

record mirror

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ZEP III 60,000 ADVANCE

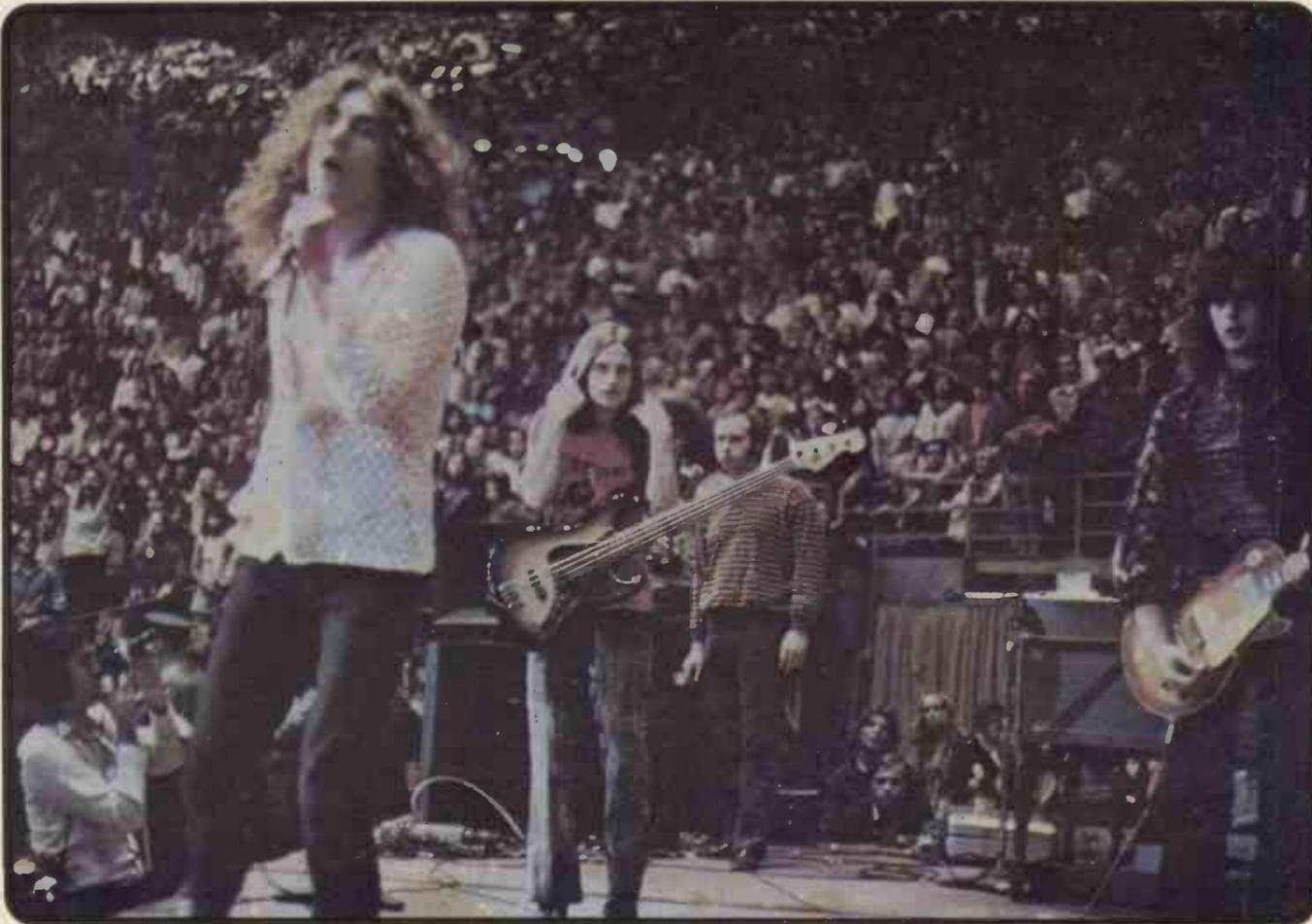
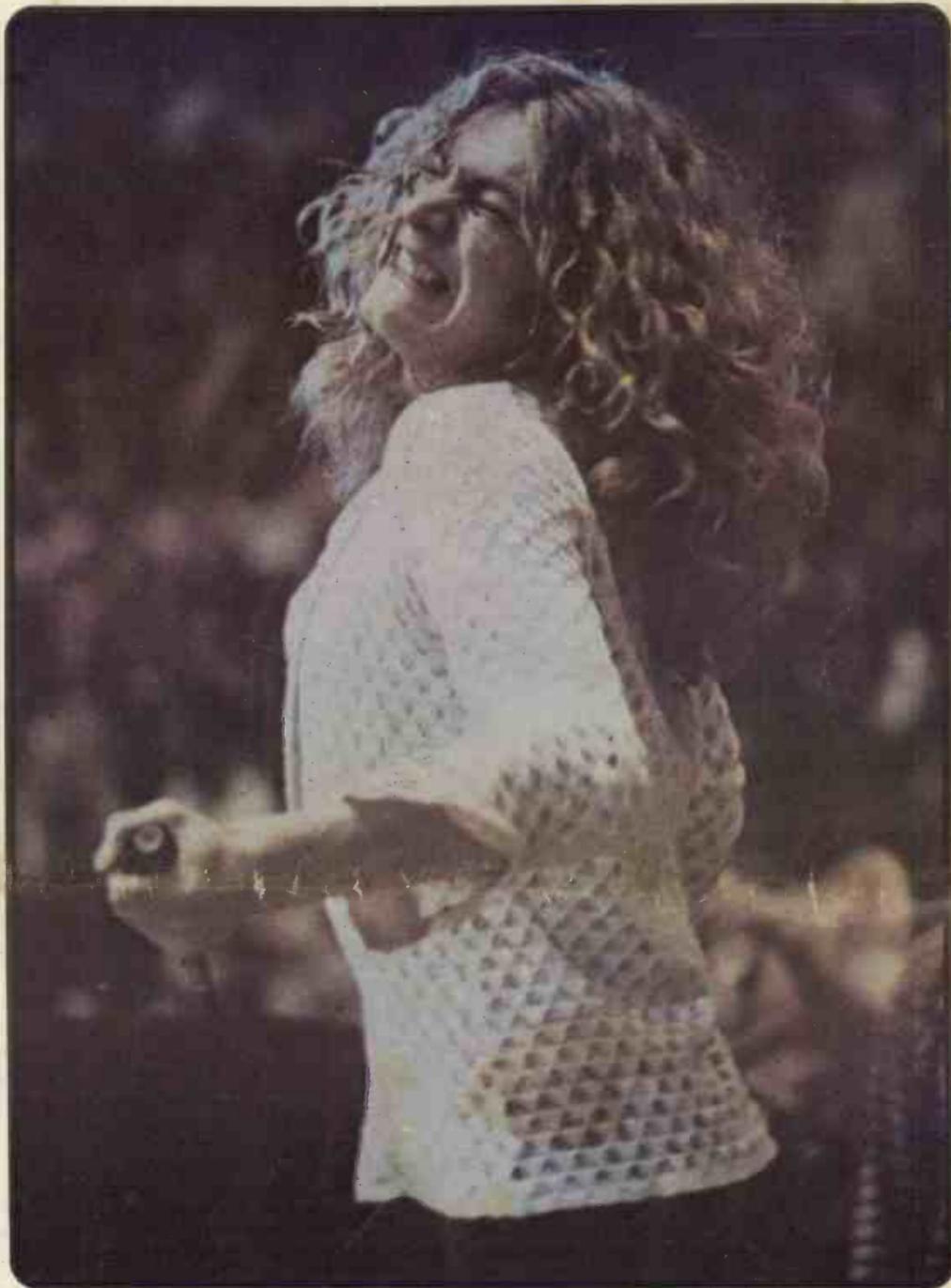
ADVANCE ORDERS for "Led Zeppelin III" have been pouring into Atlantic Records head office at an alarming rate since it was recently announced that the album will be issued in the near future. The company have already received orders exceeding 60,000 copies, although no actual release date has been set.

Jimmy Page currently has the tapes of the album in the States where he is involved in mixing and completing all tracks. Release is likely to come following their return to Britain in September.

Their current record-breaking tour ends on September 29th and the day previously they are appearing at the 20,000 seater Madison Square Garden. They are the first British group to have appeared at the venue, although Tom Jones made an appearance there earlier this year and Ten Years After have been booked for November.

Toward the end of the year Zeppelin leave the country for a tour of Japan and Australasia

ZEPPELIN'S ROBERT Plant screams mercilessly (right) while John Paul Jones (below) smooths his hair and the group wait the tar out of an American audience.



JETHRO — PROCUL G.B. TOUR

FOLLOWING THEIR appearance at the Isle of Wight, Jethro Tull and Procul Harum are to embark on a major nationwide tour. It is the eighth tour promoted by Chrysalis and the third act on the bill are new Chrysalis signing Tir Na Nog, an Irish folk duo. Requests for Jethro Tull appearances in Britain during 1970 have poured into the Chrysalis offices for the past seven months and Terry Ellis, the group's manager, told RM that Jethro were particularly keen on touring here again following their Isle of Wight appearance last weekend.

The new five-man Jethro appear at Sheffield City Hall (September 23rd), Albert Hall, Nottingham (24th), Birmingham Town Hall

(25th), Newcastle City Hall (27th), De Montfort Hall, Leicester (28th), Music Hall, Aberdeen (29th), Kaird Hall, Dundee (October 1st), Green's Playhouse, Glasgow (2nd), Free Trade Hall, Manchester (3rd), Colston Hall, Bristol (4th), Guild Hall, Southampton (9th), Albert Hall, London (13th). Jethro take a break from the tour proper on October 10th to make a special appearance at the Olympia, Paris.

AIR WAVES

IT'S NOT often we mention Radio Luxembourg in this column. Except when they launch a special promotion campaign or a competition.

Reason? Luxembourg is a competent, reliable radio station — that's all. Not that it is necessarily a bad thing, it's just that the '208' People haven't been experimenting much lately.

It would be easy to become complacent in Luxembourg's case. A good strong band of listeners who always support the station, and enough 'plug' records to make it all financially worthwhile.

But now the people at Luxembourg are taking chances. There seems to be a new vitality in the programmes. The Top 20 prediction chart is at last what it should be — and not just a sales chart with the discs moved up or down a couple of places.

I believe this new vitality is partly due to the arrival of Alan Keen (who used to be with Radio Luxembourg) as the new general manager.

The biggest criticism I could have ever levelled at Luxembourg in the past was that the station was predictable. Now, gradually, things are changing and I actually found myself listening to the station for four hours on the trot over the weekend — and I haven't done that for years. Alan Keen told me recently that he was going to make Luxembourg bigger — increase its hold on the market. He is definitely heading in the right direction...

RODNEY COLLINS



CARAVAN: left to right Richard Coughlan, Richard Sinclair, Pye Hastings and David Sinclair.

TO CREATE one's own niche in today's music scene is like trying to be the first man to cross the Gobi desert blindfolded and barefooted — people have always done it before but the art is in doing it differently. There has always been music and basically music is similar, you've got yer actual crochets and quavers, it's only a matter of putting them in the right places. It all sounds so easy but as every musician will tell you, it's not.

These days you have to decide which musical bag you want to jump in and then go about trying to do your thing just that little bit better, and that little bit more professional than the others in your selected bag, making sure that you don't fall out of it in the process.

Once you've found the bag you'll get the knockers who will sit back and gaily say that you shouldn't be there — it should be here, or that shouldn't be doing that scene, you should be in this one — all very complicated and involved and to sort yourself out in this quagmire of musical affiliations is no easy task. Before you really get sorted out you've got to dig the same thing for quite some time so you can stand your ground with the knockers and those around who feel more clever than you.

One of the few bands I know to have kept their scene, made their mark, stuck by it and stuffed cotton wool in the mouths of the musically uneducated, are Caravan. Four lads from the realms of Canterbury who have been carving their little mark from their parochial boundaries for almost two years.

Their first expedition into recording resulted in a tremendous album on Verve, just simply called Caravan. It included of course their first single, "Place Of My Own" and several other very interesting tracks which were received very favourably by the critics. The album proved its point and put Caravan one above the £50 a night bands — £51 a night would you believe!!! Seriously, it was a helpful collection of numbers which underlined Caravan's ability to write their own music and supply the scene with a slightly different approach, organ was prevalent as was a strong vocal sound supplied by one, Pye Hastings, lead guitar and vocal.

After this there was a period of re-adjustment, a strong musical line had to be adopted in order to stick with what they were doing. During the embryo stage of this birth they changed labels and finally settled with Decca. Eighteen months has since passed and the first projection of this tie is another album and single. With the phenomenal title of "If I Could Do It All Again I'd Do It All Over You" — phew — the album is due for release later this month. The single which was originally entitled "Hello Hello" and was released as same had the title track for the LP on the 'B' side and was turned over after having been out only a matter of days.

Drummer Richard Coughlan butted in: "Hello Hello" was the single although we thought "If I Could Do It All Over Again I'd Do It All Over You" was a stronger side, but the general consensus of opinion was that the hierarchy at the Beeb would frown on such a suggestive name, although there is no inference in the track that is suggestive in any way, it's all in the mind. Then the impossible happened on the first sunny Saturday of its release Rosko played the then 'B' side and said it was tremendous, the other side was being plugged but the powers that be namely our Manager Terry King and Decca decided to flip it — it hasn't been played since, joke joke. Actually the old BBC isn't half as bad as some people make out, they've made their mistakes, but haven't we all?"

LANGLEY JOHNSON

TOP 50

RECORD MIRROR AND B.B.C. CHART

Compiled by B.M.R.B.

Week ending September 5

1	1	9	THE WONDER OF YOU Elvis Presley, RCA 1974
2	2	6	TEARS OF A CLOWN Smokey Robinson and Miracles Tamla Motown TMG 745
3	9	5	MAMA TOLD ME NOT TO COME Three Dog Night, Stateside 8052
4	4	8	RAINBOW Marmalade, Decca F 13035
5	19	3	GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board Invictus INV 501
6	3	10	NEANDERTHAL MAN Hotlegs, Fontana 6007 019
7	15	6	MAKE IT WITH YOU Bread, Elektra 2101-010
8	7	8	25 OR 6 TO 4 Chicago, CBS 5076
9	8	12	SOMETHING Shirley Bassey, United Artists UP 35125
10	11	7	SWEET INSPIRATION Johnny Johnson and Bandwagon, Bell BLL 1111
11	6	8	NATURAL SINNER Fair Weather, RCA 1977
12	5	10	LOLA Kinks, Pye 7N 17961
13	22	5	WILD WORLD Jimmy Cliff, Island WIP 6087
14	10	6	THE LOVE YOU SAVE Jackson 5, Tamla Motown TMG 746
15	17	4	LOVE IS LIFE Hot Chocolate, RAK 103
16	25	4	I (Who Have Nothing) Tom Jones, Decca F 13061
17	24	6	IT'S SO EASY Andy Williams, CBS 5113
18	12	14	LOVE LIKE A MAN Ten Years After, Deram DM 299
19	13	10	I'LL SAY FOREVER MY LOVE Jimmy Ruffin, Tamla Motown TMG 740
20	39	3	YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker Trojan TR 7777
21	23	9	SONG OF JOY Miguel Rios, A & M AMS 790
22	16	14	IN THE SUMMERTIME Mungo Jerry, Dawn Maxi DNX 2502
23	14	14	ALL RIGHT NOW Free, Island WIP 6082
24	28	4	WHICH WAY YOU GOIN' BILLY? Poppy Family, Decca F 22976
25	21	13	BIG YELLOW TAXI Joni Mitchell, Reprise RS 20906
26	40	3	STRANGE BAND Family, Reprise RS 29009
27	41	2	JIMMY MACK Martha and Vandellas, Tamla Motown TMG 599
28	18	8	SIGNED, SEALED, DELIVERED, I'M YOURS Stevie Wonder Tamla Motown TMG 744
29	32	3	DON'T PLAY THAT SONG Aretha Franklin, Atlantic 2991 027
30	45	2	MONTEGO BAY Bobby Bloom, Polydor 2058 051
31	30	19	YELLOW RIVER Christie, CBS 4911
32	46	4	BLACK NIGHT Deep Purple, Harvest HAR 5020
33	34	6	MR PRESIDENT DBM & T, Fontant 6007-022
34	20	11	LADY D'ARBANILLE Cat Stevens, Island WIP 6086
35	31	16	SALLY Gerry Monroe, Chapter One CH 122
36	—	—	BAND OF GOLD Freda Payne, Invictus 502
37	29	17	COTTONFIELDS Beach Boys, Capitol CL 15640
38	26	15	IT'S ALL IN THE GAME Four Tops, Tamla Motown TMG 736
39	—	—	I AIN'T GOT TIME ANY MORE Cliff Richard, Columbia DB 8708
40	33	13	LOVE OF THE COMMON PEOPLE Nicky Thomas, Trojan TR 7750
41	—	—	LONG AS I CAN SEE THE LIGHT Creedence Clearwater Revival Liberty LBF 15384
42	48	5	MY WAY Dorothy Squires, President PT 305
43	—	—	CLOSE TO YOU Carpenters, A & M AMS 800
44	44	10	WHERE YOU GOING TO MY LOVE Brotherhood of Man, Deram DM 298
45	35	10	(It's Like A) SAD OLD KINDA MOVIE Pickettywitch, Pye 7N 17951
46	50	18	HONEY COME BACK Glen Campbell, Capitol CL 15638
47	47	2	PARANOID Black Sabbath, Vertigo 6059 010
48	42	12	UP AROUND THE BEND Creedence Clearwater Revival, Liberty LBF 15354
49	49	20	MY WAY Frank Sinatra, Reprise RS 20817
50	36	18	GROOVIN' WITH MR BLOE Mr Bloe, DJM DJS 216

TOP THIRTY PRODUCERS

1	—	16	Peter Sullivan
2	—	17	Dick Glasser
3	Richard Podolor	18	Ten Years After
4	Junior Campbell	19	Dean Witherspoon
5	Staff	20	L. Kong/J. Kelly
6	Hotlegs	21	—
7	David Gates	22	Barry Murray
8	W. Guercio	23	Free
9	Harris/Colton	24	T. Jacks
10	Tony Macaulay	25	Joni Mitchell
11	Andy Fairweather Low	26	Family
12	Ray Davies	27	Holland-Dozier
13	Cat Stevens	28	Paul Riser/Wonder
14	Corporation	29	Wexler/Dowd/Mardin
15	Mickie Most	30	Jeff Barry

FIVE YEARS AGO

1	1	I GOT YOU BABE Sonny and Cher
2	2	HELP The Beatles
3	—	SATISFACTION Rolling Stones
4	5	ALL I REALLY WANT TO DO The Byrds
5	3	A WALK IN THE BLACK FOREST Horst Jankowski
6	7	ZORBA'S DANCE Marcello Minerbi
7	4	EVERYONE'S GONE TO THE MOON Jonathan King
8	—	MAKE IT EASY ON YOURSELF Walker Brothers
9	—	LIKE A ROLLING STONE Bob Dylan
10	—	SEE MY FRIEND The Kinks

TEN YEARS AGO

1	1	APACHE The Shadows
2	3	THE GIRL OF MY BEST FRIEND/ A MESS OF BLUES Elvis Presley
3	2	BECAUSE THEY'RE YOUNG Duane Eddy
4	4	PLEASE DON'T TEASE Cliff Richard
5	10	TELL LAURA I LOVE HER Ricky Valance
6	5	WHEN WILL I BE LOVED Everly Brothers
7	6	EVERYBODY'S SOMEBODY'S FOOL Connie Francis
8	—	ONLY THE LONELY Roy Orbison
9	—	AS LONG AS HE NEEDS ME Shirley Bassey
10	7	SHAKIN' ALL OVER Johnny Kidd

NEW YORK REPORT



by IAN DOVE

ELVIS FANS TURN THE HEAT ON

A FEW facts from the International Hotel, reference the four week appearance of one Elvis Presley there:

The majority of the International's 2,400 employees wore Elvis scarves and straw hats during the four weeks, 2,000 opening nights fans were given a free copy of Elvis' "On Stage" album by RCA (which was recorded there in February) and ... wait for it ... the hotel engineers had to set the air conditioning a full eleven degrees lower than normal to "compensate for the heat generated by the 4,000 fans who packed his two nightly performances."

HARD TIMES

We now have a new measure of an artist's worth: Actual heat generated over a number of fans collected equals air conditioning under norm.

Hard times: Cynara is a new rock group. They decided that the best promotion would be ... wait for it ... rock festivals. Accordingly, the group was booked on around eleven of them before the summer and their first album arrived on the scene. They played Mountandale Fest. (cancelled), Powder Ridge (cancelled) Harmonyville (cancelled). In all they managed to get to two festivals and play. Their album is still out.

Kris Kristofferson opened at the Bitter End with a small group that included Zal Yanovsky (ex Lovin' Spoonful) and Norman Blake (who is always called when Bob Dylan and Johnny Cash want an acoustic guitar player and dobro expert). Kristofferson is one of the new breed of storytelling singers whose work has been picked up by Cash, Gordon Lightfoot and works in the country music-folk field.

OLDIES ROLL ON

Oldies roll on with a New York night club, Harlow's reverting to featuring the great oldies on three nights a week, starting with Gene Vincent. Upcoming weeks will see the Five Satins, Joe Turner, the Platters, and Capris ... Engelbert Humperdinck, a quietly emerging superstar in America, played an open air fair date in Allentown, Pennsylvania, and broke the previous attendance record, held by Johnny Cash. But only for a couple of weeks: then Johnny Cash and his show and topped Engel's 19,000 plus by racking up nearly 24,000 ... One out of every four fans crossing the American-Canadian border to dig the Strawberry Fields festival was turned back — 7,000 fans were turned back because of insufficient funds or not enough identification ... Buck Owens, country singer, has a Moog synthesiser in his California recording studio and has used the machine in his next album called ... wait for it ... "Switched On Buck" ... Joan Baez had her new film premiered, "Carry It On" which deals with the non violence, draft resistance activities of the singer and her husband, now in jail. Baez sings the title song and a dozen more in the very workman-like account of their life together.

A new rock book, mainly pictures with some good quotes from artists taken down by Sue Clark, has been published, "Rock: A World As Bold As Love." Sample quotes ... From Country Joe McDonald: "A rock and roll band is in a sense a political force." Little Richard: "So I say that we're God's bouquet. We're just like the rose, the lilies, the sunflowers, the medallion." The good photographs in the book are taken by Douglas Kent Hall.



'Ned Kelly ... it's a ... load ... of ... CRAP!'

SCARED AS HELL IN THE STATES

AMONG THE hilariously awful French (and probably equally bad German and Italian as well) in the four-language souvenir book produced for the Rolling Stones' European tour, is the fact that Michael Philip Jagger, following in dad's footsteps, once worked as a "sort of physical education counsellor, games and sports instructor on a U.S. service base when he was 18."

Life is full of surprises. Look at Mick Jagger today nine years later and somehow you just can't picture him in a world of wall bars, work-outs and Y-fronts.

There he sits on a divan in the office of the Rolling Stones Ltd., wearing a floppy-brimmed straw hat, pale blue slacks with fringed bottoms and a patterned turquoise see-through shirt. The legs dangle limp and puppet-like — legs that mimed their way through "Ned Kelly," legs which have lunged and lurched through hundreds of live performances, including six American tours.

R 'n' R CIRCUS

Mick Jagger said that the Rock 'n' Roll Circus TV special which was made two years ago has been bought by an American sponsor for showing on U.S. television. "It has a certain antique value," he smiled, "but I doubt if it will be seen here."

And no physical training instructor ever had a face like that — not unless he constantly dropped his guard when boxing. Jagger's, though, is an original face — a face of today. Good, expressive eyes, etched around with lines that combine a hint of dissipation with a suggestion of more innocent mischief; concave cheeks, and lips like a pursed sink plunger.

It is amazing to reflect, when you talk to him, how the mass media have devoted acres of print and photographs to chronicling his adult life without, even inadvertently, giving the slightest inkling of what he is really like.

Jagger — the scourge of one generation and the compelling urge of its sons and daughters. The mums are afraid he'll rape their daughters, and the daughters are afraid he won't. In fact he is a quite bright ex-secondary schoolboy from a middle class background whose decision to drop out from the London School of Economics was no great loss to

the Treasury. On the contrary, the economics of the Rolling Stones have turned out to be rather advantageous as far as the balance of payments is concerned.

And the breadwinning tour the Stones are making now is likely to pull in another half a million pounds in foreign currency.

And much of the reason for that kind of financial success is the Jagger image of degeneracy, establishment-baiting and revolt against conformity which finds a stentorian echo among the young people of the world.

Yet in person, Jagger doesn't really measure up as a sort of Messianic Mephistopheles. When he is asked solemn questions about his evil influence on young people, his eyes crinkle and he explodes with laughter. And to less inflammatory questions on the same theme, he answers, perceptively, that the kids have their own ideas about life which they project on to their idols.

"The Stones haven't contributed much to the attitudes of young people. We reflect what they think, that's all. People talk about our responsibility as a pop group because kids follow our example. But I don't think they ape us."

If he doesn't claim to be a shaper of young people's opinions, Mick is certainly sincerely concerned that those young people should not be betrayed by the ruling generation.

"When we were in America I found a general dissatisfaction among young people with capitalism. I know we have capitalism here, too, but it is more overt in America.

"It's a vicious circle. There may be a big selling record, for example, which is bought by millions of kids in the States. From the sales to the kids, the record company may make a million dollars and it will invest some of this in a right wing organisation — a semi-fascist front organisation — maybe because the

organisation owns a chain of radio stations which are important to the record company. Naturally the kids get uptight about this, seeing their money used in this way — and these complaints get back to the artists involved.

"That's why I want records to be cheaper — the cheaper the albums, the less profit goes to the record companies and the less the government gets. I hate record companies whose motto is 'The Sound of Money'. Making music is much more important than making money.

NOT STONES ON 'MEMO TO TURNER'

The Rolling Stones did not back Mick Jagger on the "Memo to Turner" track from the "Performance" album. Said Mick: "I did the track in London but the backing was done by some Los Angeles musicians."

"Naturally I want our own record company to make money — but at present everybody is making too much money from records. In America, Beatles albums are being sold at \$6.98 and I think all albums by the big-selling artists will go up to that price next year. It's too expensive.

"I would like to find a different system of distribution. As anyone knows who has read Karl Marx, it is distribution which is important if there is going to be any kind of revolution. I'm not a Marxist, but as far as records are concerned, that is where people must do their work.

"You must sell in the streets, from the backs of lorries, and make things cheaper."

Jagger is genuinely concerned about the exploitation of his contemporaries; concerned, too, to be able to present the Stones'



music to the world without the world having to pay through its collective nose for the privilege. He took the group to Poland in 1967 because he knew the kids there were clamouring to hear them in person. And, of course, the Stones gave a free concert in Hyde Park last year and will probably present one next year ... even though the last one, in the States, was a major disaster.

Says Jagger: "You just have no idea how these things are going to turn out. You don't know how many people are going to turn up and you've no idea how they are going to behave. But if you have 200,000 people, there is bound to be some violence.

"The American one was terrifying; yet while we were performing, I didn't really worry about what was happening. I was too busy singing. But afterwards I was as scared as hell."

In general on the last American tour Jagger found quite a difference in the audiences compared with the 1966 tour. "The kids were more stoned all the time, whereas in 1966 they weren't generally. The audiences were just as noisy as last time.

"We've always attracted a lot of boys although some bands like the Beatles attracted almost exclusively girls. Now its teeny boppers and freaks and 'social' audience — the in-crowd who come and get trampled on.

STONES RECORD LABEL

Name for the Rolling Stones' own record label has not yet been decided. "We've considered hundreds of ideas," says Mick. No artists have been signed yet, but, Mick says, "We wouldn't mind starting off with Bob Dylan!"

"I enjoyed the last tour more than the 1966 one. We were very blasé in 1966. And this time we'd been away so long that the kids had developed fantasies about us. And we found they knew all the words of our songs."

To be going out on the road again at the slightly superannuated age of 27 has caused Mick to think once or twice about when the touring has to stop. "You sometimes look at the old guys

and you think there's going to be a time when you can no longer make it. I mean, look at Elvis. I don't know how he feels, but he's quite old now — and he's been doing it longer than I have.

"I don't know when I'll decide to stop. I used to feel, 'Well, I'll just do it for three years then pack it in.' But now I'm really enjoying it. As long as I'm enjoying it and as long as people want to hear us, I don't see why I shouldn't carry on. And I think Elvis may have got a new lease of life by having a break doing just films and records before coming back as a stage performer."

And despite the rather disastrous "Ned Kelly," which Jagger with cheerful candour describes as "a load of crap," Mick plans to continue making films. He has one lined up for next year about which he is saying nothing for the moment except that "it's going to be freaky."

NEXT WEEK: Jagger on those nude scenes in "Performance"; on how long the Stones will last; on censorship; and on Brian Jones.

EYE ON THE

TWO WEEKS ago, residents of the Isle sat in their homes planning barriers and fortifications with which to protect themselves from the hordes rumoured to be approaching at great speed from the west. Not since Atilla and the Huns had a people been so taut with anxiety about an oncoming invasion and not since last year's onslaught had they been face to face with such vast numbers of hairy holidaymakers.

As shown them last year, there was relatively little to fear. "Hippie Types", as the daily papers described them, made their way peacefully and mysteriously to the little prefab settlement constructed near Tennyson Downs, erected their humble abodes and waited for the action.

On Friday, things began to really take shape. A seat at the front became a coveted possession and campers prepared themselves for the apocalyptic freak to come. "Nebulous", they declared, viewing the miniature city growing by the minute. "Good vibes", they observed as the bands occurred on stage, did their spot and made way for the next group due. The bill looked heavy — almost unearthly — and the compact issue of well known rarely seen bands was breaking loose.

The Crawling Eye, winner of the famed "Friend of the Stars" award

for strained nonchalance at all times, strolled into the menagerie with an air of cool headedness. "Gosh", he exclaimed, noting an endless procession of prancers enveloped in their own personal fantasia. "Nebulous", he winced, dropping this year's coolest phrase with sultry abandon. "Apocalyptic", he yelled, asserting his presence.

'SLOPPIER'

The press enclosure was teeming with bodies hanging from the stage, cameras thrusting forward and trippers prostrate beneath grade-A rubber shoe soles while the fenced perimeter gyrated and flexed, dripping with eager enthusiasts. Tony Joe White roared onstage and threw out some genuine southern drawl, slamming into 'Groupie Girl', 'Save Your Sugar for Me' and other swamp ballads. The masses swarmed in appreciation. A resentful camper launched a Coke tin at the press area. "Spaced out", nodded a burly head, clutching its crown. "And now, for your further entertainment", blasted swinging Jeff Dexter over the P.A., "We present Chicago". "Huzzah, huzzah", returned the crowd as full brass, bass, guitar and everything else smacked them in the ears.

"It's a little like B.S&T, thought the Eye, "But sloppier". Their

patterns were the basis for wild innovations by all concerned. The guitarist groaned, grimaced and bent out unrestrained dexterity, perilous to the fingerbones. Frequent, seemingly unrelated solos shot out like flies. "Bad vibes", mused the Eye, scribbling abuse on a not pad.

The way to the press bar afforded him a chance to peruse the surroundings. It was pitch dark and the beaming light towers like prison camp spires, lent electric lustre to freaking patrons who appeared and disappeared suddenly from the forests of hair. They floated and hopped like midnight maidens set upon by moonlight madness, roving in and out of the fluorescent cigarette smoke that hung over the fields like a 1932 vampire picture. In the murky distance was that heavily populated fortress known popularly as "Devastation Hill", where hippies of iron reclined at 45 degree slants, some upside down, allowing gravity to help the blood to their heads faster. A free view of the festival could be gained from homesteading there. Just over the hill was the rich, green sea where afternoons saw young sirens bouncing in the waves, their chests bulging forth free in the summer surf. Most of the rest of them bulged forth free too. "Excellent vibrations", chuckled a frustrated old farmer to himself. "George!

Get away from that beach!" bellowed his threatening wife. Meanwhile, Chicago blared through "Does Anybody Really Know What Time It Is?", a new one called "Mother" and other inevitables.

Family followed and Roger Chapman bleated like a flock of sheep for hours, while the competent musicians of the group played well behind. As if his whiskers had grown inward and he was singing through a briar patch, Chapman delivered one LONG extended croak with vibrato. "Deep down", chanted a spectator, pressing his eyes back into his head.

The Eye pressed glass after glass to his lips in the bar, observing the select turnout therein. Roger Daltry leant over the bar while Keith Moon was constantly being sought by his relations. Granite-faced John Entwistle let loose with mock fisticuffs at a pal and they eventually carried each other out. A very righteous young girl screamed hell and damnation at the drinkers. Falling out of her T-shirt and slightly hoarse, she meandered away.

TERRIFIC SPOT

Procul Harum did a terrific spot, laced with numerous encores. Robin Trower's ease and flexibility on the guitar was masterly and the rock & roll ending left the hordes panting and unruly. Dealing in the extra cool, the Eye proclaimed them "Far out".

Was it the Jackson 12? the Harlem Globetrotters? First one, then four, then eight, then millions of bopping teenagers filed out on the stage in formation. Sixty-seven Four Tops choreographies at once put fear into the eyes of stage technicians. "This gets curiouser and curiouser", thought the Crawler, dropping his biro. Suddenly, a drooping, apparently booze-crazed basketballer sprang macaroni-like from the wings and blew into a 365 piece soul epic. His black and yellow beanie shown in the stage lights. Amazingly, the mikes stood fast as the Voices of East Harlem featured solo singer after solo singer from their well equipped ranks. The act was a little raucous for 2am and the sound was muffled into gravel, but to potential for T.O.T.P. looked good. The Elektra discovery sang their own versions of such as 'For What It's Worth', 'Simple Song of Freedom' and others, neatly moulded into gospel. "Disputable", reckoned the Eye, falling over another zonked-out head. Cactus



ROGER DALTRY

followed the Voices, but fatigue was followed by freezing temperatures, so by that reporter it went unseen. "How could Cactus survive in a refrigerator like this?", he said, stumbling blind into the dark.

"Saturday night at the Isle of Wight, camping out on the old campsite", sang the drifters drifting slowly back into the arena for the 10am opening on sunny Saturday. The Eye, however, arrived much later. The same people were preparing for another day and night's wild bopping and feasting on great numbers of hot dogs. The Doors were due to follow the nicely played Ten years After set and the elusive Flasher himself was standing quietly in the otherwise noisy bar. Yes, it was James himself, bewhiskered and looking like a lumberjack. The Eye briskly swept up to him and asked how the festival in Miami was going (believed to be a reference to Morrison's trial for exposure, now

in session somewhere in Florida).

"I guess I got about a 50-50 chance", said young Jim. "The jury looks alright, but the judge I'm not too taken with. He's up for election this year and I think that's having a lot to do with it, because he gives the thumbs down to every objection we raise in court. The trouble with this whole thing is it started as somebody's publicity gimmick and the press let it get out of hand. I'm up for three small crimes and one felony — Lewd and Lascivious Behaviour. Florida is the only state that makes a felony out of that and I could get 2½ years inside if it goes wrong. I wouldn't mind a couple of years in there if I was 50 or 60, but I have a lot of things to right now." A bra-less wench, starstruck, blurted, "You mean if you did it in New York, you'd just get a fast fine and that's all?"

MISSING MAGIC

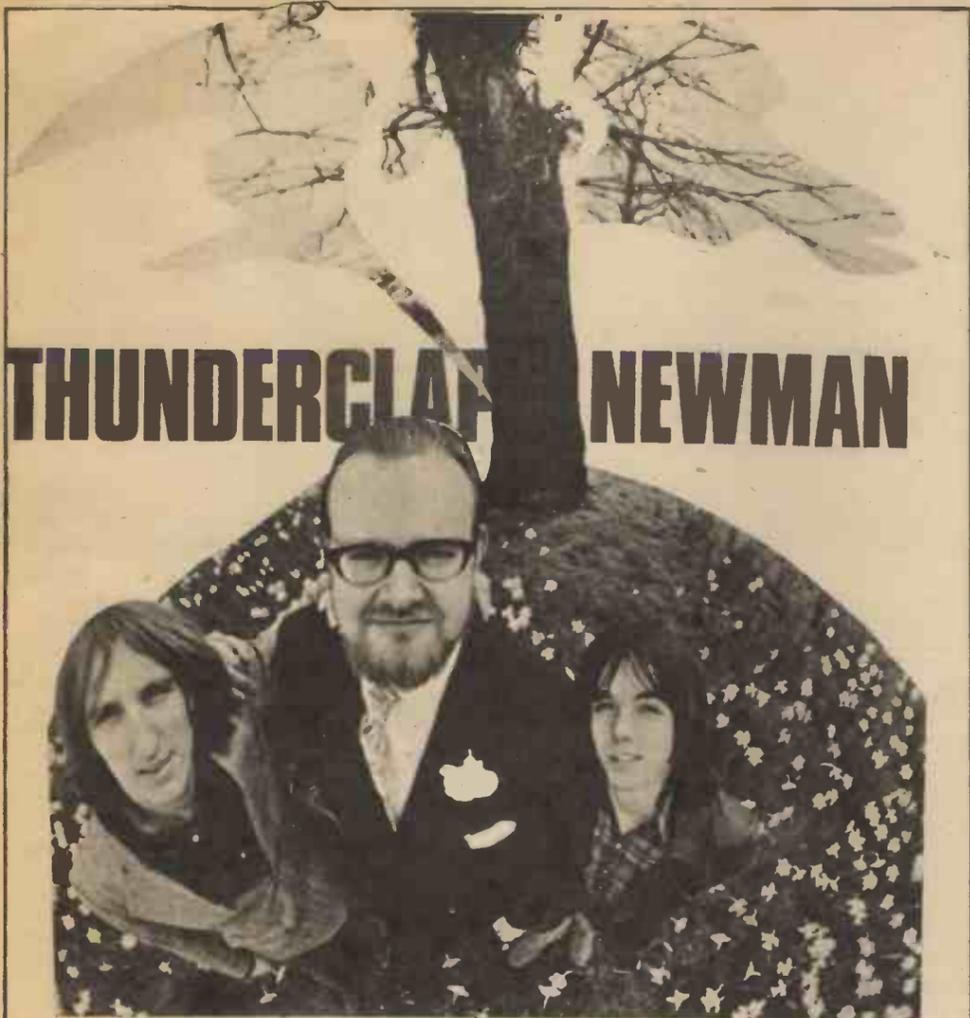
"I didn't do it anywhere", replied Morrison with distaste.

Inside the press enclosure, which was not enclosed, the Eye scaled mountain ranges of bodies and located a small gap in the dirty jeans. A rotating bum jived on its knee, a flailing mop of frizz shook in its face and most everybody danced on it's head, but aside from that it wasn't too crowded. The sounds of Emerson, Lake and Palmer tore loose with Keith Emerson shoving briar pipes into his organ keys and glowing in his silver-blue superstar suit. So he's found a bassist who plays just like Lee Jackson did. So what? It was the Nice, but clumsy. A couple of numbers were passable and several were gawdawful.

The Doors sneaked out on stage and everybody in the world stood up. Everybody else behind them threw beer cans till they sat down. Manzarek played an excellent organ and Morrison sang competent vocals, but the magic seemed to me missing. Jim caressed the microphone and strutted about with worry on his whiskers, but it



JIM MORRISON



"THE REASON"



209 4003

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ISLE!

took 'Light My Fire' to ignite anything. Like a great bull, he bellowed the message at them and like scandal seekers, they wondered, "Will he do it again?" He didn't and it was a good set. Lustful groupies swooned to Jim's every breath at stageside.

Regardless of every other act to that point, it was once again proved that the Who can play anything off the stage. Panting, the crowds rose to their feet following the Overture from Tommy and floodlights revealed nearly half a million souls beating their palms in appreciation. It did look like another Woodstock. The hills were alive with the sound of music as Britain's best band exhibited nearly three hours of pure energy. John Entwistle once again stood stone-faced, but inside a skeleton suit. Townshend leapt, duck-walked and all but flew through all the old Who hits, plus two new ones. Daltry in a new "Vegetable Garden" tassled outfit screamed "I need me water - and maybe somebody's daughter". It was unsurpassable ... to smart people.



light. Wherever it went, it heard organ, lead guitars, basses and drums.

Sunday morning saw thousands of bleak faces, punch-drunk with tiredness. The nests of hair were frizzled from days of damp, chilling wind, but sleeping-bagged rompers were dauntless. The applause and requests for encores continued act after act. The Crawling Eye had bags under his own from severe lack of sleep. The bill had been drawn up, scrapped and redrawn countless times as some artists played for hours on end, delaying later appearances. The ground was an obstacle course of beer cans, cups, paper and colourful garbage of all sorts mixed with nice brown mud.

During the afternoon, just before Donovan and Open Road, Rikki Farr at last declared the festival free. Amid cheers, he explained that Fiery weren't going to make their financial quota, so what the heck - and the gates were thrown open. The "Devastation Hill" mob rolled off the mountain and into the arena to greet Leitch and friends. Their set wasn't bad at all compared to the LP on release now. The first half Don sang his own songs alone - some from 'Fairytale', then the other two joined him and they played good versions of past hits as well as numbers from the album. 'There is a Mountain' was extremely well done.

Pentangle followed with their last festival appearance, which was a success, although the sound was difficult to decipher. The Moodies went on next and their act was fully absorbed by the crowd, running into four encores. Jethro Tull played on for ever with Ian Anderson dancing away on flute, their famous brand of woodwind jazz-rock filtering out widespread delight. When they were finally allowed to leave, Jimi Hendrix arrived with Mitch Mitchell on drums. Short-haired, smocked,

robed and slightly restrained, Hendrix beat out several of his old hits and assaulted his guitar as per normal.

The restraint broke away when he slipped into the national anthem. After the Woodstock success of the American 'Star Spangled Banner', he shipped into 'God Save the Queen' for the IOW. Screaming onlookers weaved with the crashing innovation and electronic effect reached a terrific crescendo of power.

SLEEP HAZARD

This time it was well past midnight and into Monday. No-one knew what or who was next, but following Hendrix' ravaging came Joanie. Not Joni, she was on much earlier, but Joanie. Her voice, still clear as springwater and capable of anything from rock to opera, was so quietly magnificent, it nearly put the Eye to sleep. That was the main hazard, for in the end, it did. After all that heavy, grinding rock and the mud and the grime and the crowded conditions and the airborne objects coming from behind, Joan Baez was a life-saver. Coupled with the Who, she was the best. 'He Shall be Released', she sang, knowing that her husband would be released from prison. There was a lot of noise after Hendrix, but Joan did not ignore it, she answered it with ease. Her set ranged from that Dylan song back to early material like 'Silver Dagger'.

The Eye was seen to collapse into an oblivious euphoria during the set and the next sight seen was dawn with misty rain and renewed slime. Fading into the night had gone Leonard Cohen and Richie Havens, who were on far too late for the normal or even super hot-shot reporter like the Eye to bear. "Cataclysmic" moaned the



first row anaemic with fatigue, starved out with hotdogs and greasy with hot smoke. "Bombed out", squeaked the Eye in its last conscious moment, falling zonked into a mound of dirt-caked flesh.

Fiery Creations exited (at last report) only £9,000 in the proverbial hole, but film rights had not yet been negotiated, so they could well wiggle through. The firm, which lowed through the event with courage and vigour, had high hopes for the organisation of the festival. That fell through largely due to an unmanageable portion of the crowd and the obtuse, doltish White Panthers group. Demanding soup for half a million and free entry for all, they aided the confusion. The whole affair was filmed and recorded by countless people and the bootlegs should be numerous before the real thing is released after royalties are paid, etc.

The kids were not as 'cool' as they were at Woodstock but they were a fine audience and looking back, it was quite an ordeal but quite an accomplishment. 'The last great event', it was labelled. Gosh.



DAWN CAME

Melanie decided to follow the Who. Little innocent Melanie, the Shirley Temple of folk music, perhaps should not have been out so late - but she sat and whispered through songs like 'Mr Tambourine Man' and 'Ruby Tuesday', plus the usual selection of her old LP numbers. Dawn came up. Those still awake applauded as she spread on simulated childlike purity. "A bummer" thought the Eye, wrenching his foot from another armpit and falling into someone's sleeping bag.

630am arrived. Bags developed under the eyes of all watching. Some slept on, oblivious to the noise. Others stared blankly - oblivious to what they were looking at.

GAUDIEST GROUP

Campers rolled in old hamburgers, Coke tins and soup cups, discovering silence in the constant bellow from the speakers by just growing immune to it. On the platform, a series of sparkling white speakers and glistening organs was being put together by what looked like a team of movie set designers. It was one of America's gaudiest groups and they were gaudy right down to their amp knobs. When Sly Stone walked on stage with the Family Stone, he looked like Niagra Falls on feet. He flowed and seeped across the floor in thick fur boots, tassles made of heavy beads, sunglasses and a white hat with feather. "Intergalactic" said the Eye to itself. They weren't a bad ending, although you could call their spot the beginning of Sunday's bill. Their brass was excellent, the singing good and the only setback was Sly's bad guitar-playing. When he stuck to organ, it was fine. Numbers like "Stand" show why there is a mysterious mythology built round them.

By the end it was dawn and a half. The last bag had to be zipped up and the organisers began repairing the site and laying new preparations for the press tent next night. Once again, the Eye stumbled off, but this time into the



MELANIE

LON GODDARD

GARY BROOKER of PROCOL HARUM

MAMAS & PAPAS OLDIES LP-S & G 'SOUNDS' AGAIN

MUNGO JERRY, DBM & T, AND CHRISTIE FOR IRELAND

By TONY WILSON

FOLLOWING THE announcement by Irish network's RTE that they will re-instate a pop chart into their radio service after a five-year break, RTE will also be using the chart in their television pop show, "Like Now", which returns to Irish screens in October.

Bands so far booked to appear include Christie; Dozy, Beaky, Mick and Tich; the Sands, Times, Miami, Love Affair, The Dreams and The Drifters.

Mungo Jerry will appear at an open-air concert at Richmond Park, Dublin, on Friday evening. They are reported to be bringing a 10-man film crew with them for the show, which is being presented by the Progressive Music Society.

A DOUBLE album tracing the entire career of the legendary Mamas and the Papas is being readied by EMI for release in the late Autumn. Titled "The Mamas and the Papas Anthology", the two-record set includes all the group's biggest-selling records plus dialogue.

Two old Mamas and Papas tracks — first issued in 1965 — will be released as a new single by Stateside on September 18. They are "Go Where You Wanna Go" (from the album "Golden Era Volume Two") and "No Salt On Her Tail" taken from the album "Cass, John, Michelle, Denny," originally issued by RCA Victor.

Tracks on the "Anthology" special will include "Monday Monday", "California Dreaming", "Safe In My Garden", Creeque Alley", "Dedicated To The One I Love", "My Girl" and "Do You Wanna Dance".

The set will also include interviews with the members of the Mamas and Papas, recorded during the latter half of their career. No release date is yet set for the double-album which will be issued in a special presentation sleeve.

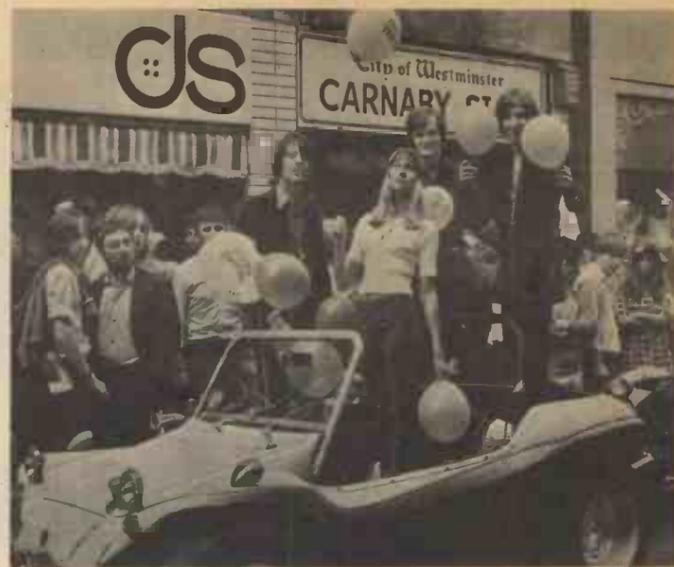
LED ZEPPELIN 3 — the next Led Zeppelin album — is tentatively set for a September release. Jimmy Page is at present mixing the tapes in America. Advance orders for the album are reported at 60,000 in Britain alone.

Bread Tour

BREAD are to make their first ever tour of Britain in October when they open at the California Ballroom, Dunstable on October 1, followed by the Central Polytechnic, London, 2; Belfrey Hall, Sutton Coldfield, 3; Hampstead Country Club, 5; Spa Lounge, Cheltenham, 6; Revolution, London, 8; and Reading University on October 9. Other dates for Bread — with 'Make It With You' at number 22 in RM's chart last week — will be announced later.

Europe visit for Sly

SLY AND the Family Stone are to tour Europe next month. The tour includes dates in Britain although their concert at the Royal Albert Hall has been cancelled. The full dates for the tour are September 5th Fehmarn Festival (Germany), 7th Olympia, London, 12th Concert House, Amsterdam, and 20th Piper Music Hall, Rome. They play an extra concert in London on September 14th, however the venue has not yet been set.



LOVELY Olivia Newton-John, one of the members of the new Don Kirshner group TOOMORROW, lets go a Record Mirror balloon in Carnaby Street, watched by the other members of the group, during their whistle-stop buggy tour of Central London last week, prior to the premier of their new feature film, called Toomorrow.

Record Mirror will be running a nationwide £1,000 competition in conjunction with the film. Prizes include six Ariel 3 motorised three wheelers, Corocraft "Toomorrow" jewellery and LP records by the group.

Full details and an entry form next week. Meanwhile watch out for the film at your local Rank cinema.

EL & P and Jack Bruce: Autumn tour

AUTUMN tours are announced this week for Emerson, Lake and Palmer and Jack Bruce.

Venues for Emerson Lake and Palmer are Wolverhampton (September 21), Hull (25), Royal Festival Hall, London (26), Leicester (27), Portsmouth (28), Leeds (October 1), Newcastle (4), Brighton (7), Glasgow (9).

The tour continues at Caird Hall, Dundee on October 11, Bristol (19), Bournemouth (20), Birmingham (21), Croydon (25) and October 22 ELP play at the City Hall Sheffield.

Jack Bruce is to tour Britain this October and November with Tony Williams. The band will be called

Lifetime and features Tony Williams (drums), Johnny McLaughlin (guitar), Larry Young (organ) with Jack on bass and vocals.

The group are to record here in September before the tour opens on October 2 at the Lancaster University.

Dutch ask pirate to move — D.J. questioned

THE DUTCH government has asked Radio North Sea International to change medium wave frequencies yet again as the offshore ship is interfering with Dutch radio in Scheveningen.

And one of RNI's disc jockeys was questioned by the police at Southend last week and asked to sign a statement giving details of his work for the pop pirate, said the Campaign for Independent Broadcasting this week.

The Dutch have asked RNI to move from 220 metres... "We will not introduce a Marine Offences Act at this time, nor will we sign the European agreement to stop all offshore stations. We are, however, asking the station to move from its present frequency to a more suitable one."

"The communication has been passed on to the station's owners who have promised to look into the complaint," said a spokesman for RNI.

The action taken over the disc jockey believed to have been Mark Wesley, was authorised by the Director of Public Prosecutions RM understands. Technically, of course, no British person is allowed to work for an offshore station or support the company in any way. If he does so, he contravenes the 1967 Marine Offences Broadcasting Act.

A spokesman for the Director of Public Prosecutions told RM this week: "We or the police sometimes hear that the disc jockeys are coming into Britain and the people who allegedly work for the station may be questioned. But our inquiries are still continuing."

CARPENTERS' VISIT RUMOURS that the U.S. chart-topping group the Carpenters will visit Britain in the Autumn unconfirmed by the group's disc company, A&M Records, this week.

"There have been talks but there's nothing definite as yet," said A&M's general manager John Deacon. "The problem is that this group is so heavily committed abroad." The Carpenters latest single, "They Long To Be Close To You", topped the U.S. charts for three weeks.

Four Tops more dates — new single

THE FOUR TOPS new single, in line for September 18 release, will feature TWO versions of "Still Water". Released by Tamla Motown, the disc will be a double 'A' side with "Still Water-Love" and "Still Water-Peace".

Meanwhile, two new dates have been added to the group's forthcoming tour of Britain. They are October 1st Bristol and October 8th Gloucester. The rest of the tour is September 18th Wolverhampton, 19th Sheffield, 20th Hanley, 26th Manchester, 27th Croydon, October 2nd Finsbury Park, 3rd Birmingham, 4th Liverpool, 9th Cardiff, 10th Southampton and 11th Hammersmith.

NEIL YOUNG SOLO LP

NEIL YOUNG, of Crosby, Stills, Nash, and Young fame, has his third solo album released at the end of September. Titled 'After The Gold Rush', the album was set for an earlier release, but Young has decided on a last minute re-mixing of the tapes. Meanwhile, a new Neil Young single, 'Cinnamon Girl', coupled with 'Down By The River', will be released today (Friday). Both titles are from Young's first solo album.

NEWS IN BRIEF

THE LOW-PRICE concerts at London's Lyceum have proved so successful over the past four weeks, that the sponsors, Head Records are continuing them regularly until the end of the year. The price of admission is 7/6d. On Sunday September 6th, the bill will be headlined by the only London appearance of the new American group, Cactus formed partly from the remnants of Vanilla Fudge plus ex-members of Buddy Miles Express and the U.S. Amboy Dukes. Also appearing at the same concert are Hawkwind, Amazing Blundell and Proteus Lights.

Slade release their first single on the Polydor label on September 18. The single is titled "Know Who You Are" and is their first release since they left Philips last month. The group also plan to issue an album titled "Play It Loud."

Fat Mattress are releasing their first single and album since they reformed last July. The single "Highway" is out on Polydor on September 25th and the album released in October, is "Fat Mattress — 2".

French singer Charles Aznavour is coming to Britain next month. He is to appear at a Royal Albert Hall London concert on September 28. He will also play a limited number of dates at provincial centres and he might record a TV special.

The Concord Label has signed a new London group called Mint. Their first release is "See If I Care" and is out on September 18.

INTERNATIONAL NEWS

from the MUSICAL CAPITALS OF THE WORLD compiled by Simon Burnett

RIO DE JANEIRO

THE RIO De Janeiro Pop Song Festival has been put back three weeks and will now take place, on October 22nd and will last until October 25th. Festival director, Augusto Marzagao said the delay was due to repairs to the festival's Maracanazinho stadium not being completed following a fire.

The preceding Brazilian Festival — to select Brazil's festival entry — will take place October 15th-18th.

Marzagao, who was recalled from Europe to fix the new dates said he would shortly announce the list of artists and composers participating in the rescheduled event after confirming their presence on the new dates.

CYPRUS

IT IS now a well-established fact indeed that British and American pop groups dominate the entire European scene. But what about further afield?

A correspondent recently back from a holiday in Cyprus reports that the tiny island in the Eastern Mediterranean is absolutely alive with the sound of British pop groups. Every town in the country — places like Famagusta, Kyrenia, Limassol and the capital, Nicosia — has numerous discotheques, where couples can dance until the early hours of the morning.

As well as the regular clubs, such as the one on the harbour front at Kyrenia, many of the plush new hotels springing up in all the popular holiday resorts on the island are now switched on to discotheques. The Greclan in Famagusta, for example, organises an open-air rooftop discotheque, complete with a substantial pile of records and a live group. This sort of discotheque is proving particularly popular because of the island's warm climate.

Blue Mink and Cliff Richard are very popular in Cyprus — and so, too, is Tom Jones, whose recently-screened ATV series at home now has peak viewing figures on Cyprus National Television.

And for those people who like studying hit parades, Cyprus has no less than three, running concurrently — a Greek one, a Cypriot one, and a British Forces one. All three are closely followed by young Cypriots.

Pop music gets pretty extensive coverage on the radio, too. As well as Cyprus Radio programmes in Greek, Turkish and English, Cypriots can also tune into Forces Radio and the BBC World Service.

Cyprus these days is a swinging Mediterranean island — and that, to a very large extent, is due to the impact our records have made out there.

PETER DENTON

LOS ANGELES

LONDON BASED Ember Records has set up offices in Los Angeles as part of its general expansion programme. Ember's president Jeffrey Kruger said that the move furthers plans for distribution of his label in the U.S. expected within the next six months. Mediarts recording label has issued a single by Kendrew Lascelles of his poem "The Box". The release has proved so popular that the label has mass produced the single.....? Pianist Roy Budd will write the music for the film "Flight Of The Doves".....The Ventures have recorded the "Theme From Store Front Lawyers" a CBS TV series.

INTERNATIONAL CHART TOPPERS

AUSTRIA: "El Condor Pasa" — Simon and Garfunkel; BRAZIL: "Airport Love Theme" — Vincent Bell; LEBANON: "Get Ready" — Rare Earth; MALAYSIA: "Bet Yer Life I Do" — Herman's Hermits; SINGAPORE: "Are You Ready" — Pacific Gas and Electric; ARGENTINA, CANADA, DENMARK, NORWAY, SWEDEN, and WEST GERMANY — "In The Summertime" — Mungo Jerry.

S. AND G. FOLLOW-UP

SIMON and Garfunkel's U.K. release to follow "Bridge Over Troubled Water" will be the five-year-old track "Sounds of Silence," originally a hit in Britain for the Bachelors.

Graham Nolder, the professional manager of Pettern Music — Paul Simon's publishing outlet in the U.K. — is promoting the stereo single as a new release as no new material is expected from the duo before the end of this year. 'B' side will be '59th Street Bridge Song (Feelin' Groovy).

TOURS

ALTERATIONS have been announced in Shirley Bassey's November U.K. tour — her first for three years.

The venues are now Royal Festival Hall (November 6), Bournemouth (7), Liverpool (8), Cardiff (11), and Birmingham (12).

CARAVAN are to headline their first promotional tour of the U.K. later this month.....with guest stars the Jackson Heights — group formed by ex-Nice member Lee Jackson.

The tour begins on September 22 at Oxford Town Hall and other dates are: Holdsworth Hall, Manchester (24), City Hall, Salisbury (25), Civic Hall, Guildford (26), Lyceum, Strand (27), Leeds Town Hall (30) and Guildhall, Southampton on October 5.

Band Album

A NEW BAND LP WILL BE RUSHED BY EMI ON SEPTEMBER 11! TITLED "STAGEFRIGHT" THE ALBUM WILL BE ISSUED IN A SPECIAL DOUBLE FOLD-OUT SLEEVE AND CONTAIN TEN TRACKS.

IMPORT COPIES OF THE LP, WHICH ARE AVAILABLE NOW, ARE ISSUED ONLY IN A SINGLE SLEEVE. U.K. DISC NUMBER WILL BE CAPITOL EA-SW 425.

TRACKS ARE: STRAWBERRY LINE, SLEEPING, TIME TO KILL, JUST ANOTHER WHISTLE STOP, ALL LA STORY, SHAPE I'M IN, W.S. WOLCOTT MEDICINE SHOW, DANIEL AND THE SACRED HARP, STAGEFRIGHT, RUMOUR.

record mirror

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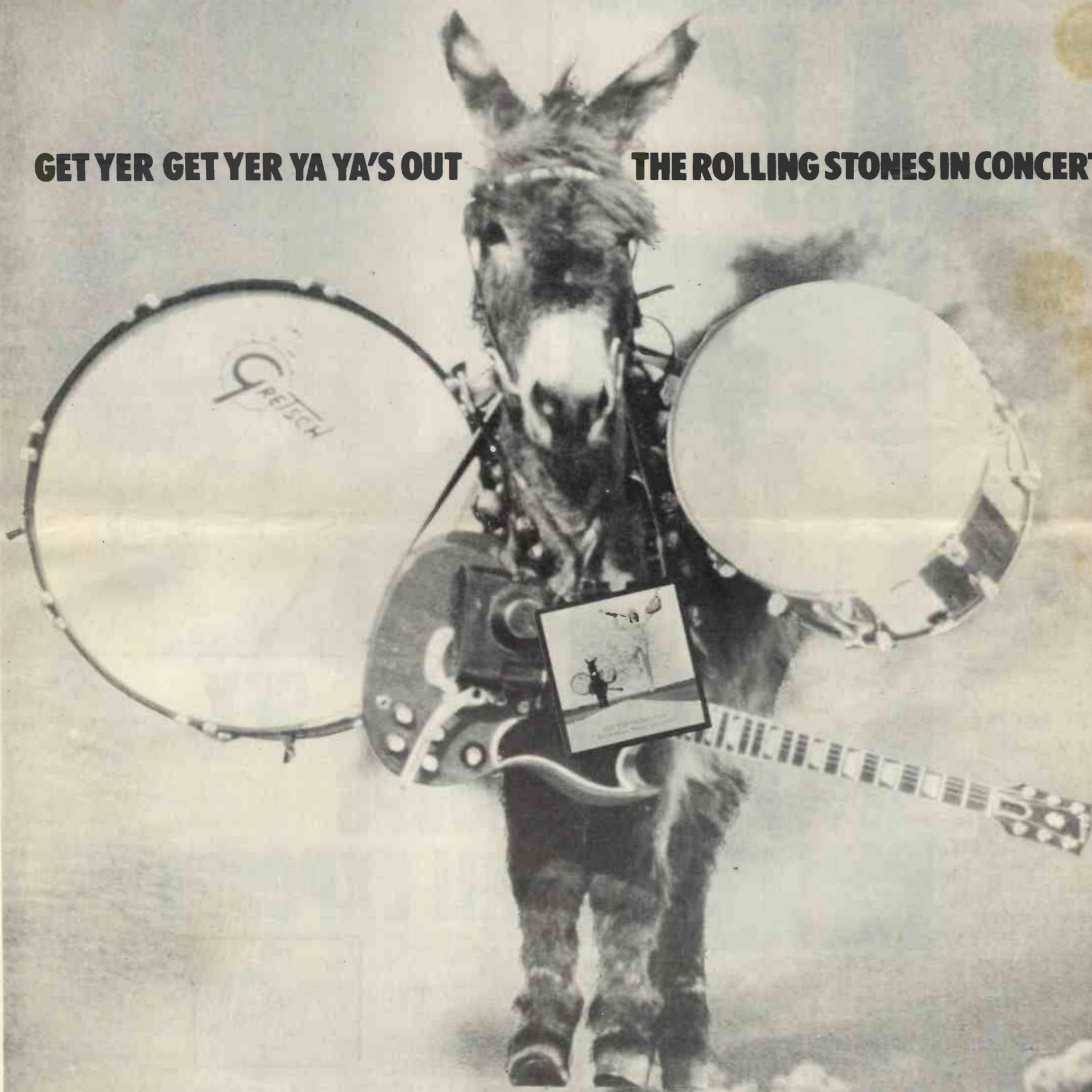
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GET YER GET YER YA YA'S OUT

THE ROLLING STONES IN CONCERT



SKL 5065

DECCA

We told Radio One DJ Noel Edmonds that he had complete freedom with his column . . . and he says . . .

'GO AWAY F.R.A.!!'

FOR HUNDREDS of years, rumour and gossip have been the very backbone of the British way of life — and the Queen's wardrobe, MP's, hemlines, motor-cars and buxom beauties have remained pretty constant subjects.

However, a new topic is rapidly invading the clubs, pubs, discotheques and other gossip markets; in fact, the sheltered mind of the British man in the street is now of the presence of . . . radio.

An analysis of why we have yet to realise the full potential of Mr Marconi's invention would undoubtedly absorb the best part of a 500-page book. However the new wave of interest was undoubtedly sparked off by the deeds of a small number of mostly American businessmen.

The "Pirate" or off-shore stations brought to British radio an era of coffee-breaks, hot patter and snappy ad's all neatly packaged in a jingle jungle. Some would argue that it was a time of unparalleled freedom and healthy competition; the less naive would admit that the British music industry suffered an overwhelming invasion of vicious rivalry often illegal in concept and blatantly asininal in application.

THE FUTURE

As we now stand poised to take a second bite at the commercial radio "cherry", it may be of interest to reflect upon what we have now and what the future may hold.

Manx radio is probably the epitome of the smaller American local station — providing the community with entertainment and information and the commercial fraternity with sustenance — such a position is impregnable within the confines of its own market.

Radio Luxembourg is the largest commercial radio organisation in the world, providing French, Flemish, German, Luxembourg and English services. Although the latter is probably the smallest money-saver in the organisation, 208 continues to shine a nocturnal torch for commercialism in British radio.

Despite the passage of time, the BBC remains the foundation stone of world broadcasting — its principles are applied by organisations the world over and its Radio One station emerges from the shackles of the politically-imposed monopoly, to deliver the most diverse and talented service that has ever existed.

Finally, RNI, beset by problems yet blessed with a pungacity and audacity that will be rivalled. Yet probably her greatest enemy has been the self-styled Free Radio Association — more about them later.

Around the above-mentioned system, commercial radio is soon



to be established — the stakes are high, the interest is great and yet outwardly confusion still exists.

Which wave lengths will be occupied on which metreband? How many stations do we require? Is it to be local or regional in coverage? Do we relinquish our right to a national service as well?

From out of this mess can be heard the pathetic whimperings of the so-called lovers of free radio, many of whom would be contented for legalised ships to remain anchored off our coasts. The moronic chattering of these people rarely passes beyond reports of more ships being launched and acclaim for illegal transmitters in our cities, broadcasting on wavelenghts that obliterate the messages of public service vehicles.

Unfortunately there are too many so-called enthusiasts whose interest in commercial radio is confined to prospects of 24-hour pop stations and non-stop rock

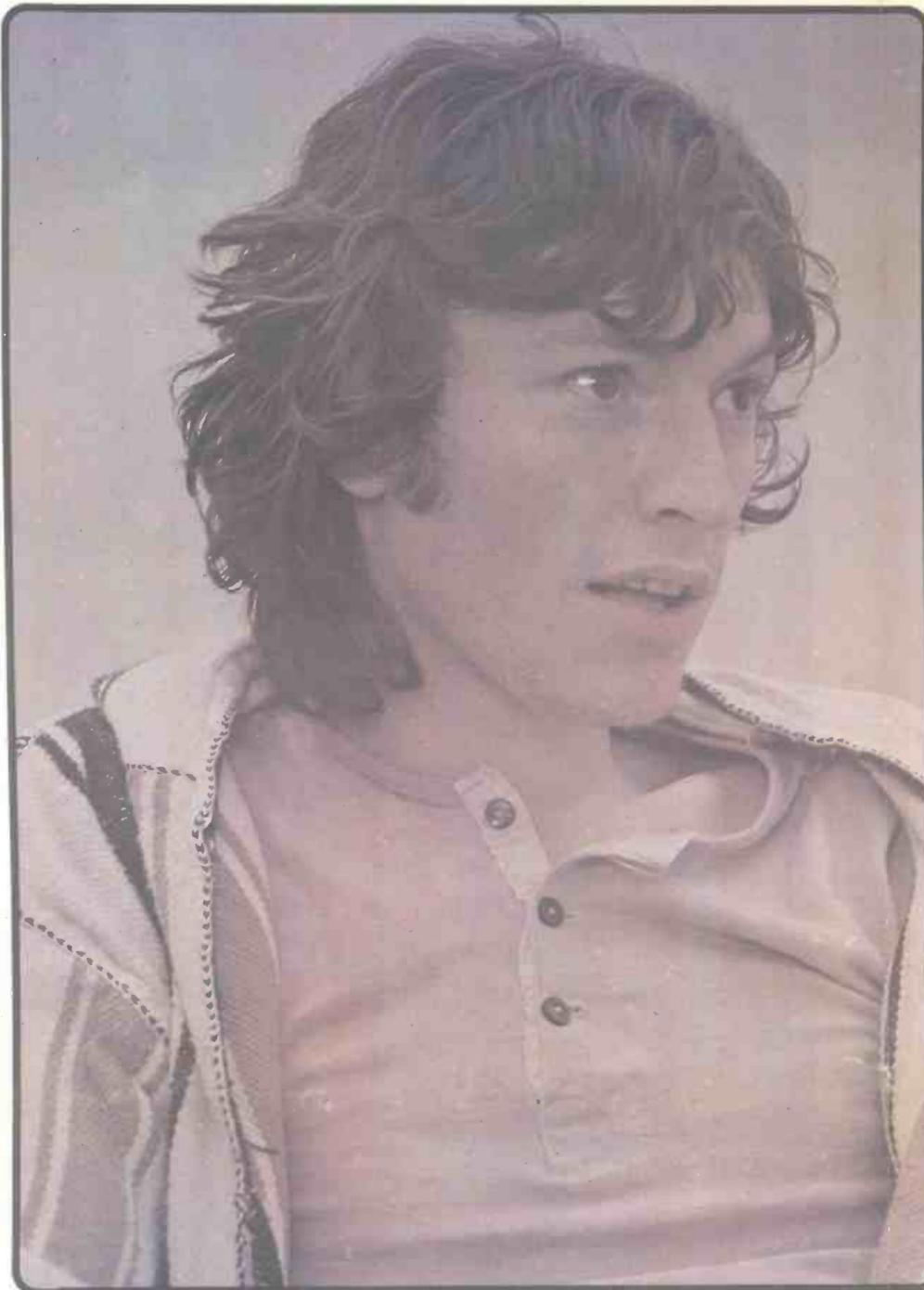
shows. What of the public service commitment? What of the ever-present undesirable elements of commercialism and advertising?

The scene is one of unanswered questions, but maybe YOU have the solutions. I have commented upon the past, outlined the present situation and have also tried briefly to point out some of the problems. I hope that in reading this far, I may have sparked off some interest in your mind that you will take time out to write me at Record Mirror.

In the coming weeks, I hope to cover many angles of widely varying topics. However, I wished to kick off on the subject of radio — a subject in which I'm very much involved. I look forward to receiving your views.

Until next week, remember the words of that very famous poet — F.R.A., GO AWAY.

Yours and mine,
Noel Edmonds



STEVIE WINWOOD

DRUGS, SEX, GROUPS — ALL EXPOSED



MOTHERS — WHAT are your daughters up to after hours? A new pop film bearing an "X" certificate and baring most of Esme Johns' young body reveals just what one or two of mother's little helpers are doing for entertainment these days.

"Groupie Girl" is the title and the subject in one word. It deals with an unhappy teenager, disconcerted and bored with her daily routine. She hitches a ride to London in the back of a pop group's van one night and winds up hitching her skirts up.

The group that plays most of the soundtrack and boasts two of the main actors in the film is Opal Butterfly. The three members concerned with the film are Ray Smith (who plays on the soundtrack), Simon King (who writes and plays in the film) and Tom Doherty (who got all the best parts, slurp). Said Simon, "Ashley Kozak got involved with the making of the film and we wrote some songs on the idea. They were accepted. Next thing we

knew, a script was shoved in our hands and we were told to read it. Tom and I were to appear in the last third of the film.

"The idea is that this chick (Esme Johns) gets involved with three groups in the course of the plot. The first is played by "English Rose", the second by a team of actors and the third by Tom, myself and two actors. It's got a bust sequence, drugs and some pretty shocking sex scenes in it. In fact, a love scene between two lesbian twins was cut out for the British version. It was all quite a laugh and our parts were pretty

big. Tom got the best part — going to bed with this chick . . ."

"Yeah", exclaimed Tom, "I had this bed scene which was going to be very short, but the director (Derek Ford, who also did 'The Wife Swappers') decided there would be more in it and we did this big love scene. I didn't need any practice — I'd do it again for nothing."

"He was supposed to be in the middle of it with the girl, when the place is busted and this police dog walks in on him," injected Simon, "The rest of us were on the set watching and he kept breaking up with laughter when the dog was supposed to stroll in. Frankly, I think he kept mugging his lines so it would last longer."

Though it was good fun, Opal Butterfly are not the group they portray in the picture. They stress that the film score is more commercial than the progressive material they write normally, but that the film might help them to

'I CAN'T COSTS

MU

says Stevie

STEVIE WINWOOD out of Spencer Davis into Traffic through Blind Faith via Airforce returned to Traffic is back in business with same smile on — albeit gold filled (much to the consternation of the 'Freebies') and that instrumental-vocal potential which is still being realised.

At the offices of Island Records — a musical oasis which even London taxi drivers find trouble in locating off Westbourne Park — S. Winwood Esquire 'hangs loose' in cords and basket ball boots and responds to the more awkward question with the ambiguous 'Yeah' or the groping 'Like....'

WAVELENGTH

Sometimes it is said that he says more in 12 bars of music than he does in an entire interview and as a musician he would no doubt not be displeased with that but if you can find the right wave length he does have things to say, in spite of the fact that words have always come harder than the music.

"Anything can be a lyric really," he says. "Everything is a lyric but I see to stand so close to the things I feel that it is difficult for me to recognise them. If I could tell you exactly how I felt now I could put it into a song."

"On the John Barleycorn album 'Stranger To Himself' is really my track and from there on in it is a Traffic album. Jim Capaldi is really a much better lyric writer than I am able to be — there have been a number of occasions that I have started a song and he has finished it.

"I think we have all learnt from the Traffic split by doing things independently we have learnt how to do them together. We were very jealous of each other individually before but now our only hang up is to get more pure music into our programme by leaving me with less to do so that I can concentrate more on singing.

"Rick Gretch is already in and when we return from Morocco in a few weeks time we will be recording the music for the film 'Nevertheless' which is being shot out there. I shall need some musicians to help me out with that and it is quite likely that I will need the additional personnel we need from that assistance.

And so to the subject of 'Freebies' that ever growing body of young opinion in America particularly who have adopted the call for 'Free Music' as their rallying point. Would Stevie give away his albums if he could?

"I suppose I might if I were living in a society where I did not



Above: Tom involved in the bed scene. Below: The Opal Butterfly.

become more well known and cause more people to catch their stage act — nothing like their bedroom act.

"It was a lot of fun", said Simon, "but our main concern is our music, 'Groupie' might shock a few people, but if more of them hear about us and come to see us play, we'll be happy."

"I guess it's Hollywood for me", snickered Tom.

"I don't even think it's cashing in on an 'In Thing'", added Simon, "There have been groupies for a lot of professions throughout history. This may be a little exaggerated and make people inside the music business laugh, but it's good entertainment and it was great to do."

Those professions which attract groupies do not, unfortunately, include journalism.

LON GODDARD



PLAY FOR FREE-IT

TOO CH'

MILES: 'TELL ME HOW I USED TO'

A CONTINUATION and conclusion of the instalment published last week which discussed Miles' early career.....

FOLLOWING THE 'cool school', which quickly became academic and lost its guts, Miles made several important albums for the Prestige label in the States, most of them deeply imbedded in blues forms. And then in 1958, he began composing tunes based not on the chord changes which had characterised the 'Be-Bop' of Parker and Monk and Gillespie, but on simple scales, or modes. This had the effect of opening up the music, and giving the ultra-talented sidemen of the time — Coltrane, Adderley and Bill Evans — the freedom to carve out their own directions in the music. This development is best exemplified in the CBS album 'Kind of Blue', which stands as an all-time classic which is still available today and still retains a compelling freshness in spite of all the turbulence which has followed it.

Cool experiments

Other albums of the late fifties and early sixties include three which backed Miles' improvisational flow with orchestral arrangements by Gil Evans, whom Miles had first met during the 1949 'cool' experiments and quickly learned to admire. These collaborations include 'Miles Ahead', 'Porgy and Bess' and 'Sketches of Spain', all on CBS, the last offering music of such iridescent yet simple beauty that it's almost painful to listen to.

In the early sixties, Miles' sidemen were always young enough to be his children. And that parental relationship seemed to prevail, except that his 'children' were all prodigies. And even as he passed the ripening age of 40, the youthful environment in which he continually and intentionally placed himself had a rejuvenating effect.

For a few brief years, Miles' music remained static. He was reluctant to change, and considered much of the music in the explosion of the jazz 'avant-garde' which was going on around him to be a load of rubbish.

Fatal error

In fact, in writing about Miles in his 'Encyclopedia of Jazz in the Sixties', Leonard Feather, a jazz critic (and what Miles has to say about music critics would also fill an encyclopedia — an obscene one at that) said that the trumpet man's "major contributions as soloist and as orchestral innovator were made in the 1950s.....Although his combos in recent years have rarely produced any significant new group music, the solo contributions of leader and sideman alike have assured their lasting importance."

Now Feather, besides being incredibly patronising, made the



MILES DAVIS

fatal error of assuming all had been heard from Miles. Judging from Miles' unpredictability of the past, Feather, when he wrote those words in 1966, should have known better than to make any assumptions about the man at all. More often than not, one has to agree with Miles' attitude towards critics. Or as Dylan has said, "You know there's something happening, but you don't know what it is, do you Mr. Jones?"

For the truth is, while ostensibly Miles was trading water for a while, his ears always remained open to new sounds. He is nothing if not totally aware.

He was the first major jazz musician to give more than haphazard attention to Jimi Hendrix and Sly and the Family Stone. And he was into Dylan long before you were.

New directions

So he began to take new directions in sound about two years ago, the first recorded evidence of which is his album 'In a Silent Way.' At first the rhythms became somewhat more regular, almost ricky-tick, and formed a quilt upon which melodic lines were laid. But more recently, as can be noticed in his first double album, 'Bitches' Brew', the rhythms have become more turbulent and probing, yet still remain as a bouyant foundation for the soaring and swooping, sometimes splurting, sometimes sighing and yes, mindblowing lines of searing improvisation. A churnin' urn of burnin' funk. Morning maniac music.

All of which brought down scorn from uptight jazz fans who can't understand that the basis of creation is change. To which Mr Davis reacts: "The old people come up to me and ask, 'Why

don't you play the way you used to?' I say to them, 'Tell me how I used to.'"

If Miles' new directions have lost him a few followers, he doesn't seem perturbed. Because the change has caused a whole new generation to appreciate his music on a dramatically larger scale. Instead of playing noisy and sleazy night clubs where the expense-account set try to seduce each other with liquor, Miles plays the Fillmore East and the Fillmore West, he plays the Madison Square Garden gigs where the sole intent of the audience is to sit there and LISTEN.

He's comfortable!

His latest album, just released in the United States, was recorded 'live' at the Fillmore East last spring. At a Madison Square Garden concert last month, he shared the bill with Blood, Sweat and Tears. It's part of the irony of the music game that while BS&T have stolen more from jazz — and Miles Davis in particular — than they have ever contributed to music, they were guaranteed 50,000 dollars for the concert while Miles was guaranteed a comparatively paltry 10,000 dollars.

Still, he need not worry. Miles is a very wealthy man. He owns a Ferrari, a burgeoning wardrobe of tailor-made clothes, a few apartment buildings and even more publishing companies. In a word, he's comfortable. But the important thing is that he has never once compromised in his art. He's earned his acceptance without ever coming close to 'selling out' in the manner several other jazzmen have tempted with. His honesty to himself has the same ferocious intensity of his music.

BRIAN BLEVINS

Winwood

have to pay for food, clothing, shelter, hotels, or travel. It costs a fortune to get on the road and gig but you have to own up and admit that you must come to terms with the Society in which you live.

"When some kids yell 'Why aren't you playing for free Winwood' at me in America I answered that it was because of their parents and their parents' parents. It's the way things are and you cannot change the basic structure of Society in a few short months no matter how much you would like to.

"I'm not against things like 'bootleg' albums except when they get to the extent of being more costly than the official product. Someone told me he was going to tape our Amsterdam concert and release it as a bootleg album and I said I didn't mind as long as it was a good performance — it wasn't. Fortunately his tapes didn't work.

"I remember some of those 'Freebies' we invited back to see us after the show and asking why I wanted to be paid for playing. I told them I didn't particularly like coming to America — it's not a very nice place to go — so I ought to get something for the effort.

"Then I made the mistake of telling them that I had paid £40 for the jacket I was wearing and they asked me how I could pay out that money for a jacket while children were starving. There's no answer to that."

There is no doubt that Stevie is a personality on the musical scene today but he shies away from those factions determined to make him into a cult figure. Where is he going?

MORE SUBTLE

"The personality cult was not eliminated with the advent of more progressive pop music," said Stevie honestly. "It has just become more subtle — more intellectually appealing. I have always tried to avoid the more theatrical and sophisticated publicity outlets because the music was always the most important thing to me and I hoped to find my audience with those who felt the same way.

"I'm not sure now whether making music is enough any more," he admitted. "I'm not sure that it is as effective as I would like it to be — I'm trying to move towards a more organic existence. It seems to me that in our effort to progress and forge ahead we have left behind and forgotten a lot of important values and ways which were more simple and perhaps more truthful. I'm digging into the past to try and find those simple truths which still make sense."

KEITH ALTHAM

smalltalk

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'Beatles went out with the sixties'

says this Record Mirror reader

THE ERA of the Beatles is over. Their singles sales is nowhere as colossal as it was of yore (remember the time when a Beatles' single made the number one slot two weeks after the very day of its release?). That was not such a long time ago either — last year, to be exact when the 'Ballad of John and Yoko' came out. What has happened to the Beatles on the singles scene then? The last number one record they had was the aforementioned, two singles ago.

Of course it is possible to argue on the grounds of their LP sales, but then, how many people buy their LPs not knowing what they are in fact getting? The massive sales of the 'Let It Be' album demonstrated that. And, how many people were disappointed with the record when they got to hear it.

In America the Beatles' popularity has hardly fluctuated, let alone diminished, for, over there the image of the foursome is still the same as it was when the boys were 'Yeah, Yeah, Yeahing' back in 1963, and their record sales are still as strong as the time when the boys held three slots in the U.S. Charts. And all at the same time.

No, though they might be just as popular and legendary in the United States, here they have faded like their heyday...the 'swinging sixties.' — Mike Adamson, Brassfield South, Manchester Road, Walmersley, Bury, Lancs. BL9 5LY.

COMPANIES LOOK HERE

IN LAST week's singles chart there were at least twenty records that have been taken from albums. Ten of these are from albums which have already appeared in the top thirty albums chart.

Surely if forty per cent of the best selling singles appear on an album, singles can be classed as 'samplers'? Also the price could be lowered.

How about this for future record classification: singles, 7in, LP samplers 7/-, Maxi singles, 7in, new material 9/11. Budget albums 12in sampler for various artists, 16/-. Albums 12in, new material, usual price.

I agree with Mr Fullman (RM August 15) that the public should get information with a record. The quality of covers also should be improved and they should be kept clean in record shops. Most

couldn't care less if records were wrapped in newspaper. — MERVYN HOLLAMBY, 310 Ifield Drive, Crawley, Sussex.

RECORD TOKEN WINNER

COCHRAN

I FIND no publicity is currently being shown by anybody over the news about the Eddie Cochran Convention in aid of the SS Great Britain for October 3, also to coincide with the release of the new Sunset album by Eddie Cochran titled 'C'mon Everybody'. I have a packed show of fine entertainment featuring the opening act of the rock band, Shakin' Stevens and the Sunsets. Over 200 tickets are now available to all fans. Anybody interested in coming along to the last Eddie Cochran show. — PETER MORGAN, President, The Eddie Cochran Memorial Society, 85 Kingsway, Kingswood, Bristol.

Write to Val—
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LETTERS

FEST IDEA

ALTHOUGH YOUNGSTERS don't mind rough conditions and rain and mud, it seems strange to think that with the increasing number of music festivals, no one has considered building a huge 'theatre'.

The 'theatre' should be built on the lines of the huge roofed-in American base ball pitches. With seating for thousands and a hostel built adjacent to it and also large car parks and camping grounds, it would attract thousands of people. And we could have the Isle of Wight festival all year round. — MARCUS V. WILDBORE, 2 Maple Close, Petts Wood, Kent.

SEND PIX

A SPECIAL request from a Dutch reader: Christine, can you send me the photographs you took in Hotel Clipper at Lloret de Mar during the first two weeks in July. Of course I'll pay for them. Thanks. — FREEK VAN LEEUWE Jr, Granidastr 35hs, Amsterdam W, Holland.

ELVIS LOVE-IN

C'MON ALL you Elvis fans. Have a love in with Elvis down in West Wickham, Kent, by seeing El's second feature film and Love in Las Vegas. Also El live in action at the International Hotel. How about it eh? Programmes for admission available at 12/6d each from Mike Lodge, 78 the Causeway, Carshalton, Surrey. Date: Saturday 19th September 1970. — M. J. LODGE, Surrey Brach, E.P.F.C., 78 The Causeway, Carshalton, Surrey.

STALE TOP

TOP OF the Pops is stale, boring and badly run. Unless a new format is found quickly I can't see it improving. How I wish Jack Good the pop TV inventor was given the task of reshaping TOTP's. Perhaps if he was we might even get the odd rock record played now and then. — ERNEST FULLMAN, 673 Sewall Highway, Courthouse Green, Coventry, Warks.

NOEL UNDER FIRE

WHY DID Noel Edmonds have to use 'Holiday' (CBS SS62858) as his theme tune. Surely he knew that it was already being used by one of the best Dutch DJs, Lex Harding of Veronica.

Its things like this that make people 'knock' Radio One. — JULIAN PORTER, 7 Sweetzers Place, Mortimer West End, Reading, Berks. R.G.7 3U.X.

SINATRA

WHAT I'VE got to say has been plaguing me for some time. I call for a 'salute' to Frank Sinatra for an amazing single, to say the least.



WHY DID EMI have to take over distribution of Libert Records. We were promised the new Creedence album 'Cosmos Factory' for August 14th. Prior to this date DJ's had been playing tracks from this stupendous record. But when the 14th came I was told that the release had been put back a week due to the recent EMI holidays. After hearing more tracks, and after much impatient nail-biting, the 21st finally arrived. But what then — the release put back another week due to delays with the sleeve.

So, National Creedence Week gets off to a great start with all their fans without their greatest album ever. — A. WHITEHEAD, 7 Norwich Road, Liverpool, L15 9HL.

Out of 67 weeks since the 1st of May when it entered the charts, 'My Way' has spent sixty four weeks in RM's top fifty.

Sceptics will say "Rubbish!" or something, but it's true, I've counted them. — A. J. FENNELL, 4s Beswick Gardens, Bilton, Rugby.

BLUES BEST

I AM a great fan of English pop music. I like blues best. I would like to find a friend who is a blues fan too, and hope that some will write to me, I'll be very happy.

My favourite groups are Led Zeppelin, Ten Years After, John Mayall, Jethro Tull, Blodwyn Pig,

Spooky Tooth, Colosseum, Chicken Shack, Nice, Traffic, King Crimson. — DRYSTIAN KAROW, GRUDZIADZ, Stara 10, Poland.

GOOD GEAR

Please give a big thank you to Johnny Moran and the producers of '1st Gear' for giving us a real rockin' show for the last three Saturdays. I really envy the older folks who lived through their teens in the rock 'n' roll era.

This radiates all the excitement and wildness of a whole way of living which the kids today, who are brought up

on a diet of sickly, robot-like reggae music, cannot understand.

Can you please tell me, though, why the Wild Angels are, through their publicity, being epitomised as the only rock 'n' roll group in Britain? After listening to the wild authentic sounds of groups like Somethin' Else and the Impalas, Mal Gray and his entourage sounds so commercialised. They have spoilt the raw sound they had when they played in the early days at the Nightingale Cafe, and now it seems to me to be hypocritical for them to claim to be a rock group at all. — CATHY BANKS, 23 Brenchley Rd., St. Paul's Cray, Orpington, Kent.

The
LEGEND
OF THE
FACE



WHAT WILL it now be reduced to Crosby, Nash and Young? ... CBS artist Diane Kolby apparently makes Mama Cass look like Twiggy — she breaks the scales at 25 stone ... sign on a London juke-box: Do not select V6. Does not play — but U6 will play if you press A6 before M6 ... sadly, we report the demise of Dave Godin's Soul City record shop — Monmouth Street will never be the same ... recent Dionne Warwick release in the States is a bargain priced gospel LP also featuring the Drinkard Singers ... A35: Gene Chandler ... for puny disc titles, hear "Keith Skues' Saturday Night" (Radio 1 & 2, 10:20) ... a surprise hit of the Edinburgh Festival could well be the Rolling Stones' "Satisfaction" — hilariously sent up by Shakespearean actress Janet Suzman ... Q36: Who cut an R & B ballad titles "The Love You Save (Could Be Your Own)" ... J. J. Jackson becoming a Pretty Thing? ...

'LADIES AND gentlemen — the Grateful Dead! With Roger Chapman, Rob Townshend ... Now there's this 1936 blues song by Washboard Sam, 'Mother For You', with the lyric, 'Ice was on the ground, six feet deep/I landed on my ya yas, instead of on my feet'. So you can probably guess what 'ya yas' are ... the New Seekers' American single, 'What Have They Done To My Song, Ma?' has sold 60,000 in its first week ... incredible response for RM's Radio Veronica supplement ... Mysterious withdrawal at half time by Holly Terry Sylvester in a charity football match the other week. Claims that he's by nature a right winger but the captain of his team played him at left back so for the second half he 'decided to be left out'. That's his excuse anyway ... Rod Stewart's new album, 'Gasoline Alley' truly amazing. Watch for lengthy review later ... Did you notice that RM was the first pop paper that told you the track listing, date of release and catalogue number of the new Stones album? ... Someone should record Private Eye magazine's adaptation of a traditional song: 'Hot cross nuns/Hot cross nuns/One a penny/two a penny/Hot cross nuns!' ... Which Radio One disc jockey has accused RM of being 'biased against Radio Nordsee'? ... Still strong rumours of a Stones single within the coming weeks ... Jim 'Leatherpants' Morrison couldn't turn up for the Doors London reception because of his American indecency trial ... Jacques Loussier Trio touring the U.K. during October ... And 'The Dancer' Archer still improving Anglo-Dutch relations ... So why don't you like us, Stevi? ... Leonard Cohen apparently was not amused by drunken gate-crashers at a private reception last week ... What does the Autumn hold for Keith Skues at the BBC? ... Donovan's new 'Open Road' album off to a very strong start, sales-wise ... Charlie Gillett (the best European rock writer?) has a new book about rock music published in the States ... the Electric Cinema in London should be congratulated for bringing us that great 1965 film, 'Gather No Moss'. Get your cinema to show the film and see what we mean ...



MR. BLOE

CURRIED SOUL

B/W
MIGHTY MOUSE



D.J.M. Records, James House, 71-75 New Oxford St., London, WC1A 1DP, Telephone: 01-836 4864

DJS
229

DONOVAN, DORIS AND DUSTY!

STAR SINGLE



DORIS TROY: Jacob's Ladder; Get Back (Apple 28). This is, put simply but explicitly, a tremendous single. There's a Gospel influence, naturally, and there's some tremendous soul-selling, and soul-baring, but the incredible Doris. Sounds as if I'm number one member of her fan-club? Well, my registered number is about a million and one. This is most certainly her most exciting, dramatic, commercial, musically single yet. There's an answering bit between her voice and the chorus and the whole thing chugs along with tremendous power. Great guitar break, and I suspect a well-known tenorist too. All I can add is that this is what atmosphere is all about. **CHART CERT.**



GERRY MONROE: Cry; Annie Laurie (Chapter One 128). Being one of the few who actually tipped "Sally" for the charts, I can't change horses, as it were, now. Anyway this old Johnnie Ray classic is ideally tailored for the soaring Gerry, with his incisive falsetto. He swings it along a bit more than did the mournful Johnnie. A hit. **CHART CERT.**

DONOVAN: Ricki Ricki Tavi; Roots Of Oak (Dawn Stereo 1006). With the Open Road Gentlemen, this is pure, plain, unvarnished Donovan doing his fast-talking, fast-phrasing bit. The basic rhythm just shuffles along and by the mid-way mark it is just about irresistible. Lyrics seem pretty harmless until one concentrates a bit - quite meaningful. **CHART CERT.**

JOE SIMON: Yours Love (Monument MON 1049). Another Harlan Howard slowie. I'm sorry, but after an initial very high regard for Joe (in 1964) I now find him one of the very few Soul singers who leave me absolutely cold.

GORDON LIGHTFOOT: Me And Bobby McGee (Reprise). Kris Kristofferson's song, previously done by Roger Miller and, I believe, the basis of a forthcoming film, given an adequate enough reading by the Canadian.

THUNDERCLAP NEWMAN: The Reason (Track). Another, fast-released album track from the thundering chap. Though the last missed out, this is still a very nice number, albeit similar to "Accidents" - and I rate it one of the best of the week.

BLUE MINK: Our World; Pastures New (Philips 6006 042). This one starts in a slow, slightly draggy sort of way, then picks up power on a sort of one-note banjo beater. Solo spots and into a group scene which gives a full-blooded roundness to a distinctly commercial theme. By no means a sing-along - a good, thoroughbred job of construction. Just about direct enough to be big. Or very big. **CHART CERT.**

DUSTY SPRINGFIELD: How Can I Be Sure; Spooky (Philips 6006 045). Another great record. Sort of alternative Star Single. With strings purring, Dusty emerges early on with total clarity - accordion providing an unusual and with depth. Maybe that big short on chorus impact, but good material allied to a wondrous singer... so how can it miss? **CHART CERT.**

BIRDS OF A FEATHER: All God's Children Got Soul (Page One). Fine example of home-grown soul - Fulham-born sisters on a beater that gets a Gospel feel to it and really swings as the built-up relentlessly goes on. Liked it a lot.

THE DYNAMITES: Sha La La La (Clan Disc). Girl group on a repetitive and wordless, most of the way, gentle reggae bit. Okay as pure listening.

PURPLE HEART: They Long To Be Close To You (Decca). The Carpenters are working at this and this is, to my mind, a tremendous, tremendous version. It's a bit late, but I hope it really gets the attention it deserves.

FREDDIE NOTES AND THE RUDIES: Montego Bay (Trojan). A hit version already, but this reggae treatment must still pick up sales.

THE TEMPTATIONS: Ball Of Confusion; It's Summer (Tamla Motown TMG 749). Pretty stereotyped opening on this - and then a momentary instrumental confusion. The ball of confusion is the world as it is today, according to the team, and this is a hurry-along, excitement-boosting production which works very well indeed. Never lets up. But there's also an aura of somebody trying much too hard. **CHART CERT.**

DIANA ROSS: Ain't No Mountain High Enough; Can't It Wait Until Tomorrow (Tamla Motown TMG 751). Written by the team who also produced it, this is a lurching sort of thing from the off. Diana purrs plaintively at a smoochy, slowed-down tempo. It's certainly not her best, in terms of immediate commerciality, but there is still more talent on show than in a dozen other singles. **CHART CERT.**

GOSPEL OAK: Recollections Of Jessica; Brown Haired Girl (UNI 527). It's very nice. Really, and despite the amazing publicity about to start on it, that's my view. I can't say exactly WHY - it's a very tight harmonic sound on the vocal department, and some lovely steel guitar behind, and the production is more than competent. But it's difficult to say just why it is that much different. Song is excellent and I should think a hit. **CHART CHANCE.**

GUNTER KALLMANN: Daydream (Polydor). Chirrupy choral version on a song that long since passed into the standard era.

THE GUESS WHO: Hand Me Down World; Runnin' Down The Street (RCA Victor 1994). Fresh on the heels of hit-status honours - an okay follow-up without doing much more than lambasting the same direct, forceful sort of sound. This is basically a good song, with some worthwhile lyrics, but it loses out on the sameness of that vocal attack. But fans will dig. **CHART CERT.**

JOSE FELICIANO: Destiny; Susie-Q (RCA Victor 1998). Restrained mood Feliciano, but full of total charm. It's really nothing much more than a gentle sing-along, with moments of growled emotion and probably stronger on melody than lyric content. A change of style, but pretty infectious in a direct commercial style. Should be a sizeable hit. **CHART CHANCE.**

MR. BLOE: Curried Soul; Mighty Mouse (DJM 2209). Well, "Groovin' With Mr. Bloe" was of course a hit. This is much the same sort of thing. Piano, harmonica, ver simple rhythmic formula. All sort of heavy-handed and pulverising. It's pretty routine, but it is also exceptionally infectious, in that feet, toes, fingers and all start a-tapping. But it could still miss out. **CHART CHANCE.**

CHRIS BARBER BAND: Fire And Rain (RCA Victor). Exceptionally imaginative reading, by Jackie Flavell, and a dramatically different treatment by one of the old stars of trad jazz. The change of direction works well.

ROMEY CARR: These Things Will Keep Me Loving You (Columbia). Very professional and skilled performance of an unusual, but commercial, big ballad. Sing-along qualities allied to a very intuitive performance. One to watch.

BARCLAY JAMES HARVEST: Taking Some Time On (Harvest). An album track, yes. But that needn't kill it off. This is Norman Smith, one-time Beatles' recording engineer, really getting the best out of a group.

TINA CHARLES: Bo-Bo's Party (CBS). A shimmering Melanie song, with a somehow-experienced 16-year-old fairly belting it out. Again I say, Tina is a most promising star of the future.

HIGH NOON: Dragonfly (CBS). A second single from the group - a repetition of their debut slice of commercial singing. So far, my best outside bet for lasting stardom of all groups this year.

GREATEST SHOW ON EARTH: Tell The Story (Harvest). Very imaginative recording, with a solid melodic hook, but sometimes stilted and not too sure of itself. Probably not a hit.

ANNE MURRAY: Snowbird (Capitol). Chattering country-styled piece on a Canadian record. Nice basic sound, with a familiar melodic line.

JOHN CASSIDY: Lucie, Lucie (Columbia). Okay party-type sounds with audience mutterings and a pretty solid melodic line that is somehow better than the overall sound.

JUSTINE: She Brings The Morning With Her (UNI). Very gentle harmonies and a nice little song. But it probably doesn't have enough initial impact. Builds well, though.

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MICK AND THE BURST BUTTON



DON AND PHIL: an early picture

EVERLY BROTHERS: Original Greatest Hits — Bye, Bye Love; Problems; Let It Be Me; Maybe Tomorrow; Be-Bop-A-Lula; Bird Dog; Love Of My Life: Keep A-Knockin'; Leave My Woman Alone; A Brand New Heartache; Wake Up Little Susie; Like Strangers; Rockin' Alone; Long Time Gone; All I Have To Do Is Dream; 'Till I Kissed You; Poor Jenny; Should We Tell Him; Lightning Express; Rip It Up (Double LP Set — CBS 66255).

This is a complete rock and roll kit, involving not only the best of the Everlys, but a lengthy rock 'n' roll quiz to reveal whether you are a real rocker, or whether you should hock your studs in shame. Smart people will realize the Everlys were playing some clever acoustic guitar long before the instrument had been really explored and applied to pop. Their close, faultless harmonies provided the basis for Simon and Garfunkel's style and the duo often sing their numbers. "Poor Peggy" seems to be the only number that might not be the original, as it is faster with different lyrics, but let's not be picky — on your bikes and get down to the shop with your 49/11d. L.G.

THE ROLLING STONES: Get Yer Ya-Yas Out! (Decca Stereo SKL 5065) Jumpin' Jack Flash; Carol; Stray Cat Blues; Love In Vain; Midnight Rambler; Sympathy For The Devil; Live With Me; Little Queenie; Honky Tonk Women; Street Fighting Man.

Not so much an album, more a celebration of that famous way of life Andrew Loog Oldham talked about in his sleeve notes on the Stones first album, six long years ago.

STONES HAVE WON

The Stones have won. They've possibly changed the thinking of an entire generation — and on this album are ten good reasons why. Recorded at their concert at Madison Square Gardens, New York, in November last year, 'Get Yer Ya Yas Out!' represents the Stones as they really are, a live performing band, bringing back memories of those early concerts, and, more lately, that Hyde Park extravaganza.

The numbers we know virtually by heart — all that is, except their version of 'Little Queenie', which they've never officially recorded before. Everything from 'Carol' to 'Midnight Rambler' — a history of the greatest ever rock band? Only 'Satisfaction' is left out, and that is a great pity. More than any song, that was the Rolling Stones. And still is.

The album starts with a total confusion by way of an introduction to the Rolling Stones. It sounds like two people talking over each other. And then into 'Jumpin' Jack Flash' — beautifully performed and recorded. All the drive the band's ever had is condensed into that one number.

"I think I've bust a button on my trousers I hope they don't fall down. You don't want my trousers to fall down, do you?" Well, yes, Mick, I think they do...

SIX YEARS ON

'Carol' is the Stones six years on. Mick's singing is much more assured, and Keith Richards' guitar work is really tight. Next comes that hymn to groupies, 'Stray Cat Blues' which probably won't make the BBC. The song makes it because it sounds honest — and the way Jagger tells it on this live version, he has condensed the whole groupie phenomena into three minutes 35 seconds.

In the much quieter traditional blues, 'Love In Vain' and then eight and a half minutes of 'Midnight Rambler', compete with suggestive breaks, and, I suppose, floor whipping with Mick's belt.

Side two opens with 'Sympathy For The Devil'. Not so mysterious and latently evil as the cut on 'Beggars Banquet', but nevertheless, you still know what Jagger's singing about. 'Live With Me' is back to a more exuberant Stones.

Next comes Chuck Berry's 'Little Queenie', the song, which on the pirate album 'Liver Than You'll Ever Be', Jagger suggests they've been playing since the Stones' fell out of their cradles'. Complete with Ian Stewart on piano.

BEAUTIFULLY PERFORMED

The last two numbers are 'Honky Tonk Women' and 'Street Fighting Man'. Both are beautifully performed, with Charlie Watts, especially, playing extremely well. As Mick suggests: "Charlie's good tonight, ain't he?"

The recording quality is excellent — much better than the pirate 'Liver Than You'll Ever Be' and a million times superior to their last official live album, 'Got Live If You Want It', which was never released in Britain.

And then it's the end. The album should have included 'Satisfaction' and 'Gimmie Shelter', but never mind. That was the Rolling Stones during the 1960's. Now they have to face the '70's.

R.B.

RECORDING THE BLUES: (CBS 52797).

An album that includes some of the classics of blues on really early recordings. Not obviously of great technical quality, but a great collection piece. Lucille Bogan opens with a 1935 recording 'Skin Game Blues' and Blind Lemon Jefferson rather suffers from an incredible hiss over the recording but produces a clear vocal on 'Rabbit Foot Blues' recorded in Chicago on October 1926. Also includes Rev J. M. Gates and Big Bill (Bronzy). V.M.

OSCAR PETERSON: Exclusively For My Friends (Polydor).

A four album set from one of the masters of the keyboard. Includes Cole Porter's lovely 'At Long Last Love' and Gershwin's 'I've Got A Crush On You' and 'Foggy Day'. One of my favourite tracks is the lovely nice and easy 'Girl Talk'. Too many to mention here, all of which rate a note. Twenty-six tracks in all, selling for just over £6. V.M.

RECORD MIRROR September 5, 1970

SAVANNAH SYNCOPATORS (CBS Mono 52799).

Album compiler Paul Oliver — one of the greatest acknowledged authorities on the blues — has made an interesting experiment. He has placed the blues side by side with African music to demonstrate the similarities between the two music forms. The experiment is successful. The rhythms and the natural feel clearly show the African roots in the blues. Among the tracks on the album are Robert Johnson singing 'Stop Breakin' Down Blues' recorded in 1937 next to Maikai recorded in the Nigeria in 1963. T.L.

FILM SCORE: Goodbye Gemini —DJM DJLPS 408.

The original sound-track from the movie, not unanimously "panned" as it happens, starring Judy Geeson, Martin Potter; Michael Redgrave and Alexis Kanner. Jackie Lee, Peter Lee Stirling and the magnificent Peddlers lend their vocal talents.



BLACKS WHITES AND BLUES: (CBS 52796).

Another blues album retailing at 29/11d and featuring the Dallas String Band, recording in 1927 on Dallas Rag, and Earl Hooker on Walking the Floor Over You/Steel Guitar Rag recorded on the other end of the scale at the Albert Hall in October 1969.

BARROW POETS: Joker (RCA Stereo SF 8110).

A strange collection of poems, gathered together with the eccentric care of the Barrow Poets. Most of the effects, the wine glass, the concertina, the violin, I could have done without. If you are a fan of the Barrow Poets, then this album will be your scene. F.R.

Woodstock-one year on and another album

THE 'Aquarian position' which spawned the new state of mind was initially a financial disaster earning its four organisers who made up the Woodstock Ventures firm little else but a two million dollar debt and the personal pride in knowing that they had brought to life one of the most astonishing and historical events of our time. It remained for other business concerns, notably Atlantic Records and Warner Brothers Films — both segments of a conglomerate known as National — to bankroll the event into a very profitable commercial enterprise.

MILLION SALES

Atlantic Records chief Ahmet Ertegun, in London recently on one of his frequent visits, allowed that the three-album package had sold close to a million copies in the United States alone since its release there last April. The set has now been released in all world territories, but it is as yet too early to get an indication of potential sales on a world-wide basis. There has been little statistical feedback from Atlantic licensees, but there can be no doubt that the package has a tremendous sales potential despite its retail price, the highest ever placed on a rock album.

According to Ertegun, Atlantic got involved with the project "about two months before the festival itself, when Woodstock Ventures attorney Paul Marshall called me and suggested that we might be interested in recording the festival. We made a deal for the rights, thinking at the time that a lot of our own artists would be on the bill. As it turned out, there were some last minute changes, and then a number of groups couldn't get through the traffic to the site, so they couldn't go on. But between ourselves and Warner-Reprise (also tied in with

the Kinney group) we still had more artists on at Woodstock than any other company.

"We made a deal to finance the recording of the whole series of concerts in return for the exclusive right to put out a Woodstock album which would include the performances of our own artists and those of whatever other artists and associate record companies which would give us permission to use their material. Motion picture rights were obtained by Warner Brothers subsequent to the recording rights, but we got both for less than a quarter of a million dollars."

In fact, Ertegun, says, much more money was spent both by Warner Brothers and Atlantic in turning the rough film and eight-track tape into an edited and marketable commodity. (It should be noted that the Woodstock film was actually made by Michael Wadleigh and produced by Bob Maurice with financial backing by Warner Brothers).

The three-record album, contains 21 tracks by 16 different artists who represent 13 different record labels in the U.S. alone. Clearance had to be obtained from every act with the exception of Crosby, Stills, Nash and Young, as well as from each artist's own record label. And when the package was being prepared for British release, further clearance had to be obtained from those British labels which 'owned' artists who were 'owned' by entirely different companies in the United States.

For instance the Who and Jimi Hendrix are with Track Records here, but with the American Decca label and Reprise Records respectively in North America. The same situation was in effect at the time for Joe Cocker. Most of these

additional clearances were obtained by the artists' respective managers.

It took Ahmet Ertegun, his brother Nesuhi, Atlantic vice-president, Jerry Wexler and two company attorneys about two months in order to secure the required clearance from the record companies, and some of the artists who were requested to participate actually refused. In most instances, the bands which refused were those which felt their performances at the festival were not up to par with their normal performance standards. And some artists only permitted use of one track for the album.

"While the cost for the set was the most ever charged to a rock public, I don't believe it will open the doors for a run of high-cost deluxe packages. For one thing, there just aren't that many projects which can be sold at that price and which have the same dimension as Woodstock," Ertegun said.

In putting together a joint venture like Woodstock one of the early hassles in the game is how to share the spoils. Assuming a profit is to be made, how do you sort out which band is to get what share? Is it to be based on the number of minutes of music provided by each act, or is there some way to determine which artist is responsible for selling the most copies? These, of course, are imponderables, and Atlantic safely avoided the whole tangle by distributing profits on an equal-share basis.

To some extent, then, selection of artists and tracks was dictated to Atlantic by artist and label refusals. But when the festival was over, Eric Blackstead, who was responsible for the film soundtrack and was later made producer of

the album, had a reservoir of 54 solid hours of music spread out over 64 reels of tape from which to draw the music on the album. Once Blackstead had selected the artists; the choice of repertoire was made in conjunction with them.

Crosby, Stills, Nash and Young dominate the album in terms of length of material, even though two of the three tunes they perform on the album are to be found on earlier releases. There are two reasons for this, the most obvious being that CSNY is the only act included which is actually signed to Atlantic. But as Woodstock marked the second public performance by the group, which together with Jimi Hendrix and Sly and the Family Stone was considered by most to have the greatest impact, CSN&Y was the most outstanding emerging act on the bill and therefore we arranged strong representation on the album.

LEFT IN THE CAN

Of course, Blackstead had to leave most of the available material 'in the can', and according to Ertegun, it will not go to waste. A second Woodstock album is planned for release by Atlantic towards the end of this year. At the moment, Ertegun is uncertain whether it will be a one- or two-record set, but says it will contain more songs by some of the people in the first album as well as material by other artists.

The fact that both Polydor and CBS have recorded all their artists at this year's Isle of Wight festival prompted a question as to whether Atlantic would ever again pull off a coup similar to the Woodstock project.

"If such an event and opportunity arises, we'll certainly be interested in recording it," Ertegun answered. "But I don't think there will ever be anything like Woodstock again."

BRIAN BLEVINS

RIGHT ON! FAR OUT! & FUNKY!

IF YOU like something in San Francisco, you have three ways to say so: Right on, far out, and funky. After five days of hearing these in rotation, they have become as familiar and irritating as a Tony Macaulay chorus. Can you dig it, Tony?

Maybe the scene's the same in Los Angeles. I didn't find out, because I had only twenty-four hours to spare and spent every minute in Johnny Otis' house. We taped every record he ever made. Went through his box of photos, interviewed each other ("R and B bandleader and disc-jockey meets foreign R and B freak"), and phoned up a few people: Roy Milton, Sugar cane Harris, Etta James (but her phone was disconnected) and Roy Brown.

GOOD SPIRITS

Roy Brown! I could hardly believe it. He sounded in good spirits, having just signed with Kent to do a new album. He wondered if he should try to be modern, but I hoped he would just be like he used to be.

Roy was born September 10, 1925, in New Orleans. He used to tour with a group called The Melodeers, for whom he wrote some songs. He offered "Good Rockin' Tonight" to Wynonie Harris, who didn't seem interested.

"But a New Orleans promoter liked it so much he called up De Luxe owner Jules Braun in Linden, New Jersey, at two in the morning, who told me to come up and record it."

REALLY EXCITED

Wasn't De Luxe a subsidiary of King?

"No, not then. I believe King bought it up around 1954."

Did you ever have an album in 1968 on Bluesway? I saw advertisements for it but have never seen it anywhere. All I heard was a single. "New Orleans Woman".

"Yes, I did record the album. We did eleven tracks, got the sleeve made, liner notes, everything. H. B. Barnum and Arthur Wright did the arrangements. I was really excited. But Lee Mahett had taken out the publishing on all the songs and ABC wouldn't put it out unless they had the publishing. So it never got released. I have an acetate here, if you want to come and hear it."

I didn't have time.

AGENTS — TAKE NOTE!

How often are singers' careers smashed by businessmen playing games like that? By the way, in case any enterprising British agent is reading this, Roy would really like to come to Britain: write to him care of: Johnny Otis, 12228 Arbor Place, Los Angeles, California 90044.

by Charlie Gillett

Also still going strong is Richard Berry, the man who groans and sighs on Etta James' "Roll With Me Henry" and the singer of the amazing original "Louie Louie". I didn't see or talk to Richard, but Johnny told me that he has a fanatical following in a section of South West Los Angeles, a group of white kids in their early twenties who go to whichever local club Richard plays at.

INTRIGUING DETAILS

Johnny's description of the fans is virtually identical to British mods of a few years back and their taste is almost the same: Richard and his band do their own thump-thump versions of Motown hits! Nothing but that, month after month.

The material I collected on Johnny could and I hope, will, fill a small book, but among the many intriguing details was a bit of pre-Coasters' history. Three brothers (their names are on my tape somewhere, but I can't find the place) auditioned at Johnny's Los Angeles Club, The Barrelhouse, under the name of The Three Aces. Johnny signed them and soon after added Bobby Nunn, who used to help set up the tables in the club. This formation then recorded (For Exclusive

Excelsior) as the Bluebirds. A little later, this group became the Robins, on Savoy.

Johnny's address book is a catalogue of the great names of R and B but I had to meet an appointment in Chicago, which is where I'm writing from. I phoned Chess and was surprised to be told that they've moved to the GRT offices in New York. Chicago without Chess. I felt as if the city had lost its heart.

The most important independent still in the city is Dakar, home of Tyrone Davis and Otis Leavill. I walked to the offices to see producer Willie Henderson, and could hardly believe it when, within a mile of the towering office blocks and shops of downtown Chicago I had to step over huge clumps of grass growing through cracks in the pavement.

CASUAL INTIMACY

Apparently Mayor Daley's administration never ventures into Chicago's south side.

The Dakar offices have the casual intimacy of an independent company; Willie played me the next Tyrone Davis single, "Standing Here Knocking", which is lyrically a bit close to "Can I

Change My Mind", but has a distinctive arrangement — beautiful.

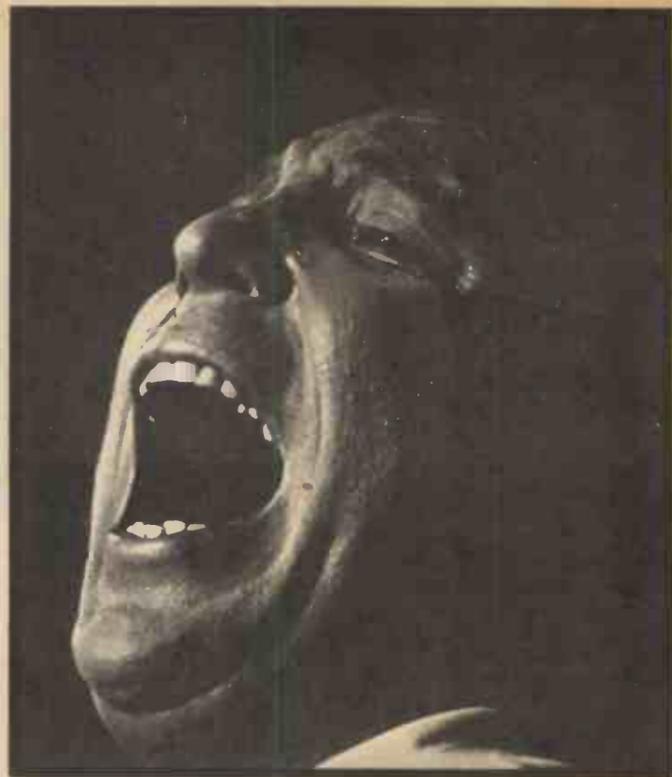
Otis Leavill has a new one, "Love Uprising", which is more commercial than "I Love You" and should make the R and B Top Ten and the Hot Hundred.

Dakar is now a subsidiary label of Brunswick, which has become an independent company, no longer part of Decca.

'PUSH AND PULL'

On BRC, Willie has just produced a commercial dance record by the U-Dwi People's Paraphernalia, called "Push and Pull (The Tom Jones)". Yes, you're supposed to imitate Tom trying to emulate Wilson Pickett. Apparently, they dig that in the ghettos.

Although the scary reports of violent America suggest constant tension, Chicago feels very friendly and relaxed. About equal numbers of black and white people thronged the downtown streets, cinemas and eating places last night. Tonight Kackie Wilson, The Originals and I don't know who else, are at the Auditorium, which is downtown, not in the South Side. I'll be there.



TOM JONES



TYRONE DAVIS

Chicago cops gave Vanity Fare whiskey!

TONY JOE White, Rare Earth, Grass Roots, Neil Diamond and Vanity Fare. Think about that. Something of a varied bill. Would never work, might be the immediate reaction, but it actually did!

When Vanity Fare visited America that was just the bill they were part of, and the audience enjoyed every moment. And Dick Allix and Trevor Brice reported that as well as AM stations, all the 'underground' styled FM stations were there too.

"We had a really strange experience in Montgomery, Alabama," said Trevor. "All these guys who looked the same with their vest on standing with their backs to the audience were playing away and we were a bit worried about going out of the same stage. But we put our white suits on, and when they all saw us they were knocked out and were saying "It's like the second coming!" I jumped down on the front of the stage there and the audience didn't seem to react at first, I felt a bit daft."

"Yeh," added Dick. "I really thought that it wasn't going to work!"

"Anyway," continued Trevor. "I couldn't turn back, so I ran down the aisles, and suddenly a few people were on their feet, and so it spread! People really go out to enjoy themselves, and I think they really did."

"A lot of audiences in Britain come along to see us with the intention of knocking us. But in a way it's good, because when they go away they think about you much more, because we're usually quite different to what they expect."



VANITY FARE

Vanity Fare are the first typically 'pop' group to have had a good measure of success in America since Herman, success which they partly attribute to their record outlet Bell, and the fact they had to go to America.

Vanity Fare have been awarded two gold discs from the United States and their current release there is a re-release of their old single 'Summer Morning'.

"That's because we just haven't had time to record," said Dick. "But now we're going into the studios to record a new single for

Britain. It will be the Greenaway Cooke Goodison number 'Caroline's Coming Home'. But it's not in the same vein as 'Early in the Morning', it's a bit funky.

Vanity Fare have the numbers for their next album already worked out, and after some extensive recording, and a spell in cabaret, including Caesar's Palace at Luton, they return to America in February, where they open at the Copacabana.

"There's just a few things we're hoping to avoid on this visit," said Trev. "We've had a P.A. system

specially built for us by an electronic engineer friend. When we landed at Kennedy Airport last time they said the equipment had been lost, so we had to use some other stuff. The strangest thing was that when we arrived back in England the speakers turned up at Kennedy Airport — where they must have been all the time!"

Also during a visit to Chicago the group had to wear bathing caps to go for a swim — and they borrowed ladies hats at that! Long hair is still somewhat frowned on in the city, but the group went right ahead and had their swim,

wearing bathing caps! They had some happier experiences in Chicago though where they became friendly with their hotel bartender, and consequently friends with the police.

"We even got a ride in a police car with the siren pealing away, and the chief of police bought us a gallon of whiskey before we left."

So there are obviously compensations: "Not that I'd like to be an ordinary citizen living there, though," added Trev. "Especially when you see how things work!" VALERIE MABBS

TOP U.K. ALBUMS

- 1 1 QUESTION OF BALANCE Moody Blues
- 2 2 BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- 3 13 LET IT BE Beatles
- 4 4 ON STAGE Elvis Presley
- 5 4 PAINT YOUR WAGON Soundtrack
- 6 7 DEEP PURPLE IN ROCK
- 7 5 WORLD OF JOHNNY CASH
- 8 - SOMETHING Shirley Bassey
- 9 9 LED ZEPPELIN 2
- 10 6 EASY RIDER Soundtrack
- 11 15 FIRE AND WATER Free
- 12 8 McCARTNEY Paul McCartney
- 13 10 CAN'T HELP FALLING IN LOVE Andy Williams
- 14 19 CHICAGO
- 15 21 JOHN BARLEYCORN MUST DIE Traffic
- 16 11 MOTOWN CHARTBUSTERS Vol 3
- 17 - ERIC CLAPTON
- 18 28 SOUND OF MUSIC Soundtrack
- 19 26 ANDY WILLIAMS GREATEST HITS
- 20 24 FIVE BRIDGES Nice
- 21 27 SONGS OF LEONARD COHEN
- 22 17 CRICKLEWOOD GREEN Ten Years After
- 23 - ON THE THRESHOLD OF A DREAM Moody Blues
- 24 - ABC Jackson Five
- 25 14 ABBEY ROAD Beatles
- 26 12 SELF PORTRAIT Bob Dylan
- 27 18 JOHNNY CASH AT SAN QUENTIN
- 28 - LED ZEPPELIN
- 29 20 STEPPENWOLF 'LIVE'
- 30 31 SOUND OF SILENCE Simon and Garfunkel

ALL THE CHARTS

TOP U.S. SINGLES

By courtesy of Billboard

- 1 1 WAR Edwin Starr, Gordy (Motown)
- 2 9 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross (Motown)
- 3 2 MAKE IT WITH YOU Bread (Elektra)
- 4 4 IN THE SUMMERTIME Mungo Jerry (Janus)
- 5 3 (They Long to Be) CLOSE TO YOU Carpenters (A & M)
- 7 7 PATCHES Clarence Carter (Atlantic)
- 8 8 (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU Ronnie Dyson (Columbia)
- 9 5 SPILL THE WINE Eric Burdon and War (MGM)
- 10 12 LOOKIN' OUT MY BACK DOOR/LONG AS I CAN SEE THE LIGHT Creedence Clearwater Revival
- 11 6 SIGNED, SEALED, DELIVERED, I'M YOURS Stevie Wonder (Motown)
- 12 21 DON'T PLAY THAT SONG Aretha Franklin (Atlantic)
- 13 20 JULIE DO YA' LOVE ME Bobby Sherman (Metromedia)
- 14 14 HI DE HO Blook, Sweat & Tears (Columbia)
- 15 11 I JUST CAN'T HELP BELIEVING B. J. Thomas (Scepter)
- 16 16 OVERTURE FROM TOMMY Assembled Multitude (Atlantic)
- 17 19 HAND ME DOWN WORLD Guess Who (RCA)
- 18 33 CANDIDA Dawn (Bell)
- 19 26 SNOW BIRD Anne Murray (Capitol)
- 20 29 I (Who Have Nothing) Tom Jones, Parrot (London)
- 21 23 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes (Motown)
- 22 13 BAND OF GOLD Freda Payne, Invictus (Capitol)
- 23 24 SOLITARY MAN Neil Diamond (Bang)
- 24 25 GROOVY SITUATION Gene Chandler (Mercury)
- 25 17 TELL IT ALL BROTHER Kenny Rogers & the First Edition (Reprise)
- 26 36 RUBBER DUCKIE Ernie from Sesame St (Columbia)
- 27 31 (I Know) I'M LOSING YOU Rare Earth, Rare Earth (Motown)
- 28 15 TIGHTER AND TIGHTER Alive & Kicking (Roulette)
- 29 40 CRACKLIN' ROSIE Neil Diamond (Uni)
- 30 18 LAY A LITTLE LOVIN' ON ME Robin McNamara, Steed (Paramount)
- 31 22 GET UP (I Feel Like Being a Sex Machine) (Part 1 & 2) James Brown (King)
- 32 32 I'VE LOST YOU/THE NEXT STEP IS LOVE Elvis Presley (RCA)
- 33 38 I'T A SHAME Spinners (VIP)
- 34 34 I WANT TO TAKE YOU HIGHER Ike & Tina Turner (Liberty)
- 35 49 CLOSER TO HOME Grand Funk Railroad (Capitol)
- 36 45 JOANNE Michael Nesmith (RCA)
- 37 46 PEACH WILL COME (According to Plan) Melanie (Buddah)
- 38 43 NEANDERTHAL MAN Hot Legs (Capitol)
- 39 35 SUMMERTIME BLUES Who (Decca)
- 40 50 ALL RIGHT NOW Free (A & M)
- 41 41 DO YOU SEE MY LOVE (For You Growing) Jr Walker & the All Stars, Soul (Motown)
- 42 39 BIG YELLOW TAXI Neighborhood (Big Tree)
- 43 - EXPRESS YOURSELF Charles Wright & the Watts 103rd St. Rhythm Band (Warner Bros)
- 44 44 ONLY YOU KNOW AND I KNOW Dave Mason (Blue Thumb)
- 45 37 SLY, SLICK & WICKED Last Generation (Brunswick)
- 46 47 EVERYTHING'S TUESDAY Chairmen of the Board, Invictus (Capitol)
- 47 - THAT'S WHERE I WENT WRONG Poppy Family (London)
- 48 - SOUL SHAKE Delaney and Bonnie & Friends (Atco)
- 49 - WE'RE ALL PLAYING IN THE SAME BAND Bert Sommer (Elektra)
- 50 - LONG, LONG TIME Linda Ronstadt (Capitol)

TOP U.S. SOUL SINGLES

from Billboard

- 1 1 SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder
- 2 4 DON'T PLAY THAT SONG Aretha Franklin
- 3 3 PATCHES Clarence Carter
- 4 2 GET UP I FEEL LIKE BEING SEX MACHINE (Parts 1 & 2) James Brown
- 5 8 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross
- 6 7 IT'S A SHAME Spinners
- 7 5 WAR Edwin Starr
- 8 6 DO YOU SEE MY LOVE (For You Growing) Jr Walker & the All Stars
- 9 9 (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU Ronnie Dyson
- 10 11 YOURS LOVE Joe Simon
- 11 12 I LIKE YOUR LOVIN' (Do You Like Mine) Chi-Lites
- 12 - EXPRESS YOURSELF Charles Wright & the 103rd Street Rhythm Band
- 13 15 STAY AWAY FROM ME (I Love You Too Much) Major Lance
- 14 13 GROOVY SITUATION Gene Chandler
- 15 16 DON'T MAKE ME OVER Brenda & the Tabulations
- 16 - IF I DIDN'T CARE Moments
- 17 19 LOOKY LOOKY (Look At Me Girl) O'Jays
- 18 - EVERYTHING'S TUESDAY Chairmen of the Board
- 19 17 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes
- 20 18 DON'T NOBODY WANT TO GET MARRIED Jesse James

TOP U.S. SOUL ALBUMS

from Billboard

- 1 1 COSMO'S FACTORY Creedence Clearwater Revival
- 2 2 WOODSTOCK Soundtrack
- 3 3 BLOOD, SWEAT & TEARS 3
- 4 5 CHICAGO
- 5 7 DEJA VU Crosby, Stills, Nash & Young
- 6 6 CLOSER TO HOME Grand Funk Railroad
- 7 8 TOMMY Who
- 8 9 ABSOLUTELY LIVE Doors
- 9 4 LIVE AT LEEDS Who
- 10 10 JOHN BARLEYCORN MUST DIE Traffic
- 11 - MAD DOGS & ENGLISHMEN Joe Cocker
- 12 14 ON THE WATERS Bread
- 13 13 ERIC CLAPTON
- 14 12 LET IT BE Beatles
- 15 15 ECOLOGY Rare Earth
- 16 11 ABC Jackson 5
- 17 21 SWEET BABY JAMES James Taylor
- 18 18 ERIC BURDON DECLARES WAR
- 19 16 McCARTNEY Paul McCartney
- 20 22 GOLD Neil Diamond
- 21 20 MOVEMENT Isaac Hayes
- 22 17 SELF PORTRAIT Bob Dylan
- 23 - STAGE FRIGHT Band
- 24 29 DIANA ROSS
- 25 27 ALONE TOGETHER Dave Mason
- 26 28 NUMBER 5 Steve Miller Band
- 27 24 GREATEST HITS Fifth Dimension
- 28 25 GET READY Rare Earth
- 29 - THE SESAME STREET BOOK & RECORD Original TV Cast
- 30 - HOT TUNA

LUXEMBOURG SOUND SURVEY

- 1 8 MAMA TOLD ME (Not to Come) Three Dog Night
- 2 9 GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board
- 3 5 I (Who Have Nothing) Tom Jones
- 4 3 SWEET INSPIRATION Johnny Johnson & the Bandwagon
- 5 10 25 or 6 to 4 Chicago
- 6 4 WILD WORLD Jimmy Cliff
- 7 1 TEARS OF A CLOWN Smokey Robinson & the Miracles
- 8 - TELL IT ALL BROTHER Kenny Rodgers & the First Edition
- 9 7 LOVE IF LIFE Hot Chocolate
- 10 - WHICH WAY YOU GOIN' BILLY Poppy Family

LUX PROGRESSIVE

- 1 8 JOHN BARLEYCORN MUST DIE Traffic
- 2 1 WORKINGMAN'S DEAD Grateful Dead
- 3 2 HOT TUNA
- 4 9 QUESTION OF BALANCE Moody Blues
- 5 3 ALONE TOGETHER Dave Mason
- 6 5 SELF PORTRAIT Bob Dylan
- 7 4 PARACHUTE Pretty Things
- 8 10 BLOOD, SWEAT & TEARS 3
- 9 12 GRACIOUS
- 10 6 FIRE AND WATER Free

Photo: RAY DAVIES

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B/W

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Tony Joe and the screaming shack!

Tony Joe White talks to RM about cowboys and the swamps

TONY JOE WHITE, well known Louisiana bullfrogger and drawling singer of "Save Your Sugar For Me", might star with John Wayne in a future western epic. In London for the Isle of Wight, T.J. spoke on the subject of cowboys — is he following in the footsteps of Glen Campbell?

'You gotta stink'

"Ah didn't dig Glen Campbell in the film "True Grit" at all," he observed, "Any guy who hangs around horses an has his hair all done up at the beauty parlour just don't look like no cowboy ta me. If yer gonna be a horse man, you're gonna be smelly an sweaty. You gonna stink!"

Tony Joe doesn't stink, but nor does he have his hair done up for riding around his 12,000 acre ranch in Arkansas. An able rider and ranching authority, he spends most of his time there, still doing gigs only on week-ends.

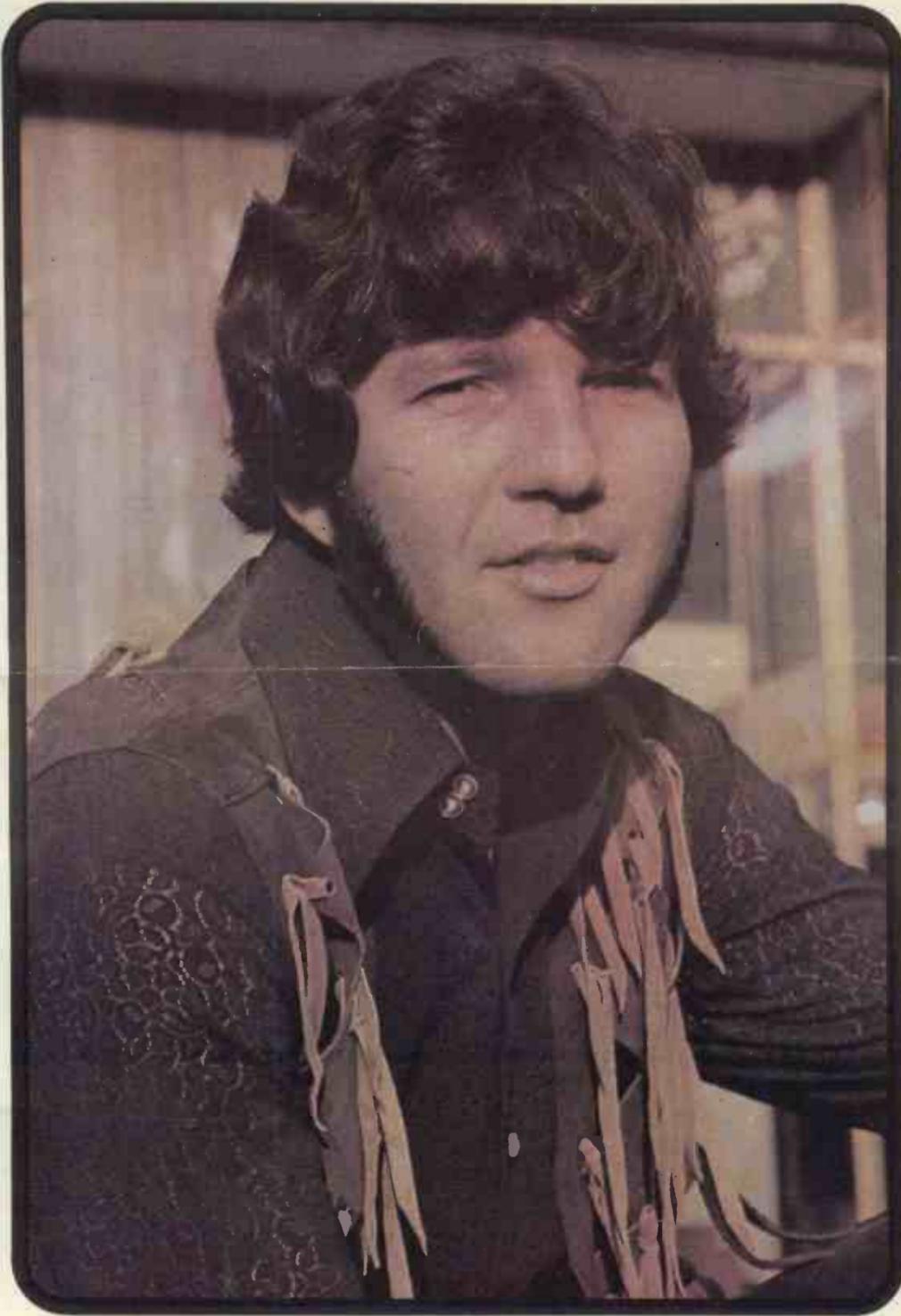
'Ah ain't no Cajun'

"I plan to breed horses on my ranch when I can get the whole thing goin'. Ah got seven apaloosas there already an mah father-in-law works the place while ah'm out playin'. Ranchin' helps me write my songs an relax awhile. Music is the main thing, but ah need both of 'em ta git along. Ah guess it grows on ya since the swamps an horses have been around me since ah was a little guy. But ah ain't no Cajun — jest a southern boy."

Swampin'

A very popular southern boy, you can bet. Tony's upbringing may have been simply a matter of luck, but personally, I'd put it down to his parent's foresight. The boy was born in early Memphis and witnessed the city's rise to fame. However, he didn't stand around watching it all the time, for as his music depicts, T.J. spent a lot of time, "Messin'" around in the swamps.

"Foolin' around in there was a hobby of mine. Ah used to go into the place, because it seemed to be part of me. One time ah spose I went a little too far an got



TONY JOE WHITE

lost pretty bad. But in them parts, they alwuz say the moss grows on the north side of the tree. Ah followed the moss an got me out of there. Strange things used to happed around where I lived, so it weren't too good ta stay out too late.

Skeleton story

"Ah remember this shack out in the swamp that wuz empty for a long time. It wuz rottin' away, but people passin' by swore they heard a little girl screamin' an cryin' all the time. When they looked up the records of the place, they found that this little girl's skeleton wuz found hanged a long time back. The only thing was, there weren't no hand on the skeleton. Anyhow, they found this skeleton hand somewheres an

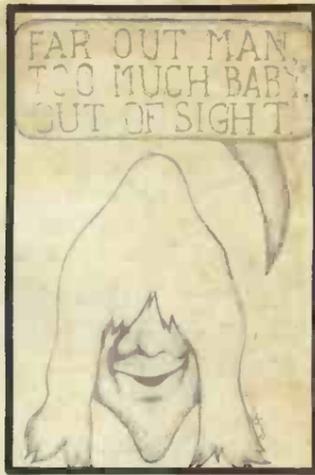
buried it in her old grave an all thet cryin' stopped. They wuz pretty superstitious back there."

All that swamp knowledge, plus a talent for music, paid off for Tony Joe White. His chart successes prove that he has a natural and desirable style. It doesn't look like he'll be passing the British by, either.

"England is mah second home," he added, "You might not be able to figger out why, but this place is a lot like where I live in the States. The only thing thet bothers me bout the place is thet they never serve anything cold. Ah mean real cold, Ah got to put ice in mah beer."

LON GODDARD

NEXT WEEK:
CHICAGO EXCLUSIVE



Above and below are four caricatures of 'yer typical American' by Purple's bass player Roger Glover.

Deep Purple in Amerika

Guitarist RITCHIE BLACKMORE reports

THE TEMPERATURE is around 90 degrees here in Hollywood as we sit around our motel swimming pool. It is so warm that you can almost see the sun shining through the diabolical smog, which has got a lost worse since the last time Deep Purple were here in America, about fifteen months ago.

It's the first time that Roger Glover has been to America, and the first time Ian Gillan has been in California although Jon, little Ian and I have all spent a lot of time out here in the past. So, although they are really digging the sunshine, Rog and Ian can't help but notice how temporary everything is here, you know, the buildings all look like they've been up for two weeks, and will only last for another two.

Freakout

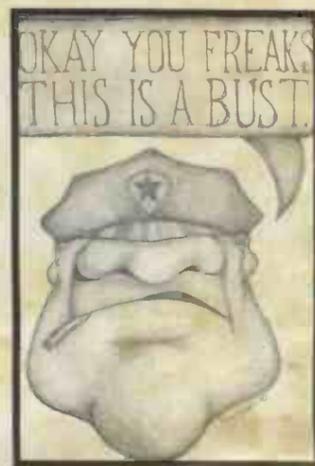
Our first gig in Denver was fun. When we started off someone — presumably the local promoter — set off a smoke-bomb on stage, and then had all kinds of coloured lights shining on the smoke. I suppose that was his idea of a freakout! The kids were really great, though, calling out for "Mandrake Root" and "Wring That Neck" — even calling out for



some numbers off "Deep Purple In Rock." That album is just out in America, so it must have had some good advance air-play, which is so important to selling records in America.

American radio is so much better than we get at home. Really professional deejays who know their music. Right now Jay Stevens on station KRLA is playing Bread, Burdon, BS & T, Cocker and B. B. King. B.B. is playing in town here this week, and I definitely intend going along to see him.

There's plenty of good rock music in Hollywood just now. A few days ago, we all went to The Whiskey A Go-Go to see Fleetwood Mac without P. Green, but with Christine Perfect McVie



on piano and vocals. They were good and simple. So many people try to get simplicity into their music and fail, but Mac seem to have got it off perfectly, so to speak. Then The Whiskey featured Little Richard, and of course we all had to see him. Lots of "faces" there at his opening performance — Led Zeppelin, Mac, big Jim Sullivan (Tom Jones' guitarist) and all of us.

Little Richard is fantastic, not so much musically, but from a showmanship point-of-view. He's got a 13-piece band who are perfectly rehearsed. Richard plays a chord on the piano, and boom! His band just goes trucking off at breakneck speed. He keeps asking the audience if they are happy, to say "Ooo-Ooo-Ooo" and when they do he says "Shut-up." Incredible.

All this week at the Greek Theatre there's a show starring Tommy Roe, Billy Joe Royal and Tony Joe White, but I don't think we'll make it. Laura Nyro was playing at the Troubadour, and we heard that she was magic.

Full of real heads

And believe me, California is full of real heads. And everybody you meet wants to know everything about you. Not just the usual "Hey man, what sign are you." Ian Gillan gets really upset by people who want to probe so deeply into your personal life. I just don't tell anybody what sign I am, because no matter what I told them they would come out with the usual "Far out" or something.

But there's some good people here as well. Jon Lord and Ian Gillan went up to visit Graham Nash, who lives just up the road from us. Nash played them the acoustic half of his group's new "live" album and also there listening were Dave Mason and Howard & Mark from the Turtles who are now Mothers. And of course, when they'd finished listening, they all started playing and singing together. John Hammond, the blues singer, was there too, which was a big suprise for Jon, because Jon backed Hammond on an English tour years ago.