

RECORD MIRROR

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INSIDE THIS WEEK

Chicken Shack . Ken Dodd
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Elvis tells how his life has

changed and his fans protest at his new single

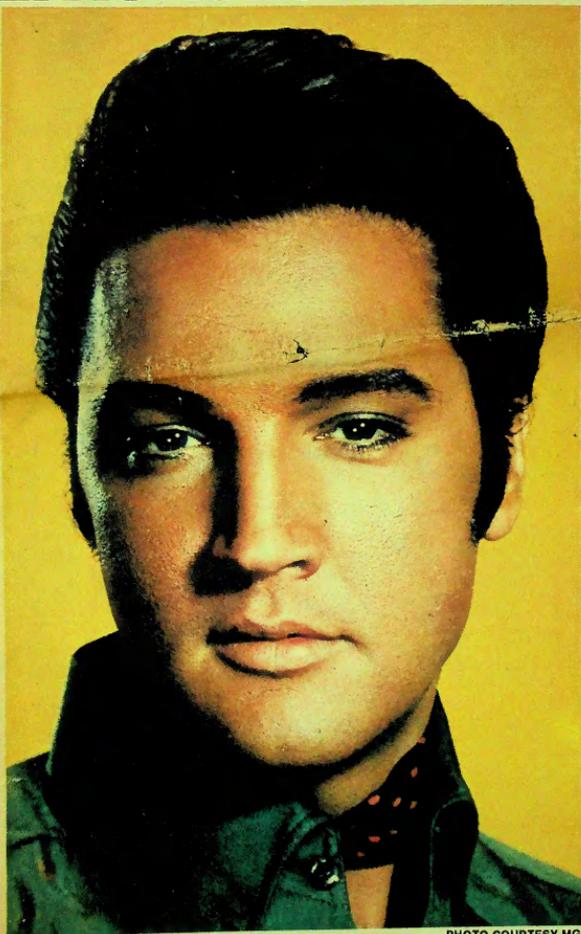


PHOTO COURTESY MGM

FANS of Elvis Presley are being asked to join a protest against the singer's latest British single. And the revolt is being led by the secretary of his official fan club.

The secretary, Mr. Todd Slaughter, has instructed the 90,000 members of the official Elvis Presley fan club of Great Britain to ask the BBC to play the "A" side on any of its television or radio programmes.

And they have also been told—by letter—NOT to ask the BBC to play the "A" side on any of its television or radio programmes.

Instead Mr. Slaughter is instructing his members to go all out for plugs for the record's "B" side—"The fair is moving on". Mr. Slaughter explained: "Bearing in mind that Elvis's latest British hit was 'In the ghetto' it seems ludicrous to follow it up with a title like 'Clean up your own back yard'."

He added that this number was issued in America to tie in with the promotion of a new film—which is so far not scheduled for screening in Britain.

He said that the "A" side was less commercial than "The fair is moving on", which is also written by English song writers Doug Flett and Guy Fletcher.

From our own correspondent, Las Vegas: Looking younger and fitter than even the pasty ups of his face we've been treated to an excellent Elvis bounced into the press conference and confessed that his 7-year itch to get back into live performances came as the result of his film commitments.

'MY MOVIE MISTAKES'

"I missed live contact with audiences" he explained, "I was getting harder and harder to see the camera all day long."

He went on to complain about the sort of films he has been making, commenting wryly: "I couldn't dig always playing the guy who would get into a fight, beat the guy up and for the next shot sing to him."

He said he felt it was a mistake to cram his film with songs: "When you do 10 songs in a movie they can't all be good songs... anyway I got tired of singing to turtles."

He described his debut at the International Hotel as "One of the most exciting nights of my life," adding honestly, "for the first three songs I was nervous, but then I loosened up."

For the first time Elvis talked about his family life, his wife and their young daughter: "Priscilla and Lisa have changed my life. They have put everything into perspective for me. I realise for the first time the meaning of responsibility. I have got something to work for and something to live for."

For he admitted he had previously found it difficult to comprehend that HE WAS ELVIS. He explained: "Sometimes when I used to get home and seeing all those gold discs on the wall I never thought of them as belonging to ME."

Then he talked a bit for the benefit of the Elvis-can-do-nothing and swim when he is at home, dislikes leather jackets because they are too hot; and denied living a secluded life joking "I'm just sneaky."

Finally he said he hopes to play live in Britain. And like a lot of people at that press conference I think he really meant it this time.

'Show business is only a lark!'

AH, WELL, so Daddy's back in the charts. And, oddly, he's done it by crying again — with "Tears Won't Wash Away My Heartache". Tears are obviously good for this laughter-raising fellow: "I'm bragging now," he told me, "but my Tears For Souvenirs record has been the highest-selling single EVER in this country. And, I think, second comes Acker Bilk's 'Stranger On The Shore'. When I sing the old 'Tears' and the new 'Tears' and 'Happiness' in this show" — Ken is in summer season at Bournemouth — "they go down better than ever. Mind you, the climate here is good for the old grottos. My voice is better than ever."

Though Ken didn't have too much luck during the last couple of years ("The River" did nicely but his other efforts only hovered around the Twenties and Thirties) he has, in fact, been remarkably fortunate with his recording career: "My first, must have been about eight years ago, was 'Love Is Like A Violin' and it went to number two — and if I'd known then what I know now about promotion it would have gone to number one!"

Still, to hear some popsters tell it, comics like Ken have no right to be making hits — simply because they're comics, and, apparently, ought to stick to the one trade. How did Ken feel about the rash of carping critics that followed his successes of a couple of years back?

"Didn't bother me at all. I like to think I opened the door for a lot of others. I've been a pro for a dozen years and the only things that bother me are the sort of things that bother

everybody else, like illness and bereavement. I mean, show business is only a lark, isn't it? A profitable lark, but still a lark. There won't be any electric guitars in Heaven. At least, I don't think so."

'ROOM FOR EVERYBODY'

"Anyway, the bleatings of a few inexperienced morons aren't going to depress me. Ever since the Top Twenty started to move in a big way I knew it would be important to my career and I started to make records as well as I knew how. And I'm certainly going to try to be around making hits for a long time. Well, why not? I don't see why the pop business should be confined to catering for the tastes of a certain section of the public. There's room for everybody."

'The bleatings of a few inexperienced morons aren't going to depress me'—
KEN DODD



I like to think I could tackle more sophisticated material — the main thing is to gear your output to the right market. I greatly enjoy some of today's fabulous sounds made by the groups but maybe the public is becoming a bit chuffed off with certain sounds. How long is it since there's been a really good novelty song—like 'I Left My Chewing Gum On The Bedpost Overnight' — in the charts? Who knows what the next trend is going to be? I expect some lucky fellow will figure it out and make a fortune.

"Eh? Oh, uh, I'm old fashioned by today's standards. Look at me here, I used to be way ahead. But by today's standards I'm more like Yul Brynner."

DAVID GRIFFITHS

KEN DODD—"Tears" was the biggest-selling all time in Britain... (R4 pic)

NEW SINGLES

AMONG the new releases for August 22 are singles from Ray Charles, Wilson Pickett, Peter Cetera, The Meters, Edwin Hawkins Singers, The M.C.s, and Jefferson.

The list of records are: DECCA Ray Charles — "Funga Alafia" (London America); Leo Sayer — "I'm In Love" (Cherry Gap); EMI/COLUMBIA WOLFE — "Halo Me"; REGAL ZIONOPHON/Janet's Rhythm Club — "Gerry"; Gene Letter — "Help Me, Jerry"; Help Me, STAN Williams — "Happy"; STATESIDE — "Three One High" — "When The Clock Strikes

Twelve"; BELL Gary Benson — "When The Clock Strikes Twelve"; CBS Peter Nero — "Theme From Porgy and Bess"; Kapp — "Water You"; Johnny Cash — "A Boy Named Sue"; Sanctuary — "Sings For Me"; James Royal — "Send Out Love"; POLYGRAM Denise LaSalle — "One Member High"; ATLANTIC Tyrone Davis — "All The Way From Memphis"; J&R Broadway — "Rock A, Hip, Cat"; BUREAU — "The Broken Hearted Blues"; ALBI II Like Him"; ELENTA M.C.s — "Burning Rose"; PHILIPS Jason Crest — "A Piece Of The Sun"; The Four O'Clocks — "Sunshower Eyes"; MERCURY Leo Sayers — "Reality"

'IGGINBOTTOM

'Iggintbottom's Wrench

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'Iggintbottom's Wrench is what you've been waiting for!



DERAM

STAN WEBB'S BEATLES ROLLED



Stan Webb talks to R.M...

... must be the Richard Harris of the blues world." Stan Webb, lead guitarist of Chicken Shack told me. "I like characters, in the Black Country where I come from, they're all characters. In Bourneville, people were their own class before it came into fashion."

Stan may be controversial but he's a genuine sort of person. He doesn't want to know about the people who go into the so-called "in" club, just to see. "You been to these places and everyone is trying to play it so cool," he said. "You ask them how they are and they say yeah man it's all right. I don't need that sort of thing; the girls looking around to see if someone else is wearing something more expensive and the guys trying to fit all hip."

Chicken Shack are a blues band, but the folks who might think after they had a bit with "I'd Rather Go Blind" they might have been looking on as an unusual group before, but their music hasn't altered basically. This is one of the troubles of fans labelling music sounds.

"We are still basically a blues band," Stan asserted. "In fact I'd like to play blues when I'm 50 or 60. One reason is because people have never seen a white man doing that before, but because we are the Chicken Shack. When they see us, they know they're going to get entertainment."

"There are two types of blues; there's the jazz concept and then there's the out and out blues. You play with songs which have a certain feeling to the blues. You could say there are two definitions of blues. The money blues and blues. Money blues are the ones you think you should play, the other is the blues you want to play. You play out and blues and don't really care if the people want to know or not."

I started playing only for the satisfaction that the same as Dylan did. The money is really only secondary."

As Stan mentioned Dylan, he said: "Dylan is my favourite person." Stan said, "When he came over before, I went to every concert he gave. He's all the Beatles rolled into one. I'd say I'd like to play — he's a poet. Whereas you and I might try and tell each other about an emotional situation and stumble over the words, Dylan can

put all his feelings into words without any trouble. Every time he, the Beatles, or B. B. King make an album, they improve."

"Being known as a blues musician, I asked Stan what records he listened to in the past."

"I used to listen to a lot of rock and roll," he replied. "The first record I ever bought was Oscar Peterson's 'Live At The Carnegie Hall' which was his famous version of his recordings which starts off in a classical vein — goes into jazz and also swing. I've also got a load of 78's; they gave me the lyrics to me by my father and an uncle. They play like the collection of old jazz records. But I listen to people like the late John Coltrane, Duke Ellington and Charlie Mingus. I still collect 78's."

"When I was little, I listened to Tennessee Ernie Ford, Frankie Laine and Alma Cogan. They all knocked me out. I listen to all music. If someone only listens to one sort of music, they must be out of their heads because there's so much going on."

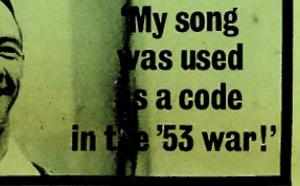
The Chicken Shack go to the States around the 27th August. Their tour has been postponed because their follow up is scheduled for release on August 15. It's 'Tears In The Wind'. The group has now finished their LP to be called "100 Ton Chicken," so one way or another, they are looking good for them.

Stan went on to talk about auditions: "If you have an enthusiastic audience, it releases a valve inside you. You then play things you wouldn't normally dream of doing."

"We try and give the audience their money's worth. If I play 10/10 or 20/20, to see a group, I'd want my money's worth. The point is when you are on stage, you have an obligation to the audience. We try and give the best we can and have no inhibitions about it!"

IAN MIDDLETON

HANK SNOW WALKS TO THE BEATLES AND GRIFITHS



My song has used the same code as the '53 war!

There he sat, quietly sipping, in the corner of his London hotel room. Polite, kindly, unassuming, a visiting American businessman in his 50s.

But this man's business was Country music. He was the GREAT Hank Snow.

An easygoing talker, Hank didn't seem to mind going through the sort of conversation he himself had had hundreds of times during his long career.

"I've had various jobs, went to sea for a while, was a lumberjack. I was born in Canada and started recording there. That would be in 1936. Just took everything in my stride. Had sixteen years close to starvation. It was a great experience, taught me to appreciate money. It was 'Movin' On' that established me across the world. I was on the Gray show in Nashville. Been on it three months without any sign of anything happening for me. Remember asking the guy running the show, Jim Denny, about buying a house and he advised against it. I was about to be dropped. 'Movin' On' saved my neck and Jim said it would be OK for me to stay on the show on a house. I was in the Top Ten for fourteen months."

"There've been 38 versions of that song but I'll agree with you that Ray Charles's version was the best."

"I was in Korea during the conflict in '53 and I found the troops were using 'Movin' On' as a code message. A Guess they were using it in Vietnam too. Now here's an unnecessary war. My son is in the Ministry—he's Pastor of his own church just outside Nashville. He's doing a lot of work in Vietnam military hospitals. The boys all say they don't know what they're fighting for."

"My wife and I are proud of our son Jimmy. He was in this business with me for several years, made four or five records for Victor. But his heart wasn't in it, he'd always been interested in religion. He left the call—a gift of the Lord. So he started a correspondence course and was eventually ordained."

And how did Hank feel about his own lengthy involvement in show business? "I'd like to see a high material reward but I respect. Had the big money and didn't want it."

"No, I don't think so. My wife and I have been more grateful than anything. I'd like to see a good proportion for my success because of the way she went along with me when times were really rough. She never complained. Retirement? "I was in the Red Cross. I got tired, real weary sometimes but this business gets in your blood. Look at guys like Red Farnham. He's got more than he's one of the richest men in America. They don't work for the money any more. They do it because they like to keep going. People like to hear me and they're entertaining them. But I only spend about a hundred days a year on the road."

Hank said he found that audiences still tended to like the same kind of songs that they did when he got into the business. But he says he has a different attitude now. "I think people are kinder, more decent today. Don't know why."

Another "Graduate" star Dustin Hoffman?

WHIO is the real Dustin Hoffman? After his superb Berkeley performance in "The Graduate", Dustin Hoffman was much the star of the week. Hoffman himself in real life. However, his second effort proved the stocky dark haired actor was the strictly innocent face a far too clever to have been trapped.

The "Midnight Cowboy" relates the tale of a young Texas who leaves home under the impression that the entire women are from Texas. The clumsy cowboy (John Volenti) complete with a pair of glasses, arrives in New York harbour in a powerful air of naivety and confidence and proceeds to hustle his way through the city. Hoffman's manner, that nothing but a catastrophe is conceivable.

Some broken out of play and humor about the movie, and he looks like a real star. Hoffman's performance in "The Graduate" is a masterpiece of acting. Hoffman's performance in "The Graduate" is a masterpiece of acting. Hoffman's performance in "The Graduate" is a masterpiece of acting.

One of the finest films of the year. Hoffman's performance in "The Graduate" is a masterpiece of acting. Hoffman's performance in "The Graduate" is a masterpiece of acting. Hoffman's performance in "The Graduate" is a masterpiece of acting.

Dustin Hoffman
LON GOODMAN

... came in a fury of flames with publicity of equal heat, though finally the allpowerful "god of hell fire" was defeated and he lost out.

But, from the ashes, the newly formed phoenix is rising. Conceived and grown quietly, the notes have already spread. Atomic Rooster, without having one word of publicity written about them, are turning down more good work than they can possibly accept.

Vincent Crane and Carl Palmer, two ex-members of Arthur's Crazy World, recently formed Atomic Rooster and found themselves at the centre of what promises to be the latest, and one of the greatest, "super" groups.

"Vincent and I split from Arthur about seven weeks ago," Carl explained. "Arthur has just come back from the States and is forming something of his own. We found that people liked the music better than what Arthur was doing, and our instrumental number always went down well."

Arthur got involved in a kind of "pragmatist" Vincent continued, "And if you weren't into it that was it. I couldn't even tell you what the music was. Arthur says in the song 'I'm the god of hell fire' it wasn't meant to be him. Then people said 'Of course you're the god of hell fire' Well Arthur's thinking he's a real one. 'Hell, maybe I am, yes I am the god of hell fire.' That he got involved in the 'occult scene' which wasn't real."

Vincent and Carl returned to London slightly disillusioned but bursting with new ideas. With Vincent on the drums, Carl an experienced drummer who had previously worked with Chris Farlowe from the age of fifteen, a bass player who was needed to complete the line-up.

Their recruitment brought Nick Graham hovering to London.

"I was working as a Civil Engineer when I was 16. I got tired of it. But I was fed up with my job and couldn't chuck it in anyway. I didn't like that he put the advert in and I saw a guy on the train said it was Vincent Crane and I'd just got to turn back, but I'm glad I didn't!"

"We were pretty sure when we heard Nick that he was the person we wanted. Vincent added, "We originally advertised for a bass player and a sax player, but no one was any good. Then we asked for sax and flute, and Nick



ATOMIC ROOSTER—"No group is just a lead singer in a backing group," they say

He WASN'T the God of hell fire. Here are the ashes...

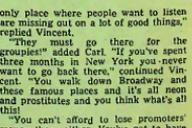
turned out to play good bass and have a good voice as well."

Atomic Rooster was formed by Vincent though Carl I'm told produces them concentrated on producing what became "Rooster" music. Mostly written by Vincent though Carl I'm told produces them concentrated on producing what became "Rooster" music. Mostly written by Vincent though Carl I'm told produces them concentrated on producing what became "Rooster" music.

Atomic Rooster also feel that a hit single can be damaging to a group, and they much prefer to make a popular album.

"It was much a hit anyone just waits for you to play that," said Carl. "If you keep it till the end they all applaud then, and you've just got them there when you walk off stage."

"I did the 'single' "I added Vincent, "I'd play it first and if anyone wanted to leave then they could." I asked the Atomic Rooster if they felt this kind of spathy was prevalent in groups that think America is the



only place where people want to listen are missing out on a lot of good things," replied Vincent.

"You must go there for the groups!" added Carl. "If you've spent three months in New York you never want to go back there," continued Vincent. "You walk down Broadway and these famous places and life is all men and prostitutes and you think what's all this!"

"You can't afford to lose promoters' money there either. You've got to have a good tour arranged. You have to be almost everywhere because it's a big place and you can run up an enormous bill. Arthur ran up \$24,000 on the first tour!"

Mainly due to the events that built up and finally destroyed the Crazy World, Atomic Rooster have now adopted the policy that as long as a group doesn't believe its own publicity it stands a chance. As Vincent explains, "If you were better than you are, and I know however you are, you must be able to find someone better; if not, think of the people who haven't had the breaks, and they may be great."

VALERIE HARRIS

Iron Godard visits the Plumpton Races ..



THERE is one sign reading "to the festival" about four miles from the site on the complicated route to hidden Plumpton Racecourse. Thanks to a detailed navigation on the part of one of my esteemed fellows, the 45-minute journey on a devil's 75-mile romp through the country, but we did manage to crawl in a little late and heard the cheering of the direction of the distance.

Seating peacefully in the press bar, I awaited the arrival of the Blossom Toss while Paragon, Publisher's Michael "Yuk" Hales, who risked my life in a favour when he drove me down, piled to ensure we journalists would indeed relinquish our booze and watch during the Toss' spot. Noting the layout of the festival, it was easy to praise the direction of Harold Pendleton and publicly by Brian Sommerville. There were two separate stages in alternate operation at first, yet toward the second day, they began to overlap the acts, making it impossible to catch all groups. Seating for thousands was more than adequate since the turnout was smaller than last year with, I would estimate, about twenty to twenty-five thousand over the three days.

The Blossom Toss opened to cheers with a number similar to that of the previous "Rain", but it proceeded into their own rock-based style with relish. Lead guitar whined to a best bass and heavy drums while Michael Hales remained in the bar, the music reached one of the most emphatic hulls and Hales, realising his group were out, dropped the pit and ran. The Toss went into their lengthy set "Warrior Peace" to a vocal track that lacked depth, off the long and much more dramatic and rose in intensity. I give them great credit for the set and the audience did as well when a great ovation was on the close of the sadly time-limited set. The raucous Village and the Sheriff's Band's Eyes received admirably applause on the second stage while the Soft Machine prepared on the first. Minutes into the act horrors occurred: something blew and everything went black. So the lead drummer took an instant evaluation of the power failure, freaked, threw his drums, collapsed and had to be carried off on the long searchlight from the lighting tower around the back entrance to a German POW camp fashion. Pressmen and artists fumbled for footing in the darkness of the bar and booze illuminated the floors everywhere. Ladies found themselves in the segment's and gentlemen's hands, finding either convenience. Torches shone in the distance and a curious hum arose from the crowd while frantic electricians tried to discover the fault that halted.

The cast of "HAIR"

Suddenly, the lights returned. An ocean of hair became a mass of lanned faces, each camper looked up to see the Pink Floyd beginning their spot. Pressmen looked for lost change and the crowd's cheering and fist-pumping got stars ambled off in pursuit of the correct toilet. Apologies for the Floyd being out first were given and the band began the evening's last attraction. They produced the same atmosphere of mysticism that made them famous in the days of London's Middle Earth with growing origin walking and hollow guitar chords. It became a cavernous drama at times and extracted boredom of hypnosis and parts of the long "Cymbaline" were pretty and loving. The white piece captured images of the sea above and sweet communication with nature before building into heights of electricity and a saxophone, it then sank into unfortunate improvised effects which should have been confined to the recording studio and only distracted from the whole presentation.

Saturday and Sunday were the long days and promised to be the classic lineups. Sweaty cameras queued into the grounds for the afternoon set around a pan, and an early refreshment was the performance of acoustic guitarist and pianist (ex-Vandergaaf Generalist), Peter's voice reminded one of Roy Harper and Al Stewart, who often remind one of one another in pronunciation tendencies. He had fair control of the voice that seemed to be a matter of just under that degree of training which marks an accomplished singer. Lyrics and tunes were in the folk vein and were some of the best of the festival.

Roy Harper himself was set up by an earlier when he was asked to go on by himself than billed. His hopes were sabotaged as the amplification went wrong and he had two strings during his fuzz-wah commentary, "Hell's Angels". The blind bomb-

shell had to go a little freer than usual to make up for the missing strings and was allowed only a few minutes of his contracted forty-five. Due to the catastrophe of the entire thing, he could manage only ten minutes.

The Bonzo Dog Band took most of the afternoon's awards in conditions that really work against them. At first, they didn't want the egg because their own unique comedy isn't usually effective to large crowds and loses power when seen from a distance.

However, following Viv Stanshall's Presley routine on "Blue Suede Shoes", his camp solo with Legs Larry Smith's pseudo-star set, the set won the response fairly for the afternoon.

We're now going to do some art," says Viv in his BBC announcer's voice. "That's art with a capital 'A'." Unexpectedly a masked drummer (The Lone A-Ranger) replaces Legs Larry, who takes to the foreground. Two or three bars of "Pinball Wizard" ring out and the mask is whisked away to reveal none other than madman Keith Moon from the Who.

KEITH EMERSON, OF THE NICE

Legs prances on in revealing fables and the "Urban Spaceman" rolls while Keith attacks the Londoner's drums. "The one's going to put us in the charts and into your hearts," announces Stanshall. Keith continued drumming throughout the entire, of "The worst rock and roll song ever recorded" — the "Monster Mash". It was a recoupage answer.

Best from Dry Ice was their version of Head Men's "Walking Up Down Street" which I fear will be their coming single. Other groups also had problems on the small stage, conflicting with the walling of a Hare Krishna troop near the stage — which had also been supplied, like the bands, with Wop amplifiers.

Arnley Dunsbar's wild drumming and the blues organ patterned restored enthusiasm in the ranks. Yes, with jazz singer Jon Hendricks did much of what they have been playing for years, only better with the expert vocals by Jon.

West Side Story "Something's Coming" and the Basicals' number "It's Love" were the best of the jazz harmony set. Once Yes were the predicted thing to happen, but the happening has been somehow delayed.

Chicken Shack with Stan Webb in full red riding gear and black boots were held back while an amp was repaired. The spot wasn't as colourful, musically, as the Shack usually are, probably as a result of the temporary setback which destroyed the spectacle of their early music. The moment half the merry-makers pelted to Plumpton for was at hand. John Gee introduced in his invariable energetic manner, Britain's pride and joy, The Who, who were the first to appear. Roger Daltrey floated ghostlike on stage in his white and white leather tasseled outfit that was an ethnological study in itself. He drew the handkerchiefs at the audience, retrieved it in a swimming-pool set into one's feet's arms flew at his guitar. Keith's hair flew in the air and John Entwistle stood stone-faced with his hair.

Townshend's wit between great numbers like "My Generation" and "Burning Teller" increased the already monumental attraction to the act. "Keith," he announced, "had to be dug up from a trench on the borders of the festival because he didn't see his own act too much for his own fun." Referring to Keith's guest spot with the Bonzo Band.

Chicken's "Mad Moorey" and they fly into the long cavalcade of songs from their new LP "Eden" and "The Acoustic" were perfect and coupled with the presence of the incredible couplet, the impact of their delivery was double. Daltrey, like a martyr, crucified himself mystically in his arms as he held his Pele's arms against the face of his guitar.

Moos crashed and contorted, beating his drum to a pulp, drenching his hair with sweat and wringing his face with strain. Bruce whitened his face and his eyes were closed and tossed them to the crowds as Daltrey head knelt, tearing his strings from their sockets. "I'm Gonna Be a Good Year" and "Oopsy The Acid Queen." Roger stood statue-like as if carved of rock during the quieter mood, then exploded into fury for "Pinball Wizard". After three-quarters of an

hour with "Tommy", the applause would not cease, though Pete announced more to come. A girl crapt on stage and lived for a full minute before he was escorted off in convulsions when Townshend started "Summer-time Blues".

"After 'Substitute' and 'Shakin' All Over', there was jiving in the masses and Townshend said: "We don't like to go on and off and on again, so you're going to get an encore whether you like it or not, so, ho, ho." With that, Roger fell into lustric screaming. Keith's electric flew into the night. Pete literally attacked his guitar and the who-who destruction was born again for the occasion.

Pete beat his guitar against his body, the crowd and finally stopped it in half over his head as a cheer of unparalleled proportions arose from entranced crowds. It was an ending that simply could not be followed by anyone or anything. Perhaps the greatest set the Who have done, it left not a soul unimpaired and all four of the well-known faces beamed with pure enjoyment. From the first dramatic note to the frayed remains of Townshend's guitar.

And/or extreme begins with a surge of heat and no doubt. Everything looked the same other than the increased size of the crowd. Last night's ravers raved on and the green bar was slowly rising again as the sound was the most breakable.

Joe Ann Kelly followed with what was the best female guitar performance I have ever heard. "Fathers or Awaard" in what they can do. The music was a mix of the electric and the instrument. Very unexciting in sound and a fair of the music, one can expect more of an occasion and that is improved by the addition of two violins, one on stage and another on acoustic.

Best was Maddy Water's tune "Cactus". Fansades were over a minute on acoustic. At last, one could hear Bert Jansch's guitar and received the full potency of the intricate scales played better than has been heard, but all the same, the music was not as good as the music of "Sweet Child" and "I Got A Feeling". Keith's steady hand was the best I have seen anybody for the rest of the band in the usual form.

Keef Hartley returned to bore us for a period but he was not his best. He was not as good as the rest of the band. He was not as good as the rest of the band. He was not as good as the rest of the band.

ROGER DALTRY

Birdseye's entire "Arthur" sound and artistic lead played heavier accents than anyone could have dreamed of and he played the same music they played their excellent "See My Way" and usual "Chickadee" to volumes of cheers. Roger on "Summer Day" finished a marvelous set. Carl Barber did an amazing set that must have pleased the jazz buffs. Much brass and experimentation. Head Men's set was a surprise and was not to another number, but time didn't permit their version of "Head Men's Year On Your Way And I'll extract the noise from a song. The music revealed all acts up to that point. Family never missed one of their acts. The music was a magnificent ending during this set, which made you feel for more. Slightly better than the previous set, Roger's music slowly but surely and as soon as the music was over, the crowd was still there. The cast of "Hair" followed and had to tread in



VIV STANSALL AND 'LEGS' LARRY SMITH, OF THE BONZOS.

from Decca

If you've walked past Decca House recently, you will have heard strange music blasting out of my window. And you'll have heard the same music a couple of times on John Peel's show. "Amazing grace" by THE GREAT AWAKENING is released as a London single this week. If your taste in music is unclouded, you probably won't believe this the first time you hear it, but persuade it's worth getting into. It is, in fact, an adaptation of an old American revivalist hymn — the thing to sing in the Southern States in about and dust-bonzo. A marvelous, soulful sound, I hope this will sell thousands of copies to thousands of amazingly graceful people. The number is HU 10284.

I don't like putting tags on music, especially as some of the best things fall into absolutely no

RECORD MIRROR PARTS 6



TOP 20 LP's

- 1 STAND-UP
1 Johnny Van (Atlantic)
- 2 ACCORDING TO MY HEART
1 Eric Burdon & The Animals
- 3 I Don't Know (Atlantic)
- 4 PLANNING STAS
1 Stas (Mercury)
- 5 HIS ORGANICALLY HEALY CHAIRS
1 Ray Cash (CBS)
- 6 WORLD OF VAL DOMINIANI
1 Val Dominiani (Decca)
- 7 THE
1 Soundtrack (MGM)
- 8 THE ANTHEM GANG
1 Herbie Hancock (A&R)
- 9 THIS IS TOM JONES
1 Tom Jones (Decca)
- 10 ALICE
1 Alice (Mercury)
- 11 WORLD OF MANTOVANI
1 Mantovani (Decca)
- 12 UNLIPSUCKING
1 Faber Piquet (Atlantic)
- 13 THE BROTHERS
1 The Brothers (Decca)
- 14 SOUND OF MUSIC
1 Soundtrack (MCA-Vogue)
- 15 SOUND OF MUSIC
1 The Brothers (Decca)
- 16 WORLD OF RACHLEWSKI
1 Rachlewski (Decca)
- 17 HAIR
1 London Cast (Polygram)
- 18 BEST OF GLEK MILLER
1 Green Miller (Decca)
- 19 THROUGH THE THRESHOLD OF DREAMS
1 The Brothers (Decca)
- 20 BEST OF THE BARBARETTAS
1 Barbarettas (Decca)

Includes Under:
THIS IS SOUL - Various Artists (Atlantic)
NARVELLE SKYLIVE - Bob Dylan (CBS)
BT WALK BRIDGE OF IVORY*
BEST OF THE BEACH BOYS VOL. 1
- The Beach Boys (Capitol)
WORLD OF BRASS BANDS - Brass Bands (Decca)

5 YEARS AGO

- 1 I DO WALK DIDDY DIDDY
- Cliff Richard (Columbia)
- 2 DREAM LOVER
- Bobby Darin (London)
- 3 CALL UP THE GROUPIES
- Ronnie Spector (A&R)
- 4 I'VE GOT ALL OVER YOU
- Bobby Darin (Columbia)
- 5 I WON'T FORGET YOU
- The Beatles (Decca)
- 6 TORO ROAD
- The Beatles (Decca)
- 7 JOLLY ROGER
- The Beatles (Decca)
- 8 THE GREAT ESCAPE
- The Beatles (Decca)
- 9 ON THE BEACH
- The Beatles (Decca)
- 10 I'VE GOT MY BELIEVE
- The Beatles (Decca)
- 11 HAVE I THE RIGHT
- The Beatles (Decca)
- 12 FROM A WINDOW
- The Beatles (Decca)
- 13 YOU'VE NEVER GOT TO HEAVEN
- The Beatles (Decca)
- 14 I FOUND OUT THE HARD WAY
- Four Tops (Motown)
- 15 WISHING AND HOPEING
- The Beatles (Decca)
- 16 SOMEDAY WE'LL BECOME LOVE AGAIN
- The Beatles (Decca)
- 17 IT'S FOR YOU
- The Beatles (Decca)
- 18 I'M A LITTLE BIT OF A SHIRT
- The Beatles (Decca)
- 19 YOU'VE NEVER GOT TO HEAVEN
- The Beatles (Decca)
- 20 YOU'VE NEVER GOT TO HEAVEN
- The Beatles (Decca)

U.S. ALBUMS

- 1 BLOOD, SWEAT AND TEARS*
1 Blood, Sweat and Tears (Columbia)
- 2 2 Original Cast (RCA)
- 3 ROMEO AND JULIET
3 Original Soundtrack (Capitol)
- 4 AT SAM QUINLEN*
4 Johnny Cash (Columbia)
- 5 THIS IS TOM JONES*
5 Tom Jones (Parade)
- 6 BEST OF
6 Crosby (Mercury)
- 7 CROSBY-STILLS-NASH*
7 Crosby-Stills-Nash (Atlantic)
- 8 INCA-GALDRA-DA-VIVA*
8 Tom Savery (Capitol)
- 9 SOFT PARADE
9 Mates (Elektra)
- 10 NARVELLE SKYLIVE*
10 Bob Dylan (Columbia)
- 11 THE AGE OF ADALAMIS*
11 Fun Dimension (Good City)
- 12 LEO ZEPPELIN*
12 Led Zeppelin (Atlantic)
- 13 BEST OF
13 The Who (A&R)
- 14 SMASH HITS
14 The Beatles Experience (Mercury)
- 15 BECK-O-LA
15 Jeff Beck (Decca)
- 16 WHO WALK BRIDGE OF IVORY*
16 Henry Mancini (Atlantic)
- 17 BETTYE GOULD
17 Bettye Ford (Mercury)
- 18 SUITABLE FOR FRAMING
18 The Beach Boys (Capitol)
- 20 BAYOU COUNTRY*
20 Credence Clearwater Revival (Fantasy)

10 YEARS AGO

- 1 LUVIN' DOLL
- Cliff Richard (Columbia)
- 2 DREAM LOVER
- Bobby Darin (London)
- 3 CALL UP THE GROUPIES
- Ronnie Spector (A&R)
- 4 I'VE GOT ALL OVER YOU
- Bobby Darin (Columbia)
- 5 LIPSIC ON YOUR COLLAR
- The Beatles (Decca)
- 6 BIG BUCKS
- The Beatles (Decca)
- 7 A FERRAGUER IN LOVE
- The Beatles (Decca)
- 8 LONELY BOY
- The Beatles (Decca)
- 9 ROLLERBY
- The Beatles (Decca)
- 10 HEART OF A MAN
- The Beatles (Decca)
- 11 GOOD MORNING STARBUCK
- The Beatles (Decca)
- 12 I'VE GOT MY BELIEVE
- The Beatles (Decca)
- 13 YOU'VE NEVER BEEN ANYONE ELSE BUT YOU
- The Beatles (Decca)
- 14 PERSONALITY
- Andy Warhol (Decca)
- 15 RAGTIME VOLCANO
- The Beatles (Decca)
- 16 JOLLY
- The Beatles (Decca)
- 17 WISHING AND HOPEING
- The Beatles (Decca)
- 18 SOMEDAY WE'LL BECOME LOVE AGAIN
- The Beatles (Decca)
- 19 IT'S FOR YOU
- The Beatles (Decca)
- 20 I'M A LITTLE BIT OF A SHIRT
- The Beatles (Decca)

- 1 IN THE YEAR 2000
1 Ed Sauer & Evans (RCA)
- 2 HONEY TONK WOMEN*
2 Ed Sauer & Evans (RCA)
- 3 THE GREAT FRESHBUSH
3 The Great Freshbush (Mercury)
- 4 SWEET CHARLIE
4 The Tammy Family & Sheelton (Mercury)
- 5 I DON'T KNOW (UNI)
5 I Don't Know (Uni)
- 6 PUT A LITTLE LOVE ON YOUR HEART
6 Jackie De Shannon (Mercury)
- 7 RUBY DON'T TAKE YOUR LOVE TO TOWN
7 Ruby Don't Take Your Love To Town (Mercury)
- 8 CHERRIE AMOUR*
8 Cherrie Amour (Mercury)
- 9 WHAT DOES IT TAKE
9 The All Stars (Mercury)
- 10 I'VE GOT MY BELIEVE
10 The All Stars (Mercury)
- 11 SPINNING WHEEL
11 The All Stars (Mercury)
- 12 LAUGHING
12 The All Stars (Mercury)
- 13 POLK SALLAD ANNI
13 The All Stars (Mercury)
- 14 THE WIFE
14 The All Stars (Mercury)
- 15 LAY LAY LAY
15 The All Stars (Mercury)
- 16 MOTHER POPPORN*
16 Mother Popporn (Mercury)
- 17 QUENTIN'S TRIP
17 Quentin's Trip (Mercury)
- 18 FRODO BAGGINS
18 Frodo Baggins (Mercury)
- 19 THE GREAT FRESHBUSH
19 The Great Freshbush (Mercury)
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- 50 THE GREAT FRESHBUSH
50 The Great Freshbush (Mercury)



GLEN CAMPBELL



- Compiled for
Record
Releases and the
BBC by
The British
Market
Research
Bureau
- 1 HONEY TONK WOMEN
1 Ed Sauer & Evans (RCA)
 - 2 SAVED BY THE BELL
2 Ed Sauer & Evans (RCA)
 - 3 MAKE ME AN ISLAND
3 Ed Sauer & Evans (RCA)
 - 4 I'VE GOT MY BELIEVE
4 Ed Sauer & Evans (RCA)
 - 5 I DON'T KNOW (UNI)
5 I Don't Know (Uni)
 - 6 I'VE GOT MY BELIEVE
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 - 50 I'VE GOT MY BELIEVE
50 Ed Sauer & Evans (RCA)

R & B SINGLES

- 1 MY CHERRIE AMOUR
1 Steve Wonder (Tamla Motown TMG 840)
- 2 I DO WALK DIDDY DIDDY
2 Cliff Richard (Columbia)
- 3 I DON'T KNOW (UNI)
3 I Don't Know (Uni)
- 4 I'VE GOT MY BELIEVE
4 Ed Sauer & Evans (RCA)
- 5 I'VE GOT MY BELIEVE
5 Ed Sauer & Evans (RCA)
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- 19 I'VE GOT MY BELIEVE
19 Ed Sauer & Evans (RCA)
- 20 I'VE GOT MY BELIEVE
20 Ed Sauer & Evans (RCA)

R & B LP's

- 1 THE ISABELLES
1 The Isalettes (Mercury)
- 2 TIGHTEN UP
2 The Isalettes (Mercury)
- 3 I'VE GOT MY BELIEVE
3 Ed Sauer & Evans (RCA)
- 4 I'VE GOT MY BELIEVE
4 Ed Sauer & Evans (RCA)
- 5 I'VE GOT MY BELIEVE
5 Ed Sauer & Evans (RCA)
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8 Ed Sauer & Evans (RCA)
- 9 I'VE GOT MY BELIEVE
9 Ed Sauer & Evans (RCA)
- 10 I'VE GOT MY BELIEVE
10 Ed Sauer & Evans (RCA)

RED NUMBERS DENOTE
NEW ENTRY

*AN ASTERISK DENOTES
RECORD RELEASED IN
BRITAIN



MARVIN GAYE



STEVIE WITH HUSBAND ERNESTINE PEARCE of the Foundations. (RM pic.)

My Ernestine Pearce...

HOW long can one man continue to churn out hit after hit? Is there a limit on genius? Since 1963, Stevie Wonder's voice has dropped, his style has changed, he's learned to play every instrument imaginable and grown in all directions — mostly up. All these alterations, yet the Stevie Wonder of now is relentless in his production of top ten hits all over the world. Following the monumental success of "For Once In My Life" (which surely must rank alongside of Webbs "By The Time I Get To Phoenia" as one of the most widely-covered songs ever), Stevie celebrates an important event in view by reaching an amazing number three in this week's charts.

What's so important? Only his coming marriage to the lovely Ernestine Pearce of the Foundations. And his bustling record, Miss Pearce became Stevie's bride during his last British tour. What's happened to did he have his mind made? Only Ernestine knows for sure. At any rate, Stevie has always been a devoted husband, so his agents will be having their eyes peeled. This record: "My Cherish" — above: Stevie with Ernestine.

'TOMORROW'

ROBIN GIBB TALKS ABOUT HIS SUCCESS AND THE BEE GEES FLOP...

"GUILTY?" said Robin Gibb. "I don't feel any sort of guilt." He was talking about his success, and the Bee Gees' failure to reach the highspots of the top ten.

"I thought 'Tomorrow, Tomorrow' was a lovely single and I'm sorry it didn't get as high as it should have. If I was still in the group I'd have recorded the number.

"I don't really think my single has any bearing on theirs. When I made the move it was a complete split and they all understood.

"I have my own life, my wife and I think of as well as my own ideas. When I left we split up professionally but not as brothers."

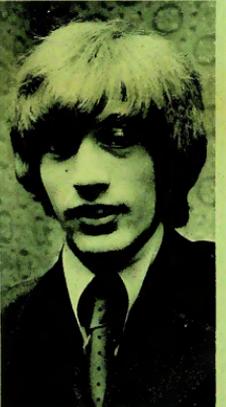
He went on:

"I'm not even going out of my way to alter my style. I write all my own material, but if any of it sounds to someone like the Bee Gees', that's just me. I don't even want to get around to convincing people I'm trying to get rid of the 'Robin Gibb, Bee Gee' title. I was a member for thirteen years, but I'm not trying to push the title either. Of course I got nostalgic about the group, but I don't think I've put a black cloud over them. I honestly don't know what they are doing, other than working a lot. I just want to be me, now."

LIVE APPEARANCES

Robin has his own office and secretary at present and is in the process of compiling his first album. He maintains some big plans for the coming live appearances.

"I've got fifteen tracks in the can for the LP, titled 'Robin's Reign'. There isn't any universal theme to the tracks, just a series of my compositions. It should be out before long. I'm also doing the musical score for a film called 'Henry The Eighth' and am making my own film called 'Family Tree'. It involves a man, John Family, whose grandfather, Sir Catarac, is caught trying to blow up Trafalgar Square with a home made bomb wrapped in underwear. He is taken away by ten policemen and left in a cage at the zoo, where after a considerable time he begins to enjoy his abode. The rest of his relations dislike seeing him in the zoo, so knowing his partiality for cages, John Family has one installed in his lounge at home and keeps the old man there. The theme of the film is John Family's



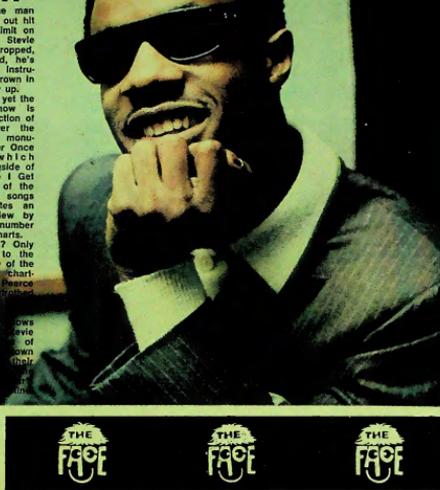
ROBIN—ambitious projects coming up.

attempts to get into his past and trace his ancestors.

"When I start doing live appearances, they will be at least three months apart and there won't be any of those club and ballroom gigs. I want them to be concerts that will run like my own version of a carnival. An evening with Robin Gibb will be something full of unexpected events. I want the whole thing to be an event; a performance. None of those one night stands, I'll have an orchestra behind me, but no chorus. I haven't actually started thinking about doing any appearances yet and if I do one in the near future, it will probably be around Christmas time. I might possibly do one in Prague first, because I have a lot of fans out there, and I'd really like to do one for them."

"Robin's Reign" is beginning.

LON GODDARD



AFTER the split between the Foundations and Tony Macaulay/John McLeod, their next number, "Sleep Tight Honey" given to Cambridge group called the Committee... Flank Lane cycled from Clapham to Marble Arch, complete with guitar after his car had refused to start for a recording session. Paul Gardner, lead guitarist with Dry Ice, has broken his nose four times since Christmas... A39: (a) "Barabagal", (b) "Hi Mox", (c) "The Man In You", (d) "Nadine", (e) "991". "The Who bought some great gear for their next States tour... What's happened to Humble Pie's "leftovers"... Aretha Franklin, Tim Hardin, Jackie de Shannon and Percy Sledge just some of the U.S. artists currently despoiling big chart success here with great new singles... in Paris, "Wed Dream" strongly reminiscent of ancient hit "The Green Door"—and what most people assumed was going on behind it... Hard Meat pulled off stage by police at date in Devon last week—now count among their fans ten (bloopers)... evidently only two Jim Reeves fan clubs in Britain, one in England and one in Scotland... now Gene Leter with Parlophone records—will he take over from Tom Jones, since Tom has gone to the States?... "The Art of Billie Holiday" dealing with her life, broadcast on Radio 4, August 31—programme entitled "It Cost Me A Lot"... on route to Chicago Led Zeppelin caught in a 70-mile-per-hour gale and the tail of their plane fell off... Q31: Which defunct British pop group completed the following sequence: Three Dog Night, Mary Wells, Wilson Pickett, Peggy Lee... as a title "Let's Get Together"... (just recorded by Little Milton) has almost as long a pedigree as "Early In The Morning"... credit must be given to Graham Bond on his decision to return to England... a number of record shops known to be selling Casablanca LP, "Hour World" on tick... Dutch group Golden Barrings just back from the States, did well at London clubs last week... U.S. chart-baiting combination which promises great things: Gladys Knight and the Pips and "Nitty Gritty"... at times on his excellent newie, "I'm Gonna Make You Mine". Low Christie sounds amazingly like Triel Lopez... sad farewell to RM staff members, Pat, Rev & Roy.

Without having played a note, Atomic Rooster already booked for their first concert appearance at Crofton Fairfield Hill... Billie Davis voted No. 1 artist in annual national popularity poll in Spain... interesting views on macrobiotics from long-term devotee look like leader of Magnet.

CHAMPAGNE, CHICKEN AND THEN A SMALL PORTION OF HUMBLE PIE



HUMBLE PIE—vocals need tightening up (RM pic.)

QUESTIONS about Humble Pie's new LP, "Humble Pie", are being asked by the group, who are trying to get a new LP out. The LP and the supergroup played, while the group was in the studio, on the immediate matter of the LP. The LP is a matter of all in the face of what lived up to expectations. The members have confidence and most of the time they are in the "shaky Jack" talked about the minutes and was practiced with

newest lead work from Peter Dinklage with guitar of the LP. The LP is a matter of all in the face of what lived up to expectations. The members have confidence and most of the time they are in the "shaky Jack" talked about the minutes and was practiced with