

New Musical Express

EVERY FRIDAY
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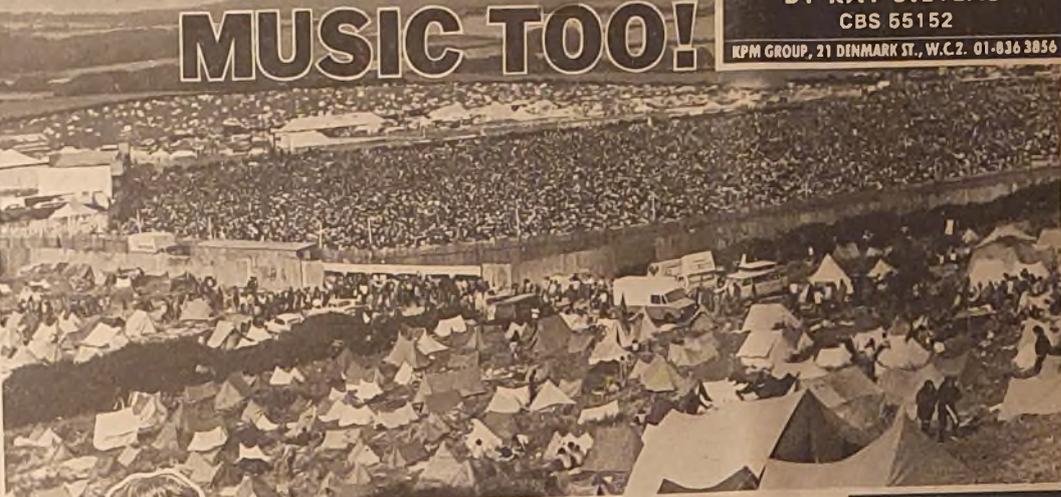
No. 1234

Week-ending September 5, 1970



The Festival highlight was the return of the fabulous JIMI HENDRIX, who was in devastating form, as ever. And below, vocal sensations of the three days — RORY CALLAGHER, of Taste. (Hendrix talks to NME on page 18).

YES, THERE WAS MUSIC TOO!



The incredible scene from Devastation Hill, where mainly French free-loaders parked themselves and listened for nothing. (Strangely enough, the sound was very good on the hill!) On the left is the stage, and foreground and background shows just a fraction of the tented city, and centre is only part of the arena. Filled to overflowing with patrons. On the left: the unsuspected star of the whole show in NME's opinion — JOHN SEBASTIAN (with glasses) who was joined by former Lovin' Spoonful colleague ZAL YANOVSKY during his almost 2 hour act.



JOAN BAEZ

Backstage looners RORY CALLAGHER and KEITH MOON.

At last, a report of the performances!

by NME's
**ANDY GRAY,
RICHARD GREEN
AND ROY CARR**

WHILE the National Press vied with each other to give readers more and more sensational stories about the Isle of Wight '70 Festival, concerning drugs, battles on Devastation Hill, nude bathing, babies on the site, losses by the promoters, vast sums paid to artists, lack of security, too much security, French-Algerian rebels joining with Hell's Angels, and a lot more jazz generally running down the Festival that had helped them with Press facilities, NME writers were listening to the music to bring you this report . . .

It isn't complete because the timing went haywire, and some artists appeared as late as 4 a.m. Sly and the Family Stone came on at dawn on Sunday. But we did our best to cover as much as we could, and here is our report . . .

WEDNESDAY

THIS was the first of the two free days. I arrived in the late afternoon to find things a bit chaotic round the Press tent, where no lights had come on and the cool custodian, a Mr. Everett, had gone to fix a generator. On his return he fixed me up with a pass, which were like gold, and I proceeded to the arena (writes Andy Gray).

There were quite a few thousand already enjoying the music of a lively group called Night Baby, who belted out the right sounds through a battery of amps each side of the stage. Judas Jump also gave a good account of themselves, plus an American girl singer, Kathy Smith, and a heckler called Dave Burd. Back to it I have the name right! The proceedings went on quite merrily until near midnight, records interspersing the live acts.

THURSDAY

THINGS were beginning to settle down now, although the Press officials had a devil of a time to placate hundreds of foreign writers and photographers when they had in audience there were not enough places in the Press enclosure for them all. On stage Bibi Carr, such a pleasant-looking blond with a very

good speaking voice to go with his looks, was saying sensible things to the vastly enlarged crowd who liked the Groundhogs, Andy Roberts and Everyone, the rich sound of Supertramp, the weirdo music of Black Widow (minus rituals, banned by the organisers), a first rate foursome from Birmingham (I think called Mowl), with a great lead vocalist. Terry Reid added other goodies before the show closed down for the day in the wee hours.

FRIDAY

FOR those people who had never seen Arrival before, the set was a good one. But it was rather below par by their usual standards (writes Richard Green). The reason may have been the group's nervousness at appearing before such a vast and excited crowd and it certainly took them longer than usual to get into the swing of things. Dressed in a bizarre variety of costumes, Arrival managed to gain the audience's mass attention on "Black Road" and sustained it with Leonard Cohen's beautiful "Hey There" No Way To Say Goodbye" on which Bryan Birch sang lead. After "All Down And Flat" (which much of the crowd seemed to be doing anyway), they went into "Not Right Now

was excellent and it is rather unfair to those two to concentrate heavily on Rory's playing, but then he is really the person the crowds want to hear.

Called back on stage for an encore, Rory launched into a battle with John and then Richie. This involved his playing a line and letting the other musicians copy it. It progressed from simple runs to very complicated pieces and it is all credit to John and Richie that they were able to cope.

Taste left the stage but had to return twice more, setting the atmosphere right with "Same Old Story". The years that continued for long after they'd finally gone off were deafening and it's certain that had time and energy allowed, Taste could have played all afternoon and well into the night.

Together

Chicago proved why they have the reputation they have with one of the most competent, together and entertaining acts of the entire festival. For a band of that size, things could easily have gone astray, but Chicago held it together all the way.

Only "The Beginning" from the first album, started slowly and movingly but gradually became a nice little thing with some excellent lead guitar work by Terry Kath, who also handles most of the vocals. "I Do Love You" left the second album, was almost as good as the former number though entirely different.

Pianist-organist Robert Lamm started "Does Anybody Know What Time It Really Is" off with a free-form solo before the others took up the tune and turned it into a lunky jazz piece with all the instruments playing their individual part. The piano being featured. This is a number that really demonstrates how together Chicago are and though it was written and recorded

(Continued on next page)



JOHN MITCHELL



GARY BROOKER of Precal Harum, JIM MORRISON of Doors, TERRY BEID, ROGER CHAPMAN of Family, ROGER DALTRY of Who, TINY TIM, MILES DAVIS, TONY JOE WHITE, PAUL RODGERS of Free

TASTE, HARUM, FAMILY HITS AT WIGHT

(Continued from page 1)

...some time ago it still sounded as fresh and original as ever. Jim Pankow played a good trombone solo during "Mishra," which is about pollution, and Walt Parosaid's flute work on "It Better End Soon" was a joy to listen to. It's odd how the band is at once so light and loose as if it is receiving the expected ovation and for an encore the band chose "I'm A Man" which sounded ten times better than the record.

Hailed as one of the up-and-coming American rock bands, Cactus certainly proved their worth without exactly doing any minds in. With two former members of the Vanilla Fudge in the lineup — Tim Bogert (bass guitar) and Carmine Appice (drums) — the group has a solid foundation on which to build.

Mose Allison's "Parchman Farm" got an interesting treatment and numbers like "Let Me Swim," "My Lady From South of Detroit" and "No Need To Worry" went down very well. Lead guitarist Jim McCarty (not the ex-Yardbird, but a former part of Mitch Ryder's Detroit Wheels) and vocalist/harmonic player Rusty Day were excellent.

Amazing solo

For a well-deserved encore Cactus chose "Feel So Good," a brilliant number with an amazing drum solo that defied following. It may not be a big group here yet but on this showing it soon will be.

Friday was a cold day for the British contingent and the cheers of recognition which greeted Family as they tumbled on stage was fair indication of what many had come to hear (writes Roy Carr). They weren't disappointed, for along with Precal Harum, they more than gave Taste a very close run as that day's champion.

With the veins on his neck outlining like whipsnakes, Roger Chapman roared into "Bad News" with Pally Palmer (him of the giant ear) producing some very fine interjections on vibes against the electric fury of the remainder of his hit.

Drowned in Wine" followed, as did "Precession" and "A Song For You." While our Roger seemed

almost hell-bent on self-destruction, Mousa Waidar and Whitney proved to be a very formidable team especially switching instruments to add to the distinctive sound of the band. A good word for Bob Townsend, who is one of the most thoughtful drummers to grace any top British band. At all times he was there to heighten the mood and add the correct punctuation.

Their well-earned encore of "Weaver's Answer" was a good climax to one of the best sets I've ever heard them play. In all it was a nice one-liner.

If there seems to be a certain sameness about Tony Joe White's music, it's just because it's so personalised.

With his own brand of Southern sexuality, he drewled through "Boom, Boom," "Boozell & His Lee," and "I Want You," prior to singing "Groupie Girl" (could it be that it was dedicated to the herd wandering around backstage?). Accompanied by just a drummer he continued with some more of his own songs finishing with "Punk Salad Annie."

Tony Joe has the ingredients and the artistry to become a very big attraction; however, I feel that a proper backing group would greatly enhance his performance. It's not just a matter of re-channelling his talents.

When is a group a band, the pundits ask? But as far as Light-bouse are concerned it would be far more apt to pose when is a band really an orchestra.

Stretched out in a single line right across the stage, this 13-strong Canadian ensemble made some very impressive sounds, with the brass to rhythm in the centre and the strings, just the string section, to the far right.

Indeed, Lighthouse were so well received that they were immediately asked to reappear the following day when they performed their extended tracks medley.

On their first showing, they not only offered a number of their very own colourful charts but some interesting arrangements of "Right Miles High" and the Band's "Cheat River."

Though the standard of musicianship within Lighthouse was of the very highest, it was Paul Moffet on vibes and keyboards, together

with the mind-shattering drumming of Skip Prakee which impressed the most.

The hour was late, the air very chilled and the front-stage area over-crowded with glee-stricken Frenchmen, when a rather strident Precal Harum proved that their overtone absence from the local scene hasn't in any way dimmed their appeal.

They were magnificent, no matter what they played — be it such down-home originals as "Wishing Well," the extreme bombast of "Sally Dog" or their surprising posse of good old rock and roll.

"Down The Line," "High School Confidential" and "Lucille" had Gary Brooker pounding out the familiar piano lines and screaming through those immortal lyrics.

The Voices of Harum took time to settle down, but once they got going they had the audience wanting more. Quite a few youngsters, they whooped it up with their mainly message songs like "Simple Song Of Freedom" and their new single, "Right On, Be Free."

SATURDAY

THIS Day Two of the Festival got away to a good start with that refreshing sort of college boy guy, bespectacled, light-haired, clean shaven John Sebastian, former brains of the Lovin' Spoonful, and now a solo star (writes Andy Gray).

He doesn't look much, certainly not a visual heart-throbber, but he produces good, tuneful singing of interesting lyrics, written by himself. He was loud to keep going because no other groups had turned up to take over. John did that, keeping us all amused for some 20 minutes. It was no trouble to him.

He started with a tribute to his blonde girl friend, who had most of the photographers dividing their attention between him on stage and she in the audience, away and looking up at him adoringly. The song was "I'm Just Sitting Back Loving You." John's acoustic guitar giving him ample support.

"You're a Dig Boy Now" followed, then a swinging "Nashville Cats" which won him large applause. His love song, "She's A Lady,"

another pleasant offering, and "How Have You Been Baby," an even more acceptable item, this song being intricate and absorbing.

Back to Spoonful days for "What A Day For A Daydream" (and it was, with balmy sunshine and all), the swingy song being beautifully sung and played by John, who had a message sent on the end of about half a mile of plastic tubing. He took up the white sheet and read "We Love You."

"Cool and beautiful," he commented.

Soft, tuneful music came from "I Had A Dream Last Night," which turned out to be about hipsters, and then he showed himself a considerable comedian with his New York Street Song, using the moron bit with a deep, Brooklyn accent amusingly taking us all to join in with the "Scherbee Schoobie" bit.

Before he sang a song about wearing glasses, he gave us a happy commentary on his introduction to them. When I was 14 and at school the blackboard started to get fuzzy and I was in a daze so I had to go to the optician and I said to him: "Give me Buddy Holly glasses," the ones with the big, black frames.

He then sang "How Many Fingers" with great happiness. Then he went into another monologue about "Woodstock," revealing that "I wasn't supposed to play there, even, but there was all that rain and it made electric band equipment dangerous. So they got cheap-old acoustic me to fill in and let me go on and on, and I ended up one of the stars of the show and the film, I guess."

Just at that moment another message was passed to John, who read: "Ask Zal on stage." John's eyes went up two inches — "Is Zal here?" he said. Zal Yawnsky certainly was, right there in front.

"Come on up," John invited, and bearded Zal leapt onto the stage, and they hugged each other a bit. It was the reuniting of the former Lovin' Spoonful stars after three years.

Zal grabbed a guitar and they both went on well on "Blues In The Bottle." Then John sang a song called "Boroborn" written in a Dayton, Ohio, holiday inn, and then Zal took over to sing a happy song about "Bald Headed Lena" and then John sang again and came back with a

terrible bit of harmonica soloing as an encore to a great act.

The crowd just wouldn't let him go and so John said it and sang a song about a baby being born at Woodstock, and then about the "Red Eye Express," the one taken after the zig in America to get you back red-eyed in Los Angeles by the morning. Yes, John really gave us value for whatever money he was paid. A great entertainer.

Shawn Phillips, in glasses, a lanky lad with hair swept back into a miniature plateau, is a world-travelling Texan. Unbilled, he proved a good acoustic guitarist and singer of his own songs, like "Old Covered Wagon." "Hey Miss Lonely and other numbers from his current "Contribution" album.

Not so good

Whether people expected too much of them, whether memories of the Nice are still too strong or whether the three musicians themselves were to blame isn't quite clear, but Emerson, Lake and Palmer just didn't do as well as we had all hoped (writes Richard Green).

Not that the musician was poor — far from it. Keith Emerson was his usual ebullient self. Carl Palmer is a drum giant and Greg Lake sings and plays bass with expertise. Yet despite all this it somehow didn't quite gel together.

Emmo played two Hammond's at the same time during the opening number, "Barbarian." It's a huge thing with a lot of sound and a complete contrast to "Take a Pebble" which tends to be quieter and features Greg on acoustic guitar.

A forty-minute number titled "Pictures At An Exhibition" was musically brilliant and featured the showmanship of Emmo letting off two small cannons on stage. He also played his moog to good effect and it was perhaps the best of the five numbers.

People were yelling for "America" and "She Belongs To Me" obviously under the impression that they were listening to the reformed Nice, but all they got was a version of "Rondeau" that wasn't a patch on the Nice's.

Then they played D. Bumble's

DOHOVAN, supported by youthful "group."

"Nul Bocker," which was pretty good but came too late to really get the crowd going that much. A shame things didn't go better really. Barely in recent months have Ten Years After played better than they did on the festival's coldest night. The "bad vibes" that were circulating due to the weather and earlier hiccups caused by delays between acts were swiftly dispelled by an hour or so of exciting music at its best.

One Frenchman was so moved by "Love Like A Man" that he stripped naked and tried to climb on the stage. He was swiftly removed. Alvin Lee began his capricious playing from the wings and as this was what the crowd wanted the group could do no wrong.

The famous Alvin Lee-Lee Lyons confrontation took place during the wicked "Good Morning Little Schoolgirl." This involves the two guitarists standing about a foot apart facing one another and battling it out for honour or something. Lee's playing was exceptionally good and Lee held the battle together throughout with some superb drumming which never faltered. Unfortunately, Chic Churchhill's organ was once again almost lost among the wall of sound but he came into his own during "No Title." Chic having played a great solo on the preceding number, "Hobbit."

As TYA launched into "I'm Going Home" which has by now become their national Anthem, almost the entire crowd rose to its feet and began clapping and cheering as one. Alvin tore into the number, playing at break-neck speed and scorching the lyrics into the mics, including a snatch of "Blue Surfer Shave" along the way.

(Continued on page 14)



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NOW IT'S STONES PLUS THREE



NMExclusive
from Malmo, Sweden

STONES pictured in Scandinavia this week. Left, in the garden of their Danish hotel and on stage at Malmo, Sweden, during the unofficial premiere where they tried out their augmented line-up. Pictures by Steen Kærgaard

Mick Jagger uses secret concert to try-out new group line-up

AFTER almost four years, the Stones are back in Europe. This tour had to be something else . . . and it is! The Stones raving better than ever, with an extra three musicians to help them, plus a silvery stage set worth over 100,000 dollars!

Officially the eight countries in six weeks were due to open in Helsinki, Finland, this Wednesday, but in actual fact it started in Malmo, Sweden, on Sunday. This was the unpublished show which Mick Jagger wanted as a try-out before the world press descended on the Stones.

I was one of those who saw the opening show in a stadium which had as much atmosphere as a tomb without a "wake," where Sweden, as sometimes plays international basket

ball games. The moulded plastic seats were emotion-billers, their stark utilitarianism being typical of Swedish design, and from the stage they resembled rows of war-time grave stones, morbid and uninviting. Yet within seconds, the Rolling Stones brought warmth, life and thunderous applause into the clinically-cold hall.

The fans in Malmo knew nothing of the tour's first problem, the loss between Chryse Walls, London, and Metal Marine, Vedbaek, Denmark, at

stage clothes and jewellery of Michael Philip Jagger, worth a combined many thousands of dollars. Mick emerged in eye-hypnotising circus-ring garb, making him the flamboyant fashion-plate man of the '70s.

Mick silver fur top hat, his blue sweat-shirt with Omega sign emblazoned on his chest, and his bottle-green, flared, gold-wire worked pants, held low by a 3-inch wide brown leather belt, was a sight to behold as he cavorted like a pop-man's Murray.

Not to be outdone, other Stones did their best to keep up sartorially with Mick — Bill Wyman in a flame-orange silk suit; Keith Richard in dark blues, blacks and browns; Mick Taylor in collarless shirt with leg-

o-mutton billowed sleeves, and plain black slacks; and Charlie Watts' red-star decorated shirt and silver lamé thin tight trousers.

But clothes were just a window dressing. The Stones could have blown up a storm arrayed in sackcloth. They played 16 numbers — and there was the introduction to a brand new one "Brown Sugar." "Jumpin' Jack Flash," "Sympathy For The Devil," "Stray Cat Blues," "Prodigal Son," "Live With Me," "Let It Bleed," "Monkey Woman" were just some . . . until the finale of "Street Fighting Man."

The biggest surprise of the first show was the appearance of the Rolling Stones' Plus Three, which brings the performers on-stage up to eight.

The Plus Three are unbrilled and unadvertised. They are Jim Price, on trombone and trumpet; and Bobby Keys, 26, an saxophone and other reeds — from the Dalany and Dennis Friends; and Joe Cocker's Mad Dogs And Englishmen; and the Stones' own Man Friday, Ian "Stu" Stewart, who plays a funky piano.

Another surprise of the show is the lush setting, a startling aluminium structure which cost some 300,000 dollars to design and manufacture, part of the lavish staging idea of Chris Webb, the American who staged the Stones' States tour last autumn and who is in charge of the European junket. Chip has a 25-man crew, mostly American and British, to operate, construct, strike and transport the 50 tons of equipment after each show . . . and he needs every man.

After the Malmo show, which was a complete success, the motorcade of five black American limousines rushed to catch the ferry across to Ettersro, in Denmark, keeping up a steady 100 kilometres to get the Stones back to their Marina Motel. As they sped through the night, Bill Wyman and Mick Taylor enthused about Malmo's show. The

sound had been good, they could hear each other clearly, and the overall pattern of playing was that much more improved. "It seemed," said Bill, "as if we had been on the road two weeks. It was that much together."

And Mick Jagger, now in blue slacks, frayed at the edges, and a monster blue polka dot blouse, murmured: "It was a very good gig."

So the grand tour is on, one which has some staggering figures attached to it, like the cost of limousines, air lanes, truck transport, hotel and food for a party of 50, which runs into a cool \$75,000, plus the insurance for the Stones' ten personal guitars, amps and speakers for \$28,000!

Yes, the Rolling Stones are loose in Europe again . . . and European fans are so happy about it. LARS

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THERE'S ONLY ONE THING WRONG WITH MARMALADE

WE were listening to "Rainbow" at a weekend party. "Hey," said a heavy American friend whose musical opinions I respect, "so Marmalade finally got it together."

I believe they have. Take away the musical snobberies that say "once teenybop, always teenybop" (forgetting that the Beatles and even the Stones once unashamedly appealed to the same market), and I believe that Marmalade are now well on the way to earning the respect of a far wider public than before.

Love Affair made the mistake of apparently "going heavy" overnight, a move which could only cause alienation on one side and mortification on the other. Marmalade have been going deeper the easy way, gradually broadening their style in the hope of keeping old friends and winning new ones along the way.

They're still not completely there, and having met the group just before the holiday I can see that winning further musical respect isn't going to be as easy as they might hope.

Troubles

The trouble is that like it or not, Marmalade have to face the kind of attitudes that condemn a group like Free because it suddenly becomes commercially popular.

Further, Marmalade are shrewd Scottish laddies who made the mistake of selling out to the pop scene in order to establish themselves in the business and make themselves some bread in the process.

From now on and I think they can see this, their motives are obviously suspect and they'll have a tough time convincing some people that singles like "Reflections" and "Rainbow" aren't just another cunningly contrived angle on their career.

According to Junior Campbell, who co-wrote both songs, "We've just moved that way. It's just happened, possibly because we're giving our-

selves more free time. We're more opportunist to things.

"I'll say this. We've arrived at a point in life where we would never put anything out that wasn't us, or just for commercial reasons. Everything we release, everything we now write... it's us.

100 songs

I know that if we wanted to, we could probably turn out about 100 songs a week, but we tend to dream up a line and then kick it away, because we think it's not much good. Maybe somebody else would see it.

"The same thing almost happened to "Rainbow". It was written, recorded and ready for release when I had serious doubts about



MARMALADE — "What's wrong about doing Top Of The Pops?" (1 to 7) ALAN WHITEHEAD, JUNIOR CAMPBELL, DEAN FORD, GRAHAM KIGHTON and PAT FAIRLEY seen on the show recently.

point, and what's the use in kidding ourselves? Our last album didn't do much in Britain at all — even though it got great reviews — because so many people here can't accept it from Marmalade.

"In America — where we've been able to start with a clean slate — it's been out six weeks and it's still selling. We're just waiting for one more record over there, and then we'll go to the States to follow through.

"Musical tastes are changing to the point where 22-year-olds are buying Ten Years After, but there have always been the sheep, and there always will be. Some people like to feel individual, but so many more want to be part of what's happening. We're looking for genuine appreciation. Maybe it'll come, maybe not. But we can try.

...and that's the name!

By ALAN SMITH

It and I wanted it stopped. I just didn't think it strong enough.

"In Marmalade, we don't see any shame in being successful. All this thing about not doing "Top Of The Pops" and laying it down, and being heavy, man... it's ridiculous.

"It's a kind of inverted snobbery. If we're in the business of making music for the public to hear, then where is the point in keeping it away from people, by not performing it for the biggest possible audience on a show like "Top Of The Pops"? Just judge us by our music.

"We still like making money — still like having successful records. We'd be lying to ourselves to pretend otherwise.

again to the point where we were hired and so were they.

"Now, we don't work except occasionally. We wouldn't cut off our XXXX for less than £500.

Give up releasing singles? Maybe we would, if we felt our album sales would warrant it. That'd be great, sure, people listening to our albums and everything we try to express.

But we just haven't reached that

Fair Weather live debut

FAIR Weather's ten man band made its first live appearance at Scrivens' borough "Scene Two" last Saturday where a crowd of approximately 1500 quailed for several hundred yards down the High Street and hundreds had to be turned away on the door. It was a real surprise packet in every sense of the word.

Mr Low appeared stage centre equipped with electric guitar — four Fair Weather friends, Clive Taylor (bass), Dennis Brynna (drums), Neil Janka (rhythm guitar) and Blue Weaver (organ) to his right and a five man brass section to his left. They provided a powerhouse instrumental, "Looking for the Red Label" written by Andy to open, which set the teeny-rock pattern for that which was to follow.

"It's been over a year and it's nice to be back. Andy acknowledged the enthusiastic reception. Most of what you will hear tonight will be an air that album out in September. If we make a few mistakes you must forgive us."

Most impressive were the three part harmonies between Andy Clive and Dennis. The man himself proved to be in the voice imparting his own cracked-soul appeal in self-penned compositions. Best received numbers were "Gou! Cried Mother, which went down alone at a fast rocking pace — the old old Redding number "Don't Mess with Cupid" — their hit single, "Natural Sinner" and the Rnals "Ain't Got No Friends" which is the kind of group brass treatment which would make a

good single.

Mr Low proved to be a better guitarist than anyone anticipated, although his performance wilted in the middle of the programme — along with a number of the audience

who were carried out with heat exhaustion — and the sheer power of the band seemed to push sections of the audience who remained behind the popping days of the Corner.

Nevertheless, they received a warm reception from a confused but pleasantly surprised audience. This is gospel-rock at its most energetic and a promising start from the new unit Fair Weather — Forecast Bright! MAX PINGE.

WHO'S WHERE

- Week beginning Friday, September 4
- ONE NIGHTERS
 - INCREDIBLE STRING BAND, Edinburgh Empire (4th & 5th)
 - JOHNNY JOHNSON & THE DAND, Birmingham (4th), New Century Hall, Manchester (5th), Locarno, Grimsby (6th)
 - EDGAR BROUGHTON / THIRD EAR BAND / MICHAEL CHAPMAN / FORMERLY FAT MARY, Lyceum, Strand, London (4th)
 - HANFRED MANN CHAPTER THREE, Town Hall, Sheffield (5th), Manchester Free Trade Hall (6th), Colston Hall, Bristol (10th)
 - KINGS, California Ballroom, Suttonville (5th)
 - CF STEVENS, Britly Hotel, Dunstable (5th)
- CABARET
- Week beginning Sunday, September 6
- BILLY J. KRAMER & THE LAKE, Weddington Country Club, Weston Super Mare
 - FRANK FIELD, Variety Club, Raitley
- TASTE / STONE THE CROWS, Fitzfield Hall, Croxson (10th); Colston Hall, Bristol (7th); Manchester Free Trade Hall (10th); City Hall, Glasgow (10th)
- HERMANS HERMITS, ABC Blackpool (10th)
- CACTUS / HAWKWIND / AMAZING DUMDELL, Lyceum, Strand, London (10th)
- DUSTER BENNETT / SKID ROW, Colston Redcar (10th)
- ARGENT, Fishmongers Arms, Wund Green (10th)



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Royal Air Force Aerocrats

Singer TERRY KATH solves riddle of '25 or 6 to 4' title

THE title of Chicago's "25 or 6 to 4" has been bugging 'all of us at the NME for weeks. Is it a nuclear equation? Does it mean 25 or 6 parts of Bacardi to 4 of Coke? ... Or a trendy young lady with some extraordinary vital statistics?

When I put these theories to Terry Kath, the mountainous singer and guitarist with Chicago, he laughed heartily.

"I never ever thought of it like that," he confessed, as a big friendly smile creased his face. "What in fact it refers to is the time it's just that it was at 25 or 16 minutes to 4 in the morning when that particular song was written."

"As our throats crumpled to One dust Terry continued. The story line is just about some guy trying to write a song and taking some kind of inspiration and in frustration he glances at his wrist watch."

"Which as we all know was Funny people these Americans. It was a rather warm if somewhat slightly humid evening, the kind that you only get in the Metropolis, when Chicago bravely volunteered to take on the press in the library at Churchill's impressive hotel before shooting up in headline Friday's programme at the Isle of Wight.



TERRY KATH (fourth from left) pictured with CHICAGO in London prior to his of Wight appearance. "We've discussed plans for free festivals," he says.

LACK OF INSPIRATION INSPIRED CHICAGO HIT

Festivals

As it happens, festivals took up a major part of our conversation. The last time that Terry and I had seen each other was exactly 12 months ago on an equally hot day at the new famous Toronto Rock and Roll Revival when the Plastic One Band debuted and ran their live album of rock standards.

"Yeah, that was a good gig. I think everyone enjoyed that day. You know that whole festival was filmed and recorded, but to this day none of us ever heard those tapes."

"And we'd really like to 'cause we all played well that particular afternoon." With the ratio of financial flops far outweighing the few successful festivals I asked Terry if he thought the Isle of Wight might prove to be the very last of the Big Bashers. "There's been an increasing amount of hassles occurring at many of this summer's festivals in the States. And that's not good," he sadly reflected. "We've already had 3 or 4 gigs cancelled following Syd and the Fam-

ily Stone's controversial gig-cum-riot in Chicago. I honestly feel that Syd's attitude is doing a grave disservice to the music scene. And it can't be doing him any good either."

At the moment there seems to be a movement that advocates free music and free festivals. The economics of such a venture are obvious.

However, Terry revealed a state of affairs which may change the entire face of the international festival scene.

"Naturally it would be great if a couple of well organised free festivals could be arranged in the States. We discussed this with some promoters who'd be willing to put up a certain amount of

bread to help make it as free as possible.

"If people wanted they could make a donation or have a token admission of say a dollar.

"As a band playing such an event, we could write off any expenses as a tax deduction."

Again smiling quite happily he suddenly realised: "It could be quite nice, 'cause Uncle Sam would in fact be paying for all the kids to hear the music free. I mean, he'd get most of the money if the bands got paid for appearing."

BY ROY CARR

When I informed him that in fact there were such scenes held each summer in London's Hyde Park, he was very interested. Especially when I also told him that Canned Heat, Eric Burdon and John B. Sebastian were doing the next free gig.

This movement towards free music is just part of the schizophrenic whirlpool of social reforms which is tearing at the foundations of America, writes Terry. "But unfortunately, the social revolution is being very misdirected in many ways," he commented.

"The drug scene has started to get out of hand, with hard drugs and chemicals becoming prevalent."

This is an accurate and first-hand observation as Terry's brother is a member of Chicago's Narcotics Squad. "In many places the people get high and only want to stay high they never seem to come back to reality."

After retelling tales of some rather strange encounters with various people, he then added:

"The reason for this state of affairs is because there is a lot of money to be made out of pushing drugs."

"There are now so many people who can't or who just won't do any kind of work. So to live this way

they just push dope. The profits really are enormous and the potential market is vast."

With two best selling double-albums to their credit, I asked if this was now going to be their regular pattern of releases.

"I think so," he replied, "we've already got our next double album ready for release and we are also preparing further material, which we might incorporate with the stuff we record at the Isle of Wight. For, like most of our albums, we like to include a few live cuts."

I put it to him that their second release though good, didn't receive the same acclaim as the first.

"Funny enough it outsold the first," he replied. "The first was loose, a kind of jam thing, while the second was laid together more tightly. The third one will be a combination of both but a lot more freer. I think it's quite different to what we did before."

"Actually, I still like the first set best of all, but now I'm beginning to like the third one best of all. I only hope that everyone else does."

As it was now 33 or 4 to 4, I decided to depart but not before making plans to meet up in the travelling artists and press tent, on the Isle of Wight.



This album can be heard in its entirety on the KID JENSON SHOW sept 11th&12th Radio Luxembourg 208meters

THE
THIRD
ALBUM

OUT
NOW!

SML 1071

DERAM

TOP SINGLES REVIEWED BY DEREK JOHNSON

BLUE MINK — POP
PHILOSOPHERSBLUE MINK: ★ *Ouz World* (Philips).

RETAINING their image as social commentators on today's society, Blue Mink offer another piece of philosophy and advice. Must say I'd like to see this group in the Government — I admire its policies!

Madeline and Roger exchange lines at the outset, then come together in spirited vibrant style in the chorus, aided by handclaps and infectious beat.

It's another of those numbers in which you can join uninhibitedly — and even though sooner or later Blue Mink is going to have to explore new pastures, this one will do them very nicely in the interim.

NEIL YOUNG with *Crazy Horse Down By The River* (Reprise). Although regularly appearing with Crosby, Stills & Nash, Neil Young continues to make solo discs — and this has already had a medium of success in the States.

Has a good thick sound and a tight production, with strident twangs and handclaps supporting Neil's multi-tracked vocal. A hard-hitting disc that makes you sit up and take notice, with quite a strong melodic content.

Mama Cass — instant pop

MAMA CASS ELLIOTT: ♪ *A Song That Never Comes* (Slatelide).

CASIMIR, Pistilli and West are a prolific song-writing team in the States with many hits to their credit, and they've come up with this latest one for Cass. It's a snappy rhythmic ballad with a bouncy beat and bustling backing.

There's a sing-along chorus in which Mama is joined by chanting group and the whole thing goes happily along in effortless toe-tapping style. It's instant pop of the mainstream variety, and just a cut

CREEDENCE 'SOUL'
SMASHCREEDENCE CLEARWATER REVIVAL: ★ *Long As I Can See The Light* (Liberty).

THIS will come as something of a surprise to those who anticipated another upbeat bayou-sounding track from Creedence. Because the boys have slowed the tempo right down, and the outcome is a throbbing slow-paced item that's dripping with soul.

The hoarse and semi-shouted Fogerty vocal is carried along by funky brass, fruity solo sax and a solid thump beat.

Despite the lack of pace, it's an extremely com-



mercial item, partly because of the compellingly gripping sound and performance — and partly due to the material itself, in which the insistent hook is both hummable and catchy.

As is to be expected, it takes a little longer to register with full impact than the faster rave numbers. But this is going to get a tremendous amount of air-time, and it's bound to be a hit — even though it's also featured on the group's current LP.

VOICES OF EAST HARLEM: Right On Do Free (Elektra). A stimulating stirring sound from the 20-piece Black Power group, which appeared at last weekend's show.

A spine-tingling solo soul vocal is supported by gospel harmonies, swinging organ and supercharged beat. Electrifying! Sounds like Edwin Hawkins really turned on!

GRATEFUL DEAD: Uncle John's Band (Warner). This group has shot up in my estimation as a result of this single. It's a gentler and much more melodic item than I thought was within the Grateful Dead's scope.

The fascinating lyric showcases a rich vocal blend, accented in backing of strumming acoustic guitars and thump beat. A record to make you listen attentively, it brings out the group's artistry to full effect.

MORE SINGLES
ON PAGE 10

Donovan's
'brain
pounder'DONOVAN and the Open Road: ★ *Ricki Ticki Tavi* (Down)

DONOVAN's records are all the more welcome for being so few and far between, and here he debuts on the Dawn label with his new group.

Ricki Ticki Tavi, as you know, the mungoose in 'The Jungle Book' — it's a name which makes for a cute and gimmicky chorus hook, even though Don's attempts to tie it into a philosophic wordy-wide verse are somewhat contrived.

There's a nagging insistence about the beat and the backing, which has an exotic jungle flavour blended with a touch of Caribbean magic. It's little more than a repetitive riff, but Don has an incredible flair for transforming such basic trivialisities into items of depth and substance.

This one prunds at the brain incessantly, and I'm sure we're going to hear a lot of it in the weeks to come.

DUSTY'S QUALITY
PERFORMANCEDUSTY SPRINGFIELD: ♪ *How Can I Be Sure* (Philips)

A BEAUTIFUL haunting ballad, warmly and sensitively handled by Dusty. A song of contrasting moods and expressions, it takes the full range of the girl's delivery — high register, big-beat emotion and whispered intimacies — and the copes with them all authoritatively and confidently.

A continental song, it has an engaging lilting that's heightened by accordion in the backing. No doubt about it, a quality song and a quality performance — but like all such numbers, its commercial impact is the uncertain factor.

When I first heard it, I didn't think it stood any chance at all. But now I've played it several times, I love it. So maybe it's a disc that grows on you — I hope so, because it deserves to succeed.

Diana's
tear
jerkerDIANA ROSS: ★ *Ain't No Mountain High Enough* (Tamla Motown).

A SONG which will not be unfamiliar to you, as it has already been recorded by Ike & Tina Turner and Marvin Gaye & Tammi Terrell. But this is an entirely different approach from those earlier waxings.

Diana's got a tremendous sound going for her in the caubrenat choruses — with spritid chanting from a girl group, clanking piano and that typically heavy Tamla beat. Not so sure about the verses, though — Diana speaks them in a tear-jerking style that makes her sound like Detroit's answer to Vikki Carr! But that's only incidental to the overall product which is tingling, exciting and compelling. And another hit!

★ TIPPED FOR CHARTS
↓ CHART POSSIBLE

The hit single
that was a hit before
it was a single!'HI-DE-HO'
from Blood Sweat & Tears
terrific new album '3'

HI-DE-HO (That Old Sweet Roll) CBS 5137

FIRST UNITED KINGDOM VISIT—
ALBERT HALL, LONDON, SEPTEMBER 24TH 25TH
BELLE VUE, MANCHESTER, SEPTEMBER 27TH

on CBS

Cinema —
Joseph Shuffel film
"Good-bye Gemini" features
New Peddlers' single

MUSIC-TIME

**THE PEDDLERS!
BACK WITH
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Back with a beauty —
'Toll the World we're Not in'
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Peddlers' Manager
Cyril Smith talks to A.L.T.

heading for
the charts the
original jamaican
version

montego bay

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freddie notes & the rudies



5 YEARS AGO

TOP TEN 1965

Week ending September 10

- 1 SATISFACTION Boiling Stones (Decca)
- 2 I GOT YOU BADE Army and Cher (Liberty)
- 7 I LIKE A ROLLING STONE Bob Dylan (CBS)
- 4 HAND IT OVER ON YOUR SELF Walter Brothers (Philips)
- 3 HELP Mezzes (Parlophone)
- 6 A WALK IN THE BLACK FOREST Hootie Jankowski (Mercury)
- 8 JORJA'S DANCE Marcello Morsini (Decca)
- 5 ALL I REALLY WANT TO DO Cher (Liberty)
- 14 I LOOK THROUGH ANY WINDOW Hootie (Parlophone)
- 10 YEARS Ken Dodd (Columbia)

10 YEARS AGO

TOP TEN 1956

Week ending September 9

- 1 APACHE Shadows (Columbia)
- 2 BECAUSE THEY'RE YOUNG Duane Eddy (London)
- 3 PLEASE DON'T LEAVE CHIL Richard (Columbia)

15 YEARS AGO

TOP TEN 1951

Week ending September 9

- 1 ROSS MABIE Slim Whitman (London)
- 2 LEBANIN' THE BLUES Frank Sinatra (Columbia)
- 3 COOL WATER Frankie Laine (Philips)
- 4 BURNING David Whitfield (Decca)
- 5 THE BREEZE AND I Caterine Valente (Polydor)
- 6 JOHN AND JULIE Kiddie (Columbia)
- 10 STRANGE LADY IN TOWN Frankie Laine (Philips)
- 7 SWEET DAY OF MY LIFE Maitchin Vaughan
- 8 INDIAN LOVE CALL Slim Whitman (London)
- 9 BURNING Ruby Murray (Columbia)

AMERICAN TOP 30 SINGLES

(Continued, September 5, 1970)

- Last Week
- 1 WAR ERIC BURR
 - 2 I IN THE SUMMERTIME Mingo Jerry
 - 3 I'VE GOT YOU (When I'm With You) Mingo Jerry
 - 4 PATCHES ON MOUNTAIN MICK
 - 5 AIN'T NO MOUNTAIN HIGH
 - 6 ENOUGH Diana Ross
 - 7 SINGLES OUT MY BACK DOOR
 - 8 I'VE GOT TO BE A CHICKEN
 - 9 MAKE IT WITH YOU Bread
 - 10 HI-SEASIDE Bread, Sweet & Tears
 - 11 CLOSE TO YOU Christopher
 - 12 SIGNED, SEALED, DELIVERED FM
 - 13 IF YOU LET ME TAKE LOVE TO YOU THEN WHY CAN'T I TOUCH YOU Diana Ross
 - 14 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes
 - 15 PLAY THAT SONG Aretha Franklin
 - 16 (WHO HAVE NOTHING) Tom Jones
 - 17 WAND ME DOWN WORLD Gena
 - 18 I'VE GOT YOU (When I'm With You) Mingo Jerry
 - 19 I'M LOSING YOU BAY
 - 20 GROOVY SITUATION Gene Chandler
 - 21 CAROLINA Dave
 - 22 SOLITARY MAN Neil Diamond
 - 23 I'VE GOT YOU (When I'm With You) Mingo Jerry
 - 24 NUMBER DICKIE Ernie (The Big B)
 - 25 IT'S A MAN'S RESPONSIBILITY
 - 26 CRACKLIN' ROSSIE Neil Diamond
 - 27 WICLIAN Bob Dylan
 - 28 OVERCURE FROM TOMMY Assembled
 - 29 I'VE GOT YOU (When I'm With You) Mingo Jerry
 - 30 I'VE GOT YOU (When I'm With You) Mingo Jerry
- (Continued) Cash Box 7

ALBUMS

(Continued, September 5, 1970)

- Last Week
- 1 COSMO'S FACTORY Credence Clearwater Revival
 - 2 WOODSTOCK Original Soundtrack
 - 3 BLOOD, SWEAT & TEARS 3 Blood
 - 4 LIVE! Let's Live Who
 - 5 ABSOLUTELY LIVE Doors
 - 6 CLOSER TO HOME Grand Funk
 - 7 DELIA VO Crosby, Stills, Nash & Young
 - 8 BARLEYCORN MUST DIE
 - 9 CHICAGO Chicago
 - 10 HOT TUNA Hot Tuna
 - 11 LET IT BE Paul McCartney
 - 12 THE CLAYTON Book Clayton
 - 13 ON THE MATTERS Bread
 - 14 ABC Jackson 5
 - 15 SELF PORTRAIT Bob Dylan
 - 16 OPEN ROAD Buffalo
 - 17 THE FIFTH DIMENSION GREATEST
 - 18 THE BEST OF PETER, PAUL & MARY
 - 19 JAMES GANG RIDES AGAIN James
 - 20 SWEET BAY JAMES James Taylor
 - 21 SWEET STAGE - FEBRUARY, 1970 Eric
 - 22 JOE BLANKEN MAD DOGS AND
 - 23 ERIC BURROUGHS ERIC BURROUGHS
 - 24 ERIC BURROUGHS ERIC BURROUGHS
 - 25 THEODORE STRELET BOOK &
 - 26 DIANA ROSS Diana Ross
 - 27 MOUNTAIN CLIMBING Mountain
- (Continued) Cash Box 7

NME TOP 30

- LAST WEEK THIS WEEK
- (Week ending Wednesday, September 2, 1970)
- 1 1 TEARS OF A CLOWN Smokey Robinson & the Miracles (Tamla Motown) 5 1
 - 2 2 THE WONDER OF YOU Elvis Presley (RCA) 9 1
 - 8 3 MAMA TOLD ME (NOT TO COME) Three Dog Night (Stateside) 3 3
 - 17 4 GIVE ME JUST A LITTLE MORE TIME (Chairman Of The Board (Invictus) 3 4
 - 4 5 RAINBOW Marmalade (Decca) 7 4
 - 3 6 NEANDERTHAL MAN Hatlogs (Fontana) 9 2
 - 9 7 25 OR 6 TO 4 Chicago (COS) 6 7
 - 15 8 LOVE IS LIFE Hol Chocolate (Rak) 3 8
 - 19 9 MAKE IT WITH YOU Bread (Elektra) 4 9
 - 7 10 NATURAL SINNER Fair Weather (RCA) 7 7
 - 11 11 SWEET INSPIRATION Johnny Johnson & the Bandwagon (Bell) 6 11
 - 14 11 WILD WORLD Jimmy Cliff (Island) 4 11
 - 5 13 SOMETHING Shirley Bassey (United Artists) 11 4
 - 10 14 THE LOVE YOU SAVE Jackson 5 (Tamla Motown) 5 10
 - 6 15 LOLA Kinks (Pyo) 10 1
 - 13 16 LOVE LIKE A MAN Tan Years After (Dorac) 9 7
 - 17 YOU CAN GET IT IF YOU REALLY WANT Desmond Dekker (Trojan) 1 17
 - 23 18 IT'S SO EASY Andy Williams (CBS) 4 18
 - 20 19 I (WHO HAVE NOTHING) Tom Jones (Decca) 3 19
 - 20 DON'T PLAY THAT SONG Aratha Franklin (Atlantic) 1 20
 - 12 21 BIG YELLOW TAXI Jani Mitchell (Reprise) 9 12
 - 15 22 I'LL SAY FOREVER MY LOVE Jimmy Ruffin (Tamla Motown) 8 7
 - 10 23 IN THE SUMMERTIME Mungo Jerry (Down) 14 1
 - 24 WHICH WAY YOU GOIN' BILLY Poppy Family (Polydor) 1 24
 - 25 MONTEGO BAY Bobby Bloom (Polydor) 1 25
 - 22 26 ALRIGHT NOW Free (Island) 13 1
 - 27 AS LONG AS I CAN SEE THE LIGHT Credence Clearwater Revival (Liberty) 1 27
 - 21 28 SIGNED, SEALED, DELIVERED I'M YOURS Slavia Wonder (Tamla Motown) 10 10
 - 24 29 LADY D'ARBANVILLE Cat Stevens (Island) 9 5
 - 30 JIMMY MACK Martha & the Vandellas (Tamla Motown) 1 30

Britain's Top 20 LPs

- 2 1 A QUESTION OF BALANCE Moody Blues (Threshold) 5 1
- 1 2 BRIDGE OVER TROUBLED WATER Simon & Garfunkel (CBS) 30 1
- 3 3 LET IT BE Beatles (Apple) 17 1
- 4 4 ON STAGE Elvis Presley (RCA) 7 3
- 5 5 FIRE AND WATER Free (Island) 9 2
- 7 6 LED ZEPPELIN VOL. 2 (Atlantic) 44 1
- 7 SOMETHING Shirley Bassey (United Artists) 1 7
- 8 8 DEEP PURPLE IN ROCK (Harvest) 11 5
- 11 9 EASY RIDER Soundtrack (Stateside) 37 2
- 10 COSMO'S FACTORY Credence Clearwater Revival (Liberty) 1 10
- 8 11 PAINT YOUR WAGON Soundtrack (Paramount) 31 2
- 15 12 ANDY WILLIAMS' GREATEST HITS (CBS) 23 2
- 13 13 MCCARTNEY Paul McCartney (Apple) 20 2
- 9 14 SELF PORTRAIT Bob Dylan (CBS) 10 2
- 10 15 BUMPERS Various Artists (Island) 12 5
- 12 16 WORLD OF JOHNNY CASH (CBS) 4 12
- 18 17 WOODSTOCK Soundtrack (Atlantic) 4 17
- 14 18 BLOOD, SWEAT & TEARS 3 Blood, Sweat & Tears (CBS) 3 13
- 19 19 LIVE CREAM (Polydor) 11 7
- 16 20 JOHN BARLEYCORN MUST DIE Traffic (Island) 5 15

2 OUTSTANDING SINGLES!

LYDIA FEN 732
BLUE YOGURT
YOU'RE MY LITTLE BIT OF SUNSHINE FEN 733
MAGGIE BROWN



NEW to the charts



America's POPPY FAMILY — almost a year since release to chart, (L to r) SUSAN JACKS and husband TERRY, above are CRAIG MACCRAW (with glasses) and SATWAN SINGH.

YEAR-LONG SLEEPER HIT

IT has taken very nearly a full year since release date for Poppy Family's "Where Are You Goin' Billy" to make the charts — which must make it just about the sleepest "sleeper hit" for many a day.

The single was first released in October 1969 and although it went to No 1 in both America and Canada nothing happened here.

Earlier this year the group flew in from its native Canada to record an album with British musicians. Titled April — but although the LP aroused interest "Where Are You Goin' Billy" still failed to take off.

Finally, after 11 months and a great deal of plugging, pushing and faith in the record's potential, it enters the NME Chart this week at No 3.

As for the Poppy Family themselves, they turn out to be four in the latter part of their name. They consist of Craig MaccCraw and Satwan Singh and a husband and wife team, Terry and Susan Jacks. Susan takes the lead vocal on the single while her husband is the group's producer and writer.

ANOTHER DES SERIES

Kenny Rogers TV fixed BLUE MINK: THREE SPOTS



DESI CONNORS is back in his own all-access TV series. The new series, "Desi Connors Tonight," will be half-hour shows for British screening only. The first episode of the series is scheduled for the first edition of BBC's "Top Gear" on Saturday, September 12, when other guests are Lulu, Miki and Phyllis Diller.

Latest editions of the TV's "Desi Connors Tonight" include the Foundations and Miki and Phyllis Diller (September 12) and Design (September 13) and Desmond Dicks and Miki (14). Blue Mink also guests on "Top Gear" (September 13) and "The Pops" next Thursday (13) and in the first edition of the same channel's new "Ball" series on Friday, September 18.

Other guests on the First Edition series include Wally Whelan are set for the opening show of Granada's new "Lift Off" series on Wednesday, October 7. So far booked for the October 14 edition are Tangerine Peel and David Essex, and negotiations are in hand for Bread to appear.

Line-up for ATV's "The Golden Hour" includes Roger Whittaker, Helen Shapiro and Sally Smith (this Sunday, 6). Kenny Rogers and the First Edition on Wednesday, Douglas (13); and the Settlers and George Cribb (20).

Mean Williams, Sandy Newman and Alan Price have been added to the guest list for Bobbie Gentry's new BBC-2 series, being filmed this month. As previously reported, Tony Joe White and the Hallies are also set. The series is unlikely to be screened before the New Year.

Teletext guests in BBC's "Carol Burnett show" on Sunday, September 13, and the Struhs are showcased in the same channel's "Disc 2" the following Saturday (13). The Peter Cook-Chester Moore series, previously screened by BBC-2, begins its BBC1 repeat run on Friday, September 12, with Banquet resident.

Three editions of Max Bygraves' recent Thames-TV series "Max" try to be repeated this autumn. Some regions will see the show starting Wednesday, September 16, and the remaining areas will screen them in November.

Fur-scale tour here is now planned by Stones!

THE Rolling Stones have decided to abandon their original plan to play one major London concert after the conclusion of their current European tour. They have now made up their minds to play a full-scale British concert tour, visiting key provincial cities as well as starting in London. The Stones are so impressed by their reception on the Continent — where their tour has been extended by an additional date in Munich — that they are unanimous in their determination to go ahead with this project. In view of their other commitments, however, it is unlikely that the British tour will take place before early in the New Year. Dates will probably be set up next month.

MAC: NEW HOME DATES, EUROPEAN TOUR, DECEMBER CONCERTS PLAN

FLEETWOOD MAC is returning from its current American tour on September 15 — two weeks earlier than originally planned — to enable it to spend a fortnight in the recording studios before the start of a European tour. Manager Clifford Davis told the NME that the group will be waxing "a lot of new material," from which it is hoped to select a new single for autumn release. Two new English dates and three Irish concerts have been added to the group's October itinerary, and it is hoped to arrange four or five major dates in Britain during December.

CRIMSON BACK ON THE ROAD

KING Crimson is planning to go back on the road again. The original five-piece group was reduced to a nucleus of two, Robert Fripp and Peter Sinfield, who have subsequently been devoting their time to recording with the help of guest musicians. But now the duo is seeking new permanent members, with a view to Crimson undertaking its second U.S. tour later this year.

NEW WOODSTOCK-TYPE FILM BEING SHOT IN U.S., BRITAIN

A NEW full-length feature movie, produced by Warner Brothers and similar in concept to "Woodstock," is nearing completion. The film hinges around the Grateful Dead, which is currently traversing the United States from west to east, playing dates with major guest stars at numerous venues en route. A film crew is travelling with the Grateful Dead caravan, shooting the entire operation. And a British contribution was filmed on Bank Holiday Monday at a festival near Canterbury, which was specially laid on by Warner Brothers.

Among artists who have already appeared with the Grateful Dead are Joni Mitchell, Van Morrison, the Dave Miller Band and Craig Doerge of East Harlem. Stars booked at the Canterbury event earlier this week included the Faces, Pink Floyd, Mott the Hoople and the Edgar Broughton Band.

Further background material was filmed in this country as well as in the States from Tower Bridge to Windsor. And it seems possible that the Grateful Dead may eventually track with a major concert in Britain which would also be filmed for inclusion in the picture. The title of the movie is "The Great American Ball" which, completed, will have shot over 15 hours of film, which will then be edited to a total running time of between two and three hours. The finished score will be released next year.



When MUNGO JERRY visited Sweden recently to appear in the Stockholm Pop Festival, they were presented with a special trophy to mark the sales of over 50,000 copies of "In the Summertime" which, in terms of the Swedish market, is a very rare event. Pictured left to right are PAUL KISH, COLIN EARL, MIKE COLE, RAY DORSET and the managing director of the group's Swedish outlet, BOO KIMTORP.

NEW SINGLES BY TOPS AND HEAT

THE Four Tops' follow-up to their recent "It's All in the Game" hit is issued by Tamla Motown on September 18 — titled "Still Water (Love)". Out the same day are a track recorded by the Mamas and Papas before their disbandment, "Go Where You Wanna Go"; "Put On The Light" (Polydor) by Chris Frazier; and Frankie Vaughan singing "I'll Give You Three Guesses" (Columbia).

STONES album is released today

Among albums out on September 18 are Nancy Sinatra's "Nancy's Greatest Hits"; Dean Martin's "My Woman, My Woman, My Wife"; and Little Richard's "The Big Thing" — on Reprise. On the same label and date, Fleetwood Mac's previously reported "Kin House" is released.

The second album by Manfred Mann Chapter III, titled "December Fourth," is being issued by Vertigo on October 9. It is a seven-track LP and includes the 15-minute item "Happy Being Me," a shorter version of which was released last week as the group's own single.

Emerson playing the organ at St Mark's Church, Finchley — is expected to be issued in October.

The new Decca week-end has changed its name to Swesdick. It makes its debut under its new name on Friday (13) with a Tony Macaulay-Goff Stephens number titled "Catch Me, Catch Me" on the five label.

American producer Donnie Marchant — who has worked with such U.S. stars as Eddie Floyd, Dion, Duane & Herb and Reginald & the Delrons — is due in London to produce a new album by the Wild Angels for worldwide release. It is provisionally set for November release by S & C.

"The Whale" — a classical work by composer John Tavener, produced by Ringo Starr — will be released as an Apple album on September 25, and not as a single as reported last week.

Alan Price has been signed by Warner Brothers at a fee of 120,000 dollars for the U.S. and Canadian release of his recordings. His discs will continue to be issued elsewhere, including Britain, by Decca.

Radio star parade

JIMMY YOUNG SHOW (continues of September 14-18): Tymonite, Scorpions, Blue Jeans, Samson, Jason David, Essex, Tony Twist, Art Heverman, Alan Razel, Sons & Lovers, Panoma, Performing Lee, Californians, Ray Stevens, Johnny Patterson, Seven of the Johnny Arney Band.

TON EDWARDS SHOW (Saturday, September 12): Slade and Quartet, TOP GEAR (September 13): Groupsworld, Sun Of Bites and Stone The Crews, POP WORKSHOP (September 13): Mungo Jerry and Slick, SUNDAY CONCERT (September 13): Brinsley Schwartz and Curved Air, JAZZ CLUB (September 13): Mike Westbrook Concert Band with Norma Winstone.

TONY BRANDON SHOW (September 14-18): Lamp John Lamp, Top Of Back, White Plains, Flying Peel, Playground, Windmill, Service Machine, Patterson, Almond

Mariapop and Johnny Howard Band.

SONDS OF THE SEVENTIES: Trading Horse (Monday, September 14); The News (15); repeat of September 13 "Sunday Concert" (18); Starfighter and Continuum (17); and Quintessence and Jelly Small (18).

TERRY WOGAN SHOW (September 14-18): Equata, Jimmy James & the Vagabonds, James Royal & the Royal Set, Sky, Mike Marston Sound, Heatwave, Magic Box, Colonel Napier's Incredible Bucket Band, Jonny Young Group, Fred's Box, Orange Air, Black Crew, Plains, Kingpins, Country Cousins, Popper Tree, Tony Evans Band and National Dance Orchestra.

© BBC Radio Bristol, which begins operations this weekend, will feature a Don Maclean show every Saturday morning (5.15 am).

Eilon John film score

Eilon John has written the entire musical score for the forthcoming Paramount movie "Friends." Starting two unknowns — Alice Arfina and Sara Bury. The score includes five vocal numbers passed in conjunction with lyricist Bernie Taupin, and Eilon will record these songs for the soundtrack. The film, produced and directed by Lewis Gilbert, was shot on location in France.

JACK GOOD FOR LONDON STAGE

CELEBRATED TV and record producer Jack Good is to star on the London stage of the end of the year. He plays the role of Othello in his own production of the rock musical "Catch My Soul" with F. J. Prichard as Cassio and Emil Dean, Ziggy as Montano.

As previously reported, the show is being presented at Manchester's University Theatre from October 22 to 31 — and impresario Richard Pittrow is to come according to follow this with a London season.

MARTY MUSICAL ON STAGE

The stage version of the musical "No Trams To Lime Street" opens a production run at the Richmond Theatre next Tuesday (8). It stars Ray Fitz, Bill Scerifright, Prager Hines and Virginia Stride. The show is based upon Alan Owen's TV play, with music and lyrics by Marty Wilde and Bonnie Scott.

12-HOUR GRAVESEND EVENT

The Pink Fairies, Pete Dink and Philo, the Struhs and May Bitts take part in a 12-hour open-air concert at Gravesend Garden Recreation Ground on Saturday, September 19. Also booked are the Henry Lowther Band, Patto, Little Free Rock and James Lithford's Brotherhood.

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LPs Edited by ALLEN EVANS

Fantastic, fiery Cocker

JOE COCKER: MAD DOGS AND ENGLISHMEN (stereo A&M SP 8002 59s. 11d.)

WHAT a fantastic double album. Recorded "live" at New York's Fillmore East on two nights in March, it presents the Joe Cocker we all know and love — full of fire and brimstone and bubbling with enthusiasm.

The eleven-piece band that includes Chris Stills and Leon Russell is further aided and abetted by a mixed choir and together they not only support but also join in with Joe's voice on a number of occasions.

The album cover is in a class on its own. It opens out in the normal way to show a drawing of all the people on the album, then folds out in the other direction to reveal a series of photographs of the same people. A masterpiece of design.

After an introduction in which French Side One opens with MONKY TONK WOMEN that has Leon Russell on lead guitar and Chris Stills on piano, Grass has been added and a ten-piece choir, both adding something extra to Joe's powerful delivery of the Jagger-Richard song. It concludes along furiously and packs a hell of a lot of punch.

STICKS AND STONES is another up-tempo number, if anything even faster than the previous track. There's a nice lamer gas passageway which Bobby Keys handles well and drummer Jim Gordon puts in plenty of powerhouse work. Joe screams and yells the words in his accustomed manner while the choir back him up all the way.

CRY ME A RIVER is the old Julie London number that rocked the peoples, but Joe has given it a new, fresher lease of life and adapted it into something of a raver in parts. The rhythm section goes along while Joe sings sometimes almost softly but almost always at full volume. It will, Chris Stills takes to organ and Leon Russell is on piano. Leonard Cohen's touching GIRD ON THE WISE slows the pace right down to close in. On the other side, Russell's soft piano leads Joe in and the choir singing softly in the background and the drums and organ hardly noticeable. A standout track of great merit.

Side Two begins with Dave Mason's famous FERLIN' ALRIGHT. It's a Joe Cocker favourite by now and one which gives him a happy opportunity to open up and let himself loose. He doesn't actually lose control of the situation, but there's plenty of action going on in there. The brass section is on form,

BY RICHARD GREEN

lifting the number towards the end. SUPERSTAR Joe introduces Rita Coolidge to sing his one. Accompanied by piano and drums mainly, he has a sweet voice suited to this type of number. It was written by Leon Russell and Donnie Bramlett and never really gets going, but at the same time manages to sustain interest.

LET'S GO GET STONED is another of Joe's favourite numbers. He put a lot into it, the choir singing with him, and Leon Russell's guitar is always present to add some nice tones. This is an extra long version that plods along tediously and then stops for a quiet period of Chris Stills' piano tinkling before building into one of Joe's mighty shouts ups that he's so fond of.

Oomph

Side Three begins with what is described as a "Blues Medley." The first part consists of a lengthy version of I'LL DROWN IN MY OWN TEARS. It starts off very light and develops into something with a bit more oomph later on, but it's only when that leads straight on in to Old Redding's lovely DEEM LOVING YOU TOO LONG which is greeted with a cheer from the audience that this has to be done just right and Joe succeeds with full honours, using a minimum of backing and a subdued choir.

On Dylan's GIRL FROM THE NORTH COUNTRY, it includes "because we love him" which seems a good enough reason. I'm sure Dylan would be happy with the treatment of the song — it's uncluttered and features a superb piano work by Leon Russell, and Joe and Leon sing together and make a nice combination that we should hear more of.

GIVE PEACE A CHANCE is a mighty shout up that has the whole band and the choir cranking away like nobody's business. It has a bit of a gospel sound with Leon Russell's piano leading the charge like a great knight. It really is something else.

Side Four opens with Lennon and McCartney's THE CAME IN THROUGH THE BATHROOM WINDOW. Joe hits the lyric, but lets out a lot of hard work into it, the band solid in their support. It's quite a strong sound and one that is by now very well known as one of Joe's favourites.

SPACE CAPTAIN is a bit strange. It has an odd rhythm that is interspersed with bouts of clapping and periods of quiet, alternating with wild outbursts. A very good track.

THE LETTER must surely have been heard by everyone by now, but the big mystery being why it wasn't a massive hit here — the usual lack of good taste I suppose. Anyway, it's really beautiful with the piano and drums coming on strong and a good trumpet solo from Jim Price and Bobby Keys' tenor sax again in the forefront. Whatever happened to the Beat Tops?

DELTA LADY. Joe's second hit single that's given a new lease of life here with backing of guitar on behind his voice. Once again, it's Leon Russell's piano that stands out above the other instruments but it's rather unfair to single out one person as someone who's carried does a first class job. Another heroic track.

Next week

FLEETWOOD

MAC LP

Track-by-track

continued from P.6.

SINGLES REVIEWS

After Gracie, Gerry sings Johnnie Ray

GERRY MONROE: Cry (Chapter one).

EPISODE Two of "The Son of Karl Gerry did to "Sally" don't you? So it doesn't need much imagination to conjure up his treatment of this Johnnie Ray hit of yesterday because the appearance and arrangement and delivery are almost identical in Gerry's debut hit.

This is one of those records you'll either love or loathe. Depending upon your attitude to pop. The immense shock to many people, but there was something (especially great for dancing).

I suppose the tried-and-true melody played a large part in it. It shouldn't be all surprise to see it shoot up the charts. I doubt if Gerry will have any need try — though maybe Johnnie Ray will!

MR BLOE: Y'Curried Soul (DJM). Penned by Moe Koffman, who wrote the Swingin' Shepherds Blues — hit some years back, this is virtually tailor-made for the Mr Bloe outfit.

I was a little surprised that "Curried" was such a smash hit, discotheque item. This hit primarily a discotheque item. This hit primarily a discotheque item. This hit primarily a discotheque item.

clanking piano, wailing harmonica and a driving bass are predominant in common with the riff tune has much. Unquestionably the best disc for dancing, but I'm just wondering present it from developing into a

FREDA PAYNE: Brand Of Gold (Invicta). The Invicta label, but already well known. In the Chart, formula is unmistakably Tamla (as Holland-Duizer-Holland team) by the heavy mid-tempo number is instantly catchy, and Freda Payne is a wonderful dynamic artist of whom we shall be hearing a great deal more. Hit potential!

BARCLAY JAMES HARVEST: Taking Some Time Out (Harvest). Interesting vocal line with the controlled solo starting backing with the distinctive sound of Indian Gaurou.

The overall CBS is intriguing and absorbing — and although its vocal will be limited, I rate this as an experiment that comes off!

GREATEST SHOW ON EARTH: Tell The Story (Harvest). Here's a unusual sound from the CSCE

slightly heavier and funkier than we've come to expect from the eight-piece band.

The soloist's riffs bears some resemblance to the "Curried" — Unped harmonies, handclaps, that compelling beat.

There's something strangely hypnotic about the insidious nature of this disc, which should appeal to all underground fans.

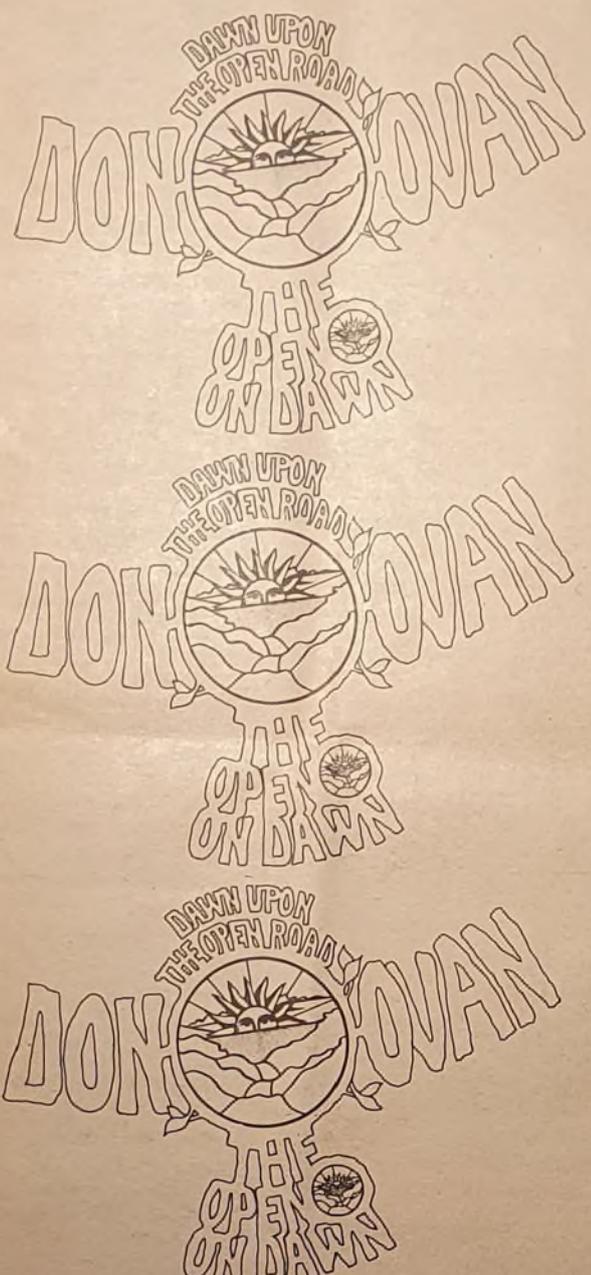
HOMER BARKS: 60 Minutes Of Your Love (Liberty). A taxing but a 1967 The vocal is fervent, the beat is heavy and penetrating and the heavy and penetrating and the heavy will go down storm at all the discotheques.

VIKI CARR: Ain't No Mountain High Enough (CBS). Strictly for the sentimentalists and romanticists. What pleading pop-in-the-chest style, then joins up with the backing group for the expansive chorus. To swirling climax, almost like a happy ending to an epic film. And I chance against the Diana Ross version.

FREDDIE NOTES & THE RUDIES: Montage Ray (Trojan). A version of the number with which composer Bobby Bloom currently in the Y&M Chart with a captivated piece favouring of non-repeated chorus and there's an off-beat, great for dancing in which you can see the version must have the another wailing of "Cyan" by a girl group called the Dynamites, underwritten by the busy string arrangement.

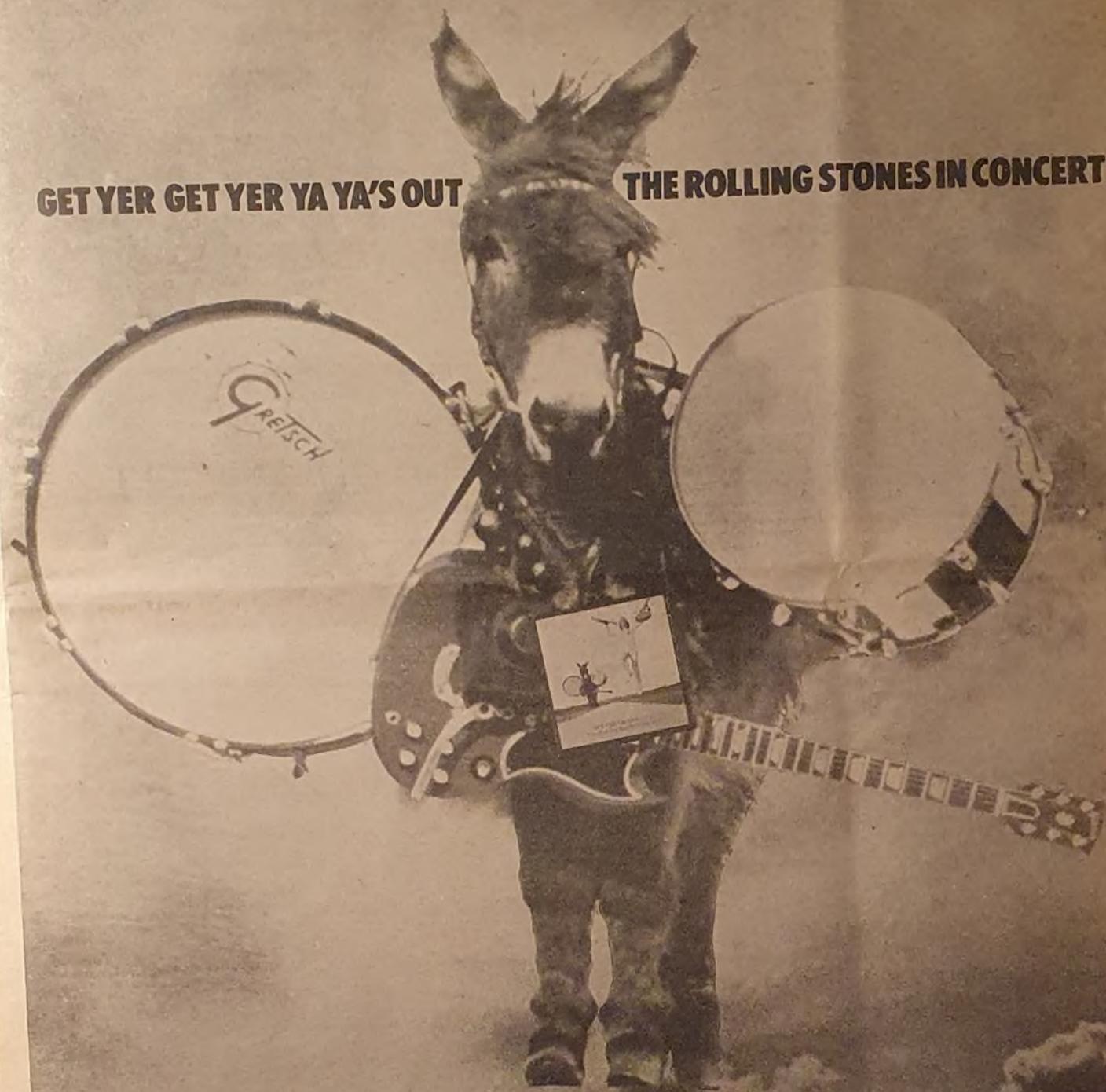
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NEWCASTLE	City Hall, Sunday 27th Sept.	7.00 p.m.
LEICESTER	De Montfort Hall, Monday 28th Sept.	7.30 p.m.
ABERDEEN	Music Hall, Wednesday 30th Sept.	7.30 p.m.
DUNDEE	Caird Hall, Thursday 1st Oct.	7.30 p.m.
GLASGOW	Playhouse Cinema, Friday 2nd Oct.	11.30 p.m.
MANCHESTER	Free Trade Hall, Saturday 3rd Oct.	12 midnight
BRISTOL	Colston Hall, Sunday 4th Oct.	7.00 p.m.
SOUTHAMPTON	Guildhall, Friday 9th Oct.	7.30 p.m.
LONDON	Royal Albert Hall, Tuesday 13th Oct.	7.30 p.m.



Left: ARRIVAL: arrival on site of Wight by BEA... Right: the only way to travel... LIGHTHOUSE and on the right, the HOODY BLUES...

Free, Donovan, Moodies, Hendrix, Joni, Joan, Jimi Hendrix and even Tiny Tim

(Continued from page 2)

For nearly everyone present it was the only time that they had ever seen the legends: Jim Morrison. Whether he lived up to their expectations we'll never know, nevertheless both he and the Doors were given a rousing welcome (writes Roy Carr).

(Having seen the Doors on a number of occasions, I can report that this was a good if somewhat subdued performance which consisted mainly of songs from their three-year-old first album.

A bearded Morrison was just content to stand quiet and deliver his rather sombre songs, while organist Ray Manzarek, guitarist Robby Krieger and drummer John Densmore provide an equally sinister backing.

The Doors music is a very acrid taste, but it seems that it is liked by many.

Such were the many interruptions during her act, that one wouldn't have blamed Jani Mitchell if she had decided to walk off stage.

After someone had time to address the crowd in the middle of her performance, she was nearly reduced to tears. She was very slowly, she held back the tears as she explained how her music was her only way of expressing her personal emotions.

charm, dignity and consummate talent, I only trust that their incidents won't dissuade her from appearing in this country again (writes Roy Carr).

Tiny Tim must have made a really big impression on one particular guy in the audience, because at regular intervals throughout the remainder of the event, he was to be heard calling loudly for the return of his "idol".

Despite the fact that some people were doubtful about his inclusion, Tiny Tim proved to be something of a minor sensation, with the entire crowd most eager to join in his harmless spirit of things (reports Roy Carr).

The sheer entertainment value of his rather bizarre vaudevilian offerings were enough to ease any signs of tension that may have been lingering.

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Then, with megaphone held high, he burst forth into his grand finale of "There'll Always Be An England" and other songs to stir the noble hearts of every patriotic Englishman present. Indeed, many were to be seen standing on their chairs flashing the "peace" sign in time to the music.

With the site in such a relaxed mood, four records were played over the sound system, which subsequently turned the valley into the world's biggest discotheque. Ous Redding's "Respect", Free's "All Right Now", and the Stones' "Honky Tonk Woman", then when "Give Peace A Chance" drifted across the multitude, just about everyone joined in the now familiar chorus.

To many, trumpeter Miles Davis was a completely unknown quantity, despite the fact that he has been acknowledged as one of the most influential innovators in contemporary American music for nearly 25 years.

His solitary, unannounced contribution was a revelation. Lasting well over an hour, it turned out to be an amazing kaleidoscope of continually changing rhythm and complex counter rhythm, over which Miles and his six musicians improvised quite freely.

McTear largely with some more pleasant songs.

A six-piece jazz-rock group from Portsmouth who are seemingly well known along the South Coast, Heaven should soon be accepted for a spot on the bill, because at regular intervals that they are (writes Richard Green).

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His song about the woman who swallowed all sorts of things amused and the good beat was welcome. Donovan is a sort of modern soul singer, taking over from Eric Burdon and the Animals. Sultry and sorrowful was "In the Garden of Truth", and then he gave advice to politicians and parsons in "Open Up Your Hearts".

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Nervous

From the moment when she first glided quietly on stage it was quite obvious that she was extremely nervous. During her second song, "Christie Morning", she stopped half way, saying that she herself didn't like the song. It was during her next song, "Hell, Do It For Free", which she performed as the piano, that she was upset by the intruder.

After shaming certain members of the audience, she sang "Woodstock", then picking up a dulcimer, she dedicated a tune to Graham Nash. "Willi: My Man". The lyrics of her next song, "California", were about her being homesick for her friends there, and she said: "We asked for peace, but they didn't give us a chance", became very meaningful.

By now she had regained her poise and while singing "Big Yellow Taxi" and "Both Sides Now" she seemed very happy and tranquil.

The ovation which greeted her final item was tremendous, almost as if the multitude were offering an apology for the misbehaviour of an unwelcome minority. She had turned up over the weekend.

Joni Mitchell is a lady of great

charm, dignity and consummate talent, I only trust that their incidents won't dissuade her from appearing in this country again (writes Roy Carr).

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SUNDAY

A FULL day again, with lanky American Kris Kristofferson (this is one of three spellings I saw of his surname) singing some lusty Country songs, reminiscent of Johnny Cash, and folksy Ralph

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Until recently I was so scared

I was much too embarrassed to go out dancing. My skin was terrible. I was so frightened that I did, none of the boys would ask me to dance.

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