single after a big seller, that's almost the end. A bad LP goes unnoticed, but often as a mistake that can be rectified with the next one.

Insidious

On singles, people tend to knock follow-ups unless you come up with something identical to the first, which is stupid. There is something insidious about this business; something that is creeping over me. It isn't the feeling of instability or financial insecurity, but more a mental force that seems to be drawing me away from myself and into it. Sometimes I think I'll chuck it all and do something really straight — like accountancy. But that's really the other extreme. Sometimes I think I'll just FREAK. That's the only way to describe it."



GROUNDHOGS — after a quick sanny at a makeshift tranny. Left to right: Tony McPhee, Pete Cruickshank and Ken Pustelnik.

YES-NO-YES AGAIN

MISSING FEARED dead. That was the sad story of Yes a few months ago, when the group looked like being swallowed up by internal disputes and management hassles.

It was a pity, because they had made a really bright start only a short time before. Yes had been tipped as the big new find of 1969 by Television's 'Maggie' programme and they found themselves on the same bills as Cream and Janis Joplin.

But then came the troubles. And that bright start crumbled a bit as the group fought to keep on its feet.

It took a little time, but they eventually made it. Yes weren't exactly intact — they had lost their management and the lead guitarist Pete Banks — but they were on their feet again.

The new lead guitarist was Steve Howell — at one time guitarist with Keith West's group, Tomorrow — and the whole group decided to handle all their business arrangements by themselves. And then recently, it all happened again. Yes had a new album, 'Time And A Word' released and they started the long climb back again.

Commented singer Jon Anderson: "It's like when we first started out, there's such a lot of enthusiasm with the group."

"What is happening now is a huge revitalisation inside the band. We now realise it's up to us entirely. We haven't got a manager or anything. All our work is done by the band and our friends."

ROB PARTRIDGE

BEDFORDSHIRE

Bedford - Frazer's Music Ltd, 6 Loyes St

BERKSHIRE

Abingdon - Studio (Abingdon) Ltd, 6-7 The Square
Maidenhead - Harlequin Record Shops, 2 Nicholson Walk
Newbury - P. A. Baker Ltd, 47 North Brooke St
Reading - Hickie & Hickie, 153 Friar St
Virginia Water - Record Wise, 3 Station Approach
Windsor - Audicraft 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
Caernarvon - Terry's of Caernarvon, 27 Bridge St

CAMBRIDGESHIRE

Cambridge - Millers Music Centre, Sydney St

CORNWALL

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

DENBIGHSHIRE

Wrexham - Padgetts 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 - Padgetts, Ltd, Vegetable Market

DEVONSHIRE

Barnstaple - Nicklin & Sons Ltd, The Square
Cullompton - 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
Sunderland - T. W. Atkinson (Records) Ltd, 40 Atheneum St

ESSEX

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

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 - Carrolls Ltd, 7 Cricklade St
Stroud - Stroud Music Centre, 49 London Rd

HAMPSHIRE

Andover - Sainsbury Fisher Ltd, 12 Union St
Basingstoke - Basingstoke Camera & HiFi Centre, 2 Newmarket Sq
Bournemouth - Minns of Bournemouth Ltd, 68 Poole Rd
Bournemouth - Minns, 5/7 Gervis Place
Eastleigh - Jacly 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
Waterlooville - Sorent 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 High 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 - Molts Ltd, 60 Darwen St
Blackpool - Record Box, St. Johns Market
Bolton - Harker & Howarth, 27a Goodwin St
Fleetwood - Record Centre, 128 Poulton Rd
Lancaster - R. Simmons Ltd, 9 Common Garden Rd
Liverpool - Beachcomber Lloyd, Whitechapel 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 - Discland Ltd, Stretford Shopping Precinct
Manchester - Hime & Addison Ltd, 37 John Dalton St
Manchester - One Stop Records, 13 George House, Piccadilly Station
Manchester - Record Rendezvous, 9 Blackfriars St
Nelson - Ames Records Ltd, Lamberts Market, Cross St
Oldham - Discland Ltd, 20 Market Avenue
Rochdale - Bradleys Music Ltd, 19 Yorkshire St
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 Stratton 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 - Harringay Records Ltd, 73 Grand Parade
N.7 - Star Records, 207 Holloway Rd
N.7 - His Masters Voice, 365 Holloway Rd
N.8 - Crouch End Record Stores Ltd, 11 Park Rd
N.10 - Tudor Records, 418 Muswell Hill, Broadway
N.12 - Arcade Music Shop, 14 Grand Arcade
N.17 - A. I. Record Stores, 475 High Rd
N.18 - Poshers Combined Stores, 204-8 Fore St, Edmonton
N.22 - His Masters Voice, 142 High St, Wood Green
N.W.3 - Hampstead Record Centre, 72 Heath St
N.W.5 - Stereo Electronics Ltd, 326 Kentish Town Rd
N.W.10 - Sound Scene, 3 Library Parade, 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 - Mascal Records, 2 Old Bromton Rd
S.W.10 - Town Records, 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 Cranborne St

MIDDLESEX

Enfield - His Masters Voice, 11 Church St
Harrow - Soho Record Centre, 280 Station Rd
Hounslow - Memrydiscs Ltd, 99 Hanworth Rd
Hounslow - Musicraft Hi-Fi Centre, 63 High St
Staines - Record Wise, 9 Church 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

Gt. Yarmouth - Allen's Music Shop, 24 Broad Rd
Kings Lynn - Baves 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 - Record Centre, 3-4 Grainger Market
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Whitley Bay - Record Music Centre, 187-89 Whitley Rd

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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 Radio, 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
Wolverhampton - Cliff & Halifax, 67 Snow Hill
Stafford - Harold Parkes & Son Ltd, The Music House, 1111 St
Newcastle-under-Lyme - The Music Salon, The Midway
Stoke on Trent - J. C. Sherwin & Son Ltd, Market Square, Hanley

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 - Anderton's Modern Music Shop, 18/20 Stoke Fields
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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
Brighton - Jigsaw (Chester Martin Ltd), 16 Duke St
Christchurch - 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 - G. R. J. Goodwin, 75 High St

WARWICKSHIRE

Birmingham 5 - Diskery, 82a Hurst St
Birmingham 18 - C. A. Foster Ltd, 24 Foundry Rd
Coventry - H. Payne (Coventry) Ltd, 14 Fairfax St
Nuneaton - Record Centre Ltd, 11 Dugdale St
Leamington Spa - S. A. Renton Ltd, 25 High St
Rugby - Berwicks Record Shops, 2 Sheep St

WILTSHIRE

Swindon - W. Kempster Ltd, 98 Commercial Rd

WORCESTER

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

YORKSHIRE

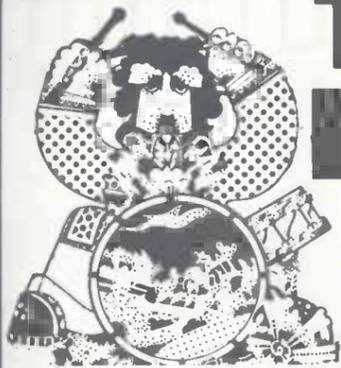
Bradford - R. Kitchen (Bradford) Ltd, 26 North Parade
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VOICES OF EAST HARLEM (U.S.A.)
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TEN YEARS AFTER (GB)
JONI MITCHELL (U.S.A.)
SLY & THE FAMILY STONE (U.S.A.)
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JOHN S. SEBASTIAN (U.S.A.)
EMERSON LAKE & PALMER (GB)
MUNGO JERRY (GB)
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TINY TIM (U.S.A.)

SUNDAY 30th AUGUST

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JOAN BAEZ (U.S.A.)
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Georgie talks to Record Mirror...



GEORGIE FAME

FAME AT last for the United States.

The British breakthrough into the lucrative American pop market, started, of course, with the fable-like days of Beatlemania. Since then, the Rolling Stones, the Who, and, more recently, the Kinks — all from those days in the middle sixties — have made it in the States. Except Georgie Fame.

STATES TOUR

Georgie never made the States during the 1960s. He could have gone — the market was wide open and waiting for him. Georgie had his American hits and the transatlantic grapevine had given him an established following.

But it wasn't until this year that Georgie finally toured the States, together with his new band, Shorty. They were gone six weeks, playing at the Whiskey in Los Angeles, the Fillmore West in San Francisco, a week in New York and dates in Detroit and Philadelphia.

EXPLANATION

Back home in Britain, Georgie explained why his Stateside tour was so delayed: "It was a question of how to approach the United States. Looking back at it all now, I think we really should have gone out there with the Blue Flames. We had 'Yeah, Yeah' and 'Getaway', both of which were fairly big hits for us at the time.

"But somehow things were always being put off until eventually, we only made it this year.

FAME'S FORTUNES

"The tour itself wasn't really extensive although the reaction we received was really very good. A large percentage of our audiences seemed to know who we were, although I don't think they knew what to expect. All in all, though, I think we did well.

SOLO TRIP?

"We were going to go back and do a tour with John Mayall, but we've pulled out, because, even though the reaction to Shorty was good, rather than go out again and be the fourth and fifth on the bill — and lose money — I'd rather go out by myself sometime later and try and make it on my own."

Georgie's latest single, 'Fire and Rain' was recorded in New York's CBS Studios — the same studio's that were used by Simon and Garfunkel for their 'Bridge Over Troubled Water' epic.

Commented Georgie: "I used American musicians for

the session and we recorded three songs — 'Fire and Rain', the single's B side 'Someday Man' and a joke song called 'Movie Star Song' — using Georgie Andrews as arranger. He was the guy, I believe, who was originally connected with Blood, Sweat and Tears. From a professional point of view, I'm really pleased with the way things have turned out.

"'Movie Star Song' will maybe be the last track on an album, or even a single B side. It's just a funny song — almost in the 'Bonnie and Clyde' vaudeville style."

Georgie has plans to return to America to record a solo album — although he still has another British album in the pipe-line.

"When I went to Australia earlier this year for cabaret I thought I'd hate it — although as it turned out, it was really enjoyable.

"It was just a case of running through half a dozen hits and then getting into some other songs. Strangely enough, the



MARMALADE

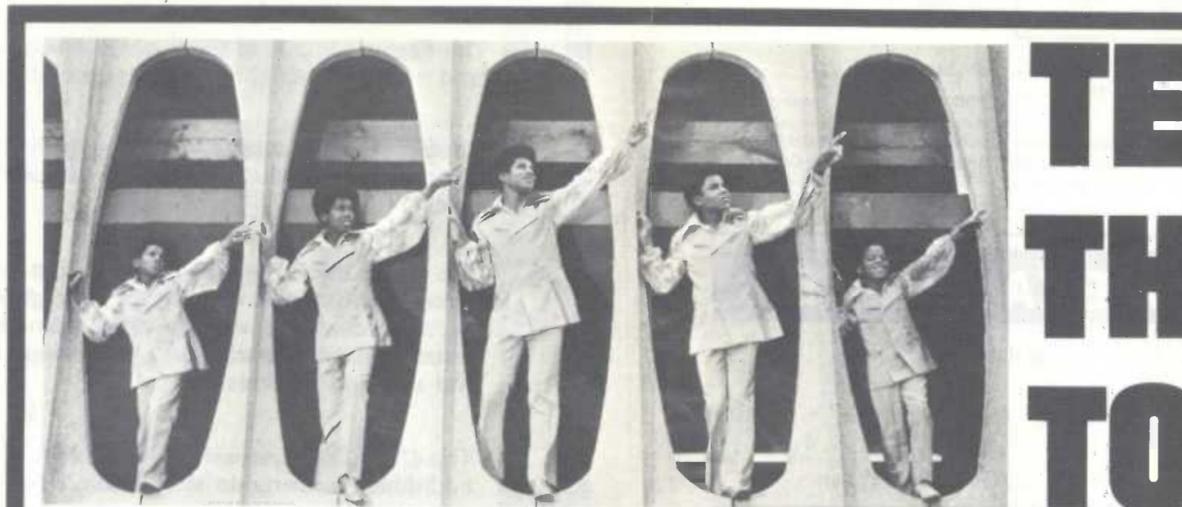
audience appreciated some of the more jazz based songs.

SEARCHING

"And then I've got a song which is basically the 'Coronation Street' theme with some lyrics added. It's all done in my north-country accent and it went over so well, I've decided to put it on the next album."

Georgie, however, hasn't written any material for the new album. "It's depressing from time to time, but I haven't written anything for over a month. I suppose some people can be prolific, and I'm one of the people who just can't. So at the moment I'm searching around for material to put onto the album — maybe a couple of James Taylor songs, like 'Fire and Rain'. That's a very beautiful song — Taylor really has a way of putting meaning over."

ROB PARTRIDGE



JACKSON 5

ONLY ONE record company has been responsible for initiating and developing its own sound, then carrying it through a decade without one unsuccessful year. That one company still relaxes in complete managerial harmony. Selling more singles in America than any other company, it has become a financial monster, striding through charts on both sides of the Atlantic as if they owned them. Only one company can lay claims to that description: Tamla Motown.

Bigger than ever

This year is its tenth anniversary and it's bigger than ever, growing like ivy over the walls of the pop foundation. Berry Gordy Jr., president and founder of Tamla, had thought about forming the label since he was a rattling youngster, so with songwriting dividends, he

It's Tamla's birthday!

started work on it in 1959. The first major hit for a group that was to become one of the apples of Motown's eye was the Miracles, with "You Better Shop Around." It was a gold disc. Mary Wells then followed with several major hits, but left the label for virtual oblivion soon afterwards. Later, more names were added from inside the city limits of Detroit: The Temptations, the massive selling but late starting Four Tops, Marvin Gaye, the Marvelettes and the biggest Tamla phenomenon on the books, the Supremes.

The company began to operate in a different manner than its competition — it sprouted as a family instead of a strictly calculated business. A large portion of its success was due to the fact that it kept its artists happy. They had a say in what they did and at no time was the pressure great enough to injure their performances. They sang on each other's songs and produced each other's records. Everybody knew everybody

and a rare ease of operation came into being. Martha and the Vandellas and Stevie Wonder were added. The Supremes broke into the top. Tamla didn't seem to discard artists that had less success than others. In fact, Smokey Robinson, who was to become vice-president of the organisation, was thinking in terms of pensions for artists in later years. "You'd be surprised at the people who are taken care of by Motown," he said on a British visit.

Peculiar aura

The last three or four years have seen a peculiar aura set on several of the Tamla artists and groups. The Supremes have risen to the top — almost as far as one could hope to go — and Diana Ross, a legend in her time,

NO — MARTHA WON'T DO IT!

DIANA ROSS can do it. Diana Ross did it. But Martha won't do it. Do what? SPLIT.

Split from the Vandellas — even though they are not the same group Martha started out with in the early '60's.

"People are always asking me whether I would be interested in going solo and chucking the group, but why should I? I am really happy with this act and I wouldn't be unhappy for anyone. All I seem to read about these days is groups splitting up.

"You see," Martha told me, "I need the companionship of the other girls. We are a team."

Qualities

Does Martha have the sort of qualities a solo artist needs? "I don't know the answer to that one. All I do know is that the three of us get on very well and I wouldn't dream of ending it now."

Ten years an artist. Hits like "Dancing In The Street," "Jimmy Mack" and "Heatwave". A huge success in the U.S., but the majority of the



MARTHA and the VANDELLAS

group's success in Britain has been with re-issues.

"EMI decided to re-issue 'Jimmy Mack' at the moment — it was really nothing to do with us, but we will have a new recording out here before long.

"It's called 'I'm In Love'.

"We have been recording plenty of new material it's just that not much has been released here, that's all. There'll be a new album on the way later in the year and I'm happy with that because it's really well-produced."

Martha's been with Tamla since the beginning. Has it changed? "Of course, a company must change when it gets bigger and Tamla has grown. It started as a small house and studio and now we're in a big new building.

Family atmosphere

"Tamla is still the same place it's always been for me, though. There's a nice family atmosphere in the place that's still very evident." Martha lives in Detroit. "I wouldn't want to live anywhere else — I want to be near my mother. I'm a big baby really and I enjoy calling her up once in a while and chatting with her."

Music is her life. Martha cannot really imagine herself doing anything except singing. How about films? "I'd like to go into films or acting, but it would have to be something fairly worthwhile. All singers are actors to a certain extent.

"But I wouldn't want to just walk in anywhere and take a part I couldn't really handle. Some people spend all their life training to be actors."

"Jimmy Mack" is very much the Tamla sound of five years ago, but that doesn't seem to bother the group even though the two Vandellas — Stella and Lois — are not even featured on the single they are currently promoting. "Tamla had a definite Detroit sound then. But music changes. Now the company is into a more commercial sound with things like the Jackson Five, but we are always still exploring and we'll come up with something new again before long.

"I love Kiki Dee's album for instance. It sounds new and exciting. I think she's a tremendous artist."

Martha talked a great deal at our meeting about many of her past hit discs. She wouldn't single any of them out as being

her best, although she recognises that "Dancing In The Street" has been the biggest world-wide success. She seems particularly interested now in albums ("I think 'Sugar and Spice' was the best one we ever made — 'Riding High' was O.K., but I didn't enjoy doing it so much) and has some good ideas for the future. She wants, for instance, to become more involved in her records.

New album

She promises the new album will be quite something, but that the Vandellas are continually "searching" for fresh ideas. Perhaps this promotional visit will help to really establish Martha and the Vandellas here. And if they get a hit this time, they will tour the U.K. next year. As Martha and the Vandellas. NO SPLIT!

RODNEY COLLINS

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EVERY WEEK

LON GODDARD

DO RADIO ONE DJ'S HATE HANK?



CLIFF & HANK

REMEMBER HANK Marvin? It seems that Radio One doesn't. His new single, "Break Another Dawn," has been on the market for four weeks now and I still have not heard it on the radio. Not only has this happened with his present disc, previous releases have met with the same fate, either to be forgotten or end up as theme music for Tony Blackburn's "birthday spot."

Of course, if it happens to be a Cliff and Hank single, it is given maximum airplay. I can therefore only assume that the disc-jockies on Radio One have something against Hank.

I know that Hank is not the only artist to meet with this lack of airplay. Radio can make or break a disc and it seems that while the BBC monopolises the air, they are really in a position to dictate which records should make the charts.

Oh how I look forward to the fresh competition of commercial radio. — IAN D. HAMILTON, 29 Sloan Street, Edinburgh 6.

John Peel can stay on holiday permanently — PAUL EVANS, 9 Arundel Crescent, Hastings, Sussex.

LETTERS

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



JOHN PEEL

DEAR JOHN

STILL STOMPING my feet, and swaying to the rocking beat, I salute 'First Gear's heroic effort on behalf of rock and roll (Saturday, August 8th). Chuckling, introducing and spinning such blasts from the past as "Johnny B. Goode," "Jailhouse Rock" "Tonguetied Jill" and others, Johnny Moran turned the wheels of time back to the Golden Era — and how.

However, I am sure I speak for all rock and roll fans when I say that the first edition of 'First Gear' was superb, but unfair to Merrill Moore and Ronnie Hawkins fans. These two rock initiators, Merrill and Ronnie, typify the early fifties, pre-Presley style of rock and roll music. Two stalwarts who certainly deserve to be given a little needle-time appreciation in future 'First Gear' programmes.

And as far as I'm concerned,

DAVE WRITES

I HAVE just read this week's R.M. and I was knocked out with the article Peter Jones wrote about the group splitting up and the very kind comments he made.

I must say, from the early days at the Basildon Locarno when we were virtually unknown on the pop scene and Peter came down to see us, he has always given us great encouragement and very constructive criticism, which I more than appreciate. DAVE CLARK, The Penthouse, 37 Curzon Street, London W1.

HUH!

IF MUNGO Jerry had three hits in a row, would it be a JERRYATTRICK. — NOEL JONES (age 12) 41 Richmond Park Road, Kingston, Surrey.

MORE STEREO

JUST A few points I'd like to raise: 1, I would be glad to know why record companies can't issue all singles in stereo. All American singles are issued as stereo in the USA yet when they are pressed over here they are pressed mono. Also most mono singles are available on stereo albums such as "Cottonfields", "Love Like A Man" etc from "Cricklewood Green." Surely there are enough stereo reproducers to warrant this and most mono players can play stereo records anyway.

2 Until all singles are stereo is it possible for RM in its single reviews to state whether the single is in stereo or not.

3 Re the letter from Collin Fenn concerning synthetic music, surely if one is going to shout down the best musical "instrument" to have been invented since the electric guitar, namely the MOOG, one might as well ban the electric guitar, electric organ etc as these use amplifiers and depend on mains power to operate them — MIKE STOCKS, 101 Tapton Hill Road, Sheffield, S10 5GB.

SIMON: RM will soon be labelling their single reviews stereo or otherwise.

JUST ROCK!

WE WOULD just like to make a few comments about your r'n'r expert, Charlie Gillett. It's easy to tell that he just looked back instead of living through it. Because he falls into the modern trap of cutting it up, putting it: all in nice little sections, coloured pop, r'n'b, country, white pop, rock-a-billy, country rock, like in the middle fifties because nobody cared about cutting the music up. They just rocked to it. The only name that fits ALL types of rock'n'roll is just that ROCK'N'ROLL. Charlie stop trying to put it across that there are only about 6 rock'n'rollers and that they all came from Memphis. Bill Haley, Bobby Freeman, plus a million more may never forgive you. — SHAKIN' STEVENS & THE SUNSETS, 51 Queens Road, Penarth, Glamorgan.

RM INTELLECT

MAY I congratulate the Record Mirror upon having the best correspondence page of all the music weeklies. All the others, with barely an exception seem to exist only on petty arguments such as "Is Tom Jones a better singer than Scott Walker," which are only of interest to the person who wrote them.

At last, thank heaven we've a paper which can print sensible comment, speculation and criticism — and not idle chatter. MIKE ADAMSON, Bassfield South, Manchester Road, Bury, Lancs.

SIMON: Maybe it's due to our readers!

WRITE FOR IT

WITH REGARD to your lead letter on the subject of 'computer pop'.

While sympathising with most of the points made, I disagree with the one made against the Moog Synthesiser.

I for one think it could play a larger part in widening already broad musical horizons. Does it really matter how a sound is produced, whether electronically or otherwise? Surely it is the end product which counts and if used in moderation the Moog can be extremely effective in producing various effects and even bizarre solos.

As with the mellotron, however the music played must be written specially for the instrument.

Waxing an L.P. of 'Switched On Bach' is in my opinion a misuse of the moog. IAN LATTER, 421 High Road, Harrow, Middlesex, HA3 6EL

THANKS TOM

I WAS delighted to read Peter Jones' review in Record Mirror of the beautiful new single "I (Who Have Nothing)" by the great Tom Jones, a lot of critics have shown

a reluctance to admit just what a heart-rending number this is. Tom knew how much we loved this and wanted him to record it and he never disappoints his fans, so as a thank-you to Tom lets take this to the top of the charts and give him another number one. JUNE TUCKER, 40 Bellamy Road, Cheshunt, Herts.

BREAD

WELL DONE Record Mirror for giving Bread much deserved, long overdue publicity. I am fortunate enough to have their first album which is excellent. So come on you record buyers use your 'loaves' put Bread where they deserve to be — on top of all the charts. — DAVID BLEWETT, Cornish Hall, Cornish Hall End, Braintree, Essex.

LETS FACE IT

ON AVERAGE ten misprints in each copy of R.M. — per page.....whatever happened to

the 'glossy' high quality paper that used to appear on pages 3-6 and 11-14, and the reason why we have to pay double price for the RM?.....Good Lord! No letter from Ernest Fullman this week.....Confusing the way the third column in the RM Top 50 changes alternately from the previous fortnight's position to the number of weeks in the charts.....Perhaps "In The Summertime" would not have dragged so much if it had changed key after the motorbike sound.....Why not start a "Joke Corner"? e.g. Three skinhead farmers; one says "Ah grow wheat", the second says "Ah grow potatoes," the third says "Ah grow that kid over there" so they did.....and to cut a long letter short, do skinheads suffer from Agoraphobia? (probably not original). — GEORGE ROBINSON, 3 Lees Yard, Carr Lane, Mansfield, Notts.

WHO'S ON? WHERE?

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EQUALS

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LEADING GROUPS — BARS — REFRESHMENTS — 7-12 pm. 10/-

THE SEVENTIES SOUND

this week:
TIR NA NOG

TIR NA NOG is the Gaelic Shangri La, roughly translated it means "Land Of Youth". It is also the name of an Irish folk duo now living in London. Leo O'Kelly and Sonny Condell are the first Irish folk outfit signed by Chrysalis and are currently working on their first album.

"We find that the most important thing about the acoustic guitar is the very close contact between the player and the instrument. The notes produced are formed by the fingers and nails of the player — especially in Finger-picking. Different shaped fingers and nails can produce totally different sounds. Some players use the actual finger tips of their right hand — Davy Graham, for instance. However, we find that carefully filed and shaped nails combined with a thumb-pick give us the best tonal results. They make for a more defined and clear sound.

"We have both played electric in Rock groups but have returned to the acoustic guitar because of its 'down to earth sound' and portability. Apart from everything else it's so much more possible to "get around" with acoustic guitars. Hitching a lift is no fun with a 100 watt amplifier strapped on your back.

"An acoustic guitar is so necessary to a songwriter. When an idea comes he can't go fiddling about with equipment and mending jackplugs, by which time his inspiration would have flown away to some other genius laying in wait with his acoustic guitar.



TIR NA NOG

That's how we got most of ours. "We have been writing songs for a few years now and will be bringing out an album in a while on the Chrysalis label. At the moment we are looking for a suitable producer. This is so important and can be difficult too. "Pop producers are pretty easy to come by but one has got to be so careful in choosing a producer for songs where the words are an integral part, and where the atmosphere of the song can be so easily destroyed by tasteless production. "We'd like a considerable range of instruments and sounds on our

records but at the same time preserving the freshness of the music. Many of today's albums lack this quality, sadly. Either the records are cheaply done with one or two instruments, which makes for a rather colourless album, or the records are so cluttered with assorted mellotrons and crashing cymbals that the songs are obscured by the over-lavish arrangements. "With the growing popularity of more meaningful songs a new breed of record producer is needed. A more artistic and sensitive person is necessary."

STAR SINGLE



CLIFF RICHARD: I Ain't Got Time Any More; Monday Comes Too Soon (Columbia DB 8708). This is Cliff's 470th single, or some equally improbable number — improbable because his standards never seem to suffer. This is a slow starter, through the verse with an inquiring sort of tone and then into a gentle-paced chorus, with voices tacked on. Could be that chick Samantha who is causing his misery... "she ain't mine any more". The performance is beyond criticism, as it usually is with Cliff. I guess his success is an ability to switch disc styles. Whatever it is this is destined for a very high chart placing. Well done, Mike Vickers, for the backing. **CHART CERT.**

J. A. FREEMAN: Where Did We Go Wrong (Decca). One of the best of the batch. This lad is an undisputed talent as writer and singer and there is enough in this interesting, always interesting, ballad to suggest sales chances.

THE POWER PACK: Oh Calcutta (Polydor). From "that" show. Not a bad sound, with the emphasis on brass, and it don't 'arf swing in places. Pretty atmospheric, considering the musicians presumably were fully dressed.

MISSISSIPPI: Mr. Union Railwayman (Fox). Somewhat promising new group, semi-pro as of this moment, but with the sort of attack that could pay off.

TANGERINE PEEL: Soft Delights (RCA). Nice arrangement here, but I felt it fell a bit flat on the vocal side in parts. Or maybe it was just the material.

MILLIE: We're All In A Zoo

(President). I suppose we are, really. This is a softer, relaxed, stylish Millie who has lost that early ear-piercer of a trill. Very nice indeed.

RECO: It's Love (Columbia). Trombone-led instrumentation with a reggae beat. At least, it has a different edge to it. Well-blown, this.

THE LAURELS: A straight commercial sound, as is to be expected of a John Macleod production. Group vocal, gently swinging, predictable lyrics.

FATHER'S BROWN: Maybe (Decca). Very unusual slice of good-time music, with off-beat vocal delivery, later changing to full-blooded sounds. An outsider, but promising.

RUSSELL MORRIS: Rachel (Decca). Good lyrics on this story-line song. Sensitive alliance of strings and guitar behind. Unusual, really.

MASON'S ROCK ROMANCE Tomorrow sing-along

WHITE PLAINS: Lovin' You Baby; Noises (In My Head), Deram DM 312. Usual formula — this is their third, I think. That means, orchestral build-up (brief and pertinent) and then a jolly old chorus song which doesn't have much to say for itself but is performed with big-rising harmonies and with a straight, sharp, single-minded commercial sound. Actually I liked it a lot. And it'll do well. **CHART CERT.**
TOOMORROW: I Could Never Live Without Your Love; Roll Like The River (Decca F 13070). While not convinced about the ultimate musicianship of this group, in that it's hard to see just where they're at in their vocal build-up, this is blessed with a so-easy chorus hook that it'll be sung along with at all levels. It's a very strong Bruce Welch, he of the Shadows, production. Nice variation of girls and boys in turn. **CHART CHANCE.**
DAVE MASON: Only You Know And I Know; Sad And Deep As



You (Harvest HAR 5024). That arch-veteran of the class group scene pulls out a track from his "Alone Together" album. Nice urgent touch in the voice and a sort of rock-romantic song. Touches of falsetto comes as a surprise, but mostly it's the tough guitar and blues-tinged voice. Could miss, but I commend it. **CHART CHANCE.**



MELANIE

MELANIE: What Have They Done To My Song Ma; Ruby Tuesday (Buddah 2011-038). What indeed? You may have heard the British cover by the New Seekers of Melanie Safka's marvellous (and, in this case, particularly pertinent) little song — now you can go out and get the original, yet for some unintelligible reason as officially only the B-side of this release. Madness. "Ruby Tuesday" is a dull dirge, whereas "Song Ma" is a natural "easy-listening" smash if ever there was one — subdued but ultra-bouncy oompah beat, catchy chorus, pretty voice, and even a

bit in French. Especially as the not dissimilar Joni Mitchell is so big right now, why the hell isn't this the plug side?

BLINKY & EDWIN STARR: Oh How Happy; Oo Baby Baby (Tamla Motown TMG 748). Written by Edwin in his Ric-Tic days, this was originally a US hit some four years ago by a white soul group called the Shades Of Blue (on Impact, one of the labels in the Detroit-based Golden World/Ric-Tic group that, together with Edwin, was taken over by Motown). Anyway, the story continues — last winter, in its present form as an exuberant, joyful beater of a duet, this new version was all set for release here (I even had my review copy) when it was suddenly scrapped, and a solo Starr side, "Time," came out instead (so that he could plug it on a visit). Just as they have done by not promoting the Originals' "Baby I'm For Real," Motown goofed. "Time" looked great on "Top Of The Pops" but it wasn't a hit. This will be.

POCO: You Better Think Twice; Anyway Bye Bye (CBS S 5141). A spirited happy rocker, with good thumping bass, plus an involuted slow flip, from the Jim Messina/Richie Furay group. Now I wonder why they harmonize so much like Crosby, Stills, Nash & Young?! Rather keen on these.

THE MARVELS: Don't Let Her Take Your Love From Me (Pama). Ambitious vocal lines over this shuffling reggae-beat number. Being not struck on reggae, I nevertheless liked this one.
MAYNARD FERGUSON: L-Dopa (CBS). Powerhouse and mighty high trumpet work on a stereo production which jazz fans will dig more than the general herd.
HORACE FAITH: Black Pearl (Trojan). Based, but in reggae style, on the old classic Phil Spector production. Could just prove a hit for the extrovert Horace.
CARL GROSZMANN: Thunderbird (Decca). Plan-introded piece with Carl double-tracked through the song. Incidentally, the lyrics are pretty good.

PICTURE POSTCARD: Give A Little Love To Someone (Polydor). A straightforward group vocal on a philosophic and straightforward song. Lead voice is very good indeed and this one could clock.
WINSTON GROOVY: Here Is My Heart (New Beat). Very gentle reggae piece with a good dance beat and fuller-than-usual string backing.
GEOFF LOVE ORCH: Coronation Street (Columbia). Bernard Spear's theme from the never-ending telly-serial and a worthy souvenir of a tenth anniversary.
HUMPY BONG: Don't You Be Too Long (Parlophone). Produced by Colin Peterson, about a heart which is a wary, weary traveller. A very perky production indeed.

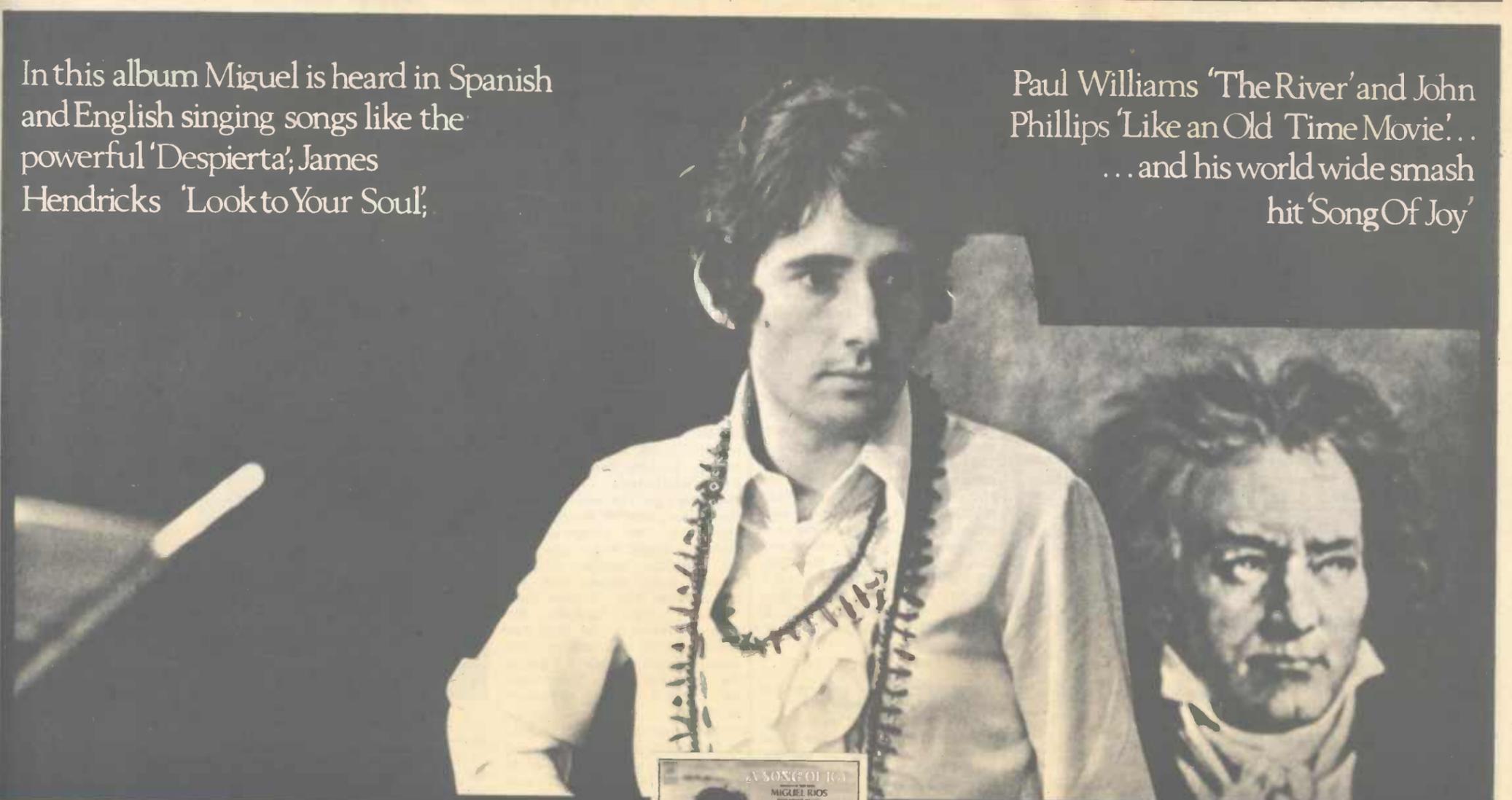


TONY JOE WHITE: Save Your Sugar For Me; My Friend (Monument MON 1048). UUH! Grunt! Mumble, mumble. Now wah-wah me one time — keep the brass low and funky, y'all — schlerp that hi-hat some more — oh yeah, bring up some soulful chicks, but don't let anything get too loud, mind, and we'll cut this one. "UUH! Down in the swamps, now, running through the woods..." When "Soul Francisco" came out, THAT was an event. Still, if you've only got one party trick, no matter how nifty, it must pall sometime. The slow flip is better, to be fair.
B. B. KING: Hummingbird; Ask Me No Questions (Stateside SS 2176). After the wah-wah overlay of "So Excited", the latest step in Riley's path to 'teen acceptance is for him to record a Leon Russell slowie. What next — "Hey Jude"? Sure, it's fine for him to do what he wants if he does it well, it's nice that he can now play the Fillmores, it's good that he may

be richer, it's time that he had universal acclaim, etc, etc, and there's only so far you can get in the Blues and he's been there for years, etc, etc, but he sure is paying the cost to be the boss. It would be easier if he joined John Mayall for a couple of months.
JEFFERSON AIRPLANE: Have You Seen The Saucers; Mexico (RCA 1989). Whining guitar, shifting rhythms, loose vocals by all and sundry, and a simple repetitive chant of the title. I can see its good points without really digging it much (especially not the "Woodstock Nation" reference). Kinda "flower power".
SMITH: What Am I Gonna Do (Stateside). The "Baby It's You"/"Take A Look Around" group, on a fairly ordinary rumbling drum slowie, sung by Gayle McCormick this outing.
THE GODWIN SET: Gotta Clear My Head (London). Jamaican reggae, and even though I suspect that Roland Alphonso is heavily involved it don't exactly sparkle.

In this album Miguel is heard in Spanish and English singing songs like the powerful 'Despierta'; James Hendricks 'Look to Your Soul';

Paul Williams 'The River' and John Phillips 'Like an Old Time Movie'... and his world wide smash hit 'Song Of Joy'



the album called
'SONG OF JOY'



MIGUEL RIOS
AMLS 987 Out Now



THE CLAPTON BIG BAND



ERIC CLAPTON: Eric Clapton-Slunkey; Bad Boy; Lonesome And A Long Way From Home; After Midnight; Easy Now; Blues Power; Bottle Of Red Wine; Lovin' You Lovin' Me; Told You For The Last Time; Don't Know Why; Let It Rain (Polydor Super 2383 021).

Clapton's first solo LP isn't really a solo LP, as it features most of the friends from "Friends". The difference is that Eric also sings lead instead of just backing with guitar. Bonnie Bramlett handles the majority of the harmonies and together, Clapton and Bonnie are as smooth as Delaney and Bonnie. Most of the songs feature steady repeating rhythms, giving Eric a chance to roam in and out of the scales with some amazingly smooth guitar exercises between vocal verses. Among those 'helping out' are Rita Coolidge, Bob Keys and Bobby Whitlock, Leon Russel on piano, John Simon on piano and Steve Stills. The material is similar to the touring LP with Delaney & Bonnie & Friends, but much sharper and definitely deeper. The best track seems to be "After Midnight," which incorporates cascades of wavering gospel moans to a non-stop at least three part guitar line. The two things that must be faced up to — no other collection of people can blend lead guitars so well and almost anybody can sing with Bonnie Bramlett.

THE LEGEND OF ELMORE JAMES (United Artists Stereo UAS 29109).

A superb introduction to a legendary bluesman. His flair, imagination and feel were almost unsurpassed, and greatly influenced such contemporary rock bands as Fleetwood Mac. Some lovely flowing blues, mostly recorded in the early '50's. UA are to be congratulated in bringing James's work to the public notice. R.P.

MOTHER EARTH: Make A Joyful Noise (Mercury SMCL 20173).

Straight pop, black soul and white blues are heavily and carefully backed on side one (City Side), while side two (Country Side) contains western touches complete with soaring steel guitar. A very good idea and a fair attempt at versatility. A kind of "something for everybody" LP made by a group that obviously practise a lot. None of it is really that authentic, yet none of it is offensive and some of it is even great. Can you understand that? Midland Banks understand. L.G.

VARIOUS ARTISTS: 49 Greek Street (RCA SF 8118).

This 'mystery LP' is dedicated to "everyone who's been to,

played or sung at 49 Greek Street," which is actually good old Les Cousins' folk cellar. Included on the LP are Andy Roberts, Nadia Cattouse, Mike Hart and others, plus the '49 Greek Street Rhythm section', which includes some well known persons. It is a very good album, the best tracks being two instrumentals; "Unsettled Piece," by Andy Roberts and "Persuasion," by Tin Angel (sounding remarkably similar to Hard Meat's Mick Dolan). That isn't Cousin's door on the cover and it doesn't look like the rest of it has much to do with the little club, but it's a fair record anyway. L.G.

MA RAINEY AND THE CLASSIC BLUES SINGERS (CBS Mono 52798).

Sixteen tracks by some of the greatest blues/jazz singers of the '20's and '30's. Includes contributions from the incredible Bessie Smith, Martha Copeland and Mamie Smith as well as two tracks from Ma Rainey herself. These tracks are vital for a proper understanding of contemporary popular music. T.L.

J. B. LENOIR (Polydor Standard/Crusade 2482 014).

This is the first release on John Mayall's 'Crusade' label — and consists of 15 tracks from one of Mayall's favourites, J. B. Lenoir, who died in 1967 almost a forgotten man. One of the interesting points with the album is the brief snippets of information at the beginning of each song in an interview between Lenoir's widow and Mayall. The songs themselves are tasteful and sensitive blues with enough comment and imagination to place Lenoir in the forefront of contemporary blues artists.

LIBERACE: A Brand New Me (Warner Bros WS1847).

Liberace swinging his way through many of the chart hits, in inimitable relaxed style. Even covers 'Raindrops Keep Fallin' On My Head', 'MacArthur Park', 'Holly Holy', and 'Nana Hey Hey Kiss Him Goodbye'. And you've got to admit that man shure can tickle them keys! VM.

ANANDA SHAKAR (Warner Reprise 6398).

This album of sitar music opens with an intriguing version of 'Jumping Jack Flash', and proves a great example of the dream of Ananda to combine Western and Indian music into a new form. 'Light My Fire' lends itself beautifully to this treatment and comes out as a favourite track. The only 'classical' track on this is Sagar a flowing interpretation. Whether those who have reached far to the realms of Ravi Shankar will appreciate this album, I couldn't say, but for me it proves to be rather fascinating, and a good idea. V.M.

PETULA CLARK: Disques Vogue (VRLS 3041).

All in French this album, with

New Albums



some dramatic and powerful numbers. Opens with 'Chante' (Sing according to my French teacher) although the second track 'Don Mon Lit' translates as 'In My Bed' as far as I know, but according to the cover is 'Tiny Bubbles'. Well you never know with those French! Seriously, though a good album for those who like the Petula Clark gentle style in swinging French style. V.M.

TODAY'S VOGUE: (Various Artists) (Disques Vogue).

A collection of the top artists in France on this, including Petula Clark and Jacques Dutronc. Not quite up to the standard of British hits, but great for those who wish to recall Continental holidays. A nice track from Petula 'No One Better Than You'. V.M.

EQUALS: Equals At The Top (President PLS 1038).

A selection of Equals big hits, opens with the up tempo 'Viva Bobby Joe' and into a more gentle and indeed very nicely performed

number 'Every Step I Made', which missed the charts but is one of the better tracks in fact. Also has 'Rub A Dub Dub' and the latest 'Soul Brother Clifford', with some nice funky drumming and pounding organ. Good for those who like the Equals happy go lucky style. VM.

JAMES BROWN: 'Ain't It Funky' (Polydor 2343 010).

Yes it really is funky, man! Beautiful nine minute long track opens this with weird organ playing on Ain't It Funky Pt. I and II. Some really nice trumpet sounds on this, and sax coming in to the end. And yet another nine minute track of Fat Wood. Basically all instrumental this proves to be a really great album. V.M.

HOT HITS: (MFP 1399).

Twelve of the charts current hits reconstructed here. 'Neanderthal Man', 'In The Summertime', 'Groovin' With Mr. Blue', 'I Will Survive' and even 'Sally', all for fifteen bob!

ERIC CLAPTON

extended pieces — the title track, for instance, which lasts 22 minutes — which ultimately are empty and meaningless. The music rambles and slides along, never getting to the point of what they're playing. Nevertheless, they have a future if they learn how to make their music concise and constructive. Perhaps their next album? R.P.



FRANCOISE HARDY

FRANCOISE HARDY: The Best Of Françoise Hardy (Marble Arch MT33).

There's a definite French flavour in the air this week, and in a lovely box of liquors that arrived in the office to make the fact clear! But despite that, a Françoise Hardy album is always good! This double set with an open out cover featuring Françoise, gives a cross section of her French and British offerings. A bumper twenty tracks including 'This Little Heart', 'Say It Now', 'Qui Peut Dire' and 'It's Getting Late'.



MUNGO JERRY single "In The Summertime" was recorded on March 13th, entered the American charts at number 13, entered the French charts at thirteen, has just entered the LP charts at 13 and the number of the album is DNLS 3008.....has the raver upset our French readers? Face lays claim to the biggest sales in Holland, where lyrics are understood.....A33: Old McDonald.....from certain angles, Aretha Franklin resembles Helen Shapiro.....did Tony Blackburn and girlfriend get a tan in the same place?.....unbelievably, Stevi Nicks makes an even bigger mess of chart reading than his vacationing predecessor.....Q34; how old (as of the most recent anniversary) is Tamla Motown UK?.....I say, I say, I say — what is mechanical and types? — Robot Partridge.....Mot The Hoople and Silver Metre not the best of friends these days.....David Sandison, Island's ace. press officer, makes his producing debut with the label's new group "High Broom," on their single "Dance In The Moonlight".....Is EMI considering releasing Vera Lynn's "By The Time I Get To Phoenix"?.....the Face finally did it. Andy Archer's show on RNI now retitled "Andy 'The Dancer' Archer Show".....Motown's Temptations have broken all time house record at New York's Apollo Theatre, grossing \$112,435.....Chapter One claiming almost ¼ million sales for Gerry Monroe's "Sally".....Robert Paterson, who brought us Creedence Clearwater, promoting Shirley Bassey's concerts in the autumn.....Face fact dept. — more than 1,000,000 people listened to the "Record Mirror Show" on Veronica during July.....does RM's telephone murderer, Rodney Collins need another phone to beat up?.....do groups book up for the Isle of Wight and then pull out just for the publicity?.....be sure to hear "Looting In The Streets" by Martha and The Vandellas.....nice to see Joe Dolan as the 'Powerplay' on Lux last week. It's getting like the old days again.....OK, CBS, who will be appearing at the Albert Hall on September 18th?.....new DJ Peter York added to a long list already at Radio One.....how much will RCA retail Presley's four record and book set for?.....dropped from Luxembourg's top twenty already — Elvis' "Wonder Of You".....call for Geoff Mullin? Sorry, his home phone is out of order.....



PETER, PAUL and MARY



JOAN BAEZ



BOB DYLAN

FESTIVAL HIGH

Lon Goddard reviews the film 'Festival'

"FESTIVAL" IS a film of festivals — just as the title depicts. However, there is a difference between everybody's idea of a festival now and what a festival was before the politics/police/race battles entered into the picture. I don't know whether you remember it or not, but early festivals did not need Hell's Angels either.

"Festival" is an account of the Newport Folk Festivals from 1963 to 1966, when a lot of today's big artists were still little and able to mingle freely. In '63, kids were hung up with harmonica braces and received a thrilling tingle from growing their hair an inch longer. Folk music always

maintained the power to unite its followers by extracting a common emotion from them, but in the early '60's, it was beginning to establish a common direction among them. From all over the U.S., high school and college kids, plus a few elders, migrated to Newport to hear the word and to sing among themselves. To trade guitar secrets and to air their own songs.

Universal feeling

They huddled neatly under the wing of the glowing writings from the young Bob

Dylan, the sweet clear-as-a-mountain-brook voice of Joan Baez and the inspiration of countless guitarists and singers who were really just like them.

More than anything, they sought a universal feeling. When someone sang a sad song, they all felt sad together. You felt yourself a friend of every person present. There was no need to announce that the festival would end abruptly if the far right-hand corner did not stop burning the fences while the acts were on. No helmeted police frisked trippers at

random. Trippers were not that common.

Hints of protest

As they sat there listening like members of a large family on a summer outing, they felt the beginnings of what was to come. Through the almost 'high' sensation of being part of something huge moving and feeling with it, came the early hints of protest. Previously, a folk song had existed to make you sad and reminiscent, happy and jocular, or it provided a chance to sing with

the person next to you. Now, it was unearthed as possibly the most powerful means of swaying opinion ever discovered. Bob Dylan, meek and mild, sang "Mr. Tambourine Man," Peter, Paul and Mary sang his "Times They Are A Changin'". Donovan sang "The War Drags On." While the feeling grew and freckle-faced teenagers

struggled to unravel the true meaning, countless souls who had lived it through their own songs paraded before their starry eyes.

Expression

Not only did listeners see that these were just people, but they plowed right through the idea and found that they could all do it in their own little way. A new means of expression at their fingertips.

Fantastic story

The fantastic story of folk music's beginning as a world-wide force is depicted in the film "Festival," which will be shown continuously during the Wednesday and Thursday presentations at the Isle of Wight Festival. Among the people performing are many rare artists seldom ever filmed.

Worth seeing

Included on the bill are such names as Joan Baez, Bob Dylan, Theodore Bikel, Mike Bloomfield, the Paul Butterfield Blues Band, Johnny Cash, Judy Collins, Donovan, Mimi and Richard Farina, the Freedom Singers, Son House, Mississippi John Hurt, Spider John Koerner, Fred McDowell, Brownie McGee and Sonny Terry, Odetta, the Osborne Brothers, Peter, Paul and Mary, Buffy St. Marie, Mike Seeger, Pete Seeger, the Staple Singers, Reverend Wilkins, Howlin' Wolfe and many more.

It's a film worth seeing and a time worth stopping to think about. It's gone and what have we done to it?
LON GODDARD

Star studded Otis show returns

THE MOST influential singer of the last 25 years was Roy Brown. Well, maybe it was Hank Williams. But whereas a lot of people are aware of Hank Williams, Roy Brown (to quote that famous series in this paper a few years back) is one of the great unknowns.

A number of problems arise at this point. First: there has only ever been one track by Brown issued in this country from the material he recorded for King from 1948 to 1955, "Hard Luck Blues," which is on Ember's "25 Years Of Rhythm And Blues." Second: even in the States, where he has shared three LP's (with Wynonie Harris) and had one to himself ("24 Biggest Hits"), nothing is currently available. And third: Polydor, who have rights to King material, show no interest in making available some of the most exciting music ever recorded. So an article on Roy Brown seems like a waste of space — what difference will it make?

But there is one sign that maybe all is not yet lost, for Roy Brown and his kind of singing. Johnny Otis, who came back to music in order to launch his son Shuggie into the music business, has rediscovered what a lot of fun it can be, playing old-time R & B. And, having collected an assortment of former side-men to make up a band, Johnny has now garnished his show with a few extra singers: T-Bone Walker (who has recently had to go to hospital following a breakdown), Joe Turner (who is due to tour Britain at the end of this year), Roy Milton, Eddie "Cleanhead"



JOHNNY OTIS left with his son SHUGGIE

Vinson, Charles Brown and Roy Brown.

This galaxy, which played to packed houses at the Ash Grove Club in Los Angeles for a couple of weeks recently, will be given a whole afternoon at the Monterey Jazz Festival in September; having achieved this kind of respectability, R & B may begin to receive some deserved attention from compilers of vintage LP's.

Each of those singers Otis has brought into his show were once major R & B singers, and deserve attention from anyone with more than a casual interest in rock 'n' roll and soul. But Roy Brown was particularly great.

Like Smiley Lewis, Roy Brown has been ascribed to both New Orleans and Texas, but whereas Lewis was probably from New Orleans, Brown most likely came from Texas. He cut his first record there, for Gold Star of Houston in

1947, and then started recording for De Luxe, the subsidiary of King Records of Cincinnati. His first De Luxe release was "Good Rockin' Tonight"/"Lollipop Mama."

"Good Rockin' Tonight" was soon covered by Wynonie Harris for King, and subsequently became a rock 'n' roll standard: strangely, Brown's version has never been included on an LP, and I've never heard it. But we can get a good idea of how he did it from some of his other raving dance songs, including the near-hysterical "Boogie at Midnight."

It is curious that in none of his interviews has Little Richard ever mentioned Roy Brown. Because although Richard undoubtedly had a personal style, it is equally sure that he was greatly influenced by Brown; this is clearest on the records Richard made in 1951 for RCA (issued here on a Camden

CHARLIE GILLET'S RUN-DOWN

LP). Roy Brown had that frantic, uninhibited, almost desparate, determination to express his strongest feelings. Yet despite the apparent abandon with which he sang, his voice was remarkably precise — he aimed for particular notes, and hit them. Unlike Little Richard, he never screamed or whooped; but he did wail, dragging words out until they became pure sounds. "Cadillac Baby" and "Ain't No Rockin' No More" on the LP "Roy Brown sings his 24 Biggest Hits" show him at his wildest.

At more subdued pace, Brown was equally expressive. "Hard Luck Blues" has the same sort of desolation Elvis Presley got in "Heartbreak Hotel." "Big Town" was even more despairing, and convincing.

Most of these records were made between 1948 and 1953, with bands featuring sax soloists. This was the time when King Records put out a succession of great records, by people who have now unjustly become unknown or obscure names. Australian reader John Doyle writes in despair: "when will Polydor put out records by Ivory Joe Hunter, Gatemouth Moore, Little Esther, Eddie Vinson, Jimmy Witherspoon, Roy Brown, Earl Bostic, Big Jay McNeely, Bullmoose Jackson, Sonny Thompson, and Lucky Millinder. And, from a later period, Hank Ballard, Little Willie John. By the way, how has the Wynonie Harris/Tiny Bradshaw disc sold in Britain?"

Unfortunately, the Harris/Bradshaw record didn't sell very well; but it was so shyly



JOE TURNER

released, promoted, and distributed, that it never had a chance to show what it might be able to do. No sleeve note, no advertising, scarcely any reviews. Did the company care? The echo of Roy Brown lives on, in the voices of B. B. King, Bobby Bland, Ted Taylor, Little Johnnie Taylor — and Little Richard. An LP by Brown is the least he deserves. Footnote for fans, of all kinds. The only book that has ever come close to understanding the strange relationship between a fan and the heroes he idolises is "A Fan's Notes" by Frederick Exley (Penguin). It happens that the fans like American Football, but the parallels for music fans are everywhere. The books is great.

TOP UK ALBUMS

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

ALL THE CHARTS

TOP U.S. SINGLES

1	2	MAKE IT WITH YOU	Bread (Elektra)
2	1	(They Long To Be) CLOSE TO YOU	Carpenters, (A&M)
3	4	SPILL THE WINE	Eric Burdon & War (MGM)
4	6	WAR	Edwin Starr Gordy (Motown)
5	5	IN THE SUMMERTIME	Mungo Jerry (Janus)
6	3	SIGNED-SEALED DELIVERED I'M YOURS	Stevie Wonder (Tamla)
7	16	PATCHES	Clarence Carter (Atlantic)
8	7	BAND OF GOLD	Freda Payne, Invictus (Capitol)
9	12	I JUST CAN'T HELP BELIEVING - B. J. Thomas	(Scepter)
10	9	TIGHTER & TIGHTER	Alive & Kicking (Roulette)
11	13	LAY A LITTLE LOVIN' ON ME	Robin McNamara, Steed (Paramount)
12	14	(If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU	Ronnie Dyson (Columbia)
13	18	25 OR 6 TO 4	Chicago (Columbia)
14	10	BALL OF CONFUSION (That's What The World Is Today)	Temptations Gordy (Motown)
15	8	MAMA TOLD ME (Not To Come)	Three Dog Night (Dunhill)
16	11	OOH CHILD	5 Stairsteps, (Buddah)
17	26	AIN'T NO MOUNTAIN HIGH ENOUGH	Diana Ross (Motown)
18	19	OVERTURE FROM TOMMY	Assembled Multitude (Atlantic)
19	20	TELL IT ALL BROTHERS	Kenny Rogers & First Edition (Reprise)
20	23	LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT	Credence Clearwater Revival (Fantasy)
21	15	GET UP I FEEL LIKE BEING A SEX MACHINE (Parts 1 & 2)	James Brown (King)
22	25	HI DE HO	Blood, Sweat & Tears (Columbia)
23	48	DON'T PLAY THAT SONG	Aretha Franklin, (Atlantic)
24	21	OHIO	Crosby, Stills, Nash & Young (Atlantic)
25	28	EVERYBODY'S GOT THE RIGHT TO LOVE	Supremes, (Motown)
26	29	HAND ME DOWN	World Guess Who (RCA)
27	27	SUMMERTIME BLUES	Who (Decca)
28	34	SOLITARY MAN	Neil Diamond (Bang)
29	30	BIG YELLOW TAXI	Neighborhood (Big Tree)
30	31	SLY, SLICK & WICKED	Lost Generation (Brunswick)
31	17	LOVE YOU SAVE/I FOUND THAT GIRL	Jackson 5 (Motown)
32	35	DO YOU SEE MY LOVE (For You Growing)	Jr Walker & the All Stars Soul (Motown)
33	38	JULIE DO YA LOVE ME	Bobby Sherman (Metromedia)
34	36	GROOVY SITUATION	Gene Chandler (Mercury)
35	37	I WANT TO TAKE YOU HIGHER	Ike & Tina Turner (Liberty)
36	44	I'VE LOST YOU/THE NEXT STEP IS LOVE	Elvis Presley (RCA)
37	47	(I Know) I'M LOSING YOU	Rare Earth, Rare Earth (Motown)
38	42	SNOW BIRD	Anne Murray (Capitol)
39	24	WESTBOUND	9 Flaming Ember, Hot Wax (Buddah)
40	-	IT'S A SHAME	Spinners VIP (Motown)
41	41	WIGWAM	Bob Dylan (Columbia)
42	50	CANDIDA	Dawn (Bell)
43	40	MAYBE	Three Degrees (Roulette)
44	-	RUBBER DUCKIE	Ernie from Sesame Street (Columbia)
45	46	AMERICA COMMUNICATE WITH ME	Ray Stevens, Barnaby (Columbia)
46	-	I (Who Have Nothing)	Tom Jones, Parrot (London)
47	-	ONLY YOU KNOW AND I KNOW	Dave Mason (Blue Thumb)
48	-	HUMMINGBIRD	B. B. King (ABC)
49	-	STEALIN' IN THE NAME OF THE LORD	Paul Kelly, (Happy Tiger)
50	49	PAPER MACHE	Dionne Warwick (Scepter)

TOP U.S. ALBUMS

1	2	COSMO'S FACTORY	Credence Clearwater Revival
2	3	WOODSTOCK	Soundtrack
3	1	BLOOD, SWEAT & TEARS 3	
4	4	LIVE AT LEEDS	Who
5	5	JOHN BARLEYCORN MUST DIE	Traffic
6	8	CHICAGO	
7	6	ABC	Jackson 5
8	7	DEJA VU	Crosby, Stills, Nash & Young
9	14	TOMMY	Who
10	10	CLOSER TO HOME	Grand Funk Railroad
11	11	LET IT BE	Beatles
12	17	ABSOLUTELY LIVE	Doors
13	12	McCARTNEY	Paul McCartney
14	9	SELF PORTRAIT	Bob Dylan
15	15	ECOLOGY	Rare Earth
16	16	OPEN ROAD	Donovan
17	-	ON THE WATERS	Bread
18	-	ERIC BURDON DECLARES WAR	
19	20	ERIC CLAPTON	
20	13	IT AIN'T EASY	Three Dog Night

TOP U.S. SOUL SINGLES

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

DUTCH TOP TEN

1	2	BACK HOME	Golden Earrings
2	1	IN THE SUMMERTIME	Mungo Jerry
3	3	WHITE RABBIT	Jefferson Airplane
4	6	ARE YOU READY	Pacific Gas and Electric
5	5	TRY A LITTLE LOVE	Oscar Harris Twinkle Stars
6	-	LONG AS I CAN SEE THE LIGHT	Credence Clearwater Revival
7	4	LADY D'ARBANVILLE	Cat Stevens
8	9	VE FLES	Johan Boezeroen
9	8	EJATA	Nino Farrer
10	7	I DON'T BELIEVE IN IF ANYMORE	Roger Whittaker from Radio Veronica

LUXEMBOURG PROGRESSIVE

1	8	SELF PORTRAIT	Bob Dylan
2	1	ALONE TOGETHER	Dave Mason
3	3	FIRE AND RAIN	Free
4	10	HOT TUNA	Hot Tuna
5	2	LAST PUFF	Spooky Tooth
6	4	WOODSTOCK	Various
7	9	WORKINGMAN'S DEAD	Grateful Dead
8	6	IN ROCK	Deep Purple
9	13	PARACHUTE	Pretty Things
10	5	BUMPERS	Various
11	12	AFFINITY	Affinity
12	15	NUCLEUS	Nucleus
13	14	BLOOD SWEAT & TEARS 3	
14	17	JOHN BARLEYCORN MUST DIE	Traffic
15	20	GRACIOUS	Gracious
16	7	SING BROTHER SING	Edgar Broughton Band
17	-	COSMO'S FACTORY	Credence Clearwater Revival
18	-	COCHISE	Cochise
19	18	AQUILA	Aquila
20	-	QUESTION OF BALANCE	Moody Blues

PHOTO: ERIC BURDON

BIG SELLING SINGLES FOR YOU!

DEEP FEELING

SKYLINE PIDGEON

POF 177

The Follow Up To 'DO YOU LOVE ME'

VAUGHAN THOMAS

IS THIS WHAT I GET FOR LOVING YOU

POF 178

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'IT'S A PITY BUT LENNON'S A JOKE' - CLIFF



HE HAS all the red blooded zeal of a Bible-thumping evangelist earnestly hot gospeling his way through a jungle where faith, hope and charity have been abandoned in favour of cannibalism.

Without regard for life or limb he strides through the undergrowth shaking the Devil warmly by the throat at each turn, enthusiastically expounding the philosophies of Christianity and generally infuriating the pagan populace.

Story of Christ LP

And as if that wasn't enough he has just issued an album which tells the story of Christ! You've guessed! It's Harry Roger Webb, the man who proved that the Devil hasn't got all the best tunes.

Cliff Richard, as he has been known since 1958, made the record because "it tells the story of Jesus like a newspaper." He believes that

CLIFF RICHARD

the real reason behind young people's apparent lack of interest in the church is all down to a breakdown of communications.

Update church language

"I think the language the church uses should be brought up to date if I had the opportunity I would like to rewrite the Church of England's Prayer Book, using modern phraseology - simply so that more people could understand it.

"I can appreciate that a lot of people want to keep it the way it is. The point about this is that there are fewer and fewer of them each year."

He argues Christianity with such striking conviction, with such a wholesome fervour that you find yourself momentarily believing.

But he quickly says: "I couldn't convert anybody. Nobody converted me. It's just something which happens. You constantly argue, question and re-evaluate everything for yourself, which a lot of help from other people, for years. Then you suddenly realise that you believe.

popstar DOES bear some of the blame. Nobody has ever gone into the fan relationship with stars at all seriously. I am sure that if they did they would find that the way any pop star behaves does have a big effect on some of his fans lives and attitudes."

Surprisingly he also attacked John Lennon. "Of course everybody agrees with his ideas about peace. But to get people to really listen to you they have to respect you as a person first. I went down to my local garage soon after he had been pictured in bed with Yoko and everybody was talking about that. Nobody mentioned the word peace, or realised the point of the thing at all.

"It's a pity really but I think John Lennon has become a bit of a joke."

The best day . . .

The replies roll off his tongue effortlessly. Somebody from a comic is asking about the person he most admires: "Billy Graham. Why? "Because I do." Is he planning to get married soon? "I am not planning not to. I knew somebody who said he was never going to get married last year and he gets married next month." What was the best day of his life? "The day I was converted - if I could remember it precisely." What was his luckiest moment? "I don't believe in luck, I believe in providence."

Hip clergyman

Each sentence is accompanied by gesticulations. The hands go up and down and around. It is impossible not to think of a rather hip clergyman. But that is not, he says, what he is intending to become. To back it up he points out that he will be appearing at the Talk of the Town during September and October, hardly a hotbed of religious thought.

Plans worked out

"I expect I shall go on doing what I am doing now only more so. My plans for the next two years are pretty well worked out now and there is no dramatic change in store as far as I can see but you never know."

"You don't, that's true. But you can make up your own mind about the album "About That Man" which features Cliff reading and singing. He doesn't expect it to sell much and adds: "I don't even think its a commercial proposition.

"But it might pick up a bit because I am doing it. I hope so anyway."

Nice bloke really.

DAVID SKAN

RIP VAN POPPY FAMILY!

ANYWAY I took a sleeping bag, packet of sandwiches and a thermos of coffee to 7 Carnaby Street and parked myself in the entrance to the Record Mirror offices. The balloon sellers, tourists and traffic wardens stared at me, took photographs and gave me a gentle kick now and again to make sure that I was still alive. Some even looked at the picture of The Poppy Family that was pinned to my lapel but mostly they just smiled sadly. The reason for my vigil was to enforce Decca's theory that WHICH WAY YOU GOIN' BILLY? was a hit record. No-one cared, no-one bothered, no-one really believed me.

Disc of the month

Maybe in a way they can't be blamed. The record was released on October 31, 1969 and six months later we were still telling people that it would get into the hit parade. In that time it had made No 1 in Canada and America, sold over 1,000,000 copies and made the Poppy Family one of the most sought after acts on that side of the Atlantic.

record out:
October '69;
in charts:
August '70

The story of
a publicists'
patience

In March of this year the group, Craid MacCaw, Satwan Singh, Terry Jacks and beautiful Susan Jacks, flew into London and recorded an album with British musicians. The title? Yes you're right - WHICH WAY YOU GOIN' BILLY? This was released on April 17th and received rave reviews - with one national paper heralding it as 'The record of the month' - but still the single wasn't in the charts.

We had a re-think. Is the record really good.....is our faith justified? We were still confident but to substantiate our feelings we played the record again to everyone we came in contact with and things began to happen. We discovered that we weren't alone any more. The record bubbled under the charts for a couple of weeks and



Left to right; SATWAN SINGH, TERRY JACKS, CRAID MacCAW
Sitting; SUSAN JACKS

then on the 15th August, almost ten months after its release date it entered RMs chart.

Unfortunately I've been unable to contact the group to tell them

the news but I can guess their reaction.....Can you?

by John Wilkes of
Decca's Press Office

Converted

"I have been converted in that sense. But I couldn't say that it happened on a Tuesday or a Thursday. It wasn't nearly as dramatic as that, it just happened."

Yet his belief is so strong that you feel he is cheating you, that there really was a blinding flash somewhere along the long and winding road.

It is 50 singles, five gold discs, 21 silver discs and half a dozen films since he took his first faltering steps with the Drifters: a lifetime's worth of experience in an industry which often sells corruption like it was toothpaste, where morality is rarely found outside the BBC and where outrage is their business.

Fiercest critic

He took it all without a murmur for nearly ten years. Then he became a Christian. Now he must be numbered among showbusiness' fiercest critics. "There are a lot of people in the business who I think are totally irresponsible. Pop singers who openly admit to taking drugs can have a terrible effect. I know how clearly involved with a popstar young girls can get without ever meeting him. It is emotional, irrational but it happens. And if he is known to take drugs she may well give it a try. It's not very often that it stops there.

"And if that happens the